

Dragazine



DIRECT FROM LAS VEGAS!

FRANK MARINO UNTIES TONGUE

GLITTER GULCH

SEMI LEGEND

STAR OF RIVIERA HOTEL'S

'AN EVENING AT LA CAGE'

SCHMOOZES ABOUT

JOAN RIVERS

DIANA ROSS

CONNIE FRANCIS

MADONNA

& DIET FETTUCCINI

PLUS...

NEW YORK'S JOE E. JEFFREYS

INTERVIEWS 'VESTED INTERESTS'

AUTHOR MARJORIE GARBER!

JOAN JETT BLAKK

SISTERS OF PERPETUAL INDULGENCE

*Strapless, Backless,
Sleeveless, Shameless Issue*

WEAR BEIGE AND DIE!

Dragazine Goes To The Movies.
A Review of 'Vegas in Space',
starring Doris Fish, Directed by
Phillip R. Ford. By Lois
Commondenominator.

The 10th Annual Los Angeles International Gay and Lesbian Film and Video Festival was where I finally met the fabulous Doris Fish, at least in celluloid. Prior to that, she had only stared back at me from the *Pleasure Chest* greeting card wall off of Santa Monica Boulevard in West Hollywood. Doris not only gave good face, she was also Executive Producer, Production Designer, Screenplay Co-author, Chief (if not the singular) Make-up Artist and needless to say Star of her own science fiction movie, 'Vegas in Space'!

Although Doris is gone from our midst, we will always have her and her cohorts on celluloid to re-experience their *fabulosity*. Special mention must be made for Miss X, who is still quite with us, and who made a wonderful speech from the podium just prior to the show. Miss X shared her wit and star presence with us from the stage to quip about how she knew, even as far back as when she was a little Drag Queen, that the subtext of her entire life was the essence of this Hollywood moment. We must also thank co-author and Director Phillip R. Ford, without whose spawning-salmon-like endurance we would not be taking up so much space in *Dragazine* today.

Three "Earthmen" are sent on a mission to the capital of the planet Clitoris in the Beaver System, as agents for the central government back on Earth to bring harmony and peace back to the glamorous citizens of Vegas in Space. Seems someone has been swiping the royal jewels made out of *Girillum* from the Queen's collection, which were also used to halt the decay of the orbit of Clitoris around its star. Because men are not worthy of landing on Clitoris, in order to infiltrate this feminine wonderland our "male" heroes simply popped a pill each and transformed themselves before our eyes into late-20th-century showgirls, but there was one casualty - due to an overdose. The queen confides that she suspects the head of police, purrfectly played by Miss X, who takes us sleuthing through a world that can be colorized by the turn of a dial (years before *Ted Turner* thought of it). Glamorous Drag Queens, catty dialogue, quirky set designs, out-of-this-world make-up jobs, wigs and costumes fill up the rest of the storyline. Combine Warhol and Waters and you have 'Vegas in Space'. It's a Drag Confection!

A WEIRD TRIP TO A PLANET WITHOUT MEN



Vegas in Space

IT'S A BABES ONLY WORLD

PHILLIP R. FORD PRESENTS A FISH/FORD FILM "VEGAS IN SPACE"

Starring DORIS FISH MISS X GINGER QUEST RAMONA FISCHER LORI NASLUND TIMMY SPENCE
SILVANA NOVA SANDELLE KINCAID TOMMY PACE ARTURO GALSTER JENNIFER BLOWDRYER FREIDA LAY

And Introducing "TIPPI"

Sound Design And Score BOB DAVIS • Additional Music By J. RAOUL BRODY • Songs TIMMY SPENCE KATIE GUTHORN RAMONA FISCHER CONNIE CHAMPAGNE

Director Of Photography ROBIN CLARK • Camera A.P. GONZALEZ • Production Design DORIS FISH

Film Editors ED JONES PHILLIP R. FORD • Associate Producers DALTON BRADLEY CHANDLER II LAURA MULLIGAN

Screenplay By DORIS FISH MISS X PHILLIP R. FORD

Executive Producer DORIS FISH • Produced And Directed By PHILLIP R. FORD

DRAGAZINE

No. 4

Dedicated to Kenny Sascha

PUBLISHER/EDITOR/HEAD DRAG QUEEN
Lois Commondenominator

FOUNDING BOARD MEMBER/DRAG QUEEN
Lyla Kadog

RECEPTIONIST/OFFICE PERSON/TYPESetter
Sybil Disobedience

One rarely accomplishes anything without the support of many, friends, and this issue couldn't have been done it without the help of Clayton, Alec, Glen, Paul, Frank, Gerard, Fred, Larry, Jeff, John, Selena, Doris, Joe, Barry, Perry, Harold, Rose, Joan, Sean, Club Members, Past Publishers, Thank you! Cartoon by Donelan, Feature Article first appearing in In Touch Magazine.

Dragazine is put out by Drag Queens, so don't expect it more than twice or three times a year while we dry our nails. Send \$4.95 for two issue subscription. Back Issues are \$2.95 each. Dragazine Club Memberships at \$15 to help defray printing costs. Dragazine is designed to appeal to those that enjoy the art of cross-dressing, either as the audience or the Drag Queen that's teaching your children 1st grade. Any advertising inquiries, leave a brief message at 310-855-9435, or write to Dragazine, P.O. Box 691664, West Hollywood, CA 90069. Dragazine is mailed to you in a plain envelope with a return address of D.Z.D.Q. (C) 1992.

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C O N T E N T S

In keeping with tradition, DRAGAZINE No. 4 has collected tidbits, morsels, goodies, this, that and the other, news and information about all things Drag. If a woman wears a \$2000 Georgio Armani Tuxedo, that is not Drag, or so says Marjorie Garber in interview with Joe E. Jeffreys. On the other hand, Frank Marino says it's O.K. to call him a Drag Queen, in his interview with Dragazine's Publisher, Lois Commondenominator, so don't confuse Frank with just any garden variety Transvestite-Transsexual-Hetero-vestite-Pro-Op-Post-Op-Performance-Artist-Gender Fucker. Publisher Lois Commondenominator is an unabashed Halloween Queen who just happens to have a nationally published article in *In Touch Magazine*, re-printed here, regarding the current popularity of Crossdressing. Donelan has been one of the most fabulous and generous cartoon artists, and graces us with another of his astute observations on the subject of taffeta. Drag Artist Doris Fish, may she rest in peace, never got to see her screen debut in her movie, *Vegas in Space*, which we saw at the last Lesbian and Gay Film Fest, but we thought that since volumes would be needed to cover her story, we would do the next best thing and print in 7 point. Please see it, rent it or buy it when it comes out in wider distribution. One of our subscribers, Selena Shephard, sent in a delightful graphic on the subject of Drag nightmares, which we simply had to reprint. And finally, religion and politics rarely mix, much like that brown belt and black shoes you're wearing! The Sisters of Perpetual Indulgence are an order of nuns that don't discriminate on the basis of gender. Truth is their motto, except for their false eyelashes. They might look like clowns, but they are some of the best people, Drag Queens or otherwise. Their Holy War is against ignorance of the threat of AIDS, bashing, and right-wing extremism and for the celebration of diversity. This is our biggest issue yet. Don't let your subscriptions lapse! And have a great Halloween!! It's On A Saturday This Year! LC/

T H E N A M E G A M E

Sister X of The Sisters of Perpetual Indulgence has furnished Dragazine with an extensive list of some of the most wonderful names the nuns of her order, past and present, have gone by. And we thought we made up the Name Game!

