



LACE presents *Oral Histories of Queer Resistance*  
In collaboration with Dirty Looks on Location and Los Angeles LGBT Center

Guest Speakers: Dolores Deluce, Fayette Hauser, Leon Mostovoy, and  
SheAh Prince Eternal

On the occasion of the exhibition *Cavernous: Young Joon Kwak & Mutant Salon*  
July 20, 2018, 7-9PM

[00:00:12:06]

Daniela Lieja Quintanar: Thank you to Bradford and Young and thank you so much to the speakers that are here. We are very happy for—

[00:00:22:16]

Bradford Nordeen: —Just before we jump into this beautiful event, thank you everyone so much for coming out. I'm Bradford Nordeen, creative director of Dirty Looks. Dirty Looks: On Location is a series of thirty-one different queer interventions in Los Angeles' historical spaces. So we're in day twenty of the thirty-one day series. There is a little yellow booklet that looks kind of like a dan run guide in the front, if you want to pick up one of those on your way out. We got eleven more events going on. Um or is that ten? Whatever, I'm bad at math. So we got a bunch of stuff coming up, do take a look at that. This is one of the events in that. One of the things that is really great about the series is in addition to sort of activating the historical spaces, there's a plethora of different approaches that we are using to do that. And this event, I was super thrilled when Young called to discuss this event. She was, you know; there are different ways in which you can aliven history or speak to different cultural histories within a city, but there was no actual direct engagement and dialogue happening yet within this program, and when we discussed this, it was just like this thrilling snap of, yes, this is exactly what this series needs. So, I'm thrilled to be here today and thrilled to be able to share this floor with all of you. To give a better introduction to this particular event, I'm going to pass the microphone over to Young Joon Kwak.

[Clapping]



[00:02:01:20]

Young Joon Kwak: Stop it! Not for me, no, it's for these folks up here. So, I guess I'll just go from left to right then. I apologize I have it all on my phone just because I know I stutter. So, starting with Sir SheAh Prince Eternal. So SheAh Prince Eternal is a transgender male artist, writer, performer, life coach, spiritual advisor and a shaman that conjures love, wellness, and diversity in all that he does. SheAh Prince Eternal is committed to the assistance of people of all genders, sexual orientations, abilities, and ages to activate a better understanding of one's spirituality, sexuality, and self-healing. Among SheAh Prince Eternal's many accomplishments, he co-pastored—I'm going to screw up these names, some of them, um—Afrasiah temple of Womai and served as a high priestess to a dedicated circle of lightkeepers. He has studied Abraham Hicks' teachings extensively and had many other great teachers and influences in his life, whose inspirations he wants to share throughout all of his work. And as a result, he realizes that a key to his success as a teacher and for the attainment of self-love and eternal bliss is that he is always also a student.

[Clapping]

SheAh Prince Eternal: Thank you.

Young Joon Kwak: I'll just introduce all you guys at once if you don't, yeah.

SheAh Prince Eternal: That's fine. Yes.

[00:03:53:11]

Young Joon Kwak: The beauty and bounty of drag, performance art, rock and roll, and hallucinogenic heaven collided everytime Fayette Hauser got dressed. As one of the few biological females in the celebrated Cockettes, Hauser stepped out, showed off, got wild, and lived in technicolor in the lights of The Family Dog, Janice Joplin and Andy Warhol. She has a voice that can only sound right, stories that will bend your mind and style that turns trends into law. Hauser grew up on the East Coast and came of age as the fertile underground of the 1960s were blossoming. She is a graduate of Boston University College of Fine Arts with a B.F.A. in painting and sculpture. Now living in L.A., she writes, lectures, and travels, sharing the photographs, stories, and thoughtful insights. Fayette is currently working on the Cockettes' photobook due for release in Spring 2019, in time for Cockettes' fiftieth anniversary. Also, there is a GoFundMe page online that you can search for, or you can pre-order the book as well.



[00:05:06:00]

Young Joon Kwak: Moving on to Leon Mostovoy. Leon Mostovoy is a transgender artist who has been creating on the front lines of the queer and political art movements for decades. Formerly Tracy, Mostovoy started his art career producing erotic images for *On Our Backs* magazine in the early '80s. Mostovoy's most recent projects explore transgender identity, transformation, sexuality and gender roles in contemporary U.S. society. His earlier photographic series have explored the struggles and triumphs of women as they strive for strength and independence living outside the parameters of heteronormative expectations. His installation, *Death of My Daughter*, was shown in Romania in 2011 to encourage awareness and acceptance in/of their transgender community. In 2011, Leon presented his first retrospective, *(My) Queer (R)evolution*, at Temple University in Philadelphia. He has had over fifty shows, including solo and group photography, and multimedia exhibitions. His work from the '80s and '90s was inducted into the ONE Archives, the largest LGBTQ Archive in the world, accompanied by an opening exhibition in January 2015 of his '87-'88 Market Street Cinema photography series. He has another project that has gained a lot of recognition called the *Transfigure Project* which was first created as a traditional children's flipbook and photographic installation in 2013, then, launched as an interactive website in 2015, to promote accessibility in the trans community. *Transfigure Project* installation is currently exhibited internationally with a limited edition of 250 hardbound *Transfigure* books sold online and at various bookstores in Los Angeles and New York.

