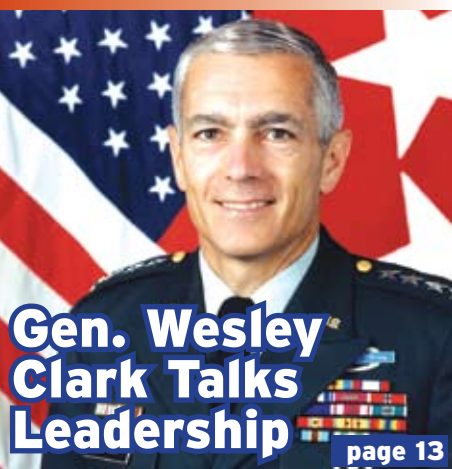




Alex Perez Honored at Runway ALMA

page 25



Gen. Wesley Clark Talks Leadership

page 13



In the Nick of Time

page 26



Nightspots

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ENDA Battle Rages On

BY AMY WOOTEN

Although House Speaker Nancy Pelosi, D-Calif., temporarily halted any action on the Employment Non-Discrimination Act (ENDA) following the massive response of national and local LGBT organizations, the controversy over a version of the bill that excludes protections for trans people continues.

Rep. Barney Frank, D-Mass., after introducing a fully-inclusive ENDA, introduced an orientation-only version in hopes of an easier passage. He also introduced a separate bill that would cover gender identity.

In a statement released Oct. 3,

Frank responded to criticism he received from Lambda Legal, explaining that he was merely seeking widespread support. He provided his reasoning for introducing a new version, stating, "...the one change that is made substantively from the old bill to the new one that I reintroduced is to drop gender identity. No words have been added or subtracted that make it easier to fire a gay man because of some effort to transform homophobia into dislike of effeminacy and I believe the law continues to be a strong bulwark against that."

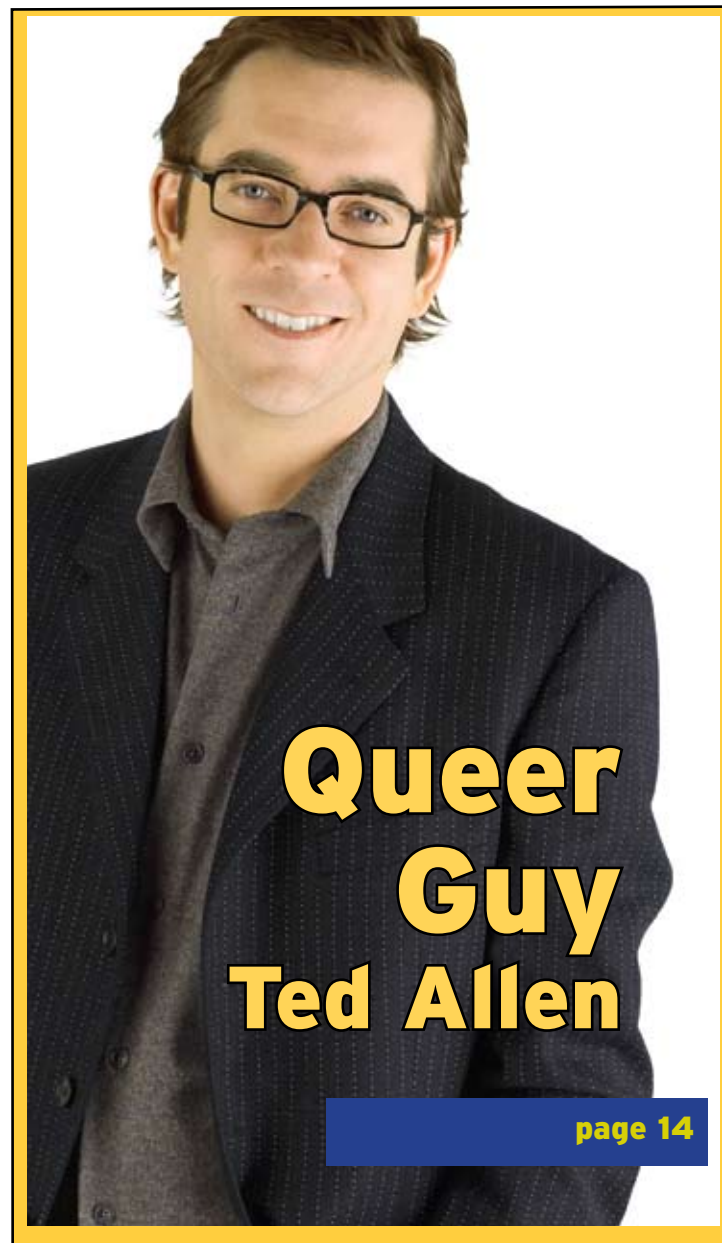
Turn to page 4

Lesbian Soldier Killed on Base, p. 9



page 8

L Word Stars Heat Up Cook-Off



Queer Guy Ted Allen

page 14

Protest Targets LGBT Violence

BY AMY WOOTEN AND ANDREW DAVIS

Gay activists marched in the Lakeview area Oct. 6 in remembrance of Matthew Shepard.

More than 100 activists took to the streets for the 9th Annual Matthew Shepard March, hosted by Gay Liberation Network (GLN). Joining them was Russia's leading gay activist Nikolai Alexseev. The theme of the evening was the need for solidarity.

One local activist discussed the need for unity within the Chicago LGBT community at a rally prior to the march. "Nine years later [after Shepard's murder], as a Black gay man, I have a whole different set of issues," Lloyd Kelly, executive

director of Let's Talk, Let's Test Foundation, told the crowd. "I'm still sad.

"...When I look around this crowd I see very few people that look like me. I have to ask the question: What are we really saying? Are we really understanding the legacy that Matthew Shepard left? As a community we have to learn to embrace each other, regardless of what we look like, who we live with. If we want a larger community to embrace us, we need to deal with the issues in our own community."

Later on in the rally, Alexseev discussed his struggles as the leader of Gay Russia and trying to gain the right to hold pride parades in

Turn to page 6

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CHICAGO SUN-TIMES, Roger Ebert

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index

NEWS

ENDA fallout	4
Trans protest at HRC dinner	4
Alexseev at protests	6
Local items	6
World news	7
GenderPAC Cook-Off pics	8
National news	9
Lesbian soldier killed	9
Craig not leaving Senate	9
Gay history: Elaine Noble	10
Evelyn Hooker profile	11
Roehr view; Coors letters	12
Gen. Wesley Clark interview	13
Gerber/Hart gala	13
Quotelines	13

ENTERTAINMENT

A talk with Ted Allen	14
Theater	16
Jeannie Tanner interview	19
Book review: Pollitt	20
Book review: Faludi	23
Knight at the Movies	21

OUTLINES

Real estate ads	22
Classifieds	23
Verreos, Hollywood	24
Adrian Paul talks	24
Calendar, Q&B	25
Sports: Gay Games book	26



Marlee Matlin (above) was among the stars who attended the L Word/Gender-PAC Cook-Off on Sat., Oct. 6. See page 8.

photo by Kat Fitzgerald



Jazz vocalist/trumpeter Jeannie Tanner (above) chats with Windy City Times. See page 19.

photo courtesy of Susan Lawrence

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-Media Watch
-Full interviews with Gen. Wesley Clark, Ted Allen, singer Jeannie Tanner and actor Adrian Paul.
-Theater reviews, including Zanna Don't and Fiction (right)



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Nightspots

PIECE OF CAKE

Kirk Williamson talks to local musician Ripley Caine about the 1st anniversary of her showcase Cake Chicago.

photo by Trevor Doherty.



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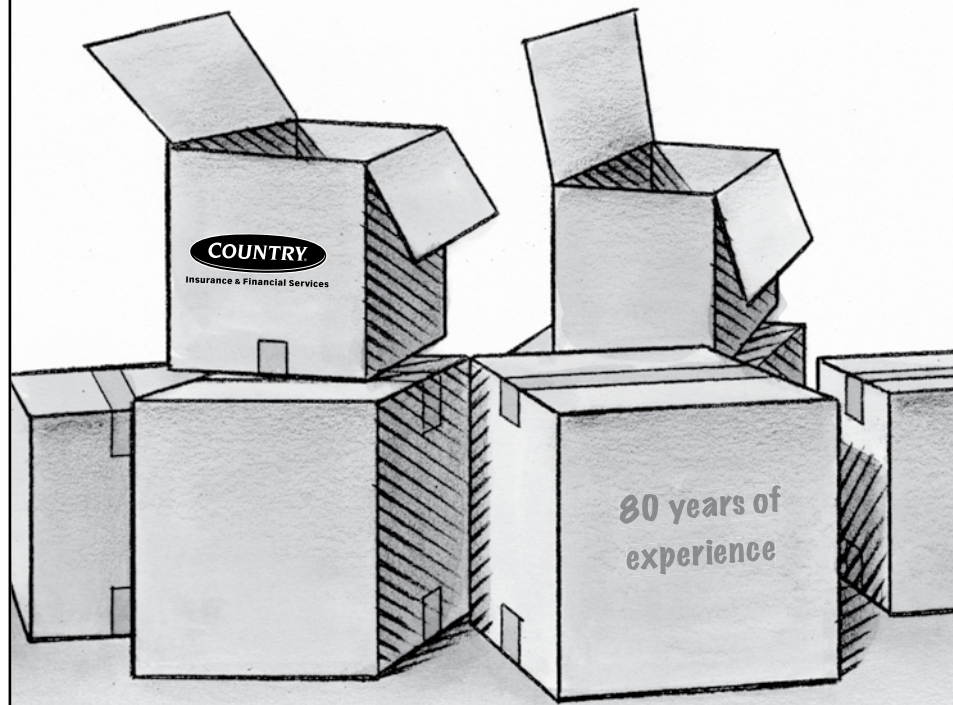


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ENDA from cover

Beyond that, in the cases of employee benefits and religious exemption, the efforts we made to try to increase our scope ran into insuperable opposition and the changes I made in the bill that was reintroduced simply reflect changes that would have been made in the original bill in the Committee markup. I should note that in both cases, all of those involved in the drafting of the bill were aware that we were going to have to make those changes and I am not aware of anyone who raised any objection because the case for doing so was so overwhelming. What we have now is exactly what we introduced in past years that had widespread support."

Recently, House Majority Whip James Clyburn released a statement defending Frank's decision. "Despite the Leadership's strong desire to pass an inclusive measure, the whip count made clear that we simply lack the necessary votes to pass a gender-identity-inclusive version of the bill at this time," he said.

Yet others don't want to compromise. Pelosi, at Human Rights Campaign's (HRC) recent national dinner, stated, "I strongly believe that transgender individuals deserve the same rights and the same protections as other Americans and will work to see that ENDA also protects their rights."

With action temporarily delayed by Pelosi, LGBT organizations continue to rally for a fully-inclusive bill, saying that massive lobbying efforts is the key. Many organizations and activists continue to also criticize HRC, the nation's largest LGBT organization, for what many have said is a weak stance, although the organization has since launched lobbying efforts of its own and a nationwide call to action at www.passendanow.org. On Oct. 4, a coalition of roughly 150 organizations announced United ENDA, a national campaign to win the passage of the original, fully-inclusive bill. HRC, as of press time, had not joined the United ENDA coalition, which now has about 255 signatories.

The ENDA battle continued to make headlines on Oct. 3, when HRC's only openly transgender board member, Donna Rose, resigned because the national organization didn't voice opposition to the passage of a less-inclusive version of ENDA. In 2004, HRC's board voted to only accept a fully-inclusive ENDA. In a statement released by Rose, she said HRC's leader, Joe Solmonese, gave "false promises."

Rose felt the organization didn't play an active enough role. Over 90 other organizations immediately voiced opposition of the new measure and formed a national coalition while HRC stood silent.

"Organization after organization has seized the moral high ground knowing that this is a historic opportunity that cannot be squandered..." Rose's statement read. "There is a single significant organization glaringly missing from that list. The Human Rights Campaign has chosen not to be there."

It wasn't until Oct. 5 that Solmonese, in a statement released to members, revealed the reasoning behind HRC's action.

"That final principle—staying in the game in order to influence the outcome—has thus far been almost unique to HRC," the statement read. "The actions we've taken based upon it have come under intense scrutiny by others. No matter how difficult it is to come under fire, however, we know that turning our backs on our relationships with Congress is not an acceptable strategy for HRC..."

"...I won't leave anyone wondering about where HRC stands: we do not support the incomplete bill recently introduced in Congress and we only support a complete ENDA. Period."

Despite concerns over HRC's strategy, multiple organizations have voiced their opinion that a fully-inclusive ENDA is possible, given enough support.

The legal community has also joined forces and lashed out against Frank's new bill, saying they won't back down, either. Transgender Law Center, along with the American Civil Liberties

Union, Lambda Legal, the National Center for Lesbian Rights and Gay & Lesbian Advocates & Defenders, released a statement criticizing the splitting of the bill.

Kate Kendell, executive director of the National Center for Lesbian Rights called the revised

ENDA "a major step backwards," as well as a betrayal of the trans community. In a statement, she also pointed out that sex stereotyping is also at the root of much work discrimination of lesbians and gays, so the bill hurts the entire community.



Transgender Activists Protest HRC Dinner

Between 50 and 75 transgender activists and their supporters protested outside of the Washington, D.C., convention center on Sat., Oct. 6,—the site of the Human Rights Campaign's (HRC's) annual dinner—in response to the HRC's strategy on the inclusion of transgender rights in the recent ENDA (Employment Non-Discrimination Act) legislation currently being considered in Congress.

The rally, organized by the Transgender Center for Transgender Equality, involved protesters holding up signs and trying to give literature to the participants at the annual dinner. "We consider this action a kind of 'family intervention'. We believe that HRC (Human Rights Campaign) is misguided in their response and lack of action on the ENDA legislation. While we appreciate the support that HRC has given us in the transgender community, we are disappointed with HRC at the moment," said Mara Keisling, executive director of the National Center for Transgender Equality, based in Washington, D.C.

The protest continued for about an hour after the HRC dinner started. There were no arrests and organizers of the dinner had no comment on the protest outside.

Text and photos by Patsy Lynch



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PROTEST from cover

Moscow. He has dealt with bloody attacks and an unfair justice system over the last few years.

Alexseev told the crowd that as he walked down Michigan Avenue earlier in the week, he found himself "surprised and jealous" that two protests he saw did not have police presence. His struggles in Russia have really been to obtain the freedom of expression and speech. Gay Russia's mission is not only to fight for gay rights, but also to fight for the basic human rights of all minorities, he said.

Speaking about the need for solidarity, Alexseev said, "Only if we are united can we prevent future violence against us, and violations of our rights.

"We need to be united in our solidarity internationally to win our freedom and equality. Remembrance is the first step in this direction. ...We should never forget, and we should always remember."

Also speaking at the rally was Episcopal Chaplain of Northwestern University Rev. Liz Stedman and ANSWER Chicago's Stephanie Fisher, who spoke about the death of transgender immigrant Victoria Arellano. Also at the event, GLN's Andy Thayer stressed the need for the LGBT community to join the anti-war movement.

The preceding night, gay activists picketed outside local anti-gay organization Americans for Truth's first annual banquet in Lombard.

GLN, joined by Alexseev and suburban PFLAG members, received numerous horn honks and cheers of support as locals drove by the picketing activists. GLN and others were disappointed that Lombard's Embassy Suites, which is managed by Hilton Hotels, agreed to host the event. The group also wanted to inform people about the hateful nature of the newly formed organization, which was launched by former head of the

Illinois Family Institute, Peter LaBarbera.

"I'm surprised—HRC [Human Rights Campaign] gave Hilton Hotels a 95 rating," GLN's Andy Thayer told Windy City Times.

