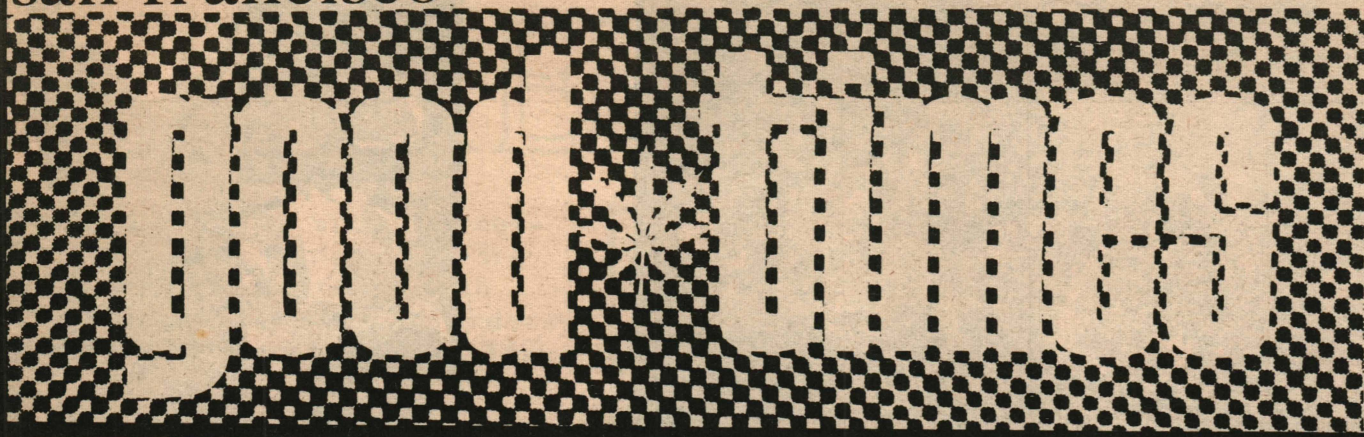


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**MIME TROUPE  
MYSTIC CLINIC  
STEW ALBERT  
IN CHILE**

AND MANSON, TRAFFIC, COMIX  
AND 141 PLACES TO GO

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# HIBISCUS & THE ANGELS OF LIGHT

I might be described as your typical male hippie. I've got hair down to my shoulders, a beard, sandals, food stamps, dope and I dig R. Crumb comic. I could put the fear into mothers all across this country. But when we visited Hibiscus' house this past week I felt as straight and square as a favorite son.

Hibiscus and his brothers and sisters of the Angels of Light theater lead the kind of life that only seems possible on the stage. They paint their faces and wear outrageous costumes whenever they want, completely ignore large chunks of fear and paranoia that the rest of us deal with, and live a harmonious and peaceful life with each other. They also put on some tremendous shows for the public. Free.

We looked Hibiscus up because we had heard of the legend that surrounds him as the founder of the Cockettes and we had seen him many times in the park and on the streets dancing and looking like Quetzacoatl, the plumed serpent. Also we were ready for some up vibes after dealing with so much human misery in the past few issues of the Good Times. We made contact with Hibiscus and he agreed to talk. He blew our minds.

The Angels of Light simply do whatever the fuck they feel like doing. Where they live there are no rules. They all love each other. Dinners and breakfasts are made, floors are swept and new shows spring up magically every full moon. They would never call it anarchy because that's much too straight a concept but they've pulled out more stops than seem possible and still keep the human organism intact. At first glance they appear mad but the next instant they are brilliant.

One would think that the combination of theater and transvestite would create a household of emotional chaos. A coven of sordid indulgence and petty bickering. A hotbed of screaming fag-

gotry. That's what one would think raised on the usual diet of sexual paranoia in this country. But it ain't true.

Your wildest dreams can come true. There is nothing to fear. If you follow through on every honest desire whether it be fucking somebody in the ass or wearing wigs and feathers in your hair-- you can do it and it will enrich both you and the lives of everybody around you. Don't force anything, just relax and let it come naturally. That's what the Angels of Light do.