[00:07:03:06]

Finally, last but not least, certainly not the least, Dolores DeLuce. Dolores DeLuce was mentored by Divine and made her theatrical debut with the infamous *Cockettes* at the Palace Theater in San Francisco in 1973. She went on to write and perform with *White Trash Boom Boom*, a woman's theater collective that entertained the boys in gay bars and the women in California prisons from 1974-1976. She co-wrote the musical comedy *Broken Dishes* and was nominated for Best Performer in a Musical by the Bay Area Credits Association. She wrote a critically acclaimed and multimedia musical, *The Last Dance of the Couch Potatoes*, and played the lead in the Los Angeles production. DeLuce was a semifinalist at the Austin Screenwriting Competition and she authored a collection of short stories, *Gay Widow*, and three books in the *Counter Culture Diva Series*: *My Life: A Four-Lettered Word*, *Confessions of a Counter Culture Diva*, and, *Blowjobs: A Guide to Making it in Show Business or Not*, and *The Lazy Gal's Guide to Success and Enlightenment by Her Holiness the Dalai Diva*. Dolores is also writing a musical based on *My Life: A Four-Lettered Word* and hopes to see a Broadway production



before she turns eighty. She can be seen in TV shows and commercials and performs with QueerWise, a senior LGBT writers' collective and is a frequent contributing storyteller in popular L.A. venues, TabooTales, TastyWords, The Moth, and Everybody Loves a Good Story, and S.P.A.R.C., etc.

Please join me in welcoming our speakers.

[Clapping]

Young Joon Kwak: Would you like to start SheAh Prince Eternal?

SheAh Prince Eternal: I would love to.

Young Joon Kwak: So each guest speaker is going to be speaking about their work or presenting about their work or writing pairs, so I'll pass it onto you.

[00:09:33:23]

SheAh Prince Eternal: Ok, so first, hi everybody, welcome, thank you all for coming, you're a beautiful crowd out there, I'm having fun looking at all of you. So, the introduction said a lot about my work. I'm also currently writing books about loving yourself, but I'm also writing exotic books cause I'm like split in half. I'm very very spiritual and very very sexual. So, sometimes that isn't always understood by people, but I think it's perfect, I mean what do you think?

Crowd: Yeah! [Clapping]

SheAh Prince Eternal: So, I'm open to any questions about gender, about loving yourself, about connecting with who you are, because you're so much more than what you see in the mirror. Look deeper into the mirror, look into your eyes and see into your soul. What do you feel? How do you really relate to yourself? Like, it's a journey. It's a journey, I have moved through time but I still find things about myself that sometimes shock me. Like wait, did you just think that? Did you just say that? Something will debunk something or something in my relationship will pull out something that maybe I haven't thought about, and I get to look inside and say who are you? What are you about? I had a great struggle in coming into grips that I am transmasculine identified. Because, first of all, my body is very feminine. My face is more feminine than that, and I remember as a young child, I'm going to say a little boy even though I didn't know it that time, I used to watch Yul Brynner on the Magnificent Seven and I loved the way he walked and I'd be like I want to walk like that. And I'd watch it all the time, and I'd mark him and try to walk like that. [laughs].



And then I used to watch James Brown and the way he used to dance, and oh my goodness, that thrilled me too and I would mark him. And today, if you go out dancing with me, you'll see that I've learned some of those steps.

**But to really compile the journey as best as I can, I will say that I gave it my best to be a Christian, but I was confused because the church I grew up in said being gay was bad, it was wrong. I gave it my best to be what people expected me to be, which was a girl and then a woman, I gave birth to children trying to be this woman, but that didn't work.**

It was more like a seahorse, which I found out recently from my fiancé and that that's what they do and then I go, "Oh, I'm a seahorse, now I get it." So you know, I gave it my best and at the end of the day, I still knew that I was a male inside a female body, so then I was running over to the medical center and I said ok, I want to go ahead and go through with the hormones and I want to become more male on the outside so that people will understand who I am and stop calling me she and lady and miss, and all that. But guess what, the side effects didn't work. I had a dream that told me that, in my dream, can you believe this, my vagina was crying. She was crying, she was sad and she was crying yellow tears and I was like oh my gosh and I woke up almost crying myself cause I don't want to hurt my vagina. So, I'm a woman lover, I don't want to hurt any part of a woman, so I was like okay, I got to make a decision. Not only did—that was—I think that was saying, my body couldn't stand up to the operation. One of the side effects was high blood pressure and I already had high blood pressure and I didn't need that. So, I said okay, I'm just going to cry, I didn't know what to do at first, so then I started taking counseling, me, the one that is a life coach, the one that guides people through things, now needed help myself, in order to figure this out. So, and I'm sorry cause I wanted "he" on my driver's license, and I thought the doctor was going to be able to sign it and give me the okay. 'that didn't work unless you took the hormones,' so I said okay I'm just going to love myself like I tell everybody else. I'm just going to accept myself and with some help, and I learned to accept who I am.



My current partner right here has helped me a lot because she loves me for who I am. I'm so lucky, right? She always refers to me as a 'he', the male pronoun. Right now, I'm feeling really really really blessed, really lucky. I found my own spiritual path. I can be as sexual as I want.

**I can live free, and I can say I am Sir SheAh Prince Eternal or Mr. SheAh Prince Eternal and I can wear lipstick if I want to, Prince did. I mean I like the way that it enhances my features. I can't change how I look, but I can change how I look at myself inside and I can embrace myself fully, love myself fully, I love the hell out of myself. I can hug myself, squeeze myself, be proud of my journey, and that is what I want to encourage all of you to do.**

[Clapping]

[00:16:11:10]

SheAh Prince Eternal: Do I take questions now? Or do I pass it on? Or how do I do this?

Bradford Nordeen: I think we're going to go person to person and then we'll share different approaches to the questions

SheAh Prince Eternal: Okay, so I'll pass it down.

Bradford Nordeen: Fayette Hauser

[00:16:27:05]

Fayette Hauser: My turn. Good evening. So since we're starting at the beginning, talking about gender, when I was a child, I couldn't relate to either gender and I felt like an observer. I felt like an alien in my family. I grew up in New Jersey so that'll tell you something.