Originally, the banquet was supposed to take place at Naperville's Holiday Inn, but the hotel cancelled the event when informed about LaBarbera's group.

Roughly 30 people appeared to be at the Americans for Truth banquet. According to Thayer, Americans for Truth boasted prior to the event that it had 150 attendees, including self-described ex-gay Venus Magazine editor Charlene Cothran.

On Wed., Oct. 3, Alexseev spoke at a solidarity reception at the Berger Park Community Center, 6205 N. Sheridan. GLN organized this event as well.

Alexseev talked about what has happened in the last few years regarding the gay-rights struggle in Russia and his part in it, which has included arrests, among other things.

Alexseev said that the gay-rights organization Gay Russia was started in 2005 because there was no interest in the political rights of the country's LGBT demographic. "The gay community was not a public force in the fight for [its] rights," he said, adding that homosexuality was decriminalized in 1993 mainly so that Russia could become part of the Council of Europe.

Alexseev added that "Gay Pride, for us, is not just a way to realize our constitutional right to freedom of assembly and freedom of speech. This is also a way to bring other issues—very important issues—to society: issues like discrimination and the ban of blood donations by gay people."

He cited the difficulties he encounters as an activist, but also spoke of determination. "In 2005, if I knew that it was going to be so complicated to get permission for [Moscow] Pride, I don't know if I would have embarked on this so-called crusade," he said. "Now we're so involved that we can't stop until we reach our final goal."

During a question-and-answer session, Alexseev said, among other things, that Russian President Vladimir Putin has said that he "will respect the freedom of people in all its forms." However, the activist also said that Putin actually wants to please both pro- and anti-gay factions. "He wanted to show that he's not homophobic but he's also made a policy that he wants to increase the number of girls in Russia so that the population starts to grow after so many years of declining," he said. "He's trying to please everyone, but at the same time he's not like the Polish president, who is openly saying homophobic things."



Nikolai Alexseev at the Oct. 3 solidarity reception. Photo by Andrew Davis



Protestor taking part in the Oct. 5 protest in Lombard. Photo by Amy Wooten



The Folsom Street Fair poster that was the subject of controversy.

Miller Yanks Logo from Street Fair Poster

BY ANDREW DAVIS

A threat of a boycott from various organizations, including the Catholic League and Concerned Women of America, led Miller Brewing Company to pull its logo from a poster for San Francisco's Folsom Street Fair.

The poster for the fair, which took place Sept. 30, was a take on the Last Supper that featured mostly members of San Francisco's LGBT leather community.

According to 365Gay.com, before Miller pulled its logo (but not its money), Catholic League President Bill Donohue said that "Miller is sponsoring an incredibly outrageous and palpably anti-Christian event." In pulling the symbol, Miller spokesperson Julian Green said, in part, that "we understand some individuals may find the imagery offensive."

At least one Chicago bar manager weighed in on the matter. Randy Lancaster, a manager at Jackhammer, 6406 N. Clark, saw validity in both sides of the issue. "I personally think that, as members of the LGBT community, we all look for respect and tolerance," he e-mailed. "Even though we are doused in a 'politically correct' conundrum, we need to offer respect and tolerance of other's beliefs. I am concerned that Miller has pulled its logo from the poster on one side, but from the other side I have to respect their decision not to offend

another group because of the possible irreverence that we may depict in our advertising. Not being overly religious, I do believe that the Catholics have to understand also that God created humor as well and that if Jesus was around today he might have opened one or two Miller beers."

Lancaster added that "[p]ersonally, I would find the poster more as a way to remind all of us that, regardless of religion, we all want the same thing: peace with our fellow man."

Chicago holds first Latino/a LGBTQA conference

The Center on Halsted announced that it will hold the city's first Latino/a LGBTQA conference.

The conference, in collaboration with local organizations such as Amigas Latinas, the Association of Latino Men for Action and others, will take place on National Coming Out Day, Oct. 11, according to a Center press release. The event will run from 9 a.m.-7 p.m. at 3656 N. Halsted, and includes workshops, a presentation of data collected from the first study on same-gender loving Latinas and more.

Registration costs \$25 and \$10 for students. For more information call Karen Rothstein-Pineda at 773-472-6469, ext. 261 or e-mail krothstein@centeronhalsted.org.

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WORLD ROUNDUP

BY REX WOCKNER

Russian patriarch: Homosexuality is like kleptomania

Patriarch Alexy II, head of the Russian Orthodox Church and Russia's seniormost religious leader, told European MPs on Oct. 1 that homosexuality is like compulsive thieving.

Speaking to the Parliamentary Assembly of the Council of Europe in Strasbourg, Alexy said homosexuality is "an illness [and] distortion of the human personality like kleptomania."

"Why don't we have advertising for kleptomania?" he asked.

Alexy added that "no one should force me and my brothers and sisters in faith to keep quiet when we call something a sin when it is a sin according to the word of God."

He noted, however, that Orthodox Christians must "love sinners despite their sins."

Some MPs from other Orthodox Christian nations applauded the patriarch's remarks.

The Council of Europe, founded in 1949, promotes democratic principles based on the European Convention on Human Rights and similar agreements. Forty-seven nations are members.

Decisions are made by the Committee of Ministers, which is composed of the 47 foreign ministers or their deputies. The 640-member Parliamentary Assembly, composed of members of the 47 national parliaments, conducts investigations and makes recommendations. The secretariat, headed by the secretary general, who is elected by the Parliamentary Assembly, employs some 2,000 people recruited from the 47 nations. Other council components include the Congress of Local and Regional Authorities, a voice for Europe's regions and municipalities; and the European Court of Human Rights.

Gay soccer championship held in Buenos Aires

The International Gay and Lesbian Football Association held its 10th World Championship in Buenos Aires Sept. 23-29, drawing 500 soccer players from 28 teams around the world.

Argentina's Los Dogos defeated reigning champ Stonewall Football Club from London in a 1-0 shutout Sept. 29 to capture the gay soccer world cup.

It was the first time the event, which received substantial support from the Argentine Football Association, had been held in Latin America.

Other sponsors included Delta Air Lines, Manhunt.net and the local gay clubs Amerika and Titanic.

Ottawa gays take over straight bar

A new group in Ottawa, Ontario—Guerilla Gay Fare—took over a straight bar the evening of Sept. 14, the gay newspaper Capital Xtra! reported.

The group, which signed up 600 members in two weeks via a Facebook.com profile, plans to infiltrate a different straight establishment monthly to reclaim public space and get gays to mingle with straight people.

About 100 people took part in the first action at Tila Tequila in the Byward Market area.

Organizer Tim Campbell told Capital Xtra! that Tila Tequila employees seemed "really happy" about the event, with staff saying, "You guys are welcome to party here" and "This is a great thing."

Similar guerrilla gay groups exist in a few U.S. cities.

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L Word Stars at GenderPAC Cook-Off

The team of Marlee Matlin and Shelley Young won the cook-off challenge against Jennifer Beals and Art Smith Saturday night at the annual Chicago benefit for GenderPAC, a national gender-rights group. All in good fun, the celeb chefs were challenged to do a quick turnaround meal and drinks, judged by Daniela Sea (L Word castmate to Matlin and Beals) and her assistants from the crowd, Diane Dodin and Linda Sassone. Comic Marga Gomez MC'd the events, which were held at Young's Chopping Block at the Merchandise Mart. GenderPAC Executive Director Riki Wilchins welcomed the attendees, and event co-chairs were Jeff Grinspoon and Michael Cohan. GenderYOUTH staff also addressed the crowd, speaking of the need to protect youth, and both Beals and Matlin were emotional in their support of the work of GenderPAC. The auction raised extra money, including more than \$2,000 for an autographed apron. The Kit Kat Divas performed to close out the evening. Top photo, from left: Gomez, Young, Sea, Beals, Matlin and Smith. Photos by Kat Fitzgerald. For more photos see www.windycitymediagroup.com and, for even more, see mysticimagesphotography.com.

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NATIONAL ROUNDUP

BY ANDREW DAVIS AND AMY WOOTEN

The U.S. Air Force received an IG Nobel Prize award this year for its proposal to develop a "gay bomb," Associated Press reported. The Ig Nobel Prize is a spoof of the Nobel Prizes, and pokes fun of ridiculous scientific achievements. Apparently, the prize remains unclaimed.

The young man on trial for luring a gay Brooklyn man with two other men and causing his death continues to say that he is gay, too. The defense says that since their client is gay, he shouldn't be charged with a hate crime. Associated Press reported that **Anthony Fortunato testified that he has been living a double life,** and revealed numerous sexual encounters with men he met online. Three men have testified that they had sex with Fortunato.

An Indiana man about to complete his 14-year sentence for the 1983 slaying of a gay man has recently been linked to another murder. **DNA evidence from cigarette butts has linked the man to the 1981 murder of another gay man,** Queerty.com reported.

The National Gay and Lesbian Task Force announced **the launch of a campaign called United ENDA,** following the unprecedented response of numerous national and state organizations who want the original trans-inclusive Employment Non-Discrimination Act passed. Over 150 organizations have joined the campaign so far.

GLAAD recently condemned News Corporation for **use of the slur "she-male" when referring to a transgender woman** when writing about an upcoming dating reality show in the New York Post. The show is called There's Something about Miriam. According to GLAAD, the editor of the section in which the slur appeared responded to GLAAD's e-mail with, "You're kidding me, aren't you? I would have used 'chick with a dick' but we're a [sic] family newspaper."

Top Design host Todd Oldham has designed floral arrangements to benefit GLSEN for National Coming Out Day. Ten percent of sales between Oct. 4-11 will benefit the national organization. See www.ftd.com/glSEN.

In a victory for California gays and lesbians, a **Court of Appeals ruled that domestic partners in California will be protected from increased property taxes if one of the partners die.** The law, called the Board of Equalization Rule, applied to only heterosexual spouses until now.

Lesbian Guard's Family Demands Investigation

BY AMY WOOTEN

Activists and politicians are demanding an investigation of the death of lesbian Massachusetts Army National Guard Specialist Ciara Durkin.

Durkin was found dead from a bullet to the head, on Sept. 27 while serving in Afghanistan. The family has revealed to The Boston Globe and other media outlets that they feared Durkin's death was a hate crime. Servicemembers Legal Defense Network (SLDN) and other LGBT organizations, along with U.S. Sens. Edward Kennedy, D-Mass., John Kerry, D-Mass., and U.S. Rep. William Delahunt, D-Mass., are calling for a thorough investigation of the service member's death.

The Pentagon said that Durkin died of injuries "suffered from a non-combat related incident" at Bagram Airfield, The Belfast Telegraph reported.

"Specialist Durkin's family deserves to know what happened," SLDN Executive Director Aubrey Sarvis stated in a press release. "...Anything but a full and thorough investigation into her untimely death would be a disservice

A judge in Orange County, Cal., ruled against a lesbian high school student who was punished for kissing her girlfriend in school, saying her rights weren't violated when the school's principal outed her to her mother in order to explain the reason for her punishment, according to the Los Angeles Times. Charlene Nguon claimed that the former principal singled her out because of her sexual orientation. The judge ruled that the principal had to reveal the situation to the parent in order to explain why she was being punished.

Republican presidential candidate **Fred Thompson has been defending his stand on gay marriage in meetings with numerous conservatives** who don't feel he is conservative enough. Associated Press reports that Thompson supports a constitutional amendment that would bar judges from legalizing same-sex marriage, but favors leaving it up to state legislatures to decide what to do. "I'll stop the process in its tracks because it's all judge-made," Thompson said, according to the article. "No state legislature accompanied by a governor's signature has gone down that road."

According to the Baltimore Sun, **a military judge ruled that gay porn found on a Navy doctor's computer can be used as evidence** during a trial. The doctor is on trial for allegedly secretly videotaping Naval Academy midshipmen's sexual endeavors in his home. He could lose his job under "Don't Ask, Don't Tell," even if he is found innocent of the charges because of "Don't Ask, Don't Tell."

Georgetown University admitted that it made mistakes following an alleged hate crime, according to Queerty.com. Phillip Anderton Cooney, the son of a Bush family friend, allegedly attacked a man Sept. 9 while saying anti-gay slurs. During a protest, administrators admitted its faults, such as not reporting the hate crime sooner, to the university's gay organization. According to the article, the university will form a group in order to change the school's LGBT policies.

Fort Lauderdale Mayor Jim Naugle's anti-gay comments and actions are creating a wedge in the Black community, the Miami Herald reported. The local NAACP has taken a public stance against Naugles, while some Black ministers have been voicing support for the mayor.

South Florida is about to get more trans-friendly, according to the Sun-Sentinel. Palm Beach and Broward counties might soon join the list of South Florida communities, such as Lake Worth, that have passed anti-trans discrimination laws.



Ciara Durkin. Photo courtesy of CBS

to her memory."

The organization revealed that Durkin, who was supposed to return home in the winter, had planned to marry her partner.

There is currently no evidence supporting that Durkin was a victim of a hate crime. However, Kerry made arrangements for a second, independent autopsy of Durkin in Massachusetts, according to The Patriot Ledger. Results are pending.

According to SLDN, Durkin revealed to her family that she had witnessed things she didn't agree with. She asked her family to call for investigation if she were to die.

Durkin was given an Irish funeral with full military honors on Sat., Oct. 6, in Quincy, Mass. Kerry and Gov. Devan Patrick were among the approximately 2,000 attendees, PlanetOut.com reported.

Prosecutors will seek the death penalty for the gay porn stars accused of murdering a Cobra Video porn producer Bryan Kocis over a contract dispute, reports CourtTV.com. Hawlow Cuadra and Joseph Kerekes are on trial for allegedly robbing and killing the producer before setting his house on fire.

The airport bathroom stall where Sen. Larry Craig was busted has been fitted with a long divider to make it more difficult for sexual escapades, reported the Star Tribune. Other stalls in the airport have been given the same treatment.

The organization Campus Pride announced that it has launched an **online resource that measures the progress of LGBT-friendly colleges and universities.** The site, www.campusclimateindex.org, also serves as a resource for prospective students and their families to learn more about gay-inclusive campuses. So far, 100 colleges and universities are listed, and even more are signed up to be assessed.

Denver's first out judge at the district court level was recently appointed, according to Rocky Mountain News. David Brett Woods is the state's second openly gay judge.

Craig Loses in Court, Stays in Senate

BY BOB ROEHR

Sen. Larry Craig, R-Idaho, lost the attempt to withdraw his guilty plea to lewd conduct in a June 11 Minneapolis airport restroom sex sting. He also has withdrawn the announcement that he would resign from the Senate and now plans to complete his term of office, which ends in January 2009.

In denying Craig's motion, Judge Charles A. Porter, Jr., called the plea "accurate, voluntary, and intelligent because the conviction is supported by the evidence." He said the claim that Craig did not know what he was doing when he entered the guilty plea was not credible as the Senator is "a career politician with a college education [and] at least above-average intelligence."

"Because the defendant's plea was accurate, voluntary, and intelligent, and because the conviction is supported by the evidence, the defendant's conviction for disorderly conduct...

is valid," Porter concluded in his Oct. 4 ruling.

Legal observers have always thought that Craig faced long odds in attempting to withdraw the plea. There is no word as to whether he will appeal the ruling to a higher court.