In my mind I had prepared a lot of questions for Hibiscus. I wanted to know what he felt was the difference between men and women. What he thought of the movement and revolution. His views on theater in America. But as we talked everything became so clear. You just got to do what you feel is right and everything will work out for the best.

Right now the Angels of Light are in need of some warehouse space. They want to have a stage and some rehearsal area. They were kicked out of their Cabaret at 330 Grove and would like to get started again somewhere else. They have stage lights and carpenters. And if you would like to be in their new show or design sets or whatever call them at 346-1878.

We talked about some of those things in the following tape:

JAN: What was it like when Allen Ginsburg performed with the Angels of Light?

HIBISCUS: Oh it was really fun. I've known Allen for a long time. We used to chant together but now we do the Blake songs together. He put Blake songs to music and we performed with them. And he was in the Blue Angel show which was the first time he was ever in drag.

STEVE: How did he feel about that?

H: Oh, he loved it. It was so beautiful because he came to rehearsals and everything. I don't like theatre chairs or anything and I love it when the whole audience dances. Have you ever heard the Gospel Pearls perform? They've been singing with us, they are really good. It gets the whole audience -- like a revival. And they have been performing with us before and after the show.

S: How did the Cockettes get started?

H: On New Years, two years ago, I just had an idea and called up all my friends and we danced to this old can-can record. It was originally thought of as the Angels of Light Free Theater and it somehow evolved into the Cockettes. We did shows at the Palace. I haven't done any shows there for six months now.

S: Did Sebastian produce it?

H: Yeh, but there wasn't anything like a producer at the Palace, it was just doing the shows.

S: People had to pay to get in.

H: Yeh, I had just left a commune and my mind went into a weird direction but that happened a while ago. I'm glad we are doing free shows again because that was the original idea. Free shows with free dinners. And new shows that happen all the time -- not the same Las Vegas package over and over again, with the same people. You have to have to have new blood in the shows all the time.

S: Does the show have any message?

H: You have to see a show. The last

ones brought the audience up into ecstasy.

S: How do you stay high? How do you manage to go out and dance every night?

H: Oh, I dance all the time. When I first came here I used to dance every day in Golden Gate Park and everywhere. I love to dance. Especially outdoors in the day time.

S: Why do you wear women's costumes?

H: Women's costumes? I wear all different types of costumes. I wear different robes and just whatever.

S: Do you think of it as feminine?

H: No.

S: You're not trying to feel feminine?

H: No, I really like being a man. I never really had the desire to be a woman. But I like beautiful things. Costumes and things.

J: Someone once defined transvestite as transcending all roles.

H: Have you ever seen the men in Bali? The men look like male birds. They get more dressed up than the women do. And in India and Morocco the men get really dressed up.

J: What do you think of women's liberation?

H: We did this show last Friday night, a free dance at State College and Women's Liberation packed it. They really attacked our show. It was incredible. We also did a show at City College that afternoon and then had all this free food

for mostly a black audience and they loved it. We heard the Sugar Plum Fairies also got attacked.

J: What did they say, what did they do?

H: I don't remember. I was really stoned on Southern Comfort. I was drunk. I finally got so freaked out that I screamed into the mic. There were women just freaking out and they were all standing there with their arms in the air. We just kept doing the show to the end.

J: Do you feel that your show brings out the unflattering and worst aspects of women?

H: Well, in this particular show every guy in it was in drag. Usually we are in all different kinds of dress. Because it was like a Busby Berkeley type of show. We just rehearsed it one night and did it the next day at City College and State College.

S: Do you feel that women have a right to feel offended?

H: No, not really. But this is the first time anything like that has ever happened. It was a strange group that booked us there. We were supposed to do something thru them for the Moratorium but they cancelled it. And they used our name on all their stickers. I guess we should have gone out to the Polo Grounds and did a show anyway but we were sort of blown out by the last show.