[Laughter]

Yeah that's an alien planet, absolutely. I didn't really— I identified myself as an artist and it was, as far as I was concerned, it wasn't gender specific, I was just an artist and I wanted just to be myself. I went to San Francisco in 1968 and that's when I really discovered what it could be like to live in an enlightened society that accepted everyone. It was positive about everything. And a year later, after being totally

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psychedelicized, I was living in a house, you know, we lived communally at San Francisco, because of the Victorians, it kept it saved, the Victorian from a wrecking ball, which are now billions of dollars, thank you very much. 1969 is when our group galvanized with the arrival of Hibiscus, we were like a house full of artists and Hibiscus came to us. But I want to say something about 1969 was a really pivotal year in the entire country. I was watching this episode, it was a two-hour special on 20/20, about the Manson family and I didn't realize that all of that happened in the fall of 1969 and that's exactly when the Cockettes began. The Tet Offensive happened that year, it was a really, it was a lot of dark things happening that year and what it made me remember was that in San Francisco, the ethos that everyone was talking about, that went all around the city, communicating verbally with print and everything that we were about white magic. So, we were coming from the place of white light and white magic, and that was definitely where the Cockettes came from. We were coming from a place of joy, we were total acceptance, respect of each other, and Hibiscus became a shaman. Before he came, we were living together and we were all different kinds of artists. Link was a writer, struggling musician. Nicky Nichols was the designer and make-up artist and Carlo, a performer, I was the painter, John Flowers was a painter, but we got dressed up. We were, I mean people really dressed a lot in San Francisco, but it was a personal identifier the way people were dressing, and the Cockettes were kind of like the second generation. The first generation was the initial tribe, The Diggers, The Family Dog, The Brother, The Grateful Dead Family. It was very organic and their drag was very organic in nature with a lot of earth colors, beaks, feathers, that kind of thing. So we were like the second generation.

We came along and we were really into making it fancy, and we wanted to be glamorous so we would go out every night all dressed to the tits and it magnetized people too. So that drew Hibiscus in because he was living in a commune called Kaliflower that was very restrictive and they wouldn't let him go balls out. So he presented himself to us, and he came from a theater family and it was his divine vision to create an experimental avant-garde theme that it was on a cosmic level, it was a vision of psychedelia that we all shared, and it was going to be a collective, he wasn't presenting himself as a director, we were all in it together, we all had equal voice. And it was not—we had one of everything in the Cockettes, I mean, really, African American, American Indian, women, men, babies, bisexual—just everything was in the Cockettes. And it was not a big deal.



**The psychedelics definitely made you rise above all these—one would see these boundaries and restrictions as irrelevant to classify someone as, well, you are a woman and then you are a white. All of that sort of evaporated, and people became very individuated, and you related to someone as an individual and what their essence, what their personalities, whatever their character was, however you were drawn to each other. That was more important than all these classifications. So the Cockettes arose out of that.**

and we start performing, and we had ideas that were, it would be all together in a drag, you would have ten ideas going on at once in one person's drag and also of course we were organic as well so men had beards, women had long hair, and they were not gonna shave their beards to put a lady's hat on, so they glittered.

[Scrumbling] was the first person to glitter his beard. And the minute we started, we started it at New Year's Eve 1969, but our first big year was 1970, so next year is our 50<sup>th</sup> year, but you know we straddled the line between '69 and '70, so I consider 2020 our 50<sup>th</sup> year as well so we have two more years to celebrate our fabulous group. I mean there was never a group like us before and I doubt there will ever be again because we were that loose. And people jumped on stage and we were allowed to jump on stage, do whatever you want to do on stage, people would be naked, be on acid on stage, and they would just kind of wander around when someone was singing and something else was going around, and they would be wandering around us. I thought it was great! I mean, Hibiscus had a boyfriend named Miguel, and he would get himself up like—this was his thing—he got up like a caveman, he wanted to be really like, earth man, caveman. And so Hibiscus would be singing "The Stairway To Paradise" with all these headdresses and Hibiscu—I mean Miguel would go across the stage going, 'Huh huh huh huh' (grunting noise) like a caveman which was going across the stage in front of everything, And that's the way the show went. And so I mean everyone loved it, I mean the audience from the very beginning— from the New Year's Eve show.

**We were still channeling the energy of the city, and the city, our society needed a stage show that would mirror the energy of the city, and that's really what we did.**

We had a really big two year span, the first year was, for me, was the most magical year because it was totally experimental. The second year we started to get scripts, and a couple of people came in to direct the shows. It just got more trad— not



tradition—never traditional, believe me, but I didn't like it at the time. By the time the tour got together you know, a lot of people thought that we were just messy, and little kids didn't know what we were doing.

**they didn't realize we were trying to be anti-theater, we were trying to be experimental and magic happened on the stage, everybody would bring their A-game into the show, whatever you wanted to present, in the best possible way, the way you wanted it to look, you would bring that to the stage, and the mix was the magic. And we were not result-oriented, a lot of people didn't understand that.**

We created a great deal of magic on the stage. The second year I think was a real flowering for us where people got more specific with their conceptual ideas when it came to our imagery, and also, we produced one great show called Pearls Over Shanghai, that we Link wrote, and every character in the show is based on one of the Cockettes. so I was Lanny Boo, who was the Shanghai street whore, I don't know why, I really didn't understand. Sailor Hank was Daniel, who, he was my lover, Daniel was bisexual. You know, I have to say the Cockettes has, we were all in bed with each other. It was truly fabulous. Anyways, that's, that's the Cockettes' story.