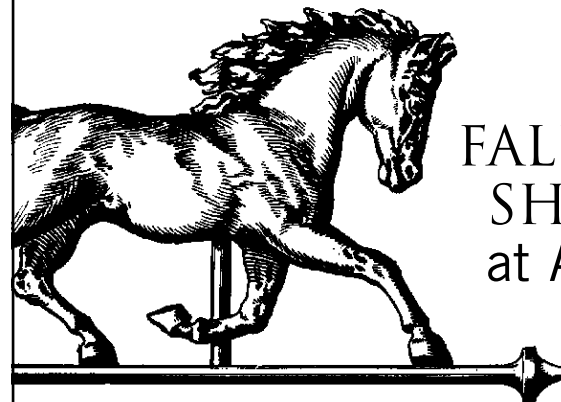
In a brief statement released by his office, Craig said, "I am extremely disappointed with the ruling issued today. I am innocent of the charges against me. I continue to work with my legal team to explore my additional legal options."

He vowed to serve out his term, saying that the last three weeks had convinced him "that it is possible for me to work here effectively." He also noted that it would not be possible to clear his name before the Senate Ethics Committee if he resigned.

Senate Republican leadership is dismayed by Craig's decision. They want to get the entire matter behind them as quickly as possible, but his decision not to resign makes that impossible.

The Senate Ethics Committee is now investigating the matter. But as Sen. Arlen Specter, R-Penn., a former prosecutor and one of the few colleagues who have spoken in defense of Craig, told the New York Times, "Disorderly conduct is not moral turpitude, and it is no basis for leaving the Senate."

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To mark October as Gay and Lesbian History Month, several individuals have written pieces detailing events in history, and their feelings about these happenings. The effort is coordinated by Philadelphia Gay News and syndicated to dozens of gay publications. Windy City Times will run these articles throughout the month of October.

A Talk with Elaine Noble

BY LARRY NICHOLS,
PHILADELPHIA GAY NEWS

There often is confusion on who was the first publicly elected LGBT person in the U.S. Jose Saria was the first to run for office in 1961. A waiter and drag performer at Black Cat Café in San Francisco, Saria received 5,400 votes in his bid for San Francisco Board of Supervisors. Though unsuccessful in the race, he was the first out community member to run for political office.

It wasn't until 1974 that an openly GLBT person would be elected to office. Elaine Noble, a women's rights, gay rights and community activist from Boston, ran and won. Overnight, the new Massachusetts state representative became the highest openly GLBT person elected to office and the face of gay politics in America. In 1976, Noble successfully ran for a second term.

In the early 1970s, Nancy Wechsler—a member of the Ann Arbor, Mich., city council—came out as a lesbian during her term. In 1974, Kathy Kozachenko, an out lesbian, was elected to fill Wechsler's seat on council. But Noble opened the door for out politicians at the state level and across the country.

Larry Nichols: Having been a pioneer in gay rights, how do you feel about where the gay-rights movement is today?

Elaine Noble: I could never have dreamed of some of the advances we have made. We have a long, long way to go but we have taken some wonderful and grand steps, like Massachusetts legalizing gay marriage. It makes me very happy.

LN: You and Harvey Milk were the first highly visible, openly gay politicians of the time. Did it ever occur to you that something like what happened to Milk could happen?

EN: We both know that there were some high risks involved. I think Harvey watched my situation very closely because I was elected in a largely Irish/Catholic town. I was elected in



Elaine Noble.

spite of being gay. In the height of desegregation in Boston, I was riding on the buses with children of color. The gay community was just as racist as the straight community. So I had a lot of issues around race, which Harvey didn't have. There was a level of animosity in all strata of society against homosexuality. Harvey really was much more dramatic and pushed the envelope in a way. It was more to his style and he was fearless. I think we both knew that [one of us was going to die]. You suffer enough bomb threats and craziness with people shooting through your windows and doing damage to your cars and it just escalates.

LN: Did things get easier or harder for you once you were in office?

EN: It really got harder in terms of the threats and being a target that was readily available to people. One day, I was walking to the State House and there was a guy, 85 years old, and he walked up and said, "Rep. Noble." And I reached up to shake his hand and he spit on me. And then I turned around and he started doing his diatribe. I walked all the way home, showered and changed my clothes. So, even walking to work or riding my bike to work was not terribly safe.

LN: In a time where out gays and lesbians running for public office was unheard of, what inspired you to run?

EN: My friend, Ann Lewis, encouraged me to run. Ann is very active in Hillary Clinton's campaign right now. She's Barney Franks' sister. We had helped form the Massachusetts Women's Political Caucus and at that time we were trying to find women to run. It was really Ann's idea. I said I don't know if I'm electable, being gay. She suggested that it probably wasn't the case and knew that there was going to be a district that I grew up in, which was adjacent to Barney's. It was being redistricted. We had worked on Barney's campaign that got him elected to the State House. It was really with Barney Frank's mother and sister that made me take the idea seriously. Also they both thought Barney was gay and I was sort of a gift to him in a way because I think he was struggling with his own sexuality at the time.

LN: So did it surprise you when Barney Frank later ran against you?

EN: He didn't run against me. I don't know where people got that idea. That's totally wrong. Barney wanted to create me a district, my own seat. And I told him no. I had given his sister and mom my word that I would never run against him and I knew the district would be collapsed. Barney went out of his way to say he could make a district for me. I said, "Barney, I'm done. I've had enough and I know you'll care about my constituents and they'll be absorbed into yours. I don't care to run against you." We milked it for all the press it was worth. I never had the intention to run against Barney or him against me.

LN: So by the time Barney ran, you had pretty much decided ...

EN: I was gone. We had decided that once I got re-elected into my term. And Barney wanted me to stay but I had had it. I was emotionally and physically exhausted. I got about four or five hours of sleep [a night]. My phone was ringing constantly from people all over the country who had very frightened voices. There were people all over the country calling and asking if I would come and speak. They'd say, "Well, you have a responsibility to a bigger constituency." I was pulled in a thousand different ways. It was not going to have a happy ending and I was smart enough to know that. I thought, "Well, I've done my best. It's time for me to move on to the next step in my own life. I've paid my dues."

LN: Do you think Barney Frank would have been as successful if he had been out from the beginning?

EN: To be honest, Barney would be successful if he were from outer space. He's just one of those rare individuals who had natural leadership ability and so, so bright. He and his sister share an ability to think strategically under fire like no other two people I have met in my life. They're never wrong that way. Not that they don't make mistakes. I think Barney would be successful no matter if he was in the closet or not. He just has that talent.

LN: Boston had a lot of social issues going on at the time, both sexual and racial, especially with the issue of desegregation of the public schools. Did the heightened awareness of civil-rights issues in the city have any impact on your campaign?

EN: I think in the short term, it probably hurt, but it was part of my values system. I was an educator. I asked for an assignment on the education committee at a time where people were leaping off of it and I used a lot of my campaign workers to stand at the bus stops to make sure children got on and off the busses safely. Mem-

bers of the gay community and a writer from one of the gay newspapers met with me privately and asked me to drop my stand of desegregation of schools. They threatened me and told me if I didn't do this that they would get another legislator and I suggested that they do just that. It was pretty heavy duty. The gay community can be just as racist as the straight community and, remember, it was Boston in the '70s.

LN: Do you think that GLBT advocates are more or less active than they were in the '70s?

EN: I think that they've gotten more politically sophisticated and have connected the dots seeing that choice and freedom is for everybody or it's for nobody.

LN: What do you think when you see anti-gay sentiment today, given how much more informed the general public is compared to the '70s?

EN: I think, in a way, we have become stronger as a community nationwide and worldwide. When we become stronger, the opposition feels entitled to step forward. There is this rigid entitlement that comes with people that think that their view of the world is the only view that one should embrace. It's sort of a Nazi thinking or conservative thinking. I shouldn't equate the two because conservative thinking doesn't mean Nazi thinking. Some people might think it is but I don't. There are extremes everywhere and when you threaten someone's world—and gay rights threaten a lot of people who are not secure in their own world—there's always a backlash. Just like with the violence that came with people of color saying, "You're not going to do this anymore." I think it's the same.

LN: What do you do to keep yourself occupied today?

EN: I'm retired. I'm living in Florida. I go back and forth to Massachusetts. I don't like the winters. I live in a part of Florida where I can have my horses and animals. I live a very engaging and quiet life with my gay and straight community. I'm active in the Democratic Party in Florida.

LN: And what about Massachusetts?

EN: You know, I'm sort of like the grandmother to everybody. When I can help, I'll help. But the best thing I can do just be supporting in the background and raise money.

LN: How do you relate to the activists groups of today?

EN: I think it's great. It's wonderful. The more the merrier. People who have a political agenda will call and say, "Can you help us?" I'm willing to help anyone who's a member of our community. I'm just so excited to watch the progress being made. It's thrilling really. [When I was elected], the National Gay Task Force was just getting started. Now it's in Minnesota and several different states. That's wonderful. It's the same thing with the Human Rights Campaign. They all seem to compliment each other. We all complain and grumble. In the end, I think we have a sophisticated group.

LN: Do you think the political foundation you laid in Massachusetts is one of the reasons it's the only state that legally allows gay marriage?

EN: I can't say that. I think I was just one piece in a conga line that led up to this. People like Joe Berry, who's involved in the Bar Association, the Partners Group, which is a group of very sophisticated legal minds, and Barney's help contributed greatly. I think there's a whole necklace of wonderful people in Massachusetts that made their contributions and I'm just one of many. Nothing happens because of one person. It happens with the culmination of a lot of people's work. And they have taken the sting out in the early days of being gay. When I was in the legislature, many of the representatives and senators would say, "You're the first homosexual I've ever met." I'd say, "That's not true, I'm just the first one that said I was." You know them because they live all around you. They're your neighbors. They live in your family.

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GAY HISTORY MONTH

Evelyn Hooker, Ph.D., 1907-1996

BY MARIE J. KUDA

In Chicago, some 50 years ago, Dr. Evelyn Hooker presented the groundbreaking results of her initial research to a conference of psychologists at the Sherman Hotel. Having accepted a challenge in 1953 from a student, Sam From, to do research on healthy homosexuals instead of the patients and prisoners who were the subjects of most studies, Hooker found their psychological profiles indistinguishable from comparable heterosexuals.

It was 1956. I was a senior in high school and was engrossed in the daily coverage of the Army-McCarthy hearings on my little Muntz TV. Sen. Joseph McCarthy was hunting for homosexuals and communists in every branch of the government and military. In retrospect, Hooker's pursuit of anything connected with homosexuality was an incredibly courageous venture. In an interview with Windy City Times in July 1994, she indicated that because of the witch-hunt mentality of the era, she had to destroy her research records: "I promised the sample I would

SIDEBAR: Dr. Hooker's Research

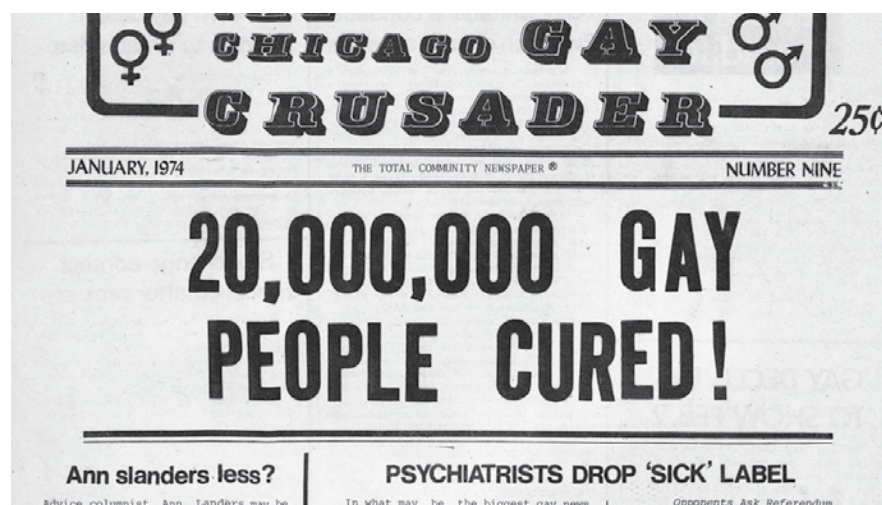
BY AMY WOOTEN

October marks the 50th anniversary of the publishing of Dr. Evelyn Hooker's project, "The Adjustment of the Male Overt Homosexual," the first empirical research to challenge the assumption that homosexuality is a mental disorder.

Hooker's research established homosexuality as a field of study, enabling others to follow in her footsteps. Although it wouldn't occur until 1973, her research would contribute to the American Psychiatric Association's removal of homosexuality as a diagnostic category. It was a long and difficult journey, however. Hooker's groundbreaking research was highly controversial. To put it into perspective, she asked for grant money to fund her project at the height of the McCarthy era.

"It sent a shockwave through the whole mental health community," said author and Hooker expert Dr. Henry Minton, who wrote *Departing from Deviance: A History of Homosexual Rights and Emancipatory Science in America*. "The establishment...raked her over the coals for the research."

A number of factors drove Hooker to conduct her research. First of all, she had always been



From left: The Chicago Gay Crusader reported on the American Psychiatric Association's board's decision to remove homosexuality from its list of mental disorders; a 1969 issue of the *Mattachine Midwest Newsletter* spotlighted two studies, including Hooker's research, that supported the legalization of homosexuality.

do this as a provision for their participation."

Hooker took her findings, verified by independent experts, to anyone who would listen. She wrote prolifically for professional journals between 1957 and 1963, speaking at conferences and organizational meetings including those of *Mattachine* and Daughters of Bilitis chapters. She was a catalyst for action between her professional colleagues and her "homophile" contacts. According to John D'Emilio (*Sexual Politics, Sexual Communities*, 1983), the man

committed to fighting social justice. Prior to her research, she was active in the Spanish Civil War, had traveled to Nazi Germany and visited the Soviet Union. "She herself really suffered the problems of mistreatment as a woman," Minton added.

But it was a UCLA student who peaked her interest in gay issues. She formed a close relationship with a young gay student and his partner in 1944. She was introduced to a number of gay men during this time. Minton said that when in San Francisco and having sensed Hooker was an ally, the young couple took her to a drag bar and asked her to conduct a study of gay men like themselves. "That really kind of shook her up," Minton said.

"She was originally very hesitant about doing it for a number of reasons," he added, stating that she told colleagues she lacked the self-confidence to immediately go forward. It took her several years before she started the study.

Hooker remained committed to the cause, long after the 1957 publication of her study. Her work would pave the way for others in the mental health field to conduct their own research on homosexuality.

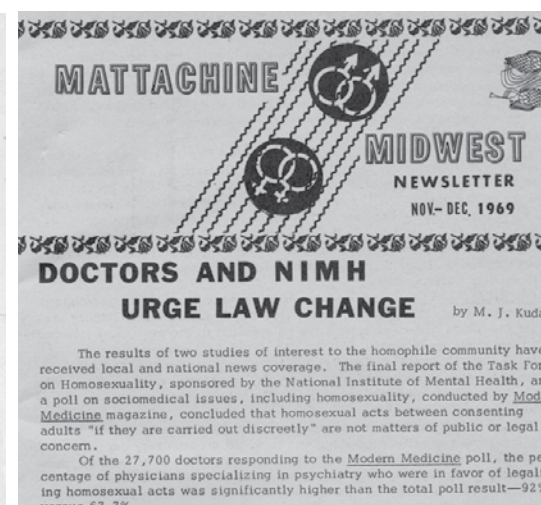
Minton stressed that it was not just Hooker's study that led to the 1973 removal, however. By the late '60s, gay activists, influenced by the civil-rights movement, had mounted a campaign. Research done by Hooker and the others who followed in her footsteps provided them additional ammo needed to reach their goal.

who later founded the *Mattachine Society's* New York branch met Hooker at a conference and was introduced to the Society by her. D'Emilio notes she declined an invitation to be on *Mattachine's* board of directors because she felt it might "compromise her research in the eyes of her colleagues."

