

THE MAGAZINE THAT WAS BORN THAT WAY

ICON

MAY
1998

**"You
Got
Some
Money
For
Me?"**

THE RUPAUL INTERVIEW

by Mitchel Raphael

**M.A.C. Cosmetics
UNMASKED**

**Protease Inhibited:
NEW WEAPONS AGAINST HIV**

**FUTURE
COUTURE:**
FASHION FOR
THE NEW MILLENNIA



0 62825 70276 7

OUTSIDE CANADA \$3.50



British Virgin Islands 44

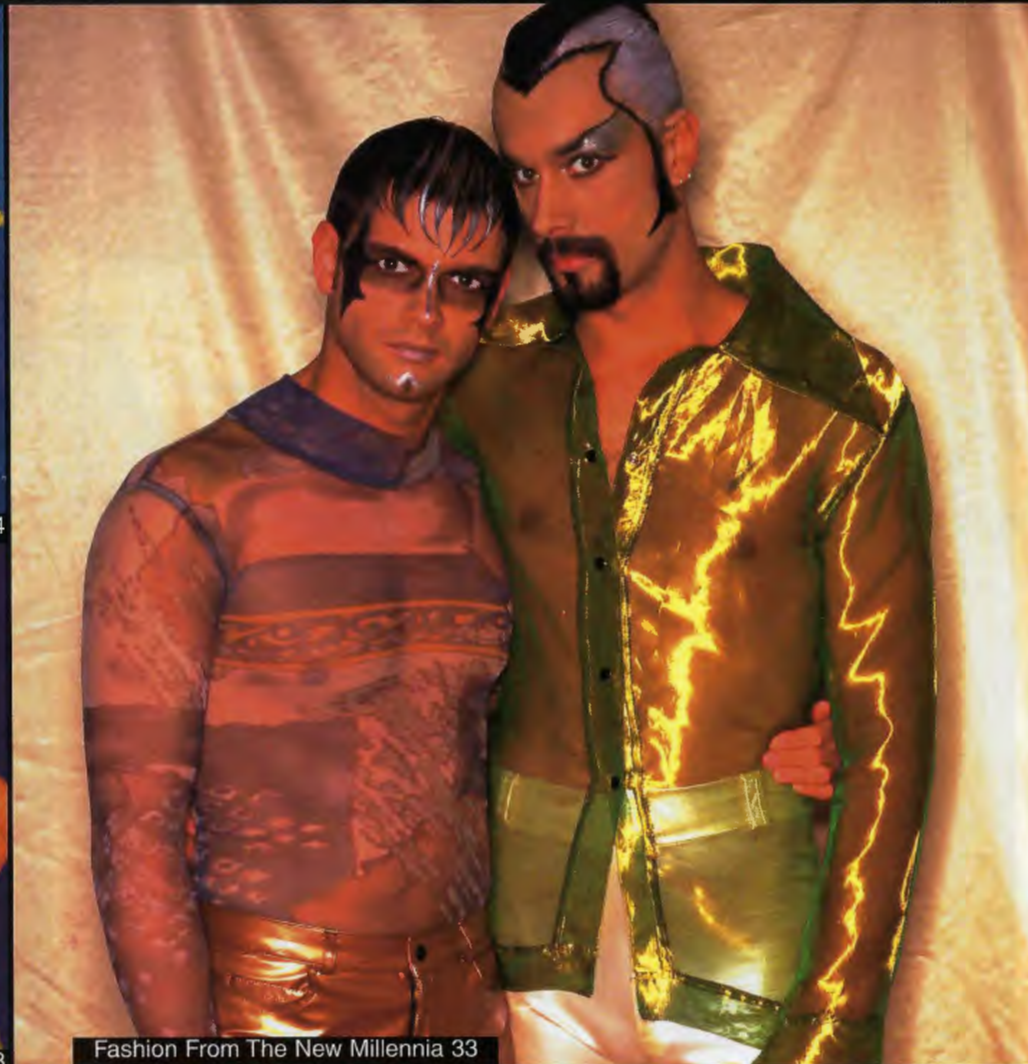


Boxercise 68



RuPaul 24

On the Cover: RuPaul photographed by Albert Sanchez. Cover design by Moore Advertising Art Directions.