[Clapping]

[00:26:08:14]

Leon Mostovoy: Hi, I'm Leon Mostovoy, hard to follow up with 'we were all in bed together'. Okay so, I am a transexual man, obviously then I was born female. I'd like to say I grew up in Los Angeles and really found a lot of comfort and joy in growing up in the punk community and Johanna Went and the people who were gay. And when I first joined I was, I guess seventeen, and then I went to San Francisco at eighteen, in '82 and just posted. Myself and my business partner Buck Angels wanted to start doing T-shirts that say, "I was a dyke before you were born". Hello! I was a dyke before you were born, so yes, I went to my first Dykes on Bikes cause I've always been a motorcycle rider, and I'm like, a dirty dude, so I was in Dykes on Bikes and riding in San Francisco in '82 and I didn't realize at eighteen years old that that was really the beginning. I had no idea how close we were to the beginning of changing everything. And then yeah, I think that— I would also like to say with everything that both Bradford and Young has brought to us, in this sort of vagina/ penis kind of thing, I think it's really a great thing. You know this idea that changing, because I don't think that, I think of myself as a transexual man, and I'm also transgender, I believe that I have now in my personal opinion, I identify as male.



But um, in my opinion, I think that I've always been a feminist artist. I believe that I am the best argument for being a feminist that any patriarchy can have. Because if you look at me, and you figure that I am just your average white guy, but guess what, I'm not. I'm not, and I don't have a fucking penis, so guess what, I just blew you all out of the fucking water. So I am the best argument for feminism, I believe.

[00:28:57:17]

Leon Mostovoy: And I've always been a feminist artist... I believe that femininity and bringing sexuality and women sexuality into the forefront is also a very feminist point-of-view in that we get to have the power, and we get to have the power. And that even though I was always male-identified, though I did not transition until much older, I still believed that I was always male-identified, but bringing that # into the forefront, bringing women's sexuality, that, and of course being a trans, I feel two very powerful reasons and reasons we can say, we are working against and we're fighting against the patriarchy and the white, male supremacy that surrounds us. And you just look around us and the hosts here and everybody out in the room and we are the best fight. I've been doing this for a really long time. I guess since I was six years old, so I have been doing this for a while, and I think that um, I remember when I started as, you know uh, in erotica, and lesbian, sort of a lesbian arena and then moving on to you know trans and then looking at sort of like a trans white people in this society, really, like I said.

**And then, the best argument that we really need to persevere and that it's us and only us and who we are, that can really change who we are. Because people see us in one way and what you look like on the outside is not at all who you are on the inside, and therefore, that is going to be our strongest fight, and I believe it is very important for us to say very individually who we are and what we stand for, because the fight is coming around again**

And I didn't realize that when I was at the first gay pride in 1982 for me when I was eighteen years old, what, six years, eighteen, gay pride parades in San Francisco, really meant that much, but it really does. Again, I think the fight is coming back around again. I think we need to take it away from, you know, there's a lot of kind of differentiating between, you know, I'm trans, I'm, you know, # lesbian, and I am, you know, whatever, but we really need to pull together right now, because we need to pull together because the fight is coming around again. And it's not about that, the fight is not amongst, "did your professor say tranny" in the room or not. I don't give a fuck. Firstly, don't censor me, I can call myself whatever the fuck I want, please



don't censor me. I came from Jesse Helms and I know what censorship is. My friends were part of NEA Seven and they know what censorship is. Please don't censor, stop censoring ourselves, please. Let's all come together as one group, this is a real fight coming on right now. And we need to pull back and we need # to stop what's going on right now. And we need to take back our rights, and that was the fight that I had at eighteen years old and it's coming back around again. I'm fifty-six and I'm kind of tired. I own and operate a cannabis company because it's good for everybody. "Legacy" it's good for everybody. But anyways, that being said, I'm going to pass it along. I appreciate you're all here and being here, and let's just do this fight together.

[Clapping]

[00:33:09:23]

Dolores DeLuce: My story, I mean I'm seventy-two. I'm going to stand up. I'm really short. I'm old and I'm really short, and I'm shrinking. I want people in the back to be able to see me and hear me. I decided to read you a story, because I feel that um—I wrote my first book because as the story that Fayette told us about The Cockettes, I too grew up in New Jersey, felt like an alien and I always identified with the queers Post-Stonewall before anyone called themselves anything, you know. They could not tell anybody they were gay or lesbian, but I knew they were cause they were my friends and we went to cooking class together and do all this during class, and hairdressers, you know, we hung out, but everybody was still even amongst one another, secret about what their label, or identity was. And I always felt like that queer and I left home at nineteen, because I figured that if my father caught me sleeping with black men and doing all of the things I was doing, he'd kill me, so I escaped from New Jersey and landed in L.A.. And a year—that was 1965, and I was topless dancing and doing a lot of other things, and the next thing I know, I was pregnant, you know, with a baby whose father was black and I wasn't married to him, he abandoned me. My Italian family also decided it was \*gestures with her hand throat cutting\* for me. I did not find my tribe until I too went to the Palace Theater and did a show with The Cockettes thanks to Divine, who was my mother, I felt like she was the mother version I have ever had. So, I'm going to read a story from my first book that tells about that story of the family of origin and the family that I learned was my true tribe, my true family, my queer family that I've always identified with from that day forward as a queer. 'Cause like Fayette said, we all slept with each other, we all [laughs] you know and didn't think anything of it. And we said—in this story, says a lot about politically incorrect language. So don't judge me. It's called Tommy. It's in dedication to one of my lovers:

[00:35:27:03]