Fast forward to October 1969 and the first front-page story I wrote for the *Mattachine Midwest Newsletter* was "Doctors and NIMH Urge Law Change." The Final Report of the National Institute of Mental Health Task Force on Homosexuality appointed by President Lyndon Johnson (called the "Hooker Report" after its chairman) had just been released, finding that a different sexual orientation did not necessarily imply pathology. The Hooker Report urged the decriminalization of homosexual activity between consenting adults, further research into the origins and sociological effects of homosexuality, and changes in military and employment policies.

Following on that summer's Stonewall riots, the report set off a media explosion. *Time*, *Newsweek* and dozens of local newspapers covered the call for re-evaluating the status of homosexuals in society—the "new" homosexual demanded equality and acceptance.

As anticipated by Hooker and her Task Force members, their recommendations were ahead of many of their colleagues and the general public. I reported on the 1969 *Modern Medicine* poll showing 67.7 percent of the 27,700 doctors responding (92 percent of them specializing in psychiatry) were in favor of legalizing homosexual acts. But a Harris Public Opinion Poll of the same period "showed that 63% felt homosexuality more harmful than helpful to American life." The percentage was less than for college student demonstrators and atheists, but more than for Vietnam war protesters or prostitutes. Ultimately, Hooker's influence helped swing the decision



of the American Psychiatric Association board to eliminate homosexuality as a psychological disorder on Dec. 15, 1973, and remove it from the Diagnostic and Statistical Manual of Mental Disorders (the general membership affirmed this vote in April of 1974). The headlines on the *Chicago Gay Crusader* announced that 20 million homosexuals had been "cured" overnight.

Hooker, a native of Nebraska, received her master's degree from the University of Colorado in 1930 (where she first read *The Well of Loneliness*) and her Ph.D. from Johns Hopkins. At the time she conducted her studies she was a research psychologist at UCLA. She was featured in an Academy Award-nominated documentary, *Changing Our Minds*, which also showed electric shock treatments for homosexuals and a gay man being lobotomized (it destroyed his brain, but did not alter his sexuality).

Kinsey showed we were here by the numbers. Hooker showed we are no different from the rest of humankind. Many of us, especially the young, still need to hear that message.

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NOTE: National Public Radio is running a series called "The DNA Files," about the search for a "gay gene" Wednesdays in October. See NationalPublicRadio.org.



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...VIEWPOINTS...

WINDY CITY TIMES

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The Ins and Outs of ENDA

BY BOB ROEHR

The decision by GLBT leaders to stand up for inclusion of the transgender community in the federal Employment Non-Discrimination Act (ENDA) is the triumph of principle over practicality. It was abetted by the fact that the practical effect of ENDA will be minimal.

The reality is that the majority of GLBT people already have protection from discrimination on the job, whether through state or local ordinance, or more immediately, through personnel practices voluntarily adopted and implemented by private companies.

This buy-in by companies and supervisors at the working level—who realize that discrimination is not only wrong, it is inefficient and costs money—is much more important than the crude stick of a law that often takes great time and energy to enforce. As the old adage goes, an ounce of prevention is worth a pound of cure.

Yes, ENDA will help to bring recalcitrant laggards into the fold in both private and government situations where anti-gay bigotry still flourishes. But those patches of remaining discrimination have become relatively small and they continue to shrink. There will be no great tidal wave of change in the workplace

when ENDA passes, regardless of the final language of the bill.

The greater value of ENDA lays in its symbolism; it is the capstone, not the foundation, of ending workplace discrimination against GLBT persons.

Ironically, the fact that the day-to-day impact of passing ENDA will be so small has been liberating to GLBT leaders. There are no thronging gay masses crying for passage of ENDA to save them from daily workplace discrimination. This lack of pressure has helped them stand on the greater principle of non-discrimination for all.

Rep. Barney Frank and congressional Democratic leaders naturally viewed the issue from a political perspective—how to minimize the political cost of rewarding a loyal constituency. This is not to say they are devoid of principle, only that the job of politicians is to make political calculations.

The transgender community had long been a thorn in Frank's side, and he understood them to be a relatively recent and junior partner within the community. He also sought to minimize the political risk for Democratic moderates who might be tarred in the next election with the specter of teachers transitioning in fourth grade classrooms, should they vote for the bill.

He probably reasoned that half a loaf, ENDA without the T, would be sufficient to count as delivering on the promise to the gay community of the value of electing Democrats to Congress, while minimizing the

political risk to his colleagues.

That might have worked, if the hunger for ENDA within the gay community was so strong that half a loaf had looked mighty tempting. But most of the community already was at the buffet table of equality for seconds, so a crust of bread had no great appeal. The community leaders faced no huge cry to just pass something, so they were able to stand on the principle of full inclusion.

Frank had misjudged the situation; he had seen it primarily through his partisan political eyes, not from the perspective of the community.

He had pulled a similar unilateral move before, in 1993 when his political calculations led Frank to embrace the "compromise" known as "Don't Ask, Don't Tell," despite pleas from national gay leaders to hold off, at least for a while, as they tried to build the votes to sustain a possible Clinton veto strategy.

Frank had seized the initiative to speak for the community on the military issue, despite the fact that his openly gay colleague Gerry Studds, D-Mass., had been the leader on gay military issue. Studds chaired a congressional subcommittee with responsibility for the Coast Guard, which becomes a branch of the military in time of war. Studds acquiesced to Frank's usurping that role.

This time around Frank's fiat didn't work, in part because Tammy Baldwin, D-Wis., the only open lesbian in the House, quietly refused to go along as a cosponsor of Frank's alternative measures.

This crack in the united front led the House Democratic leadership to reconsider their tactics and postpone immediate consideration of ENDA. It is not clear whether it will change the final outcome.

Majority Whip John Clyburn, D-S.C., said a formal vote count "made clear that we simply lack the necessary votes to pass a gender identity-inclusive version of the bill at this time," in an October 5 news release from his office.

What he did not explain was whether that count was based upon a "free" vote where members may vote their conscience, or whether it was a "whipped" count where the leadership imposes party discipline to push through a piece of legislation.

The Human Rights Campaign has claimed for years that they had the votes to pass ENDA, if only the conservative House Republican leadership would allow such a vote. They told the community that would change if the Democrats gained control of the chamber.

So now the Democrats are in control and it is time for the political payoff. Does that mean that the leadership will simply allow a vote to take place? Or does it mean that Nancy Pelosi, Barney Frank, and the others will actually work to ensure that victory? Are they willing to make voting for an inclusive version of ENDA a litmus test issue for Democrats?

The GLBT community will be watching closely.

LETTERS TO THE EDITOR

The Coors boycott and you

An open letter to the LGBT community:

I nearly choked on my Miller Genuine Draft a few weeks ago, when I opened Windy City Times to see a full-page ad for Coors Beer. It doesn't surprise me to see Coors courting LGBT sales; they've been doing that for years. It does surprise me that WCT took the ad.

Coors has a long history of funding anti-gay politicians and initiatives. In the 1970s, the gay community began calling for a boycott in order to publicize how really, really bad their anti-gay efforts were. Coors responded by funding a number of cash-starved gay organizations while continuing to make their much, much larger donations to anti-gay efforts. They're doing the same today. Don't just believe me; get on to Wikipedia and search "Morris Kight," one of our early gay activists. He successfully protested against Coors and tried to educate us about their "smoke and mirrors" tactics almost 30 years ago when Coors tried to sponsor Outfest in San Francisco (en.wikipedia.org/wiki/Morris_Kight).

Coors wanted the gay dollar back then and they want it today, only more so. We represent a huge profit to them. To get those profits they've instituted a number of positive changes for their employees including adopting a non-discrimination policy and adding domestic-partner benefits. Coors is once again sponsoring gay events. While these are positive changes, they're still just smoke and mirrors. To prove it, just follow the profits and see where they're spent.

What does Coors do with their profits? Coors continues to fund anti-gay politicians and initiatives in a HUGE way. The only difference is

that these days Coors does it behind our backs.

Coors Brewing Company—Adolph Coors Foundation—Castle Rock Foundation. They are like Siamese Triplets. They're all connected at their heads. The money flows from your gay beer purchase through their brewing company and into the hands of the Coors family, who funnel it through their foundations to fight against lesbians, gay men, bisexual, transgendered, Black, Latino, immigrants, women... well, the list is endless. They spend huge amounts on very conservative, far-right-wing issues. Check it out yourself by Googling "Coors Boycott" or visiting any of the Web sites below. In the meantime, don't spend your money on Coors Beer or its other brands: Killians, Keystone, Zima, Blue Moon and Extra Gold.

If you support lesbian rights, gay rights, bisexual or transgender rights, don't buy Coors. If you support immigration reform, affirmative action, or any other liberal issues, do not give Coors any of your money.

Coors supports right-wing, conservative issues and funds anti-gay efforts. Read if for yourself at:

www.corporations.org/coors
 www.bamn.com/boycott-coors
 www.colorado.edu/StudentGroups/MEChA/coors.htm

Chuck Renslow

Coors Boycott is BS

Windy City Times asked Coors for a response and the following was sent from MergeMedia Group.

And by BS, I mean "backward and silly."

As a national board member of GLAAD, I suggest that the best thing Chuck Renslow can do for gay causes is to get current with the facts.

Chuck wants you to boycott Coors because of decades-old grievances against the founding family. But the Coors family has not managed the company in years! And they have been replaced by one of the most progressive organizations in the brewing world.

Coors was the first brewery to extend same-sex couple benefits, and the first to include transgender protection in their internal policies. And Coors has been awarded a perfect 100 score from HRC [the Human Rights Campaign] for the past four years and is listed as one of the best places to work.

One hopes Chuck is simply behind the times and that his heart is in the right place. I have seen first hand the good that Coors does in our community here in Dallas.

So to all those who have seen Renslow's call for a boycott, I say, "Boycott the BS boycott." By buying Coors, you're actually supporting a company that is committed to real progress in our community.

Thanks for your time,
 Dawn Meifert, Lesbian CEO, MergeMedia Group
 www.mergemediagroup.com

Gen. Wesley Clark: A Leader Talks

BY ANDREW DAVIS

Gen. Wesley Clark probably is best known for his presidential run in 2003, but his new book, *A Time to Lead* (co-written with Tom Carhart; \$24.95; Palgrave Macmillan) details a life filled with sacrifice as well as advice on what the United States needs to do to get back on track. The retired four-star general recently talked with Windy City Times about his book and the Don't Ask, Don't Tell policy.

Windy City Times: You talk in your book about leadership qualities. You say that leadership is defined primarily through performance, correct?

Gen. Wesley Clark: Exactly. In other words, I'm trying to contrast leadership and style. It's not how you put your cap on; it's about the way you walk.

WCT: So do you believe that leaders are born or made?

GWC: I think it's a little bit of both. People come up with certain qualities that are inherent in them.

WCT: The book is arranged in chronological order except for the very beginning, where you start off with "In the Line of Fire" [about a Vietnam War experience]. Why did you do that?

GWC: Because it was the "go or no-go" experience in my life. Besides being born, it was the closest I ever came to death. It was a moment where, if I had not turned just as [the enemy] pulled the trigger on the AK-47, I would be dead.

WCT: In the book, you state that in order for the United States to reclaim its legitimacy [in the world], we need to understand "who we are." What's the first step in doing so?

GWC: I think it's going to take place during this [next national] election. There are those who are going to try to frighten America and there'll be those who'll challenge America to try to live up to [its] ideals. It's about how we deal with the relative insecurities of the world we live in.

WCT: Although I don't remember seeing it in the book, I also want to get your thoughts about Don't Ask, Don't Tell.

GWC: I was a battalion commander in Fort Car-



son and the C-company commander came up to me and said, "Sir, we're going to have to let the first arms driver leave the Army." I [asked] why and he said, "Because he brought his boyfriend into the battalion and he said that he loves this guy." Then I asked, "So why are we kicking him out of the Army?" and he said, "Sir, don't you understand? It's Army regulations, and if say such and such, you have to be kicked out of the Army." I said, "No, I've never seen that regulation."

The services have done a poor job of working with this policy. Some have respected this policy, and some have not. The truth is that we need people in the military who want to be in the military. There are gays serving in the military who simply are under the radar, so to speak, and there are others who would like to be in who don't want to compromise their values and look hypocritical.

I think the policy needs to change. The policy I'm familiar with in the British army is called Don't Misbehave, and it defines specific misbehavior that is sexual orientation-neutral. I think we're moving to that kind of policy.

WCT: Regarding your presidential run in 2003, you said you felt the "call of duty" to run. Did you not feel the call this time around?

GWC: Not in the same way.

WCT: How so?

GWC: I think, first of all, that most of the Democratic Party understood this time that the war was a mistake, so I didn't feel the same demand. But also having run once, I feel that one has a personal obligation—knowing what it takes to succeed—[to] connect the dots to success, and I couldn't meet my preconditions for running.

Read the entire interview with Gen. Clark—and find out his thoughts about the Iraq War, affirmative action and Rush Limbaugh—at www.WindyCityMediaGroup.com.

QUOTELINES

BY REX WOCKNER

"PEOPLE SAY A LOT OF THINGS ABOUT ME, so I really don't pay any attention to it [the rumor that I'm a lesbian]. It's not true, but it is something that I have no control over. People will say what they want to say." — *Presidential candidate Hillary Clinton to The Advocate*, Oct. 9 issue.

"I MENTIONED [TO GLAAD'S SPOKESMAN] THAT I HAD RECENTLY SEEN A T-SHIRT that said, 'Marriage is for Fags.' I told him I found this to be a brilliant subversion not only of right-wing, anti-gay dogma but of certain reactionary liberal positions that equate marriage with patriarchal oppression. In other words, it cut through the hyperbole of both sides of the issue and landed squarely (if ever so subtly) in the pro-gay marriage camp. [GLAAD's senior director of communications Marc] McCarthy did not share my enthusiasm." — *Los Angeles Times columnist Meghan Daum*, Sept. 8. *GLAAD's McCarthy, who is heterosexual,*

"OVER THE NEXT TWO HOURS, THERE'S ONLY ONE SUBJECT that she firmly swats away. A recent Out magazine cover featured two models holding up pictures of her and Anderson Cooper's faces in front of their own, under the headline 'The Glass Closet: Why the Stars Won't Come Out and Play.' When asked if she has any response, Foster says, 'Was that the one with the Popsicle sticks?' Her thin lips tighten into a calm half smile of reproach: 'No, I have no response.'" — *Entertainment Weekly in a preface to its Q&A interview with actress Jodie Foster*, Sept. 4.

"I'M AN ATHEIST. But I absolutely love religions and the rituals. Even though I don't believe in God. We celebrate pretty much every religion in our family with the kids. They love it, and when they say, 'Are we Jewish?' or 'Are we Catholic?' I say, 'Well, I'm not, but you can choose when you're 18. But isn't this fun that we do seders and the Advent calendar?'" —

Actress Jodie Foster to Entertainment Weekly, Sept. 4.



This statue is my God now.

—Friends-of-gays actress Kathy Griffin, upon accepting a Creative Emmy Award

responded: "That's upsetting. You're sending a confusing message to the straight community. By having a word that we're trying not to advocate next to a word like marriage ... it's just wrong on so many different levels."