Sister Opiate of the Masses, Sister Homocycle Motorsexual, Sister Vicious Power Hungry Bitch, Sister Missionary Position, Sister Cardio Pulmonary Resuscitation, Sister Florence Nightmare, R.N., Sister Sensible Shoes, Sister Dana Van Iquity, Sister WHO the HELL Does He Think She Is?, Sister Vice and Virtue (VV), Sister Brutally Honest, Sister Nocturnal Omissions, Sister Sadie Sadie The Rabbi Lady, Sister Chanel 2001, Sister Sleaze Du Jour, Sister Unity-Harmony, Sister Maria Maria Gonorrhoea, Sister Lilly White Superior Posterior, Sister Salvation Army, Sister Lida Dogs Life, Sister Penis Fly Trap, Sister Mary Fellatio, Sister Frieda Peoples, Sister Racial Racial Slur, Sister Mary Fink, Sister Lips O'Sucksome, Sister Olive O'Sudden, Sister Jackie O'Nasty, Sister Zaa Zaa La Bore, Sister Juanita La Bufadora de Insane Francisco, Sister Teresa Stigmata, Sister Succuba, Sister Merry Homo Sapien, Sister Gala Eventa de Monte Carlo, Sister Merry Mary Quite Contrary, Sister Baby Jane Bitch Lips, Sister Queer As Can Be, Sister Why The Fuck, Sister Hateful Sow, Sister Afelia Rubber, Sister Loganberry Frost, Sister Rosanna Hosanna Fellabella, Sister Share and Cher Alike, Sister There's No Place Like Rome (Roma!), Sister Marquesa De Sade, Sister Psychedelia.

And here are some of our own! Try it! Send the best or worst ones you've heard to us!

89 Octane

Ann Aesthetic
Anna Notherthing
Dinah McTension
Frieda Lay
Janet Urinadrum
Joy Stick
Kitty Foiled
Lois Priced
Minnie Mall
Norma Desmond Tutu
Minnie Mall
Pam Spray
Robin De Kradel

Premium

Dee Bunk
Dee Compressed
Dee Creased
Dee Fective
Dee Flowered
Dee Graded
Dee Humanized
Dee Laid
Dee Lux
Dee Magnetized
Dee Manding
Dee Mented
Dee Viashun

Womyn'z

Adam Bomb
Art Official
Billy Club
Chuck Wagon (Patty's Brother?)
Ellis Dee
Jack Pot
Jerry Rigged
Manuel Dexterity
Phil Matt Eleven
Sven Golly
Ted E. Bear
Tom Foolery
Will Dewinapinch



FRANK MARINO UNTIES TONGUE

Interview by Lois Commondenominator at the Rose Garden Complex, West Hollywood, California

Lois: Thank you so much for coming by! Tell us about you and Las Vegas!

Frank: I work at the Riviera Hotel in Las Vegas starring in An Evening at La Cage.

Lois: That's wonderful! How long have you been at it?

Frank: I'm doing La Cage 8 years, and I've been at the Riviera for 7 of those 8 years.

Lois: You look too young! I mean, you must have started when you were just a 14 year old!

Frank: I was 17 when I started and I'm 28 now.

Lois: Did you always do Joan Rivers?

Frank: Believe it or not, I started off doing Diana Ross, only because she was my favorite entertainer at the time. I think anybody who does impersonations does not do who they can do at first, but who they want to do. I tried doing Diana Ross and for obvious reasons, I was not able to continue doing her as a career.

Lois: You lipsynced during the numbers?

Frank: For Diana Ross I would lipsync, and when I first started doing Joan Rivers, I would lipsync to her comedy album at the time, "What Becomes A Semi-Legend Most". At that point, I said I could probably do this live and I worked on the voice and I played around with it. I developed my own type of humor. Now that I was live, I was able to pause and talk to people in the audience, et cetera, and not have to go verbatim from an album, which really broadened my ability to work as an impersonator.

Lois: So, you call yourself an impersonator? Why not an 'illusionist', or 'impressionist'? What about 'performance artist'?

Frank: I'm a Drag Queen! Who the Hell am I kidding?

Lois: How do you tell the difference between a Drag Queen and a transvestite? For the benefit of the public at large.

Frank: A Drag queen and a transvestite or an impersonator and a Drag Queen?

Lois: You see! There are so many shadings!

Frank: O.K. An impersonator is somebody who thinks they can give birth, a Drag Queen is somebody who tries!

Lois: (Chortle) Let's skip around. Where did you grow up?

Frank: In New York City, Long Island, Brooklin and Oceanside.

Lois: What has been the hardest part of what you do?

Frank: Getting Joan Rivers to like me! Me and Joan! I met Joan 10 years ago when I first started doing Joan Rivers back stage at one of her concerts at Resorts International Atlantic City. I took a picture with Joan and because I met Joan Rivers in New York, you don't run into stars as frequently as you do in Los Angeles or Las Vegas.

Everybody thought, like wow! You know a star! It was a big deal. Well, this one photograph with me and Joan Rivers got me so much work, you have no idea! I started getting club dates all around because I have a photo with Joan Rivers! This is somebody *special!* So, Joan and I became acquaintances, and then, when I opened in Vegas, we became friends. From there, I started using material off her comedy album and her attorneys did not like that too much, and we ended up getting into a lawsuit battle.

Lois: Are you The One we've read about?

Frank: Yes, I'm The One. I'm the National Enquirer Queen! So what we did was that I gradually had to take the material out, piece by piece, and use her type of material, but not hers verbatim. For that, she dropped the lawsuit and since then, it took time but we've become friends and acquaintances again, and I think everything's really going well with us now. Last time I saw her, we were really getting along great.

Lois: Do you do the writing?

Frank: Now I have Glynis McCants in Los Angeles who's writing for me.

Lois: O.K., that's good! Well, I'm glad you're friends now. Well then you just said you wanted to get her to like you - that was the hardest thing. So finally she did.

Frank: So finally, yes. A funny story with that was in between that period of lawsuit and now, I flew to New York to see a Madonna concert, and on the way back, me and Joan Rivers shared arm rests on the airplane on a direct America West flight from New York City. Four hours on the plane with Joan Rivers, which was actually very good because we had no choice but to speak. I think she would have preferred it to be Johnny Carson at that time, but it all worked out for the best.