*Had he not been queer, Tommy Pace, would have made the perfect Italian-American husband my parents craved for being fond. Tommy and I loved all things Italian, including slang insults like “dago” or “wap” that labeled our Italian immigrant parents. Tommy insisted we earned the rights to free speech when our folks passed through Ellis Island and Lady Liberty blessed us. Politically incorrect lingo was the language of our love. “Bitch, you’re a faggot trapped in a woman’s body” he’d say, “and I’m your dyke pussy trapped in a faggot’s body”. Tommy whispered that in my ear as he laid on his tiny bed in the cluttered basement of a small house on Wilmont St. near Filmore in San Francisco. I met Tommy at the Purple Heart Thrift store on Mission St. where I noticed him in the mirror, trying on the glitter halter over his clothes and flipping his long, dark hair like a girl in a shampoo commercial. He was cute enough but I was so consumed by my own diva status that he didn’t register the whole package. His gorgeous pouty lips, chiseled high cheekbones, until months later, when my show partner, Andrew, brought him to one of our rehearsals. We were mounting broken dishes for a run at the Goodman building. She asked me if we could find a small part for Tommy. It was a two woman show, I reminded her, and we already had four backup boys. Yet, Andrew convinced me to give him a walk on a funny line to escort her boozy start up character off stage. After the show, one night without the whole cast in tow, Tommy and I grabbed a bite at Little Joe’s, a popular hole-in-the-wall of Columbus Ave. North beach. The restaurant had a few tables covered in red and white checkered tablecloth and a long counter where you could watch the cooks, pots, and pans fly through the air as your nostrils fill with garlic and olive oil. As we waited for our table, Tommy asked me what I thought of him when we first met, I couldn’t remember, but I said, “Oh, I thought you were fat and spacey.” He wasn’t at all fat, but I knew he was vain and a good verbal slap was like foreplay for him. After that night, Tommy followed me around like a puppy. Tommy was a macho guido trapped inside a flaming queen and he played both roles to the hilt. With food and words we replayed our wap versions of the Honeymooners, with Ralph and Alice over steaming bowls of rigatoni. De’d shout, “pass the cheese you dumb dago bitch,” and when I did, he added “just you wait Alice, just you wait, one of these days, one of these days, I’m going to slip you the salami.” I laughed, “you think you have the meatballs for that?” That night, lying in the bed after our heavy carb load and a quaalude chaser, Tommy did in fact slip me the salami, and I allowed the man in me to fall deeply for the woman in him. Tommy’s humor made me so weak in the knees and he could literally hypnotize me by lightly tickling my arms with his long, sharp fingernails. Everytime Tommy did this, I’d flashback to being nine years old when I got my first period and my dad used to tickle my arms the same way to sooth my suffering. Tommy had my dad’s deep dark eyes, but daddy never had Tommy’s sharp fingernails.*

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*Over the years, Tommy and I would fall in and out of love, but never out of friendship. Our most intimate moments always involved food. Like when he ordered ziti arrabiata to cheer me up after I aborted an unplanned pregnancy caused not by him, but by his best friend and co-star, John Silverlauf from Gay Mens Theater Collective. The last thing I needed was another child with another unavailable father, and Tommy understood this and he let me know he'd support whatever I decided. He had been so sweet to me throughout that difficult day that as soon as we ordered our food, he turned on me on a dime, "girl what were you thinking letting that queer fuck you without a rubber?" "I don't know, it happened after twilight that day of Mr. Goodbar. I got so anxious that John invited me to his place for drinks, you know what a light weight I am. When I admire his upside down crucifix over the red iron bed post the next thing I know I have my heels over my head and he is telling me how good I tasted." "You couldn't stop there, could you? No, you just had to have the salami. What were you thinking, bitch?" Then the waiter brought the bread and his mood switched again. Nevermind, it's something really dire, are you still cramping? Pasta was the glue that held us together. Now for many a meal we downed starch blockers, a diet wonder drug, that promised freedom to eat whatever you want without the side effect of weight gain. So we ate ourselves into oblivion, knowing that the starch blocker claims were too good to be true. After those meals, Tommy would walk behind me, cursing as he had to push me up the hill in my six inch platforms. It was a really steep hill on Clayton street to get into my apartment. He'd pick up my daughter, Reva, from the babysitter downstairs and also carry her to bed too. One night I overheard him as he tucked in my little sweet daughter, Reva, to bed. He said, "Okay Queen, now get your butt back to sleep. You know girl, you need your booty rest." Well, Reva snapped back at him, "Mommy says you need to give your booty a rest, you are an evil Queen. I am just a princess." Reva was only five, but she already knew how to ruin a Queen. Tommy and I became two old farts and eventually needed role play to spark our love life. His favorite turn on was me wearing an ugly flannel nightgown that he bought for me at the Medasa thrift store. He said it made me look like a Polynesian princess from the South Pacific. On nights when I was too bloated for sex he made me put on this unflattering nighty, and was just enough to send him into a medley of the Showtunes. He would start singing happy talk and by the time he began hitting the high falsetto notes at "balli i", he had me. It's amazing that we could have sex at all I could never stop laughing. There were nights when Tommy made me laugh so hard that I would wake up the next day with pains in my abdomen as if we had done sit-ups at the gym. Well, by the end of the '70s our relationship became long distance when I decided to move back to LA to take my career seriously and Tommy remained in San Francisco. And then jump ten years later, it was*

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*the Spring of 1988 while in the middle of previews for my one woman show, The Last Dance of Couch Potatoes, in Venice, I got a call from Tommy's caretakers, warning me that it might be too late, but if I hurried there was a chance that I might get to see him one last time to say goodbye. It had been six months since we had been together, but we talked almost daily as he began his intense decline. After a dramatic flight, not unlike the one that Bette Midler in the movie Beaches, I rang the doorbell at his little home on Wilmont street. The last thing I ever expected to see was Tommy rising up from his deathbed to answer the door while his caretakers were lapping up some rare San Francisco sunshine in the backyard, but that is exactly what happened. Tommy came out of his coma just in time for my visit. There he stood in the doorway no longer the handsome gent pursing his lips and flipping his hair like a girl. My friend was covered in the armor of AIDS related infections. Only the flesh had remained unravaged was his fine hands and feet. I sat at his feet and I held them as he tried to get comfortable on the couch. He refused his morphine drip so that he could fully take in his last moments. We both knew that this was the end for him, but we never spoke of it. Instead we talked about the glorious days of shows, drag, and dish. With a raspy voice he said, "Remember girl when I used to have enough pasta in me that I wanted my body donated to the Bolten Grain Company for recycling?" I wanted to cry but he could still make me laugh about our pasta binge days. Despite the effect that Tommy had the worst KS lesions covering what was once his gorgeous face and body, he was the only AIDS victim I ever knew who never lost an ounce of weight. From his deathbed where he could no longer eat, he planned menus and I ate enough for the two of us until when it was finally time for him to let go of his body all that pasta and gluten to me and to this planet. Every birthday or holiday Tommy used to send me the biggest and tackiest Hallmark card that read, "To my loving wife" and those cards came right up until the day he left me in August 1988.*