"TWO YEARS AGO, I BELIEVED THAT CIVIL UNIONS were a fair alternative. Those beliefs, in my case, have changed. The concept of a 'separate but equal' institution is not something I can support. ... I have close family members and friends who are a member of the gay and lesbian community. Those folks include my daughter Lisa, as well as members of my personal staff. ... In the end, I couldn't look any of them in the face and tell them that their relationship—their very lives—were any less meaningful than the marriage I share with my wife Rana." — *Republican San Diego Mayor Jerry Sanders on Sept. 19 as he signed a City Council resolution adding San Diego to a friend-of-the-court brief that urges the California Supreme Court to legalize same-sex marriage.*

"A LOT OF PEOPLE GET UP HERE AND THANK JESUS FOR HELPING THEM win this award, but I have to say nobody has been less helpful in getting me to this moment than Jesus. I don't know what I ever did to him, I just think he doesn't like me that much, and if he had his way, Caesar Milan would be holding this statue right now, but he's not and I am! So I guess all I can really say is: 'Suck it, Jesus! This statue is my God now!'" — *Friend-of-gays actress Kathy Griffin accepting a Creative Emmy Award Sept. 8 for the reality TV series Kathy Griffin: My Life on the D-List. The E! Channel censored part of the remark on its Sept. 15 broadcast of the ceremony.*



Photo by Rex Wockner

"I'M JUST LIKE EVERYONE ELSE. IF YOU DO SOMETHING STUPID you have to pay the price. I've been doing some gardening and really enjoyed it. I'll do whatever they want me to do. I don't want any special treatment." — *Gay pop singer George Michael to London's Daily Express on Aug. 13 as he began his 100 hours of community service for driving while under the influence of drugs. He did*

some gardening at a hostel for the homeless. Michael also had his driver's license suspended for two years.

"I DON'T KNOW WHETHER LESBIANS HOOK UP IN AIRPORT LADIES' ROOMS. Judging from my lesbian friends, they don't hook up at all. They fall in love, move in together, and start devoting themselves to home improvements. But if they do, on occasion, cruise airport restrooms in the manner of a U.S. Senator, what signaling techniques do they use? And could I have inadvertently been employing them?" — *Barbara Ehrenreich writing at HuffingtonPost.com*, Sept. 16.

"I'M HOPING LARRY CRAIG COMES BACK AND COMES OUT. This will no doubt involve a tearful public renunciation of his past homophobia and a lifetime membership in the Log Cabin Republicans. But he'll meet plenty of guys, and in the end it will be so much easier not to have to pretend to take a leak every time he needs a little loving." — *Barbara Ehrenreich writing at HuffingtonPost.com*, Sept. 16.

"A SELF-DELUDING HYPOCRITICAL HOMOPHOBIC BIGOT." — *Legendary gay activist Frank Kameny, 82, on U.S. Sen. Larry Craig, to The New York Times*, Sept. 23.

—Assistance: Bill Kelley



Gerber/Hart Makes 'History'

Gerber/Hart Library held its annual benefit, "Piecing History Together," on Sat., Sept. 29, at the Swedish American Museum Center, 5211 N. Clark. Cleve Jones, founder of the The NAMES Project AIDS Memorial Quilt, was the featured speaker. Photo of historian John D'Emilio, Gerber/Hart's Karen Sendziak and Jones courtesy of Bernie Santarsiero.



'AGE' AGAINST THE MACHINE

Cate Blanchett again stars as the virgin queen in *Elizabeth: The Golden Age*. Read Richard Knight, Jr.'s, review on page 21.

THEATER

'Sparrow' flies high.
Page 17.



TELEVISION

'War' games.
Page 24.



CALENDAR

Model behavior.
Page 25.



Ted Allen: 'Eye' on the Prize

BY RICHARD KNIGHT, JR.



Ted Allen.

Catching up with a friend years ago, I asked her about another mutual acquaintance of ours who I hadn't seen in a while: Ted Allen. "Oh, he's in the running to be the food and wine expert for this new show on Bravo," Kate said. "Believe it or not, it's called *Queer Eye* for the Straight Guy." The phenomenal success of *Queer Eye* and its five openly gay hosts (a.k.a. The Fab Five) has been well documented. For Allen, who was a longtime Chicago resident and restaurant critic for *Chicago* magazine, it meant a move to New York (with his longtime partner, Barry) and more successes.

Allen is one of the judges on two reality programs, *Iron Chef America* and *Top Chef*; acts as a spokesman for Robert Mondavi Private Selection Wines; and is the author of *The Food You Want to Eat*, a cookbook. In addition, he's hosting a new PBS six-part series, *Uncorked: Wine Made Simple* that explores the world's most "storied beverage." The series has just come to DVD (on three separate discs) and may return for another season. After Allen and I caught up for a bit we discussed *Uncorked*, the upcoming last season of *Queer Eye* and a few other items from his overflowing dance card.

Windy City Times: Tell me about *Uncorked*.

Ted Allen: It's basically *Wine 101*, an introduction as to how wine is made; a little bit of interesting history; and talking about how to taste it, how to pair it with food, how to enjoy it and not be overwhelmed by it. What I've always been interested in with everything from *Queer Eye* to

Top Chef is trying to demystify complicated stuff like wine and fancy food and encourage people to have a good time with it.

WCT: I've always wondered how long wine can really last. For example, could I still drink a bottle of wine that went down on the Titanic?

TA: It all depends on the kind of wine. I should say first of all that 99 percent of the wine that's sold in the States is intended to be drunk right away, so most of us are never going to need to bother worrying about aging wine or when the right time is to drink a wine. But to answer your question about a wine that went down with the Titanic: The corks in a bottle of wine tend to give way. If you store wine for 25 years or so, the chances of that cork giving way are re-

ally high and if you put that wine miles and miles under the ocean I would have to guess the chances are even higher. [Laughs]

WCT: Are friends and family just terrified when they try to make dinner for you?

TA: That's a good question. Most of my friends are not, because we all cook together and we've all cooked together for a long time and I know that I'm not really that much better of a cook than they are. But my mom is intimidated, which really bothers me. Whenever I go home she feels the need to try to make this multi-course, fancy thing and she's visibly nervous in the kitchen and I'm like, "What are you doing?"

WCT: Well, what kind of food did you grow up with? Was it the basics or fancier?

TA: I grew up eating totally normal American Midwestern food like everybody else and it was never fancy. My family is not formal at all, but my mom sees me talking about truffles and fancy wines and stuff and then when I come home she gets nervous. It's weird how a semi-cable level celebrity can make people behave strangely but, in a way, I understand it.

WCT: Switching tracks for a moment, we're counting down to the final season of *Queer Eye*, right?

TA: Yes, we have 10 never-seen episodes that will comprise our finale season, including one that is a very, very campy, over-the-top pageant. It's the opening episode, which I think is Nov. 1, and you're going to see a whole bunch of our favorite straight guys from the past come together in a delightful show that will feature us doing musical numbers and we actually have choreography—it's appalling.

WCT: That sounds like fun.

TA: I'm excited about it. We shot that a year ago in June and, while I still see my guys, I don't see them every day the way I used to so I've forgotten all about these episodes. I have no idea what happens in them so I can't wait to see how they turn out.

WCT: So what's next in your plan for domi-

nation of the food and beverage industry?

TA: Well, let's see: We have the finale of *Top Chef 3* coming up on Oct. 3 in good old Chicago. We've shot the finale but we're unveiling the winner live from Chicago. That's going to be fun and then we go right into shooting *Top Chef* season four, which takes place in Chicago.

WCT: So you'll be here a lot?

TA: Yes, and I'm so excited because this has been a record year for Chicago restaurants. It's a great city for them to do *Top Chef* in and I'm thrilled.

WCT: Being part of such an overtly gay show, do you feel like a spokesperson for our community? Is it a role that's been forced on you?

TA: I think that there are a lot of other people who are much more responsible and who have worked a lot harder as activists to talk about serious stuff in the gay community but one of the nicest things that's happened as a result of *Queer Eye* is the letters we get from gay kids talking about how having openly gay people on television has made it easier for them to come out to their parents. And lots of straight people liked *Queer Eye*, too, and I think that's only good. There were always the conservative queens in their blue blazers complaining that we were perpetuating stereotypes and I'm like, "Oh, get over yourself."

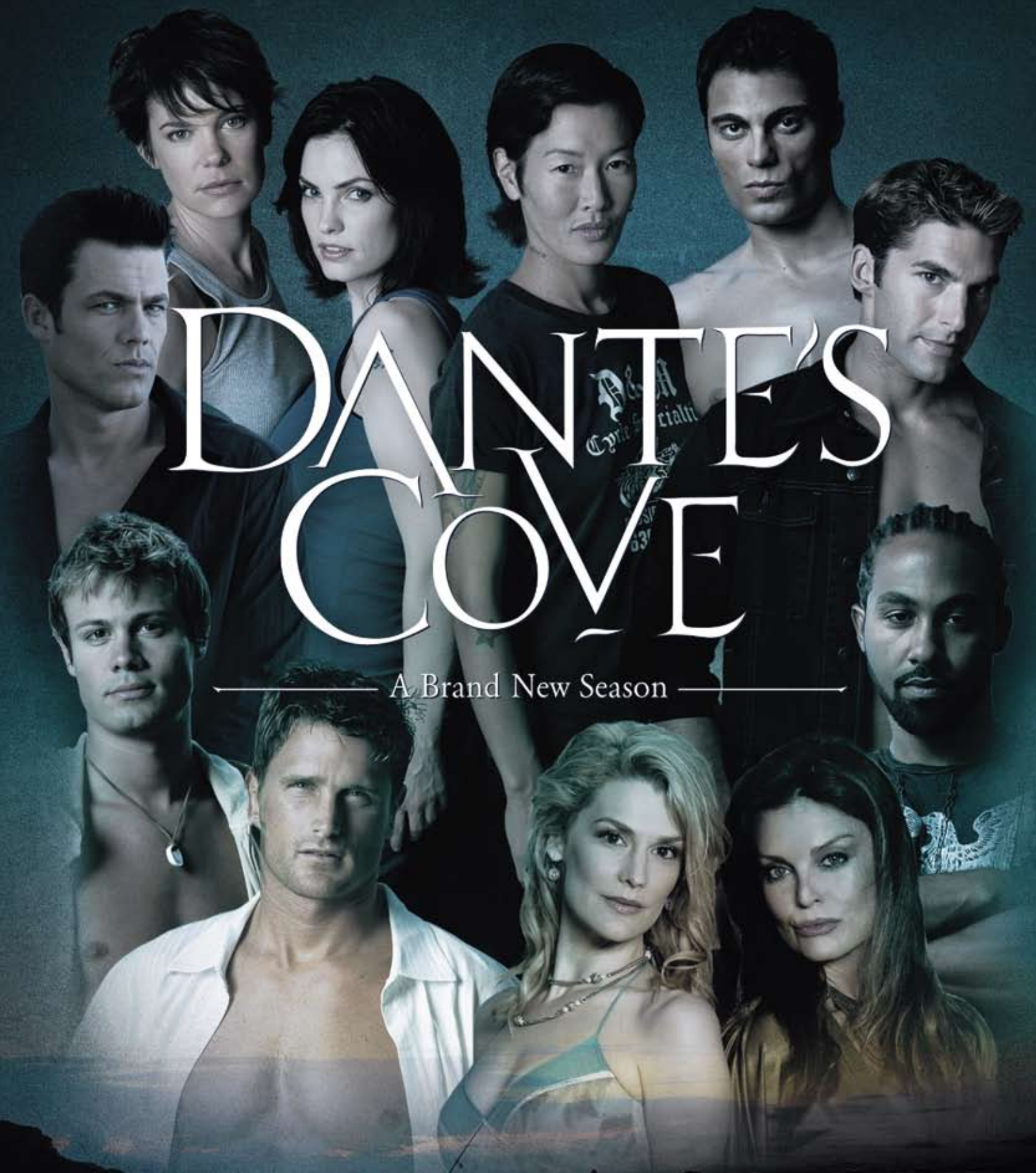
WCT: Because some of the stereotyping just happens to be true.

TA: Well, yes, I mean we weren't playing characters. Carson was playing Carson, I was playing me. If we were really going to perpetuate stereotypes we would've needed a florist and a flight attendant.

WCT: [Laughs] Ooooh Mary, this is sounding good!

TA: And a figure skater. [Laughs]

Check out the complete interview with Ted Allen at www.WindyCityMediaGroup.com.



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THEATER REVIEW

Dancin' Feats

BY ERIC EATHERLY

The dance companies of Chicago have been working tirelessly over the summer to prepare their fall concerts and now audiences get to reap the rewards. If you've taken a break from the theatre, October is the perfect month to get back out there and see some wonderful dancing from Chicago artists and some remarkable out of town guests. Here are some of the exciting shows coming up:

Presented by the Columbia College Dance Center, the **Merce Cunningham Dance Company** returns to Chicago to perform at the Harris Theatre for Music and Dance, 205 E. Randolph, Oct. 12-13. Each night features a different program of the iconic choreographer's work, spanning from 1960 to 2007. Both programs will include eye-space (sic), which utilizes Cunningham's signature application of chance methods by equipping audience members with their own iPods, each on shuffle, so that everyone's listening experience is a little different. 312-344-6600; \$16-\$50.

Audiences get a rare chance to see an immortal classic when **The Joffrey Ballet** premieres

Giselle Oct. 17-28 at the Auditorium Theatre, 50 E. Congress. Originally performed by the Paris Opera in 1841, this is ballet's most famous ghost story about love and redemption. Frederic Franklin, legendary Ballet Russe de Monte Carlo dancer, has coached the Joffrey ensemble for this production, and Adolph Adams' haunting score will be performed by the Chicago Sinfonietta. 312-902-1500; \$25-\$140.

Luna Negra Dance Theatre performs at the Harris Theatre Oct. 19-21. Headlining the program is the world premiere of CUGAT!, an homage to the "Mambo King" Xavier Cugat, choreographed by Eduardo Vilaro with live accompaniment by Angel Melendez & The 911 Mambo Orchestra. The show also offers the reprise of Sugar in the Raw by Michelle Manzanales, the Chicago premiere of Tango Vitrola by Argentinean choreographer Alejandro Cervera and the Chicago premiere of Ellegro con Sabor by Pedro Ruiz, a work commissioned by The Joffrey Ballet in collaboration with Luna Negra, performed by dancers from both companies. 312-344-7777; \$25-\$55.

Thodos Dance Chicago brings their fall engagement to the Athenaeum Theatre, 2936 N. Southport, Oct. 19-21. The show will include a world premiere by artistic director Melissa Thodos called Anasa, celebrating her Greek heritage and the women of ancient Greek myths. Also, a company premiere by Lucas Crandall, artistic associate of Hubbard Street Dance Chicago, and



Complexions Contemporary Ballet's Desmond Richardson. Photo by Steve Vaccariello

work by Shapiro & Smith, Lar Lubovitch, Brock Clawson, Jessica Miller Tomlinson and Stephanie Hilton. 312-902-1500; \$15-\$35.

Contemporary ensemble **Zephyr Dance** premieres a new evening-length work by artistic director Michelle Kranicke, Oct. 25-27, at the Dance Center of Columbia College, 1306 S. Michigan. The new work, Just Left of Remote, examines the relationship between aging and isolation, combining multimedia elements, periods of frenetic movement and poignant moments of stillness. 312-344-6600; \$20-\$28.

Giordano Jazz Dance Chicago presents its fall concert at the Harris Theatre Oct. 26-27. This energetic jazz ensemble offers a program mixing premiere and repertory work, always rich in acrobatic, passionate and complex dancing. The evening includes a new piece by Kiesha Lalama-White called Let's Play, the company premiere of Sherry Zunker's The Man Who Got Away, the hit

Pyrokinesis by former Alvin Ailey dancer Christopher Higgins, Davis Robertson's Entropy and Tony Powell's Impulse. 312-344-7777; \$25-\$50.