Fashion From The New Millennia 33

features

- 19 Fashion Cares** Brad Walker talks to the organizers of Toronto's hottest AIDS fundraisers.
- 24 Viva Vixen or Disney Drag** RuPaul in an exclusive interview with ICON writer at large, Mitchel Raphael.
- 28 Bad Boy Brad** Larry Peloso identifies Brad Fraser and the true nature of pride.
- 42 M.A.C** Reinventing the Cosmetic Corporation. Heather Cameron interviews the industry rebel.
- 47 Memoirs of a Marriage** Daniel Vallaincourt talks to author Marion Winick about loving a gay man, having his children, and helping him die.
- 52 Protease Inhibitors** The next generation of treatments for AIDS.

departments

Starstruck 8, I Saw You 12, In Style 16, Fashion 33, Travel 44, Books 49; He Said 56, Porn Review 64, Music 65, She Said 67, Fitness 68, Classifieds 70, Beauty Psychic 75

ICON

publisher - editor in chief
steven minuk

associate publisher
brad walker

creative director - photo editor
allen kwong

art direction
kirk weppier

executive assistant
christopher brown

advertising sales
(toronto)
brad walker
(vancouver)
george theo
martin aldaba

contributors
heather cameron
litsa rorris
mitchel raphael
larry peloso
darcy marin
jean noble
ed nyman
thayne campbell
daniel vaillancourt
stephanie yalcin
stacy donovan

inquiries
[t] 416.960.9607
1.888.444.ICON
[f] 416.960.0655
iconmag@inforamp.net

vancouver office
1027 davie street, suite 461
vancouver, british columbia
V6E 4L2
[t] 604.732.4083
[f] 604.732.7138

toronto office
467 church street
3rd floor • north
toronto, ontario
M4Y 2C5

ICON is a registered trademark. Copyright 1996.
All rights reserved. Icon is published 12 times
annually. For subscription inquiries please write to
467 Church Street, Toronto, Ontario,
Canada, M4Y 2C5. Printed in Canada

**"member of the canadian
gay newspaper guild"**




COLIBRI
BED & BREAKFAST

- ▲ Comfortably Elegant
- ▲ Calm Hospitality
- ▲ Gracious Rooms
- ▲ Lavish Customized Breakfasts
- ▲ Perfect West End Location

RESERVATIONS STRONGLY RECOMMENDED

1101 THURLOW, VANCOUVER, B.C. V6E 1W9
(604) 689-5100



Harry's
off Commercial

1716 Charles Street, Vancouver, BC
(604) 253-1789

PETER HABER
LAWYER • NOTARY

**EXPERIENCED
PROFESSIONAL**

For **RESULTS** Call
(416) 961-0265

- wills & estates •
- powers of attorney •
- real estate •
- criminal law • family •
- corporate / commercial •
- personal injury •
- victims' compensation •
- domestic contracts •
- gay rights •

PETER HABER
B.COMM., C.A., LL.B.

120 CARLTON ST. at Jarvis
Toronto • Ontario • M5A 4K3
TEL 416-961-0265



- HOME VISITS
- EVENING APPOINTMENTS ON REQUEST
- 24 HOUR MESSAGE SERVICE



a
**Church
Street
Flower
Market**

by the stem or arranged
we deliver

473A Church Street
Toronto, Ontario
M4Y 2C5
Phone: (416) 413-7727
Fax: (416) 7729

to advertise in **ICON** call 416.960.9607

starstruck

I Shot Andy Warhol



Director-screenwriter Mary Harron's first feature, *I Shot Andy Warhol*, is a riveting portrait of Valerie Solanas—the woman who gunned down Andy Warhol and almost killed him. The film is also a tribute to Warhol—the true king of pop—and the world which he created around him in the late 60's. Using the disturbed, but frequently brilliant, visionary-feminist Solanas as he focal point (Solanas was the founder and sole member of SCUM, the society for cutting up men), Harron paints an often funny and vividly realistic picture of the subculture that surrounded Warhol and his infamous studio, the Factory. If legend holds true to the saying Warhol created, everyone will be satisfied with their fifteen minutes of fame in the spotlight.



Friends of the Aids Community presented *The 7th Annual Academy Awards Celebration* in Los Angeles at the Raleigh Film & Television Studios. The event was a benefit for the Aids Health Care Foundation. This year they honoured Betty Garrett recipient of the Kenny (Sacha) Award, for tremendous on behalf of Aids causes. Betty is best known for her starring roles with such luminaries as Gene Kelly, Ann Miller, Cyd Charisse and Esther Williams.