Lois: What is your favorite part of your job?

Frank: My favorite part of the job is being able to get up late and not have to get up in the morning! That's the best thing about working a night time job being an

entertainer. And not only do you get to get up late, but you get to do something that's fulfilling. You get to go on the stage and have a response for what you're doing - an *immediate* response, whereas other people do jobs like when you build a house, you've got to wait until the house is done - you don't get immediate gratification. You get immediate gratification with entertainment, I think - at least I do personally.

Lois: How many days a week do you appear on stage?

Frank: 6 days a week, 3 shows a night.

Lois: That sounds like a lot of work!

Frank: Oh, sure. Yea, there are nights where I say, Oh, I really don't feel good, I don't want to go to work. And you rehearse in the day and then you get costumes made in the day and wigs styled, and people just see the easy part of me sitting on a stool doing the monologue, but they don't realize what I went through all day being pinned and prodded into costumes and have the wigs teased and my hair pulled - stuff like that. So, it has its hard points too, but then I say to myself, well, it could be worse - I could be doing something I'm not enjoying as much and with all that aside, I'm really happy.

Lois: If you weren't in this business, what would life have dealt you?

Frank: Maybe a hair dresser! I used to do my hair and make-up for myself until I realized that other people could do it much better for me. And then you pay the money to have them do it!

Lois: When you're not rehearsing or carrying on the business of show business, what are your hobbies? What fills your time up in Las Vegas?

Frank: Honestly, absolutely nothing. My whole life revolves around working. I get up in the morning, and it's something for work that I do during the day, and then I go to work. The only thing I do when I'm not working is sleeping, and I go see other shows - other entertainers. I love watching the real big stars, even though I don't do them. Let's see - Diana Ross, Cher, etc.. Connie Francis I just went to see. All these people - I like to see what makes them tick. I like to see what makes their act work, and I like to take bits and pieces from everybody, not monologues per se or words but just attitudes and ideas. I like to pull something from everybody and just absorb what I can.

Lois: What would you pull if you were watching Connie Francis? Excuse me! What would you pull from her act?

Frank: How acting a little bit crazy makes people stay away from you when you want them to! My friend went to see Connie last week too, and apparently they were in the dressing room and Connie felt a draft, and asked everybody to leave - she felt a draft and needed the air turned off immediately, and needed it quiet all of the sudden 'cause she got in a bad mood. There's nothing I would pull from Connie really. Something I'd pull from Cher would be not to take any shit while you're on stage. Something I'd pull from Madonna would be to take chances and go one step above what they expect. Something I'd take from Joan Rivers would be to look beautiful but act really tough on stage. I do Joan, but I copy a lot of Diana Ross's costumes. I like her style and I like her class on stage. Joan is wearing a lot of mini-skirts now, and my problem with wearing the mini-skirts is I'm 30 years younger than her so when I wear a mini-skirt, I start looking really young. I have to be careful or I look like one of the Go Go's!

Lois: Were you the class clown or were you really shy?

Frank: I'm really shy - off stage I'm quiet, although you might not be able to tell because I haven't stopped to breathe yet! My act is totally rehearsed and computerized. I'm not naturally funny at all.

Lois: I hear that many performers go on stage to be someone other than themselves.

Frank: Yea, and with all the make-up on, it makes it even easier for me. I could be vicious on stage or be strong on stage and yet, feel bad inside but they don't know 'cause I've got the make-up covering me and I've got a costume on that's protecting me - a shield.

Lois: Is that why Drag is so popular now?

Photo by Mike Beales



Frank: Many reasons, I think. One - people like to see it in the show - men impersonating women. Or just dressing up like a woman, some people get to have the fantasy of being both. You get to live your life as a man, and yet you get to go on stage and if you have a feminine side, you get to expose it without having somebody say something to you. If you're a man and you're acting feminine with no make-up on, they go What A Queen! But if you're dressed up and you look beautiful, they say Get It Girl! You go into these clubs and the men hang on these beautiful Drag Queens because they know they draw attention, and they look like stars and people can love them, even if they're not impersonating anybody. People are fascinated by the beauty, the glamour, the ability to be somebody else for a moment, that you would like to be.

Lois: Do you ever go out in Drag off stage?

Frank: Never ever ever. For me, it's like work.

Lois: Can you give us any beauty tips that you picked up on the way?

Frank: I do pick up little things, but I don't do it because of the impersonation per se. I think, again pulling things from people, I exercise every day. Not to look like somebody, but just to keep toned so that I can keep going. I need that energy - I can't exhaust myself. I've got to be careful where I go - I can't go into smokey rooms if I'm working that night. I've got to be careful not to eat right before a show because I can't do a monologue and breathe properly if I ate.

Lois: Do you get nervous?

Frank: I only get nervous if I'm playing in a new room. If I play in the same room more than once, it's really easy for me - I don't even think about it. Of course, I've changed make-ups. From different people and through trial and error over 10 year's I've changed a million times because this works now and other times that works.

Lois: So you're still changing now?

Frank: Oh, constantly! Every day! And I'm the first person that would listen to somebody who was brand new to the business and said 'Try This Because It Works', because I love advice. If somebody sees my show, I prefer for them to say 'I liked everything... but', rather than 'It was good'. I'd rather change that 'but' than have a bunch of 'buts' come up.

Lois: What's the latest thing that you've just tried?

Frank: I don't know, but one comment I remember distinctly was 'Your show was great, but

Frank, do you know what you're doing? When you're walking off the stage to change, you turn into Frank, and your walk changes into a manly walk, and I went, I didn't even notice that! And he says, people are still watching you walk off. Keep your walk 'til you're totally off the stage, where the lights are out enough 'cause some people are still watching you. So that was one very good critique that I've used. Pronunciation on words - I might say something and they'll say, 'you're heavy on your 'R's'. Like I might say 'Mother-in-Law'. I don't know where the 'r' comes from. I guess my East Coast accent turns up.

Lois: Did you watch videotapes of yourself to study how you're walking or anything?

Frank: Yea. If I listen to a cassette tape of myself, ooh! It's like nails on a blackboard for me - it's really bad - I hate my voice! To think I'm using my voice to make money makes it even worse!

Lois: Besides exercising to stay trim, do you have any special diets you use?

Frank: I have a problem - if I wasn't in entertainment, I would definitely be a heavy-set person. I'm a social eater. I don't smoke or drink - I don't drink anything! I'm like the Marie Osmond of Nevada! Eating is my thing. I'll gain 10 pounds and I'll lose it, 'cause 10 pounds on me is a lot of weight. So this is really bad, but what I do to lose it is I have one Weight Watcher's Pizza at night, and I do this for 3 weeks. Weight Watcher's Pizza and Weight Watchers Fettuccine, and I'll drink water all day long and just have that. I literally starve myself, which is the wrong way to do it, I know, but that's what I do because I've got to lose it really quick. And I have to gain a full 10 pounds before I can do it, because if I don't absolutely hate myself when I go on the diet, I won't lose it, 'cause then I'll say alright, I lost a pound, now I can go eat again. So I have to make sure I'm really fat. Well, not fat - other people will still say I'm thin, but I have to wait until I get to a weight where I say 'this ain't no good no more'. The dresses start feeling tight, and then I'll sit down, and I don't feel as comfortable.