Hedwig Dances presents Sweet Darkness, a new collection of modern works, Nov. 1-2 and Nov. 4 at the Hamlin Park Fieldhouse Theatre, 3035 N. Hoyne. Hedwig Dances is known for their evocative dream-like imagery and elegantly poetic movement phrasing. This show includes the premiere of Earthly Tongues by artistic director Jan Bartoszek, exploring her Polish heritage and the eternal question of nature versus nurture, as well as Bartoszek's Night Blooming Jasmine, choreography by New York-based guest artists Bill Young and Colleen Thomas and a new piece by company member Kirsty Mackellar. 773-871-0872; \$12-\$15.

Same Planet Different World Dance Theatre celebrates their 10th anniversary with a spectacular "best of" show Nov. 9-11 at the Ruth Page Theatre, 1016 N. Dearborn. The evening features selections of the versatile troupe's rich repertory, ranging from quirky and comical to high velocity jazz and captivating modern. Highlighting the evening is a company premiere by Shirley Mordine and a world premiere by New York artist Ashleigh Leite, as well as choreography by Jan Erkert, Sam Watson, Jason Ohlberg and more. 312-337-6543; \$15-\$20.

Lastly, Chicago welcomes **Complexions Contemporary Ballet** from New York City, Nov. 10-11. Fusing ballet, modern, urban street dance, fashion, art and improvisation, this virtuosic company performs at the Auditorium Theatre. Founded by former Alvin Ailey dancers Dwight Rhoden and Desmond Richardson, this innovative group brings a fresh perspective to the expression of race, culture and background. 312-902-1500; \$30-\$49.



The Joffrey Ballet's Victoria Jaiani and Temur Suluashvili. Photo by Herbert Migdoll

SPOTLIGHT

Psycho Beach Party




It's not quite Gidget Goes Hawaiian, but it's close in Charles Busch's **Psycho Beach Party** in which drag meets muscle (of course, it's Charles Busch!) meets schizophrenia and innocence is abused (well, we should hope so) along with various genres of 1960's teen-market movies. The Easy Street Players are making this camp classic easy on viewers' eyes with muscle boy Jeffrey Patrick Olson as beach god Kanaka. Olson took a Physique gold medal in Chicago's own Gay Games VII. Yeah, but can he act? Does it really matter? On the other hand, Miss Looptopia 2007, Steve Hickson, also stars. Easy Street Players' Psycho Beach Party runs through Sat., Oct. 20, at the Athenaeum Theatre, 2936 N. Southport; 773-935-6860; \$15.

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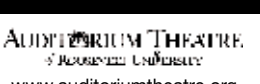

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The Sparrow. Photo by Michael Brosilow

THEATER REVIEW

The Sparrow

Playwright: Chris Mathews, Jake Minton and Nathan Allen

At: The House Theatre of Chicago at Apollo Theatre, 2540 N. Lincoln

Phone: 773-935-6100; \$34.50-\$49.50

Runs through: Dec. 31

BY SCOTT C. MORGAN

If you missed The House Theatre of Chicago's production of *The Sparrow* in its previous flights at the Viaduct Theater and Steppenwolf's Garage Theatre (like I did), count your lucky stars that Broadway in Chicago and other local producers have given this great show a new berth at the Apollo Theatre.

How to describe *The Sparrow* (other than a hands-down must-see show)? Call it a cross between Stephen King's *Carrie* with Russell Banks' *Sweet Hereafter*, plus a dash of superhero backstory with the in-vogue conflict of the popular girl versus the sullen newcomer outcast (as seen in shows like *Wicked* that have won the hearts of tweens everywhere).

If that all sounds too derivative for you, judge not lest you miss out on a great homegrown piece of Chicago theater. What The House Theatre of Chicago does with these basic plot elements for *The Sparrow* is so original and emotionally compelling that you'll be dazzled by the inventive stagecraft and touched by the characters' journeys for acceptance and forgiveness.

The Sparrow is set in the fictional small town of Spring Farm, Ill., where Emily Book, an introverted glasses-wearing girl, returns to her hometown following a horrific school bus accident that claimed her entire second grade class 10 years ago. The whole town is still grieving, but they soon take to Emily—especially after she proves herself a hero when she daringly reveals her hyper-kinetic powers to rescue a cheerleader classmate.

But those same superpowers cause some

CRITICS' PICS

Jitney, Pegasus Players, through Oct. 28. There's a decade's worth of African-American history hidden in this Pittsburgh taxi service's shabby dispatch room, but director Jonathan Wilson and his sharp-witted actors make for a smart and engaging lesson. MSB

The Hound of the Baskervilles, City Lit, through Oct. 14. It's closing days for this solid version of the classic Sherlock Holmes tale with a whiff of the supernatural, told with an unexpected vein of humor by director Kevin Theis and a fine cast. JA

Men of Steel, Theater Wit at Theatre Building Chicago; through Oct. 28. Qui Nguyen's superhero spoof may be a jumble of plot threads and tangents, but Theatre Wit goes all out with its super-power production values making the show loads of fun. SCM

—By Abarbanel, Barnidge and Morgan

townsfolk to question Emily, causing the inevitable confrontation with what happened in the past. Throw in an inappropriate teacher-student love triangle and you've got a thoroughly engaging story.

What also makes *The Sparrow* so special is the way that director and co-conceiver Nathan Allen creatively translates basic conventions of film to stage. Miniatures, framed photos and video projections simply establish panoramic places and suggest camera movements on stage.

The energetic cast that switches in and out of grown-up and teenage roles is pitch perfect in their portrayals, particularly the triangle of Carolyn Defrin as Emily, Cliff Chamberlain as teacher Dan Christopher and Paige Hoffman as cheerleader Jenny McGrath. *The Sparrow's* great production designs and other staging elements are all also on the same illuminating storytelling page.

Just like in *Wicked*, the heroine takes flight at the end of Act I. But instead of using a literal hydraulic lift for special effects, the stagecraft of *The Sparrow* allows the audience's imagination to soar even if the actress remains earth-bound.

The Sparrow skillfully works its stage magic from start to finish. See it now before it flies the coop.



The Defiant Muse

Chicagoan Nick Patricca's newest work is now in a world premiere at the Victory Gardens Theater, where Patricca is an ensemble playwright. **The Defiant Muse** is about Sor Juana Ines de la Cruz, a lesbian writer from the 1600s who chose becoming a nun as one route to freedom. She was probably hundreds of years before her time and *The Defiant Muse* takes us on a journey through some of her writings and personal struggles. While at first Sor Juana was supported by the Catholic Church, it later turned against her views about women's rights and other issues of the day. Dawn Alden (left) plays the Vicereine who supports and loves the writer, and Lisa Tejero plays Sor Juana. The play has been fine-tuned since preview performances, and offers a sometimes painful, and oftentimes enjoyable look into this life of an early feminist. The cast is excellent, and the staging and costumes are beautiful. Andrea J. Dymond directs. Performances thru Oct. 28 at the Victory Gardens Biograph Theater, 2433 N. Lincoln; 773-871-3000 or go to www.victorygardens.org. —Tracy Baim

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THEATER REVIEW

Thyestes

Playwright: Lucius Annaeus Seneca

At: Court Theatre, 5535 S. Ellis

Phone: 773-753-4472; \$38-\$54

Runs through: Oct. 21

BY CATEY SULLIVAN

May Zeus send me down the river Styx on a one-way Princess Cruise if it doesn't sometimes seem like the Court Theatre is intent on doing everything in its power to alienate its audience.

Take, for instance, the scene in *Thyestes* wherein Atreus, sporting David Gest eyebrows, Xtina Aguilera-red lipstick and a garishly clanking metal breastplate, opens up the plastic cooler he's been toting about and pulls out a hook from which dangles the dripping faces of his two young nephews. He's skinned the poor lads. As their uncle playfully smears their small, squishy faces over a table with a built-in Scrabble board, the boys' father noshes on their non-facial parts, giving slo-mo, full-tongue licks to the damp chunks of meat. Even the most liberal-minded among us will surely find such gratuitous use of a board game wholly offensive.

Thyestes is performed without an intermission, and I'd hazard a guess that the scant 70-minute running time isn't the only reason it's break-free. Given the chance, I'm thinking most of the audience would bail on a second act.

There's no denying the reality of the world's eternal brutality from Genesis through Sweeney Todd and beyond—the Greek tragedians knew as well as anybody that the history of the world, my sweet, is who gets eaten and who gets to eat. But when the context for the slaughter is naught but overwrought histrionics (excuse the redundancy) and pretentious affectations, the truth of the tale, the stunning heartbreak of a world ripped by violence without end amen, becomes lost in a heap of meaningless entrails.

Directed by JoAnne Akalaitis, Caryl Churchill's



Mick Weber in *Thyestes*. Photo by Michael Brosilow

translation of Lucius Seneca's stark tragedy is as inaccessible as it is gory. If you don't know the story of *Thyestes* going in, you won't be any more knowledgeable about it heading out.

From the moment the Ghost of Tantalus starts his stylized crawling behind the partition high above the Scrabble table, all is sound and fury signifying nothing. On occasion, the characters accompany their speechifying with what looks like sign language. Sometimes, a mask comes into play. Every so often, a grainy video of what appears to be *Thyestes* and his children—only living in contemporary times rather than ancient ones—unspools, and we watch the kids and their dad playing on a swing set, romping in a meadow and so forth. What drives the outbreaks of gesturing, making and home movies? I know not. Verily, it was Greek to me.

As for the bloody, brutal story of *Thyestes* and the brother he could not share power with, we



Alexander at Goodman Reading

Academy Award-nominated actor Jane Alexander was in Chicago Sept. 30 for a staged reading of a new work by Tina Howe. *Chasing Manet* was presented by the Goodman Theatre's New Stages Series, directed by Jason Loewith and co-starring Renee Matthews, among other fine actors. The play is about a woman in a nursing home and her attempts to escape to Paris in search of Manet's scene from the *Le déjeuner sur l'herbe* painting. Alexander was regal and invincible as ever. Pictured, from left: Goodman Executive Director Roche Schulfer, Jane Alexander, Tina Howe and Goodman Associate Producer Steve Scott. Photo by Hal Baim

learn little of that legend other than that the genre of torture porn didn't start with the *Saw* franchise. Maybe Darren Lynn Bousman (who helmed the last three *Saw* films) can direct the *Thyestes* sequel.

THEATER REVIEW
Noir

Playwright: Blake Montgomery and cast

At: Building Stage, 412 N. Carpenter

Phone: 312-491-1369; \$20

Runs through: Nov. 3

BY JONATHAN ABARBANEL

As its name suggests, *Noir* is a tribute to the shadowy tales of greed, lust, murder, cross and double-cross honored in an entire genre of detective fiction in print and, most notably, on film. Cinema noir doesn't have to be a detective story—*The Sweet Smell of Success* isn't, for example—but dick and noir are four-letter words that frequently go together.

As rendered here, *Noir* is iconic and generic. It's iconic in that situations, scenes and dialogue—about 90 percent of the show—are taken directly from noir classics including *The Maltese Falcon*, *The Big Sleep*, *Gilda*, *The Lady from Shanghai*, *Double Indemnity*, *Out of the Past* and a few more. It's generic in that the characters, for the most part, are not named or distinguished. There's the private eye, his *Girl Friday* and various *femmes fatales*. Two men play the gumshoe, and it's impossible to say if they are aspects of the same person or uneasy partners the likes of Miles Archer and Sam Spade. Whichever, they encounter numerous blind alleys, dark shadows, rainy nights (real rain in the Building Stage production) and dames (played

by four actresses). Like a bad dream that won't go away, it's always the same but different: murders, Mickey Finns and women with more curves than a roller coaster and more twists than a bowl of spaghetti.

Despite the familiar scenes and dialogue, *Noir* is a dreamlike abstraction of moments rather than a literal story; a performance piece played out with monochromatic set, lighting, costumes and pale makeup as close to movie black-and-white as possible. After all, Technicolor is one of the things that killed Cinema Noir. However, beyond the beautiful physical production—its lithe cast choreographed as much as directed—*Noir* doesn't offer much. It lacks the intellectual and emotional heft of earlier Building Stage achievements, such as *Dustbowl Gothic* and *Moby Dick*. Perhaps it's less fulfilling precisely because the Cinema Noir repertoire is so well known. This production doesn't interpret or comment on the genre, but only calls attention to its standard devices, the repeated patterns of storytelling that recur film after film.

Noir is a beautiful and stylish *objet d'art*, an elegant living shadowbox with costumes by Meghan Raham, all-important lighting by Lee Keenan (assisted by Ryan Williams) and scenic design by Raham, Keenan and director Blake Montgomery (the founder/artistic director of Building Stage). The ubiquitous Kevin O'Donnell provides the smoky sound design, which complements the smoke, fog and rain that surround the players. This show would be perfectly at home presented at the Museum of Contemporary Art rather than at a River West warehouse. At 75 minutes, it's a good prelude to a River West dinner; however, it's an *amuse-bouche*, not an entree.



Noir.

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THEATER REVIEW

Merchant on Venice

Playwright: Shishir Kurup

At: Silk Road Theatre Project at the Chicago Temple, 77 W. Washington

Phone: 888-745-5849; \$28-\$33

Runs through: Nov. 4

BY MARY SHEN BARNIDGE

Shakespeare's observations on the inhumane practices of a Jewish moneylender in 1596 nowadays reveal likewise unprofessional attitudes in his Christian colleagues, for isn't it the nature of business, itself, to bring out the dog-eat-dog side of human beings? Shishir Kurup's take on the controversial classic sets us down in the coastal resort town of Venice, Calif., where South Asian merchants ply their successful trades despite an underlying enmity between Hindu and Islamic communities. Also contributing to divisive tensions are the conflicts between long-established families and newer immigrants, fueled by old-country regional prejudices.

Our story begins with Bombay movie star Jitendra vowing to make Pushpa, the beautiful daughter of the director who gave him his Big Break, the leading lady in his next film and in his life. To this end, he asks his rich-kid buddy, Devendra, for traveling funds. In order to raise the capital quickly, however, the latter must secure a loan from Sharuk, whom he has repeatedly and publicly reviled. The rash Devendra promises that he will permit himself to be castrated if he cannot repay his debt (and thanks to modern technology, that old "take flesh, but no blood" loophole isn't going to save him).

Side-by-side with this grim premise, however, is a love story precipitated by Pushpa's "dear dead Daddy's dementia," the terms of her late sire's will mandating all suitors to engage in a game-show riddle involving three DVDs. Additional topical intrigue is provided by Sharuk's

own rebellious daughter, who longs to abandon her burqa for a rock-and-roll lifestyle with a Latino musician. Oh, did I mention the trial before the South Asian Businessmen's Union—acronym "SABU"—where Pushpa is allowed to participate only if she dresses in women's garb? The iambic pentameter? The multiple contemporary pop-references? The Bollywood-musical revels?

MUSIC

Jeannie Tanner: All That Jazz

BY ANDREW DAVIS

Jeannie Tanner—an accomplished singer, composer and trumpeter—has cut her own original swath through the jazz world for well over a decade. Her newest CD, *Tanner Time*, showcases Tanner's works and features covers of songs by everyone from Sting to B.B. King.

Tanner, who regularly performs in Chicago, took time out from her busy schedule to talk about jazz, her upbringing and Tony Orlando.

Windy City Times: Your CD [Tanner Time] is pretty smooth. How would you describe the album's style?

Jeannie Tanner: I think it's a fusion of jazz, pop and R&B, which I love. It really has that live feel because we recorded it in two days. I absolutely wanted to give people the flavor of what I do live, and do it old-school.

WCT: Two days? Things had to be really intense.

JT: It was, but it was really great because [the other musicians and myself] all get along so well. Everyone's really talented and really excited about the music. This is probably my best work so far.