[Clapping]

[00:45:27:20]

Dolores DeLuca: I like to share that because, um, now that I'm old, not only have I experienced racism, you know, people always think I'm Mexican even though I'm Italian, they tell me to go back to Mexico, you know I've been getting that for years, especially since I moved to LA. Now I have people screaming at me in traffic "What the fuck are you doing, Grandma?!" I mean, What the hell I know, # that I am experiencing age-ism. [laughs] So, I just want young people to know that old people have stories behind these eyes. [laughs] We weren't all virgins, even though I am now. [laughs]



[00:46:05:24]

Bradford Nordeen: Um, I would like to, um toss one topic that was sort of an essential theme to this event, um at the panel and then we can move things out for questions, but I'm curious to hear each of your thoughts. I think each of you have spoken in some way or another, um, already about

**the idea of resistance and what resistance means as a sort of personal and political gesture within your own lives and, how you have been living as queer people?**

But can each of you speak a little bit about either the sort of foundation of your resistance or how you practice resistance everyday as sort of general idea of resistance as your life as a queer person? That's broad.

[00:46:55:00]

Dolores DeLuca: I'll start, Yeah. Well, because I have mentioned my age and that's an important factor. I have to say that I feel that I am more creative and more prolific now than I ever have been in my life. [laughs] And it isn't easy. You know? Because I don't have the same degree of energy I used to have to jump up on stage and perform like I used to. That's why I like reading, because you don't have to memorize lines. [laughs] But I just think that what I do is, I try to, first of all, let people know whenever I hear untruths or whatever in circles that are maybe—because I don't isolate or live in an aging community. I live in Venice and you know, I am friends with millennials, and kids, the homeless people, whoever is in my neighborhood. I reach out to those people and I make them my friends and my neighbors in the community. And you know, I do my armchair stuff on Facebook as much as I can, you know, because I don't have the energy to march in the street anymore. Although a lot of my friends are still doing it. I think it's important just to put your truth out wherever you are and whatever situation you are. Let people know your story. I made a friend with a neighbor of mine a few years ago who was 96 years old. I knew him a long time and it wasn't until his wife died that I got very close to him and started sharing with him because I felt bad for the man who would sit alone at the cafe and he would miss his wife. They had been married for like nine thousand years or whatever. When I started get to know this person I was so blown away by who he was in life. And so I think it's like really important for old people to share their stories with other people because when I was a youngster I didn't have time for grandma either, you know? I was off and running but now that I am getting older I am learning that we can really learn from one another and generational education is really important.



[00:49:00:00]

Leon Mostovoy: Thank you, um I want to mention my fellow panelists, thank you. So, resistance I think it got started right around when I was, I came out really young, like 14. That was the only time that I had to say that I was queer was when I transitioned, because before that, they were like, well you're a dyke and I was like, "well yeah, like what its stupid?". And this was like, I was born in 1961 and I was like, "yes! Obviously." And then once I transitioned I became invisible to my own community which was a little, little hard. Ya know? Because I didn't transition young—and um—it wasn't available. And I think that I, like I said, my first sort of reason for resistance was that I am who I am. The fact that I walk this earth and I, when my ex wife, who I transitioned with was very insistent on my now male white privilege, which I didn't understand because I worked in education which is a female dominated profession and I have worked in the same job for over 25 years. It wasn't until I transitioned that I started building confidence at all. But at that point I didn't really understand that and I really think that the fact that who I am and what I say in fact that if you look at the progression of my work, it's all about, ya know, women and feminine viewpoints and I don't think that transitioning to—I never wanted it this way—let me get this right. I always said that I was a female body but not a female, so transition now to the body that I feel more comfortable in, I don't think that, that changes resistance of feminism, and I think it's very important that we include everybody and that we include you know POC, we include trans people, we include everybody in our group and that is going to be our best form of resistance for what's going on right now. Because, um, ya know, when I started doing a lot of photography it was really about the women that were around me and in that time, in the '80s, the queer sex workers were the best fight I have ever seen, because they were so for—queer sex workers were saying:

**“ I am taking back this for myself and this is for me and I am doing this for myself and I am going to empower myself and I am going to get money for myself and this is not about giving this power over to them.”**

So, I think that that was really important and I pretty much consider myself a documentarian, I have a lot of series that I can, very fortunately, have my work out and publications throughout the many years. To this day I would consider myself a documentarian and really what I documented was the, woman's power, queer power and how we evolved. And I think again, I'll just say one more time, I think the best resistance is the fact that—I don't know, I exist. Like, ya know, like my business partner, I also have a business partner, Buck Angels, a very well-known transexual man and we own a cannabis company and we have a lot of people coming here for



medical purposes because there are a lot of people in our community that suffer from more PTSD. We are different than anybody else. Our bodies are different. We suffer from more depression. More, ya know, sexual assault, ya know. Basically everything. All of it. And so basically it's about saying that we exist. And the fact that we exist at all is the best resistance of all. The fact that I'm here, I can still be here, I can be the man that I present myself as being, That I can be in a relationship with an Orange County mother of three. A straight woman of three, you know, you know, with teenage children.