Lois: So the dresses are really fit to a tee. There are no stretchy backs.

Frank: Well, some of them are. I change 16 times a show. With that 16 times, there might be at least 10 that are skin tight to my body. Again, I'm copying the Diana Ross clothes, so with that, they're all form fitting.

Lois: Those are specially made clothes for the stage, obviously. Are they also special in the way that they can come on and off for you to change 16 times?

Frank: I try my best to make them that way, but a lot of times, the weight of the

continued on page 15

JEJ: Let's start with the title of your book *Vested Interests*. Why did you select that title?

MG: I chose it because it was a pun. It did seem to me that I was writing about politics and people who were invested in certain modes of gender description and sexuality and certain modes of representing appearance. I was particularly drawn to this notion of "vested"-ness by John Peter Mallory's *Dress For Success* book, especially the way he felt that a vest was particularly sexy on a woman and that she shouldn't wear it during business hours.

JEJ: And the subtitle - why does culture become anxious over cross dressing?

MG: It's partly anxious about anything else. Cultural anxiety is around us and is coterminous with the existence of cross dressing in every newspaper in every journal in every movie. It's the sort of seemingly irrelevant appearance of little cameos of cross dressing in people columns that reveal it as a cultural tick.

JEJ: What compelled you to write the book? Your other books are on Shakespeare.

MG: A thousand reasons that I have forgotten. I have never had as good a time writing anything as I did writing this. I felt totally free and enfranchised. I am very interested in gender and its discontents in both my personal and scholarly life. I am interested in destabilizing the high/low culture binary. Legitimizing the reading of the daily newspaper as a cultural practice.

JEJ: And how long did it take you to write it?

MG: Three or four years.

JEJ: If someone were to look at your book and then look at you and ask "what is it about?" What would you quickly respond?

MG: It's about how cross dressing defines culture. It's exactly about that sentence that crops up all over the book, there can be no culture without the transvestite. Culture is itself a structure of behaviors and it often organizes those behaviors in binary terms. Dressing is culture rather than nature. The trans in transvestite which points to the crossing from one category to another is how we know those categories exist. The transvestite shows the denaturalization of those categories. The transvestite shows them exactly to be constructs rather than cultural givens.

JEJ: This notion of the transvestic figure making culture happen seems similar to Camille Pagila's notion of the homosexual rupturing the binary and allowing culture to happen. Are you the Camille Pagila of drag?

MG: No, I think not. Any number of things make culture happen. What I'm saying is that drag causes a self-consciousness

CROSS FIRE

The Barbara Walters of The Drag Interview, Joe E. Jeffreys, And The Camille Pagila of Drag Writing, Marjorie Garber, Square Off.

*In her 1972 anthropological study of female impersonation, Mother Camp, Esther Newton writes that "drag and camp are the most widely used symbols of homosexuality in the English speaking world." In her 1992 cultural analysis of drag, Marjorie Garber writes that beyond a mere symbol of Gay culture "there can be no culture without the transvestite." Professor of English and director for the Literary and Cultural Studies at Harvard, Garber interrogates the transvestic figure as foundational and definitive to culture, not marginal and suspect. Employing popular culture as an exemplar, Garber's book, *Vested Interests: Cross dressing and Cultural Anxiety*, crosses the border into high commentary, and is always a transgressive read.*



about what is constructed to occur and that it produces it in the zone where people are most invested in thinking that things are not constructed. That is it's extraordinary destabilizing power.

JEJ: This is something that bothers me, this notion of the border and crossing or transing it. I have this utopian vision in my mind of there being nothing to cross, a more fluid state of dressing and gender presentation.

MG: I think that is utopian. If you do that we would follow it for miles and miles and then we would come to a border. It wouldn't be a border that you would recognize as being a border before that. Look at the story I tell about Renee Richards

and the way in which people kept trying to find a way to define what gender Renee Richards was. There was the anatomy test. Every time they thought they got it right or wrong a new test came up that put in question the other test. It is innate in what culture does to make borders. Culture creates a you versus me situation. How do I know who I am? I'm not you. You may as well relax and enjoy the trans-transgressive, transsexual, transvestite. To me sexuality and transgression are very much cognate terms. I'm glad we have borders be Lois, cause I'm glad we can transgress them.

JEJ: So what is drag?

MG: \$2000 Giorgio Armani tuxedos for women are not drag. It is high style that tropes on the existence of gendered costume. Drag always involves send up of some kind. It involves camp. It involves consternation. The double take is very much a part of how drag works. This is this. Oh no it's not, it's that. The mistake is not a mistake. The mistake is part of the effect.

JEJ: I'm wondering if you have any notions on why there seems to be a sudden awareness of female to male cross gendered presentation?

MG: Let me offer a couple of ideas. One is the payback. We've had enough of this - how about that - the feminist pendulum. Here's another category that men have dominated - a category that men look past women and don't see them. Split Britches does it. Madonna does it. K.D. Lang does it. I almost think it's less phobic for cultural commentators partly because it is easier for men to see it as sexy. Women certainly see it as sexy.

I also think there is a cultural monitoring going on. We've seen so much male to female drag. We are tired of seeing that. Female to male is a quest for novelty. We always need something new.

I also think it's possible that more women are doing it in a more out manner. There is a claiming and recognition of cross dressing that is being used in a very self-conscious manner.

JEJ: Do you have any thoughts on the older feminist notion that male to female drag is insulting to women?

MG: I think that attitude is a sign of cultural anxiety. It can be read as insulting to women. However, I think that in fact it is quite politically powerful in a positive way because what it is really sending up is majoritarian culture, not feminists.

JEJ: If you were a drag queen or a drag king, what kind of drag queen or king would you be?

MG: What makes you think I'm not?

Vested Interests: Cross Dressing and Cultural Anxiety Routledge Press, 443 pgs, 1992.

The Sisters of Perpetual Indulgence, Inc.