Academy Awards Celebration

L.A. Gay Rodeo '96

April 12-14, 1996



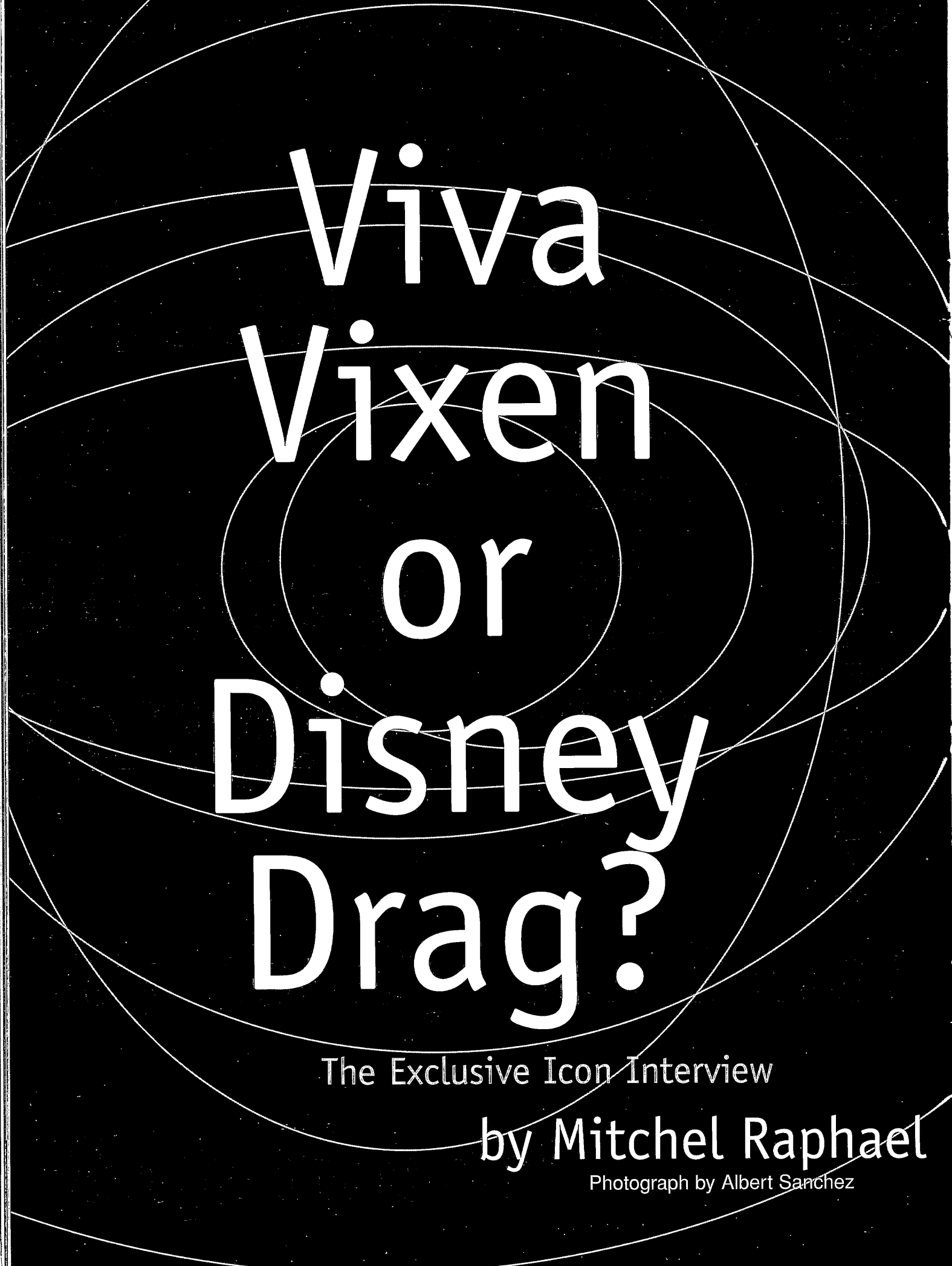
The Greater Los Angeles Rodeo Association is a year-round organization which financially supports many important programs in the gay & lesbian community. Money from the rodeo admission fee is given back to the community through their community grant program. The event was hosted Alison Arngrim, who is best known for her portrayal of "Nellie Olsen" on *Little House on the Prairie*.



M.A.C Boy, M.A.C Girl

On March 26, 1996, M.A.C. Cosmetics announced k.d. Lang was joining RuPaul as a spokesperson for the M.A.C. AIDS Fund, and the fight against HIV, at the new M.A.C. store in Soho, New York. k.d. said she was pleased to ply her pizzazz for the Viva Glam Campaign. Who would have thought Ru and Canada's dyke diva would team up for the Cosmetic giant, which just recently found its own partner, Revlon? Speculation that k.d. will be dispensing with her boy-toy image has been dismissed by reliable sources as "foundationless."