**The fact that people accept me and understand who I am and what I'm fighting for. I think that's the most important thing, to stay visible, and that's our resistance, just the fact that we exist.**

[Clapping]

[00:53:53:21]

Fayette Hauser: Um, I think that resistance is really, how to resist is to hang on to your personal freedom and your individuality, and I think that, you know, the fight has really come down to a personal level with the bizarre energy of the social media. And they try a lot of, um, whoever the destroyers are, try to pinpoint your self-worth on a very personal level and a lot of people become damaged by that, it makes them feel weaker. And I think the biggest fight is to really push out, just like you said, really push out your individuality and not to identify with any of that because the self-worth is the benefit and that's, I mean that's where they are really trying to fight against anybody who is an intense individual, who is a freak, who is not involved in a normative situation, whether it is a family situation, or a political, or social or whatever. Non-normative people, I think at this point, have a great strength, because we've all grown up as aliens and freaks. And so, you know, a lot of the shit goes down in social media, it doesn't really touch me because I feel like I've seen it all, I've been through it all. But um, I think it is extremely damaging to know people and it's very difficult to become an individual these days and not to buy into it. But uh, like I said, that's where the fight is, and that's why we have to win it, on an individual level with strength. That's it.

[Clapping]



[00:55:50:09]

SheAh Prince Eternal: Wow, this is some really heavy stuff.

**I didn't know what resistance meant at first, when I first started hearing it, because it feels like I always had resistance.**

Always, like, I was a pariah from way back, because I'm the first born, so guess what, my mom and dad were so not very nice to me about being gay, but yet, now, out of five children, there's so many gay people. [Laughter] There's so many that my mom says her womb has a homosexual demon in it. [Laughter] What are we going to do with that, really, come on. [Laughter] I'm like, I don't even know, there's no words to comfort her [Laughter] and if that's what you want to believe, ok fine. So, it feels like I've always been the resistance, you know, as a teenager, I had my first girlfriend, but before that I was always playing house, at eleven, being the daddy. But my real girlfriend was like fourteen, and my mom walked in, one day, on us and she had her hand under my blouse and my mom cursed, and she never cursed, and she said "excuse my French." It was really weird because my mom was so religious I never heard curse words growing up, and, but she cursed that time, and she put out the woman but the woman was not afraid of her at all.

[00:57:43:12]

Leon Mostovoy: Um, they wouldn't give like um, support, they wouldn't give support to any queer artists. So there are some of them and they are very well known. John Fleck and Highways right? And so those two that I named are in LA and so I would say that it was really important and—Karen Finley, who was part of the community, right? So the fact that there was this sort of like, coming against the establishment we really all came together and we really did change politics, we really did fight the fight against HIV and AIDS and really making a point and getting the medication and things out there we needed, to the people. And I think that coming together in this way, in 1989, I think that is when it actually started was really powerful. And we need to again, I keep saying this;

**we need to stop fighting against each other, and semantics, and what we call each other. I don't give a shit, call it whatever you want, I don't care, but we need to come together and pull this power again because we really need political changes for our community and I think it's really important now to come together again because this fight is coming back again.**



It really is and it's not about some, you know, you know, it's not about some semantics or it's not about, you know, talking inside or, you know, and inside, you know, a conversation with your professor. It's really about coming together as a community and I think that fight is coming around again and so that's what I'm hoping we will come together again around. And that's what will happen. So, um yeah, I agree, the '60s, and then the '90s. I don't know, maybe it's like a 30-year trial. Here we are 30 years later and we're going to do it all over again

[59:58:00]

Dolores DeLuce: First of all. Yes, definitely and I want to thank the young man at 23 for being here and to stand up and speak because you guys are the hope, you know what I mean? I have friends in New York who are my age demographic and they're fighting like hell in the streets. Robert and yes, and there's lots of organizations: Gays against guns, protesting.

Fayette Hauser: Lots of resistance.

Dolores DeLuce: Yeah, lots of movements happening in the streets

**and I think the fact that you are the generation that's going to change it because you have the movement and you know, we could do what we could do but it's really great that you're here and you're open to this conversation. Don't give up hope.**

When we were young we were like don't trust anyone over 30, [Laughter] Don't trust anybody over 30. But you know now, I am just saying that some people are—there's so much that can happen that you can do as long as you're young and you've got that energy to fight. Fight however you can, you know, just do it and don't give up hope, you know. I had to find that through my spiritual practices, I had to take care of myself physically. I had to do a lot of work just to stay off the couch. And I still spend a lot of hours there.

[Laughter]

Bradford Nordeen: Time for one more question



[01:01:38:00]

Audience Member: I just wanted to pose a question, because I know it's been brought up in a couple different ways, about labels or identities and where you kind of feel the line there is because it is on one thing, I could say whatever, I don't care, but for the people that do care, what is the balance of respecting that and learning in that your generational learning around that because there's a lot of times I feel that younger generations feel older generations are dismissive, so I'm kind of wondering where we meet in the middle and discuss it.

[01:02:18:21]

Leon Mostovoy: I want to take that because I know myself and my business partner Buck Angel get a lot of flock from this. But coming from what I'm saying and starting this fight, and coming out at 15 years old as I did and moved to in Los Angeles, and living through these times, what I feel is that there's a lot of self-policing within our community and if an older generation like when I came out in the 1980s and an older African-American woman could say that they were a colored person, I didn't tell them they weren't because that's what they felt that they were.