CONDOM SAVIOR CONSECRATION

Before Man is Life and Death
Whichever He Chooses, Shall Be Given Him.
Immense is The Wisdom of The Condom Savior;
He is Mighty in Power.
The Latex Host is My Flesh for The Life of the World.
Just as The Father Who Has Life Sent Me,
I Have Life Because of The Condom Savior,
So The Man Who Feeds On Me Will Have Life Because of Me.
This Latex is The Bread that Comes Down From Heaven.
Unlike Your Brothers Who Ate Not and Therefore Died,
The Man Who Feeds on this Latex Shall Live Forever.
Blessed Be This Latex - Savior Of The Flesh
Blessed Be This Condom - Vindicator Of The Spirit
Blessed Be This Gift - The Way and The Life



Sister Marquesa DeSade
Photo: Sister X



Sister Vicious Power
Hungry Bitch
Photo: Jürgen Bulugia



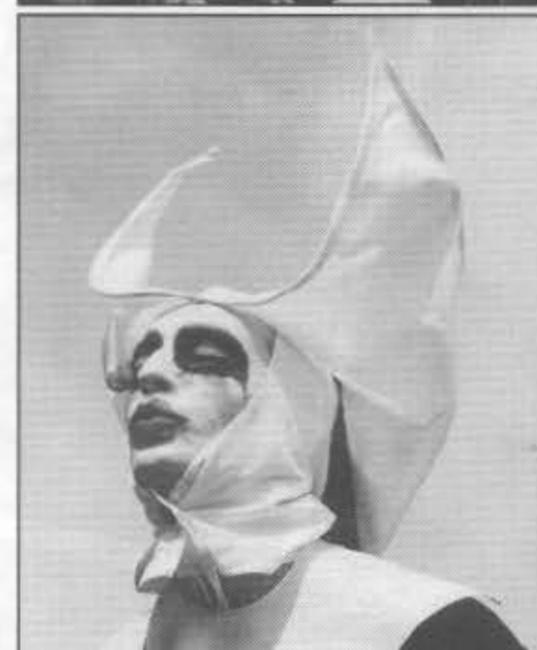
Marquessa DeSade
Photo: Sister X



Sister There's No Place
Like Rome (Roma!)
Photo: Sister X



Sister X
Photo: Bruce Collette



Sister Maria
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TIMES
&
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OPPOSITE PAGE:

LOIS COMMONDENOMINATOR, PUBLISHER OF DRAGAZINE (LEFT) AND LULA KADOG, SOUNDING BOARD AND DRAG BUDDY - IN FULL GEISHA...AND IN TUXEDOS, ALWAYS A WELL DRESSED DUO!

by Lois
Commendominator,
exclusively for *In Touch Magazine*, Issue 187, September 1992 (Thank you *In Touch!*)

Drag has been taboo for thousands of seasons, but it's news once again! Not since Moses separated the righteous Hebrews from the Nefretiti-wannabe's (they were the ones who overdid it with the eyeliner while burnishing a calf made of gold, that season's hottest color!) have we seen so much Drag! In fact, nowhere in the Bible is there a specific prohibition against abortion, but look up Drag in the index, and BINGO!

Like maybe I should still be wearing a loin cloth and tending my flocks as well?

**"The woman shall not wear that which pertaineth unto a man, neither shall a man put on a woman's garment; for all that do so are abomination unto the Lord thy God."
Deuteronomy, 22:5**

I guess the people of the Bible knew about fashion, but they never imagined the revolution we've had in style. Times have changed, and while not everyone does it, Drag is a part of American culture. Sure, most people don't give Drag much thought one way or the other on a daily basis, but there's probably a Drag bar in your city. And yea, you thought *Tootsie* was funny, but you'd never contemplate doing Drag like Dustin Hoffman did to get a job, even though we're in the middle of a recession and your unemployment will soon run out.

Can you even remember how many times during your lifetime you've watched that wascally wabbit, Bugs Bunny slip into a frilly frock to get the best from old Elmer Fudd? Perhaps you haven't seen much daytime television, but the most popular *Donahue* of all time was on cross-dressing. On prime time television, Barry Humphries, as Dame Edna Everage, has had two one-hour variety specials within the last year; *Saturday Night Live* has had Mike Myers playing Linda Richards and Dana Carvey playing The Church Lady; and *In Living Color* has featured regulars trying to rock your world. Madison Avenue has even gotten in on the act. Timex employs a man in Drag to sell you their wares, as does Sega Video Games, as does Boboli Pizza Crusts, as does Converse Athletic Shoes, but you still haven't noticed that Drag is *everywhere*.

But now we get published in places like *In Touch Magazine*, and you'd rather be concentrating on the hard dick that's in the centerfold waiting for you. Take my word for it, he'll keep. But you might be quizzed on this tomorrow by curious co-workers, caring but concerned family members, or a shy but confused younger brother who is also a budding Drag Queen, so read on!

Some modern-day Luddites might tell you that people like me are going straight to Hell (not if it's out of season!) since we cross-dress now and then. Nonsense. Drag enthusiasts never go to any locale that's out of season! If there is a blame to be assigned the alleged resurgence of all types of cross-dressing we see in America today, then it must be placed at the feet of the mothers and fathers of the Baby Boom generation. The encouragement we received to be competitive with our Trick or Treat costumes turned us into yuppies and guppies who all wanted Beemers. Remember when "family values" were big in America, Mr. Quayle? That was just about when I was born. Are you really sure, Danforth, that you won't hatch another generation like the one that I come from? For now at least, I'm measuring my success in life by how good my Halloweens are, and by anyone's standards, people like me are winning!

Drag is making a comeback in a big way during the rest of the year too. Throughout time, it has flowed and ebbed into the limelight, but anecdotal evidence from the field (and the make-up counter at Woolworth's) suggests that Drag was never as in-your-face popular as it is now. Drag has been dusted off, re-recorded, digitized and colorized for the 1990s. Drag has been given a face lift and a tummy tuck. Drag is like a track on the B side of Gay Life's EP. Drag is a stepchild that both the straight and gay cultures have disowned many times. Drag is a painted patron saint who keeps coming back to patch things up, forget the past, turn the other cheek, let bygones be bygones and forgive us all. I don't think anyone could ever perform the last rites for Drag and make it stick. Something has given Drag the green light, or it ran a yellow, laughing all the while. Oh, there's never a cop around when you need one!

In recent history, Drag was a hit as a novelty in television's Golden Age of the 1950's with Milton Berle's marvelous burlesques. According to *What A Drag: Men as Women & Women as Men In The Movies* by Homer Dickens, all of the great comedians have done Drag in their acts, from Charlie Chaplin to Flip Wilson to Divine. The difference is that now Drag has filtered down from the silver screen and plopped itself into the seat next to you and me in the audience. It's as if many of us have stopped waiting for those fifteen minutes of fame Warhol promised each of us. Instead, we've traded in a long shot for a sure thing with a guaranteed year of Saturday nights in Drag. With the help of the computer revolution, Drag has even entered the Age of Information with a bang. According to the June 1992 *Omni*, cross-dressing is one of the top-ten hot topics of this year for The Sierra Network computer bulletin board service.