Last year they had all those speakers. When I heard we could get 5 minutes on the podium I thought great we will really do something to make the

audience feel the spirit about really doing something to stop the war. Maybe we'll just hold our own anti-war show

some time. I felt bad about not going to it but I slept most of the day and I just didn't feel like it. I was so blown out that the show had gotten cancelled. Our first show was supposed to be a half an hour from a truck in front of city hall and the truck was going to move like a float with all the props and things and then we would get 5 minutes up on the podium. And that night a huge rally.

S: Do you relate to Gay Liberation at all?

H: I think everyone should be how they feel. I think that men should love men and women should love women and everyone should love each other. And that is liberation. As for Gay Liberation, I wouldn't be thinking of pure gay.

S: In your shows do you try to express a sexual idea?

H: They all express different kinds of things. There are a lot of boys and a lot of girls and a lot of children in the show.

S: Do you go out unannounced and put on street shows?

H: We do them all over. Some of them come right on the spur.

S: Have you had any trouble from the police?

H: No.

J: What was the show at Grace Cathedral like?

H: It was very strange. We did a poor people's mass. I imagine that

the only thing the church relates to is money because they let weird things go on there. They rent out the church. Many of the parishoners came out for the mass and all of the children were so beautiful. All these stuffy people were talking about peace and so forth but whenever we would sing Silent Night they would make us stop singing. They said they would bust us if we didn't stop. I dressed as the Virgin Mary and I had Baby Jesus, this beautiful little boy. Everyone became those characters.

S: Do people have their favorite kind of characters that they like to play?

H: Some do.

S: Do they have lines?

H: Well, the lines come, they are different everytime. But the songs are written.

S: Are you influenced by anybody? How did this idea come to you of putting on shows?

H: I used to do it when I was a little in Florida out of a garage. We put on shows for the kids. We opened the garage doors and the audience would sit with the ocean behind them and watch the shows. My mother and father and all my brothers and sisters are in the theater. They live in New York on the Lower East Side.

J: What kind of shows do they do?

H: My mother does street theater all over with Robert Nichols and all those people. She does them in Central Park and all over the place. She did a show at the Moratorium, she played Madame Nhu. My father does bit roles and movies and things. Now he's on tour with a play. But he doesn't make very much and just has a couple of little rooms to live in. He's really a good actor and he does free shows too, at Judson. My little sisters are ballerinas. I also have a brother who just became a priest. He's in the Holy Order of Man. He shaved off all his hair and wears a clerical collar. He really looks beautiful.

S: It doesn't bother you that he's a priest?

H: No.

S: Do you have any feelings about Revolution?

H: I don't like violent revolution but we're going to do an anti-war show.

S: Did you have any kind of revelation that sprung you into this style of life? Did it happen suddenly that you decided to perform?

H: I just have since I was little and the people around me have.

S: Were you turned on by acid?

H: Yeah, I was turned on by it, but it is a chemical.

S: Have you dropped a lot of acid?

H: I did when I first came here. But I don't too much anymore.

J: We had some organic psilocybin at the Halloween Party at Project Artaud the other night. It was far out.

H: We tried to get them to change that party to a free event so that we could perform but they kept saying that it didn't matter whether there was an admission or not. They said if you perform free it doesn't matter. They said they had high overhead charges.

S: Does it matter to you who you perform for?

H: No, as long as there is no admission. We're just going to perform in our free cabaret. I don't want to play anything like State College again. It's just so weird. What a strange audience.

S: How were they strange?

H: Just very straight and strange. Students. There were supposed to be some gay people there - but God.

J: They just don't know what to make of you. It puts them really up tight because they don't know what to make of it.

H: I know.

S: Do you see any distinction between a gay community and a straight community?

H: Well, you know in this house there is everything. All different kinds. The word gay is weird. I am gay, or I am a queer, or I am a bull dyke or straight or something. The important thing is that everybody love each other.

S: Do wars, racism, fighting in the streets and so forth hinder your desire to dance at all?

H: We dance all those things.

S: Do you try to relate your shows to what's happening currently?

H: Just what all the feelings are, and the spirit that's there. Every show is different. The audience is part of the show too. They always end up in it and become very involved. The audience is always dancing.



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