

Film

A Passion for *The Cure*

S PRAWLED ACROSS A leather chair in the inner sanctum of his spacious Santa Monica, California, production office, Peter Horton is basking in the glowing early responses to his feature-film directorial debut, *The Cure*. Best known for his portrayal of Gary, the handsome, dysfunctional college professor on TV's *thirtysomething*, Horton says he decided to helm *The Cure* because "it was about [a topic] that needs attention and needs to be seen for its human elements."

The film is a Huckleberry Finn-like adventure of childhood, friendship, growth, and acceptance, with a painful twist: 11-year-old Eric is living with AIDS, acquired through a blood transfusion. Horton (who was once married to Michelle Pfeiffer) says he wanted to make *The Cure*—Hollywood's first AIDS film with no central gay characters—because "I wanted to communicate that AIDS is not just a gay disease. . . . It's so easy to fall into giving correct mes-

sages, but that's not what this movie is about. It's more the story of how innocence triumphs over the worst life has to give us."

Although he recently spent some time in front of the camera opposite Sissy Spacek and Bruce Davison in *The Babysitter's Club*, directed by fellow *thirtysomething* alum Melanie Mayron, Horton says directing is his true passion, and he's already sifting through scripts in search of his next project.

"I'd love to make a film that made a lot of money, but to justify all the work I have to put into making a film, I have to feel that it's a movie the world can use and that I feel a kind of passion for," he concludes with a sigh. "The only thing we have to offer people [with *The Cure*] is the merits of the movie. We don't have a movie star, we don't have a high concept with explosions and all the traditional carrots. To a degree, I'm holding my breath and hoping that's enough."

—ERIN CULLEY

Erin Culley is a staff reporter for Us.

HORTON HAS HOPES:
"I'm holding my breath."



VIVIAN ZINK

Theater



CHAY WANTS YEW:
At The Public.

The *Language* of Butterflies

CALL IT "Divas at the Shiva," chuckles Chay Yew. He is talking about the glamorous cast for his play, *A Language of Their Own*, opening in April at New York's Susan Stein Shiva Theater, part of The Public. "But I am the biggest diva of them all." His competition is stiff. Three of the four actors—B.D. Wong, Francis Ju, and Alec Mapa—have played that consummate diva, the cross-dressing Chinese spy in *M. Butterfly*. The fourth is David Drake—well, remember Miss Deep South, in *Pageant*, before Larry Kramer's kiss? A play about the dark side of gay relationships, *Language* is part of a projected trilogy dealing with Asian and gay experiences. But Yew is anxious not to ghettoize his play. "I want people who don't otherwise belong to this world to attend. Hopefully they'll come away with a little understanding about who we are." His "serious moment" over, Yew confides his true motivation is to attract potential boyfriends. "Can't you print my phone number and write this up like a personal?"—GERARD RAYMOND

LIA CHANG