On stage, Lypsinka (as portrayed by John Epperson) is the latest hybrid of the art of pantomime and the archetypal nightclub chanteuse. He, along with none other than Jeff Stryker and Ivana Trump have shared haute-couture runways recently

due to the auspices of bad boy fashion designer Thierry Mugler. Recently, Hollywood re-dedicated Marilyn Monroe's star on the Walk of Fame, but it was Jimmy James as MM who was up there singing *Happy Birth-*



GLAMOUR-OSITY, THY NAME IS GENDER

day, Mr. President for the world press and paparazzi. Thanks to the editors of *US* magazine (who must know what their readership cares about), New York Drag Queens Ru Paul and Constance (a.k.a. Robert Sherman) sparkled and dazzled us in the Faces & Places pages of a recent Summer edition. We're in *People* too, by way of a photo-op with the larger-than-life Queerdonna, one of New York's male material girls. And thank you, Off Broadway, for bringing us *Pageant, Drag Queens In Outer Space*, Charles Bush and the late Charles Ludlam! Even the author of *The Advocate Adviser* column, Pat Califia, admits that two of the all-time most popular questions asked from the public concern: A) where to buy drag and, B) how to meet others with similar interests. But it's not just an infestation of major media - there seems to be a spotlight-grabbing Drag Queen wherever my army of armchair pundits has looked.

Is there something in the air? Is drag an adaptation to changing climactic conditions? Might we be subconsciously preparing for a coming Ice Age by dressing warmly in wigs and pantyhose? Are we accepting the popularity of make-up for men as a protective response to the increase in UV rays because of a thinning ozone layer? Does the emergence of Drag Queens follow economic theory, with demand creating supply, or supply creating demand? Do Drag Queens come in bunches, and we're just plowing through a heavy section? Them that's a bumper crop of Drag Queens in the fields, Pa!

Like Diogenes going from one person to the next and looking for an honest man, I went from one Drag Queen to the next trying to unravel this vexing puzzle. Chi Chi La Rue, Gender, and Karen Dior are just three of the hot new croutons in the Drag Queen soup boiling over on the L.A. scene. Each one is a fine example of the fiery

rhinestones and zircons that sparkle in the Los Angeles tiara of hip Drag. This trio should have the answers.

Chi Chi - a very famous adult film director, writer for *Adult Video News* and fab



L.A. WILD LIFE'S KAREN DIOR

emcee - speculate about the Drag Renaissance we are currently experiencing: "I guess they see that if you're in Drag you get all the attention. Also, everybody wants to have a few Drag Queens at their clubs." Attention, as a motivating force, has been around for a long time, but does not answer the underlying reasons for a renewed popularity.

Undaunted, I sought the opinions of Gender, who writes a witty column of insider gossip for the *Gay Video Guide*. Gender - a professional make-up artist by trade whose style is that of sophisticated camp - posited, "There are trends that affect Drag Queens too. Just like in that movie *Paris is Burning* (Jennie Livingston's documentary hit of Summer 1991), the older transvestites remembered when they were young they all wanted to be show girls, and now today's Drag Queens want to be runway models."

Still feeling as though I hadn't reached the very bottom line, I looked up Karen Dior. Karen is a star of such X-rated vehicles as *Karen's Bi Line, Painted, Sharon and Karen* and *Crossing Over*. He models, acts, sings, and is available for a wild striptease at bachelor parties! Says Karen: "We did it when it wasn't popular. We became famous, and now everyone wants to do it." Thank you for the bottom line, Karen Dior!

Unfortunately, there was not enough time to reach Jackie Beat, Lady Bunny, Goddess Bunny, Hedda Lettuce, Gypsy, La Rey, Empress of Los Angeles Rosie Del Mar, Rose Hips, Eva Destruction, Bradley Picklesimer, Vaginal Creme Davis, Rose Hips, Christine Amen, et al, to get their opinions. Next time, girls.

"Where are you going in that get-up?" is a common question asked by thousands of concerned but naive moms every Saturday night across the U.S.

"Oh, just to the movies," their sons reply with a certain glee. They clip-clop away

from parental scrutiny in size eleven heels, fishnets, merry widows and full make-up, carefully recreating their idol, Dr. Frank N. Furter. Thank you sweet Drag spirits for - casting Tim Curry in, *The Rocky Horror*



DIVA-LICIOUS CHI CHI LA RUE

Picture Show, a midnight movie this generation has deified. In *Rocky Horror*, we finally heard a character sing from the silver screen that he was a "sweet transvestite." What a revelation! Sure, Jack Lemmon and Toni Curtis had fun doing Drag in *Some Like It Hot*, but they couldn't wait to take it off. Frank N. Furter wanted to leave it on, and by the movie's end, the entire cast was infected with the Drag bug! Almost twenty years later like a moth emerging from its chrysalis, our Post-*Rocky Horror* Generation's still has the itch. They've stopped dreaming it and started being it.

Although I make light of the "Days of Drag-Aplenty" we're experiencing, it isn't all a bed of roses for some. Going out in Drag is still a dangerous activity, whether you are in the middle of West Hollywood or downtown Lebanon, Pennsylvania, so keep on singing *Our Day Will Come* until further notice.

Drag bashing is probably an under-reported crime because of the shadowy nature of its victims. According to Lieutenant Walker of the West Hollywood Sheriff's Station, there were perhaps a dozen incidents of Drag bashing reported in the last year. Records are not kept that track Drag Bashing as a separate crime from other types of assault. It is true, however, that these repugnant acts of violence - which have mostly occurred on the east side of town - might instead be a function of the lifestyle of Drag Queen prostitutes (or all prostitutes for that matter).

Still, Drag bashing is a lesser known variant of gay bashing we all know to be *an courant* with Nazi's of all stripes and haircuts. Since it is still inadvisable for little Jimmy to wear yellow (or green, depending on your locale) on Thursdays, we must also provide a similar disclaimer within this article: not only does being a Drag Queen make

you the target of lavish amounts of publicity and adulation, but also leads the bashers to your face in the proverbial crowd. Unless that brown belt you're mixing with those black pumps represents a competence in karate, it wouldn't hurt to carry a purse-size can of mace along with your compact next to that traveler-sized Aqua Net.

Despite the need to share common sense precautions, I have personally found that it's a lot



easier to be a Drag Queen today than ever before. I called May Company and The Broadway, and neither had any objections to men buying women's clothes for themselves. Just be sure to take the garments into the men's Fitting Room! Of course, it would be forward thinking for there to be both men's and women's try-on rooms in the lingerie department, but that only happens in Bizarre videos. Other reasons why there's more Drag today than ever before are as follows:

Jimmy James as The Immortal Sex Symbol Marilyn Monroe

Photo by Richard Armas

1) It's fun. My friends and I have a blast going out and looking like hookers or society women or movie starlets on Halloween. Wearing the clothes of the opposite gender can be a liberating experience. Soon, we're allowing other men to open doors for us, lighting our cigarettes. Receiving whistles and cat calls because of our feminine gate is great, but it's all in a spirit of fun. The drag goes back into the closet November 1st and stays there for another twelve months. At least it used to, before I started publishing my own magazine which just happens to be called *Dragazine*. Now, if I don't get dressed up at least 3 or 4 times a year, my readers will wonder if I'm a true "recreational transvestite", or just a poseur.

