

by Tom Flint

Pat Robertson fights back

Pat Robertson is making appeals for funding of his new project, the Regent University Law and Justice Center, which he describes as a "strategic command center to fight the battle for traditional family values."

If you want to join his fight to destroy the Gay/Lesbian rights movement call his toll-free number 1-800-727-4774.

Quote of the Week

"A straight female ticket is not where I'm coming from this year." Ruby Montana, owner of Ruby Montana's Pinto Pony in Pioneer Square. —*Seattle Times*, 10/13.

TV at Tugs

Go check out Alan Reade's new production, *TV or not TV*, now playing at Tugs on Monday nights for the next three weeks (reviewed this issue). It's really good entertainment, a mixture of Devo and Laurie Anderson. The music is uncanny and beautiful. The humor is intelligent and tragic. You find yourself blowing party horns while viewing the Persian Gulf war on television screens in the form of a cross — a sort of post-modernist Golgatha. *TV or not TV* is a mad romp through the unconscious meanings of television in our lives, with Alan Reade as the tour guide. Be there on Monday.

A little naughty, a little nice and well done, Mr. Reade

by Rajkhet Dirzhud-Rashid

TV or Not TV
A Video Vaudeville Performance
Cabaret at Tugs on Belmont
Through November 2

When I sat watching *Home of the Brave*, Laurie Anderson's film of some of her performances from the album of the same name, both Alan Reade and I were taken by the idea of what could be done with words/music/video. Well, his response, *TV or Not TV* at Tugs shows that at least one of us has achieved the goal of outshining Ms. Anderson, or at least living up to the performance art standard that she set a long time ago.

Reade's work has grown greatly in the last few years. The piece is alternately scathing, wickedly funny and sublime, and kept the audience's attention glued to the stage the whole night. His humor, woven with a definite professionalism, made his skits sparkle with a refreshing immediacy. Even though he alluded to the "maudlin" quality of the pieces, I never felt his work was maudlin, nor was it boring, or tedious, as many performance pieces often are. This man never takes himself too seriously, but the work he does is serious business indeed.



Alan Rende as Mo-Donna

Photo by John Hubbard

I was happy to see a piece he'd performed for me many moons ago when we were both new artists: "Helicopters" rose to the level of eloquence that it deserved. Now it's art, as was "Newsreel," which featured montages of political conventions, starving children in Somalia and pieces of Gulf War footage. The video pieces were his strongest, though his sing-

ing and the orderliness and timing of his band made a solid ground for everything else. The man has achieved genius and I'm damned proud to know him. I hope if Alan does buy a TV and VCR, as his program suggests he might, that it doesn't do to his creativity what it's done to the rest of our generation, but I don't think that will ever happen.

Oh, and the "Missiles, Syringes and Office Towers" documentary was really right-on, making clear the penis envy mentality that drives our society to build bigger and better phallic symbols of destruction. Well done, Mr. Reade, very well done, indeed. ▼