WCT: How would you say your music has evolved from *Anytime, Anywhere* [Tanner's first CD, released in 1993]?

JT: It think [Tanner Time] is much more spon-

One would expect the action of so volatile-themed a fable to quickly disintegrate into desparate time-stepping. But despite a few forced end-rhymes, Kurup's concept paints an accurate picture of its social and theological milieu. That we, too, recognize the justice and logic of his arguments is predominantly due to the intelligent, intensely-wrought performance of Anish

Jethmalani, cast against type as the embittered Sharuk, with Kamal Hans' Devendra proving an able sparring partner. And if many of the cultural nuances elude ethnographically-challenged American playgoers (like me), there are no boundaries on cheerful dancers gamboling to catchy rhythms.



aneous and organic. Anytime, Anywhere was much more synthetic, coming out of the '90s. What I love most about the jazz genre is the improvisational flavor it has; you have to be totally in the moment.

WCT: And you can't really lip-sync—especially when you're performing with a trumpet.

JT: [Laughs] No, you can't.

Tanner Time was recorded at Steve Yates' recording studio in Morton Grove. They actually had my mic for my vocals alongside a ribbon mic for my trumpet, so I'd sing and [play] my horn, so it was live. There were no overdubs; it is what it is.

WCT: Let's talk about the trumpet. How did that come to be your instrument?

JT: One of my aunts [where I grew up in Houston] used to play with the choir, and I love how it sounded. After I took piano, I started playing trumpet and I picked it up real fast.

My family is musical. I have two cousins named Harmony and Melody; one plays the French horn and the other plays the trombone.

WCT: How have other musicians reacted to you [being a trumpeter]? I don't know how chauvinistic the music world is...

JT: The reaction has very positive. In general, there's still that underlying [attitude] with women who play trumpet or bass. But, everyone's been really [accepting]. It's a brand new day!


WCT: You recently opened for Tony Orlando [at Pheasant Run in St. Charles]. What is he like?

JT: He is so nice and sweet—and his band, actually. He's had some pretty tough times, but he gives a pretty great show. He came backstage after one of my shows and hugged me. There are pictures on my Web site of me signing my CDs for him. I don't know why he's not playing bigger venues, because he still has it going on.

Jeannie Tanner and her quartet will perform at the "Sounds of Lake View: Winds of Change" concert to benefit the Lakeview Shelter for Men. The concert will take place at Lake View Lutheran Church, 835 W. Addison, on Fri., Oct. 12, at 7 p.m. "Winds of Change" tickets are \$20; contact Pastor Liala Buekema at 773-327-1427 or lvlc@sbcglobal.net.

Read the full interview—and find out her thoughts of the song *My Humps*—at www.WindyCityMediaGroup.com.

See www.jeannietanner.com for more about Tanner.



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BOOK REVIEW

Learning to Drive: And Other Stories,

by Katha Pollitt
Random House; 224 pgs.; \$22.95

REVIEW BY YASMIN NAIR

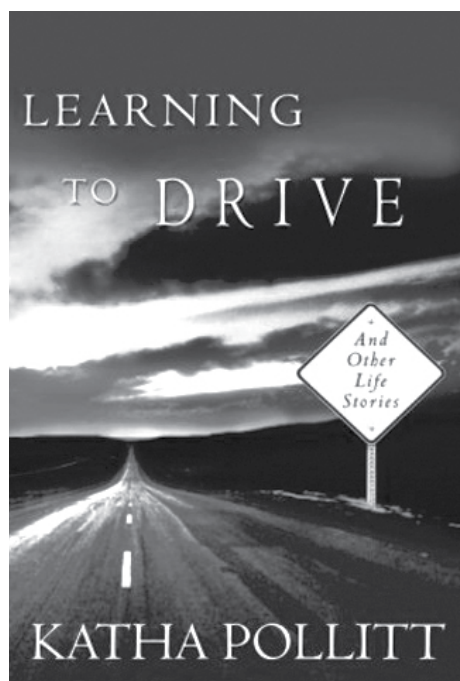
Katha Pollitt lived with a man for seven years before he left her for another woman. "G.," whom she childishly refers to as her "boyfriend," had affairs with many women during the course of their relationship.

That's the essence of Pollitt's memoir, *Learning to Drive: And Other Life Stories*. Seven of the eleven essays here directly—and tendentiously—address what she sees as G.'s betrayal. They include the first and title essay about testing for her driver's license now that he's not around to drive her places, and "Webstalker," about her stalking him on the web. The remaining essays are about her parents, motherhood and porn but even these seem overshadowed by her experience with G., as if she's examining her past for signs of the woman who would be betrayed by him. A foreshadowing of that appears in the first piece, where she writes about her father admonishing her to never become helpless like her mother.

Learning to Drive is full of cringe-inducing clichés about woman-ness: "Women just have more sense, and they are made of more enduring materials, too." The book would have gone unnoticed, but Pollitt is also an avowedly feminist columnist for *The Nation*. Reviews of her book metacritically debate whether or not she has betrayed feminism. She depended on a man to drive her around? She let him take over her kitchen and life? But the topic of her feminism evades the real question: What about her left politics? Looking back at Pollitt's past columns, it becomes clear that *Learning* is only an extension of the neoliberal politics she's always espoused.

Walter Benn Michaels brilliantly draws a distinction between a right neoliberalism (think Cato Institute) and a left neoliberalism. The former, whose followers call for the proliferation of the free-market economy, is easy to spot. The latter is harder to discern. Deeply embedded in identity politics, its followers call for social justice and the proliferation of human rights. Left neoliberals want sexual and gender parity for all and adopt causes that claim to further that without questioning the systemic inequality that might be put into place by the same.

Pollitt's feminism precludes any kind of systemic analysis. The perfect left neoliberal feminist, it's no accident that she should support the perfect left neoliberal cause: gay marriage. The gay marriage movement argues for expanding to queers the benefits currently available only



to married straights. Pollitt got married in 2006 and echoed that argument in her column—gays should be able to marry and get the same benefits she would now receive. But a left critique of gay marriage would argue that clamoring for gays and lesbians to get benefits as a "progressive" move only hinders creating a system that guarantees social protections like universal health care to all, regardless of marital status.

Pollitt, who is deeply attached to attachment, doesn't point out the pro-gay marriage movement's silence about the injustice of denying benefits to people because they're not married. She stares this contradiction (we want parity, but only for ourselves!) in its face without exposing it. The gay movement is a movement like feminism, and as such deserves to be interrogated on the grounds of its ideology. But Pollitt's politics are not about testing anyone's ideology, only about those who constitute it. Her response cheerfully solves the problem of civil inequality (let's treat the gays just like the rest of us married folk!) but not the more pressing problem of economic inequality.

In *Learning*, Pollitt claims that G.'s infidelity took her completely by surprise. But her own therapist declared the man a "bounder," and she indirectly suggests in "After the Men are Dead" that she may have succumbed to the popular idea that every man can be changed by the right woman. It's difficult to believe that she didn't know what she was getting into. She should never have been surprised, just as we should not be surprised that her feminism is the (neo-) liberal sort. *Learning to Drive* doesn't betray Pollitt's feminism; it merely extends it and exposes her views on economic inequality.

Pollitt will be at Women will be at Women and Children First, 5233 N. Clark, on Oct. 11. E-mail Yasmin Nair at welshzen@yahoo.com. Nair also blogs at www.bilerico.com.

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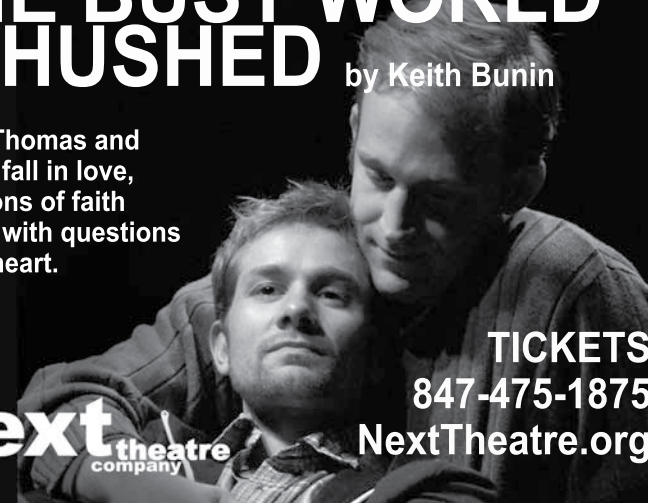
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Elizabeth: The Golden Age, Michael Clayton, Mala Noche DVD

BY RICHARD KNIGHT, JR.

In **Elizabeth: The Golden Age**, Cate Blanchett continues her thrilling portrayal of England's famed Virgin Queen. For nine long years I've been very bitter about Blanchett being *robbed* of her Oscar for her first go at Queen Elizabeth I, in *Elizabeth*. Based on the evidence of her performance in this sequel, however, Blanchett's going to get another chance at Oscar gold.

As the film begins, Elizabeth and her court advisors are dealing with the probability that



an attack from Spain, determined to return England to Catholicism, is imminent. Unknown to Elizabeth and her chief advisor, Sir Francis Walsingham (Geoffrey Rush), Spain has found a willing ally in Elizabeth's cousin, Mary of Scotland (Samantha Morton), and many others in the court hierarchy. Meanwhile, Elizabeth has fallen hard for the handsome but impudent seafarer Sir Walter Raleigh (Clive Owen). But she's declared herself married to her throne and won't allow herself the temptation of a physical relationship. There's nothing to stop Elizabeth's closest lady-in-waiting, Bess (Abbie Cornish), from encouraging Raleigh's amorous attentions, however, and a love triangle develops that dovetails with the outbreak of war between Spain and England—signaled by the swelling, blaring music. (It's an extremely loud movie.)

Elizabeth: The Golden Age is stuffed with the rococo gills with lavish set pieces and epic battle scenes and, though the court intrigue isn't

nearly as thrilling as in the first go-round, Walsingham still has plenty of tricks up his sleeve to ferret out the pretenders to the throne. Kapur helps discern the intricacies of the complicated plot through the costumes—the villains all wear black and red, and the good guys appear in shades of blue and green. As war approaches, Elizabeth is shown striding in front of her soldiers dressed in silver armor, looking every inch like Joan of Arc. It's a color-coded epic.

Kapur has given Blanchett a wonderful supporting cast to work with—Rush is marvelous as the conniving Walsingham, Owen is alluring as the bad boy Raleigh and Morton is a great, nasty unrepentant Mary—but it's pretty much her show, and this marvelous actress once again rises to the occasion. Though this stage of the character doesn't have the arc of the original—this Elizabeth is already a woman firmly in command as the film commences—the actress nonetheless finds moments of vulnerability and

longing to round out and soften her rousing, tough-as-nails portrayal. When she bellows at the ambassador to Spain, "I, too have a hurricane in me," you believe her. Hell hath no fury like this actress in the fullness of her gifts, and it's thrilling moments like these that give Elizabeth: The Golden Age, for all the lush detail and support that Kapur offers, its most memorable moments.

In the highly entertaining corporate thriller **Michael Clayton**, George Clooney plays the title character, a "fixer" for a high-end law firm in New York. Clayton's the guy who makes the messy details (e.g., mistresses or parking tickets) disappear. Clayton is divorced and broke after investing heavily in a restaurant his ne'er-do-well brother has run into the ground—which keeps him in debt to the firm where he's tired of being the "go-to guy" for the head attorney (Sydney Pollack, one of the most natural actors in movies). Things come to a head when a class action suit the firm is handling for one of its largest corporate clients goes off the rails as its nearing a settlement. Arthur Edens (a terrific Tom Wilkinson), the brilliant lead attorney from the firm handling the suit, suddenly goes batty and tries to undermine the settlement. Clayton is called to set him straight and regain the confidence of the high-priced client, a maker of agricultural products represented by tough, power-hungry corporate attorney Karen Crowder (Tilda Swinton).

As Clayton attempts to fix the mess, he re-

Turn to page 25



BY TERRI KLINSKY

October is National Adopt a Shelter Dog Month! If you are looking for a new best friend, this is the month to visit your local shelter.

Events:

Fri., Oct. 12, 6-9pm, TreeHouse Animal Foundation; Cats on Parade Art Auction and Gala, Swedish American Museum, 5211 N. Clark; \$50, \$45/advance; TreeHouseAnimals.org

Fri., Oct. 19, 6:30-10pm: Anti-Cruelty Society 7th Annual "It's Raining Cats and Dogs," 510 N. LaSalle, \$125, 312-644-8338, ext. 307; Enjoy fabulous food from top Chicago chefs, wine and cheese tastings, delicious desserts and full bar offerings. The evening will also include live entertainment from a jazz trio, a disc jockey, resident animal interaction and a live and silent auction. AntiCruelty.org

Sat., Oct. 20, 8-10:30 p.m., SCARY TAILS Soiree & Auction at Blend—1725 W. Division; \$45 in advance or \$55 at the door

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Sun., Oct. 14, 12-5 p.m.; Adopt-A-Pet-In-The-Park Fall Festival; Lincoln Park, 1700 N. Stockton (at the intersection of LaSalle and Stockton). Sponsored by The City of Chicago Animal Care & Control & the Chicago Park District.



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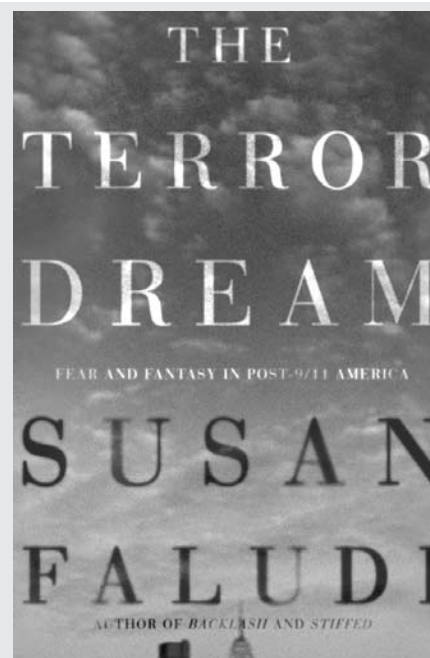
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BOOK REVIEW The Terror Dream: Fear and Fantasy

in Post-9/11 America,
by Susan Faludi
Metropolitan Books; 368 pgs.;
\$26

REVIEW BY YASMIN NAIR

Susan Faludi is best known for *Backlash: The Undeclared War Against American Women* (1991). In *The Terror Dream*, she claims, in effect, that there's been yet another backlash against women: 9/11 spurred the demand that women return to their traditional roles of helpless mothers and wives. Faludi isn't clear on who is responsible for this, alternately blaming "the media" and "us." But she's specific about its origins: the mythic captivity narratives of our pioneering past, featuring white men as rescuers of white women captured by brutal Indians. Faludi's concern is with how the real stories of these women were changed. In 1697, Hannah Duston escaped from her Abenaki captors, after scalping 10 of them. In 1879, a memorial statue in her honor erased any signs of her trophies, depicting her instead as a demure if "determined" hero. Faludi sees Duston as one of Jessica Lynch's "historical sisters." The American soldier may well have gone down shooting at her Iraqi captors but the media, in a story now widely debunked, chose to depict her as a helpless little girl rescued by brave male soldiers.

Faludi's attempt to draw historical parallels ignores both history and the present. Central to her notion of national myths is that of a national psyche—but that's a problematic fiction at best. Do "we" truly and unproblematically construct our lives in accordance with overarching myths? And what do we erase when

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we focus on them so unrelentingly? The Lynch rescue has been effectively dismantled as propaganda. But even that shouldn't distract us from the larger point, which had nothing to do with her heroism. Lynch, a complex figure in her own right, is one of many drawn into what is now virtually an economic draft and feel compelled to join the army as a way to pay for college. Drawing such a clear line between Duston and Lynch makes for an attractive thesis but it also allows us to ignore the present-day realities of a war economy.