2) Mail order. Mail order has been a revelation to all those who have been in the closet, Drag or otherwise. Michael Salem Boutique of New York is a shining example that a treasure chest of shoes, wigs, underwear, dresses, make-up and more is just a Fed Ex overnight delivery away. Michael Salem's Boutique - P.O. Box 1781 FDR Station, NY, NY 10150.

3) Minority Liberation Movements of all stripes. Ask anyone who has a thimbleful of knowledge about the Modern Gay Rights Movement and how it all started, and they will tell you about the 1969 riots at The Stonewall Bar in New York City. What they may not know is that the driving force behind the riots was a group of Drag Queens who were "mad as hell" at random vice squad raids on gay establishments and weren't "gonna take it anymore." They sent out a message to all gays that we can - and must - fight back! Just look at diligent charity mavens The Sisters of Perpetual Indulgence for a modern-day incarnation of 'drag as political statement!' And lest we forget Joan Jett Blakk, the only Drag Queen Presidential candidate this year. As she said in *The Advocate*, "I am the first lady. And I am the first man. I'm Jesse Jackson and Geraldine Ferraro." Now, that's a political statement!

4) Talk show and Tabloid Television. Phil, Sally, Geraldo, Oprah, et al: thanks for the visibility you have given our cause (yes, you are welcome for the high ratings we have given your gab fests). Even *Real Personal* with Bob Berkowitz on cable's CNBC did a half hour interview with Silver and Exotica, two transvestite phone sex operators.

5) Communism. Boy, was I surprised when I looked inside my black patent leather-look size 11 medium two-and-three-quarter inch high heels and saw the 'Made in China' tag. These shoes were no doubt manufactured by prison labor inside Red China! No wonder they can sell them for \$10 retail.

Maybe this all started with the popularity of caftans in the 1970's. Perhaps we're all just trying to recapture our youths, when dressing up in Mom's clothes in the garage was fun and innocent play. We do seem to be the generation that doesn't want to grow up. Anyway, what's the hurry?

Some of us will grow old soon enough, and others are working at living a lifetime every day. Do Drag now, for tomorrow, we might be forced to wear polyester by Big Brother! So go out and be Patty O'Furniture, or Florence of Arabia, or Miss Informed for the night! And don't forget to take lots of pictures! I'd like to ask Kodak to purchase advertising in *Dragazine*, but first they must learn who their best customers are. LC/

Queer, isn't it?

THE **ADVOCATE**
THE NATIONAL GAY AND LESBIAN NEWSMAGAZINE

Media Notes

by Lois Commondenominator
and Guest Reporter, New York's Joe
E. Jeffreys

"Drag? I'm offended by the term!" At least that's what **Holly Woodlawn** said to cable maven **Skip E. Lowe** on local Access. Holly - you're a Drag Queen, I'm a Drag Queen, we're all Drag Queens, so get over it girl! Dateline (I love saying that!) Colombia - Los Angeles Times of 7/27/92 reports that drug lord **Pablo Escobar** escaped from prison by wearing jeans, a sweater and a wig to fool the Colombian army guards during a confusing fracas. One of five things might be true - either the guards were blind, paid off, dumb, into Drag Queens, or Pablo should be doing make-overs in Beverly Hills! Locally, the L.A. Times is now my official Drag News Bible. A recent story on new fashions reported from the field, "Women don't come in asking to try on that shoe. Drag queens do." *American Rag* on La Brea Avenue here in Los Angeles had some pretty trendy platform shoes that made pulses pulsate from Pump Passion! The Nation - Drag performer **Lypsinka** (who we obviously can't stop writing about) looks glamorous as usual doing her cameo appearance in **George Michael's** newest video "Too Funky". Didn't see her in it? Sorry, you blinked. It's hard to be both a couch potato(e) and make the Drag Scene too, but one must get one's slave to read the VCR instructions and tape such things as **Miss Dame Edna's Hollywood!** She took over **NBC** for an hour-long babblefest, Saturday night, 5/9/92 at 10 P.M. with **Miss Kim Basinger** and **Ringo Starr** among



JOAN JETT BLAKK EXERCISING PROPER DRAG VALUES
VOTE OR THEY'LL MAKE US WEAR BEIGE!

others by her ample side. Guess **Kim** was hoping it would help heat up interest in her latest vehicle, *Cool World*. It didn't. Transvestite Chic? Two words that go together like Ham and Rye. At least that's the drift of the *Rolling Stone* story by **Tom Sinclair** about the grungy glamster **Todd Meade** of *Chainsaw Kittens*. *The New York Dolls* high heels are big shoes to fill - good luck! On a sad note, we've lost one of the originals from the *Stonewall Inn Riots*, **Marsha P. Johnson**. The rumors are still circulating about the very recent and untimely death of Ms. J, a.k.a. **Malcolm Michaels**. Was it suicide, or was it murder? Marsha was a legendary *Christopher Street* transvestite who participated in the 1969 uprising which was the flash point for Gay Liberation. She modeled for **Andy Warhol** and did her time on the stage and in the streets. Rest well, Marsha. Back to Paula Tix! Congratulations go

out to First Lady Candidate **Shivella Kennedy Sinatra** (who used to be known as **Shivella Fleece** in *Dragazine* Issue No. 2, and who might one day be known as **Joan Blondetaine**). **Shivella-sita** is on the *Queer Nation* ticket with *Drag-tivist* **Joan Jett Blakk**. Ms. Kennedy Sinatra was interviewed in that *Drag Mag*, the Los Angeles Times, View Section, August 16th, 1992, because not only is she an L.A. personality, but she'll skirt any issue you throw her way! And speaking of Presidential candidates, the Democrats didn't know what hit them! Climaxing a frantic week of campaigning in New York City during the *Democratic National Convention* held this last July, infamous Drag Queen **Joan Jett Blakk**, presidential candidate endorsed by *Queer Nation Chicago*, sashayed into Drag history. Blakk deeply penetrated the floor of the convention itself in a red, white and blue miniskirt ensemble with coordinating accessories. Blakk read his/her platform, solicited votes, handed out literature, and was video'd by documentarian **Gabriel Gomez**. Blakk sound bit with the best when she quipped, "if a bad actor can be elected president, certainly a good Drag Queen can!" "Rock The Vote" MTV? DRAG The Vote! And on a final note, we love comedienne **Roseanne Arnold** because she knows who her audience is! While being interviewed by *E! Entertainment Network*, Rosie said she's made a call to Drag Queens across the U.S. for her *Emmys* fashion ensemble - "Drag Queens are the only ones left with any glamour. They are the best dressed women, and I want to look as good as they do!" Hubba, hubba! What a woman! **Tom Arnold**, you are one lucky guy! *LC & JET!*

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*** And Much, Much More!**

Frank Marino

continued from page 6

dress will not allow for it to just have a zipper. I'll need hooks and snaps to hold the dress on me. I have a dresser that helps me, 'cause I have only two minutes to change.