**I don't tell people how to self-identify. I self-identify as I do and I think it's very destructive for people within our community to say how we mass identify. I can identify any way I want. And I think it's really important that we don't police ourselves. And there's no difference between a younger person telling an older person that they can't call themselves a tranny because I call myself a tranny all the time.**

That's how I feel comfortable and that's the way I grew up. I'm an actual transsexual man, and I pass 1000% and that doesn't mean that I don't call myself a tranny. And that's not your right to tell me that I don't and it's not your right to tell me anything else. And it's no different from a young person, from Jesse Holmes or Ronald Reagan telling me that I couldn't tell myself that I was gay in 1980, when I was 17 years old. I felt no difference from Ronald Reagan telling me how I'm not allowed to identify as a gay person for a younger person to tell me that I can't identify for another word that I wanna tell myself. I think that it's very important that we get to not get to police each other. Look, censorship is censorship and that's not right. Judgement is judgement. You get to call yourself, you get to be whatever the fuck you think you are. I get to be whoever I am. Stop telling each other who and how we get to identify. That's what I'm saying. We all need to come together right now. It



doesn't matter, you get to be a man or a woman or whatever you want to say you are. That's cool, I get to be whoever I say I am and basically I'll tell you what, I'm queer. I'm queer, now a transexual man who is in a relationship with a woman. So, I guess that's what? What is that? I don't know what that is. That's whatever it is. Who cares? That's what it is and I'm a feminist and I've done feminist art since the time I have published for the arts since I was 18 years old. So, I think that it's very important that we come together and we don't say, you know—You identify however you want and let that be open and if you want to identify and say hey, I'm a woman with a beard, and I want to say, hey guess what, I don't feel that I'm transexual I feel that, you know, or like I'm like, you know, my business partner Buck, you know, I'm a man with a vagina and I don't identify like that, but my business partner that's hiswhole fucking thing, I'm a man with a vagina. So, that's awesome. Identify however you feel comfortable, and that is very important and this policing each other and telling each other how we can identify and what words we can say, that's as much censorship as anybody else. I don't care if it's Cleaf, or Trump, or I don't care if it's Reagan. It's exactly the same message. So let's please not do this to each other.

**Let's please let each other identify however the hell we want to and let's love each other for that.**

[Clapping]

[01:06:34:23]

SheAh Prince Eternal: I agree completely. [Laughter] That's been one of the major issues, I think, is that there has been too much judgement of each other. Let's accept each other for who we are. I don't care if you say I feel like a bullfrog okay, 'Hi bullfrog, I'm glad to meet you.' Because who gets to take that right from us?

**I think that's one of the major things of resistance too. Resistance is shining the light on a lot of stuff that has just come to fruition because it has been boiling all this time.**

I'm going to say one more thing. I have a friend that I met a couple years ago at a trans conference. She's 56 years old. She had worked 26 years at FOX television.



And she never came out, and when she came out she was fired. So I think also a part of the resistance, if everybody in the closet would come out, they can't fire everybody.

[Laughter] You know what I'm saying? Come out. Come out, stop hiding., that's part of the resistance to me. Is come out. Be who you are and be proud of it. And that's all I've got to say. Thank you all.

[Clapping]

[01:07:58:08]

Dolores DeLuce: I just think I heard something different from the young man because I think you were-I could be wrong-but you were asking about, I think, how to address other people. Like I think it's great that we can call ourselves whatever we feel like, you know, whatever the fuck that is, it doesn't matter, but how do we respect-this is what I heard- other people that are sensitive to being called what they don't want to be called. You know, the N-word, this and that, you know. I think that's important to know the boundary. You know, to know that there are people that would be offended if you called them bitch or a cunt or whatever, you know. I personally wouldn't be but, you know, I know women that would probably go nuts if I said that to them and I think you have to be sensitive to that. I think we just have to honor where people are at and we all have different opinions. I mean I think a lot of people are way too politically correct, especially when it comes to comedy and different things, like taking away all the funny out of life you know and that bothers me a lot. So, but I do think that I don't know if I was wrong but I think that's what I heard. Am I saying that right?

Audience Member: Yeah.

Dolores DeLuce: Yeah. So I just think we have to be respectful of one another and try to honor where somebody's coming from, but you also expect to be honored for who you are, basically.

[Clapping]

[01:09:29:24]

Leon Mostovoy: That's what I as saying was well, is that just call yourself whatever you want to call yourself, like whatever you want and then just don't judge other people and don't censor other people from whatever they want to call themselves. If I want to call myself-I'm a female, which I don't think I would but if I did then that's who I am, you know, and that's important.



We don't get to tell each other what who and what we get to call each other and that's important that we all are like one major group here because that's the only way that we're going to rise above, is be one collective group, you know.

[01:10:14:18]

SheAh Prince Eternal: So, I completely misunderstood you, you weren't talking about labels? I didn't know I was going on and on and on about the wrong thing. Ok, so was your labels not dealing with gay people? What were you talking about?

Audience Member: I think my point was asking about, you know, not [laughter] I tend to hear a lot of times people talk about like labels or, you know, identities or things and you know. I get that isn't what matters at the end of the day, like we're all people we're in this together but sometimes that can come across as like, I'm not going to respect how you're identifying. And it's, you know, like, I, I have to respect-I can't, I can't tell somebody else...

**We are kind of saying the same things, but almost in a little different order or something. Um, but saying that I can't tell you how to identify but you tell me how you identify. I have to respect that identity. I can't belittle that identity because it's a newer, like, terminology or something like that. Um, you know, especially in things that are very like in a non-binary space, or you know**

I mean, maybe something like trans-masculine like that being something more recently defined identity. Um, whereas like, I feel like sometimes it gets flipped around to say 'Oh I can call myself whatever I want,' but that's not really what I was going to ask.

**It was more like how to respect the identities that are kinda developing right now and coming out, you know, instead of just saying, oh well you know, that doesn't matter. It's not like you were saying that, but that sometimes, that kinda seems to be the energy between the generations right now.**

SheAh Prince Eternal: Thank you so much.

# LACE

[01:12:20:16]

Bradford Nordeen: Well, thank you all. [Clapping] I want to invite everyone before heading out, there's some drinks in the front. Maybe we can continue this conversation # in the front or amongst the beautiful sculptures of this show here. Thank you everyone so much for coming out.

[Clapping]