Viva Vixen or Disney Drag?

The Exclusive Icon Interview

by Mitchel Raphael

Photograph by Albert Sanchez



Splash a drag queen across the media and most gay men groan about misrepresentation. But, if you're the singer behind the fashion industry's anthem "Supermodel (You Better Work)", your face sells M.A.C. make-up and Baileys booze, then you are quickly elevated to community ambassador.

On May 11, RuPaul will be back in Toronto raising money for AIDS at Fashion Cares, the glittery you-can-never-get-tickets-because-they-sell-out-instantly-to-those-fortunate-to-know-when-they-go-on-sale-but-you-can-always-volunteer-and-get-a-free-T-shirt extravaganza.

Drag queens have always been custodians of glamour and RuPaul has become the embodiment of glamour drag. Queens held out when Dynasty lost its shoulder pads and sequined gowns and became Melrose Place. Even when grunge moved from something to be laundered to something to be lauded, drag queens held strong to their hot-glue guns and rhinestones, beading gowns to the point of blindness.

Since Hollywood starlets haven't delivered the glamour goods, eyes have turned to the catwalks and supermodels to bring back the glory days. With drag heating up in the 90's it seemed only a matter of time before a Vanna White would be required to spell it out. And so RuPaul, the demi-goddess of drag, was baptized by the American media and invited to play on the Olympian peaks of New York and Hollywood.

She makes no apologies for her Disney drag. Forget Danny La Rue or Charles Pierce, RuPaul follows in the tradition of the world's greatest drag queen, Mr. Bugs Bunny - how many times have we seen those ears come untucked from under a wig?

Today's accelerated culture is mirrored in RuPaul's style. "Drag through the ages has been a reflection of any given culture that it's around," she says. Fusing fashion paparazzi and music video, she's a montage of vogue images, diva snaps and big, blond hair. She's no two hour Las Vegas show. This queen is a comet shower of glitter and glam to be savoured in bursts of gender bent gaiety.

Channel surf by any fashion television and she gets in her 'fabulous, darling!' right beside Liza Minnelli and Joan Collins. And why is the "Supermodel of the World" more often seen beside the runway than on it? She's too big for the sample sizes. "Unless of course they're stretchy then I can really fit into them," she says. "If they are size eight with non-forgiving fabric then I'm out of the ball park."

But clothes don't always make the man. In this exclusive interview RuPaul talks candidly about Middle America, the movies, Mickey Mouse and much, much more.

So what about the much touted claim that drag has gone mainstream?

I don't know if drag is really mainstream. It's more visible. I travel a lot out in Middle America, in the mainstream, and it's still pretty outrageous. The media likes to pick up on things and decide 'oh now this is hot', but it's really not. People in the mainstream still have a problem with sexuality and a man

wearing high heels. I think that until a lot of changes are made it will still be pretty taboo. Until people change their attitudes towards themselves and towards sexuality, it will never be mainstream.

Do you feel that recent drag films like *To Wong Foo: Thanks for Everything!* Julie Newmar ignore issues like AIDS and gay rights?

I don't feel that any one movie has the responsibility to tell the history of gay life. A lot of people had problems with *To Wong Foo* and I felt it was unjust. I think movies are entertaining. Some people want to go see a movie to escape the crap of AIDS and the madness. Because the movies are few and far between people feel the need to put everything in there.

Back in 1982, Dustin Hoffman's role in *Tootsie* signaled it was OK for straight men to wear dresses. How do you respond to the fact that the only big drag movie in the 90's to star a drag queen was *The Crying Game*?

With Hollywood the bottom line is box-office. If I had box office pull they would have given me the role [in *To Wong Foo*]. They pre-sell those movies and these actors already have box-office pull. Hollywood has no morals. It has to do with money.

It has nothing to do with that's too gay, or we could never have a gay man do that.

Until people change their attitudes towards themselves and towards sexuality, [drag] will never be mainstream.

The 90's have bombarded us with straight men in dresses. Which hunk do you want to see in a dress?

I'd love to see Matthew Modine in drag, but in lingerie. Panties and a bra, but not with his legs shaved, and no make-up and no wig. Maybe some lipstick, but just stained, not poured on. This is getting a little bit phone sexy right now.

If imitation is the greatest form of flattery, what do you think of 'Miss America' Howard Stern parading on *The David Letterman Show* in a big, blond wig and being bitchier than most queens?