Lois: So how long does your part of the show last?

Frank: I do a 20 minute opening monologue, and then I come out for 1 minute in between each act, so I come on 16 times.

Lois: Do you ever let them see you change?

Frank: No, it's always in the back. But it's so quick, I think that's what amazes them. I change everything - from the jewelry to the shoes, and I change wigs three times too. I do the 'straight-hair- Joan-Talk show' look, then I go into the 'bigger-Johnny-Carson-more-flamboyant Joan', and at the end, I pull it up and it's all like Joan would go out to like the Academy Awards or something.

Lois: So is it 'Post-Edgar' Joan?

Frank: It's post and pre, 'cause Johnny Carson was pre. I give you three periods of Joan Rivers. I give you all types of styles of clothes - from the mini-skirt to the beaded gown to pants suits. I even have some of her Cable-Shopping-Network jewelry 'cause I won a look alike contest. It was Joan Rivers' Look Alike Show, when she was late night.

Lois: Are you an avid reader? What was the last book that you read?

Frank: This is good! Joan Rivers' 'Still Talking'!

Lois: How topical! Really! You really are really getting into Joan. You must be obsessed!

Frank: I'm totally obsessed! You can look for me on Geraldo!

Lois: Do you follow astrology, and if so, what is your sign?

Frank: I'm Scorpio, and no, I don't follow it, but I know Scorpio is the sexual sign, and I'm very sexual, so it must be true what they say.



Photo by Tanner Cole

Lois: Is it? O.K. Have you ever used a "Drag" name?

Frank: I never used a Drag name because I always liked to see my name up in lights. When I was doing Diana Ross, I of course used Mahogany because of her movie, but that lasted 2 months until I decided, hey - Screw that! I wanted my own name!

Lois: I think up a new one every Halloween.

Frank: On Halloween I distinctly go out as a man! I refuse to do work on Halloween! I'm the first one in the shower after work. If you went to my home, you would find nothing. You would never know what I do for a living, because there's nothing in my house. Not even a lipstick! It's all in my dressing room at the Riviera. To me, it's just a job. I didn't start because I enjoyed dressing up as a woman, but it was something that started as an easy way to make money, and it became a way to make good money, and I continue to do it for that reason only. Otherwise, maybe I would do it periodically for fun, but since I do it every day, the make-up part of it is no fun. The comedy part of it is what's fun to me.

Lois: Has your family come to see you?

Frank: Oh, yea. They all live in New York, and they've all come out. My mother comes out 4 or 5 times a year to Vegas.

Lois: If I were looking for Drag Queens other than the show kind of Drag Queens in Las Vegas, is there anything in Las Vegas like that?

Frank: Sure! There's the locals that work the area, and actually, some have gotten really good and have gotten in our show. *If you want to meet them in a bar* and you come to Las Vegas, then it's very easy! There's only one bar - Gypsy's Nightclub. You're going to meet everybody there - from the leathermen to the Drag Queens.

Lois: Did you ever have anything terribly upsetting that happened while you were on stage?

Frank: This was really disgusting! You know like sometimes when you talk, you spit? Well, one of my main rules is never drink water before I go on stage. I was just dying of thirst this one night, and I had to do the opening monologue, and I drank the water, not even thinking consciously 'What Are You Doing?' So now, you have this water build up in your mouth, right? And you're talking so fast without breathing, doing Joan Rivers, and I spit and there was a bald

man in the front row, and it landed smack in the middle of the poor guy's head! You think I was in shock? This guy thought he saw tomorrow! He looked at me, but couldn't say anything. And I couldn't say anything, and I had to keep going. And it was just me and him looking at each other, and he was looking at me like 'you just spit on me!' And I wanted to say 'well, you should see what I think of your wife!' Not really! But that was the totally most embarrassing moment of my life. I think that's worse than Madonna eating salad with her fingers on Vanity Fair.

Lois: Do you have any good one liners you use in the show?

Frank: My favorite line is "Oh, I have no sex life! The last time I had a good piece of ass was when my finger broke through the toilet paper!"

Lois: Do you go out and buy your own shoes?

Frank: Yea. In Vegas, everybody knows me, so it's fun. I have really small feet - I wear a 7 1/2.

Lois: Can you tell us where we might see you in the near future outside of Las Vegas?

Frank: I play New York all of the time. I think I'm going to play the Rose Tattoo for a few weeks in a row soon. It will say Frank Marino as Joan Rivers, unless I add more characters to it, I'm not sure yet.

Lois: What other characters?

Frank: I do different people, but if I did that, I would do different voices and just change the wig and not try to look exactly like them. Maybe I'll have a dressing curtain up on stage and do Joan introducing different people. Here's Cher! And then I'd come out and do a spoof on a Cher song, and then come back as Madonna or Barbra Streisand.

Lois: Well, the time has flown by! Thank you! And P.S. - you are too funny!

Frank: Thank you!

**Bookings Information:
(702) 363-5768**

Letters to the Editrix

Dear Dragazine,

Hi! #1) In issue #2, you did "Make Over of Anita Cocktail". Cover stick was used to cover the beard and other places. Do you know where I can get this cover stick?

#2) I am having such trouble like you would not believe trying to find a nice pair of slide shoes (open toe/no straps) with 2" or 2 1/2" heels. Maybe 3" at most. I am looking at sizes 10 1/2, 11, 11 1/2 or 12 and W or WW, preferably in black. I have checked with many places, including Vernon's Specialties in Massachusetts and Lee's Mardi Gras Boutique in New York. Some places have slide shoes in 5" heels. Well, no thank you! Yet, I see photos of Drag Queens and transsexuals wearing them. Do you know where I can find shoes like these? Your earliest reply would be greatly appreciated!

Sincerely,
Ann Onimus, Central Drag Zone

Dear Ann (if that's your real name!),

I found a wonderful resource - *The Crossdresser's International Shopping Guide 1992*. It was only \$9.95 at Circus of Books in West Hollywood. Write to the publisher for details on getting a copy by mail at JMPG, P.O. Box 7217, Burbank, CA 91510. If you're into immediate gratification, I suggest that you contact Michael Salem Boutique in New York at 212-371-6877. They specialize in satisfaction! Finally, please contact A Different Light Bookstore's toll-free number, 1-800-343-4002, and ask them for a catalogue. They have an extensive array of materials on cross-dressing.

X.O.
L.C.

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Write your questions or comments to Dragazine, P.O. Box 691664, West Hollywood, CA 90069. Back Issues Available!

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And as a final note, Dragazine suggests that we all live by those immortal words of Calvin Klein - "It's important to look natural, but you need make-up to look natural."



Dovelan

You don't seriously think you can pump iron like a madwoman and still fit into last year's taffeta!