A lot of times when little boys who were dissed and smeared when they were young get a chance to have any type of power as an adult, it turns into really vicious, ugly power. One type of power is going to Washington and becoming a senator or Speaker of the House. Another type of power is getting a pair of high heels, a wig and microphone. And that's how certain queens have gotten the reputation of being bitchy. Because once you get that microphone in your hand, whether you be in the House of Representatives or in a night club, you have a choice. You can get back all the people who dissed you when you were that little boy or try to be a positive force and a loving energy and that's what I've tried to do.

Would you have liked to attend the Million Man March last year in Washington?

I would have loved to gone. I love the idea. I'm not really cool with Farrakhan, he's very hateful. He's full of hate and rage.

But the idea of these men with colour marching on Washington saying, 'hey, you know what, we're here'. I think it's a beautiful thing. I think everyone deserves to be recognized, whoever you are. Men with colour, gay men, women with colour, everybody, dogs and cats.

Would you have performed if you were asked?

Sure. Absolutely. All those gorgeous men!

Have you ever been told to tone down your act?

I've experienced not being asked to come to an event because people are uncomfortable. No one has ever told me to tone it down. I've always been pretty PC anyway. The great thing about my career is I created myself. Drag is sort of a satire on the rest of our culture. The whole point of it is to be a bit over-the-top, over the edge.

You've been photographed as a man in several magazines. Do you still have some anonymity out of drag?

For the most part I do. It's at a level that I can really deal with. People aren't looking for me when I'm out of drag. It's so obvious when I'm in drag. It's actually the best thing in the world because I still get to have a life. As an artist a lot of my work is observing and listening. I like being able to observe and listen without interference.

How do you find meeting men in drag versus out of drag?

Drag for me is not a lifestyle, it's just what I do for a living. So it would be like if I worked at Disneyworld and I wore the Mickey Mouse suit. It's like meeting someone in Mickey Mouse drag. They wouldn't want me, they'd want Mickey. And I'm not into sex with Mickey.

New York writer and drag artist Charles Busch wrote in an article: "When drag is presented in a mainstream fashion, it's totally denuded of its sexuality. Any tinge of homosexuality is expunged." What are your comments?

One of the things I wanted to do on purpose was to take sexuality out of my drag to be more Disney friendly. But people do think of me as being sexy.

That Viva Glam look is pretty transy-dominatrix.

It's totally Barbarella. It's totally sex kitten. I think it's really my personality that is devoid of the sexuality. The body and the image is total sex kitten but I

think my demeanor reads to people that it's OK and that I'm not - Let's face it, people in our culture are afraid of sex. That's really why there hasn't been another queen who has been as - for lack of a better word - mainstream.

Most gay men aren't sexually turned on by drag queens. But there are a group of men out there who go for the queens. What's your take on the transy-cruisers?

I think it really has to do with taboo. I think it has to do with what is forbidden in our culture. And a lot of times the things that are the most appetizing are the things we were told we are not suppose to have. I think that holds a lot of allure for a lot of people, men and women. Because in our culture we grow up being taught 'oh you mustn't wear your sister's clothes', you mustn't act that way and men must act this way. I think because of that, it becomes a route, a sexual thing for men. Anything that's considered taboo can become a sexual thing. And I think that's what makes the transy-cruiser tick.

And they're not just the trench coats and dark glasses. Some are pretty young and hot.

It's always amazing to see who's got the fever. It could be anybody. From my experience it has to do with all the paraphernalia and all the stuff because I've - It's not my thing, it doesn't really turn me on, but I've had people come on to me. And I realize it has nothing to do with me inside of the stuff. It has to do with all of the stuff and the taboo of it and that it's forbidden.

They're also going for the fantasy.

This is true of all Johns whether they're cruising transies or what, is that they feel free to do things with a prostitute they couldn't do with their mate because they have to live with their mate every day and they'd feel embarrassed asking their mate, 'Can I lick your high heel?' That would be embarrassing to them and they'd feel 'ew I don't know'. But it would be easier asking a prostitute, 'Can I lick your high heel?'

For the first half of the nineties you brought us glamour and love. What will RuPaul be bringing to the party for the year 2000?

What I'm bringing to the party is a new way of being cool. Cool for the past thirty years has been this rock n' roll way of being aloof and of being non-communicative. This new way of being cool is to be loving and to be yourself and to be vulnerable and to show that you're willing to accept other people and new ideas. That's what's cool and that's what I'd like to bring to the party, the big party.

Any final words?

Whatever we're searching for we really already have the answer. I don't believe in defining yourself based on your sexuality or the colour of your skin. I think that should be left to each individual. It's important to find out who you are by looking inside yourself.