Faludi is right to point out that female domesticity and masculinity are key to American nationalism, but those are default features of nationalism everywhere. Why would the United States be any different? And are we supposed to recover the "true" stories about women like Duston? If so, to what end? How do we reconcile their inherent contradictions? Yes, it's true that Duston was a singularly courageous woman. But then there are those, um, scalps. And the thorny issue of integrating womanly valor into a larger narrative about colonial expansion against Native Americans.

Terror Dream mostly reads like a series of press clippings about the domestication of women, and it could have benefited with more attention to the wider context in which these stories originated. Faludi appears to have written the book in a vacuum; she gives almost no indication that such stories were frequently met with counter-narratives and analysis, especially in the alternative press.

She writes, for instance, of the infamous 2005 New York Times article by Louise Story that female Ivy League graduates were choosing to forego careers in favor of motherhood. Faludi acknowledges that the story was debunked, but doesn't admit that it was also widely derided. That's not to argue that we've achieved feminist nirvana, but to point out that Faludi's book doesn't acknowledge the resistance to such narratives. For her (slight) analysis to work, she needs to construct a monolithic and all-pervasive media wall of stories that relentlessly batters "us" with these normative ideas of gender. If we take seriously her idea that gendered myths have a grip upon us, are we also to simply and hopelessly reconcile ourselves to being subject to them over and over again?

The Terror Dream is the shoddy sort of cultural criticism that revels in attractive ideas (dreams and myths govern our existence) and broad claims (we're the way we are because of how we tell stories about our past). The truth is that our biggest problems emerge neither from dreams nor myths, but the hard reality of the present—and that the nightmare of unending war persists for many outside our borders.

Faludi will be at Women and Children First, 5233 N. Clark, on Wed., Oct. 10, at 7:30 p.m.

E-mail Yasmin Nair at welshzen@yahoo.com.



A Fashion/Celebrity Cocktail

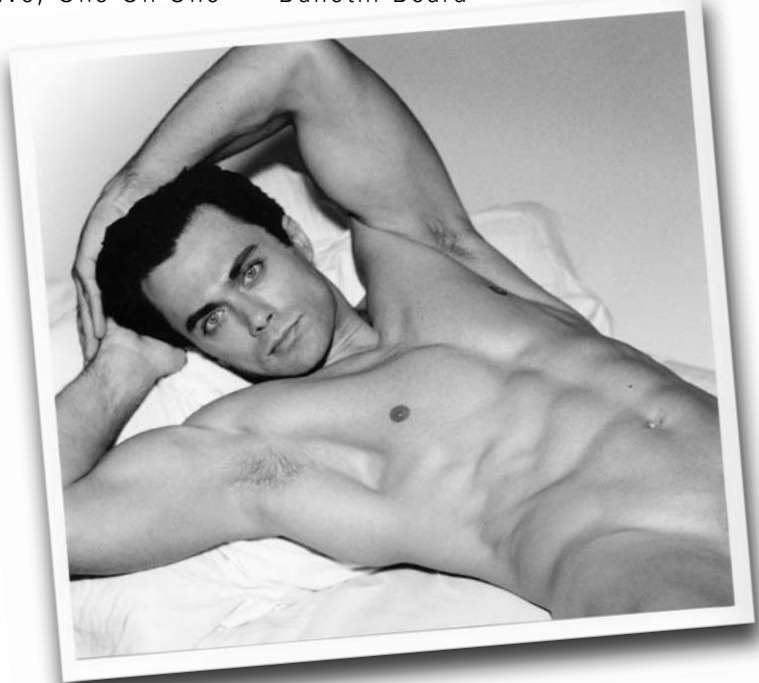
Fashion designer and TV's Project Runway alumnus Nick Verreos (upper left) was the center of attention at the Basil Hayden's Tastemakers 2007 Series finale on Thurs., Oct. 4, at the Center on Halsted, 3656 N. Halsted. Basil Hayden and Out magazine teamed to create a series that incorporated fashion and design in branding. "We wanted to introduce a bourbon to the community because for years and years it's been a vodka or a gin," said Paige Guzman, brand manager for Basil Hayden.

The series, which took place between May and October, partnered with a different designer at each event to design an auction piece to add to Basil Hayden's initial contribution. Verreos, who hosted the finale event and unveiled a dress he designed, chose the Center on Halsted as his charity. Verreos, who initially submitted over 12 sketches, described the inspiration behind the winning design: "I called it Martha Washington 2007. I thought it would be great to do a gown that I would envision Martha Washington wearing now." Images by Emmanuel Garcia; more photos at www.WindyCityMediaGroup.com

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Adrian Paul: Turning the 'Tides'

BY ANDREW DAVIS

In the here! movie *Tides of War*, actor Adrian Paul—who is probably best known for his lead role as Duncan MacLeod on the '90s TV series *Highlander*—plays Commander Frank Habley, a gay Navy veteran who leads the crew of a submarine that is being stalked by another ship.

Paul recently talked with *Windy City Times* and shared his views on the film; "Don't Ask, Don't Tell;" and same-sex smooching.

Windy City Times: How did you find out about *Tides of War*? What interested you about the script?

Adrian Paul: This was a different type of story, and I liked that. I first heard about it in Budapest; my manager called me and said, "There's a script and they're interested in you. They're shooting in Hawaii in a few weeks. Let me know what you think."

WCT: So it was shooting in Hawaii that [attracted] you. [Laughs]

AP: [Laughs] Yeah, it was shooting there. No, I really liked that material.

WCT: Did you have much military knowledge or training before filming?

AP: No, I didn't. I did go on a nuclear sub and [conduct] some research. Being on the sub was an eye-opener; we shot on a set that was bigger than an actual submarine. There is usually only about 6'2" [height] clearance, and bathrooms for 110 men are about 9 by 10 feet square.

WCT: I have to say that Matt Battaglia [who plays Chief of the Boat "Dizzy" Malone] seemed to have the most thankless job in the movie, because he had to repeat everything your character said.

AP: [Laughs] We actually cut out a lot of stuff, but that's what happens: The commander says something and it's repeated over and over again.



WCT: What are your thoughts about "Don't Ask, Don't Tell?"

AP: That was one of the reasons I did the movie. It's the same thing with immigrants; they're [vital] to any country and do a service, but they're [sometimes] not allowed to have political, sexual or religious beliefs—and I believe that's wrong. Discharging people because of their sexual beliefs is an archaic system; that [policy] interested me because now there are commanders who have come out after being under scrutiny for many years. I think that things will change, eventually. In some other countries, [officers] just care about you doing the job correctly.

WCT: Getting back to the movie, Hal Sparks of TV's *Queer As Folk* told *Windy City Times* that love scenes are like "simulating sex with a cousin on a dining room table at Thanksgiving." [Paul laughs.] How comfortable were you with your nude scene and with same-sex kissing?

AP: I'll be honest because it was the first time I'd ever done that: It is much like he described, but it's a role you play. We did that scene in a couple of hours, and then it was over. It was strange to do because I had never filmed a sequence like that.

Check local listings for dates and times of *Tides of War*.

Read the full interview—where he talks about working out and Charlton Heston—at www.WindyCityMediaGroup.com.

Deep Inside Hollywood

BY ROMEO SAN VICENTE

Rupert Everett and Stephen Fry Attend Girls' School

In the U.K., St. Trinian's is a well-known fictional place. The subject of a series of cartoons from British cartoonist Ronald Searle, which then became a series of films in the 1950s and '60s, it's a girls' school full of badly behaved students and strange teachers. And it's getting a modern facelift with a new movie, *St. Trinian's*, which will star Colin Firth, Mischa Barton, Stephen Fry, and, playing dual roles and genders, Rupert Everett. Everett will take on the part of both the school's headmistress and her brother, who must contend with the possibility of institutional bankruptcy. The film should have instant appeal at home and will get a warm welcome from Anglophile Americans when it finally crosses the Atlantic. Meanwhile, Romeo hopes Mischa Barton finds a good dialect coach.

Disasters Are Fun at Here

Don't let anyone accuse *Here* TV of thinking small. The queer network is about to embark on a journey worthy of Gene Hackman and Shelley Winters' trip on the S.S. Poseidon. Here will be producing a whopping 12 original eco-disaster-

themed films for broadcast, the first of which, *Solar Flare*, will star Tracey Gold and Michelle Clunie (of the late, lamented *Queer as Folk*), as people consumed by the devastating effects of a solar flare—whatever that is. Not since the crazily entertaining earthquake epic 10.5 debuted on NBC has there been news this good for fans of Earth's destruction. No word yet on what other eco-apocalypses await, but it can be assumed the network passed on Romeo's script, *A Really Muggy and Uncomfortable Afternoon*.

Britney's Biggest Fan Makes a Deal

You know him as the screaming, crying, "Leave Britney Alone" guy from YouTube. But you may soon become much more familiar with young gay Internet sensation Chris Crocker than you ever imagined (not counting the recently surfaced and seemingly requisite nude photos that are standard for all new media sensations). That's because the teenager has recently inked a development deal with production company 44 Blue Prods. to star in his own reality series. It's assumed that Crocker's grandparents would be a part of this series, even though, based on Crocker's own video outbursts, his family is not exactly a source of support. What happens next is anyone's guess, but you can't blame the young man for signing on quickly in a bid to finally get out of the seemingly prison-like small town where he's currently stuck.

Romeo San Vicente thinks nothing will ever top *Sunset Tan* and *The Hills*. He can be reached care of this publication or at Deep-InsideHollywood@qsyndicate.com.

Reliving the Games

BY ROSS FORMAN

There were more than 60,000 photographs taken last summer at Gay Games VII by several dozen professional photographers, all of whom donated their services to cover the event, held in Chicago July 15-22.

Those magical moments were trimmed down to 12,000 and were made available in 2006 as downloads on the Gay Games Web site.

Now, the best of the best are available in the new book *Gay Games VII: Where the World Meets*, an incredible 206-page retrospective on everything that was Gay Games VII, from the Opening Ceremony at Soldier Field to the Closing Ceremony at Wrigley Field.

And much more, too, including behind-the-scenes shots and extensive, never-before-seen coverage of the Night of 100 Champions event, also held at Soldier Field in April, 2006.

The pictorial book, with limited text, was written by Tracy Baim, Gay Games VII Co Vice-Chair and publisher of *Windy City Times*, which coordinated the Gay Games photo project. *Windy City Media Group's* art director Kirk Williamson designed the book.

I'm proud to say several of my pictures are included among the gems.

"I'm just really happy to have something in one place where people can continually reference," said Baim, who, with Williamson, spent about two months this summer to complete the book.

"I think the diversity of images in sports [is the best part of the book], and the fact that book really does represent all of the different types of people who were at the Games: gay, straight, women, men, people from all different countries and nationalities."

The book showcases athletes and wannabes, the heat and humidity of the Opening Ceremony, the moments frozen in time at the Heartland Ice Rink in Lincolnwood where ice hockey was held, to the drama of flag football to, well, the drama queens from the Pink Flamingo.

Make room on the coffee table, *Gay Games VII: Where the World Meets* deserves a high profile spot for his magical memories of the greatest LGBT sporting event in Chicago history.

"I wanted to make sure to show that the Gay Games is not about one certain body type, or one certain sport. But rather, many different types of people, types of sports and cultural events, too," Baim said. "Our goal [for the book] was not about [showcasing] the winners."

It is rather, the faces, the friendships, the people, the places, the medals, the memories, the drama, the daring, the athleticism and the abs of many.

Gay Games VII: Where the World Meets has three times as many photos as any past Gay Games book.



Images of physique contestants, a track-and-field competitor and Closing Ceremony entertainer Cyndi Lauper (from left) are just three of the hundreds of photographs in *Gay Games VII: Where the World Meets*. Photos above by Athen Grey, Steve Becker and Kat Fitzgerald, respectively

"The images speak for themselves," Baim said, "and amazingly, there were so many other good [photos] that didn't [get used in the book]."

Amy Moseley photographed Matthew Cusick behind a rainbow flag at the Opening Ceremony—one of the most dramatic, lasting images from Chicago's Games.

"That was a sudden, quick shot," Baim said. "[The photographer] didn't have any time to plan it; she didn't know it was coming."

"That photo ... it's sports; it's culture; it's ceremony; it's all in one."

Steve Becker has several classic photos in the track and field and physique sections.

"I hope the book is a legacy of what Chicago contributed: that it was a fun event which, despite obstacles, such as time [to prepare] and heat [in the first few days], it still was a great event, and the faces in this book show that the event truly was great fun."

Chicago Mayor Richard M. Daley has his own section within the book, including his Opening Ceremony remarks.

And the Closing Ceremony section features the words from Dylan Rice's song *The Faces of Victory*, which was performed with Chuck Panozzo of Styx and a group of Chicago rockers.

"Those [lyrics] represent what the Gay Games book really is," Baim said. "It's not just the victory with a gold medal, but rather, a victory of coming together, be it from South Africa or the South Side of Chicago."

All sports are represented in the book except a few running events.

"All proceeds from the sale [of the book] will go to the important work of the Federation of Gay Games," Baim said.

The book has an overview of the past six Gay Games, including images of the first event in 1982 with co-founder Dr. Tom Waddell. There

also are special photos taken by internationally renowned photographer Victor Skrebneski of amateur and professional Gay Games athletes, including Esera Tuaolo and Leigh-Ann Naidoo.

The Gay Games decided to go with an online

publishing format to allow for more creativity and flexibility—and the book (\$49 plus shipping, or \$19 as a download) is available exclusively at www.lulu.com.

Ski Club Meeting

SkiBudz Chicago's Gay Ski and Snowboard Club will have its 2007-08 ski season kickoff meeting and social Wed., Oct. 17, 7-9 p.m., at T's Bar and Restaurant, 5025 N. Clark.

This event will provide information on SkiBudz's upcoming trips, which include: Jackson Hole, Wyo.; Granite Peak, Wis.; Salt Lake City, Utah; and Lake Tahoe. Skiers and snowboarders of all levels are welcome.

See www.skibudz.org for more info.

King to Lead 'Achieving Life' Discussion

On Thurs., Oct. 11, Merrill Lynch is hosting an event where retired tennis legend and active member of the LGBT community Billie Jean King will speak about "Achieving Life." The event—which includes a cocktail reception, dinner and discussion, will take place at the Grainger Ballroom in Symphony Center, 220 S. Michigan, at 6 p.m.

King has long been known as a champion for social change. She was named to *Life Magazine's* "100 Most Important Americans of the 20th Century" and has received numerous other awards and honors both on and off the tennis court. Billie Jean King epitomizes Merrill Lynch's philosophy on achieving life and how professional, personal and financial aspects of life can work together to realize your dreams.

Blackwolves Party

The Chicago Gay Hockey Association (CGHA) will hold its season-kickoff party on Sun., Oct. 21, at 3 p.m. at Roscoe's, 3356 N. Halsted. The Blackwolves play in the Rolling Meadows Park District league, with games starting later this month. E-mail info@chicagogayhockey.org.

Tennis for a Cause

The 9th Annual TOP (Tennis Opportunity Program) ProAm Tennis Tournament, Dinner and Silent Auction will take place Sat., Oct. 13, 6-11 p.m., at Midtown Tennis Club, 2020 W. Fullerton.

TOP is a not-for-profit, 501(c)(3) organization whose mission is to provide economically disadvantaged children with the opportunity to achieve excellence. The organization has been operating in the Chicago area for more than 15 years.

CBS-2 news anchor Diann Burns will host the event. Billie Jean King is the honorary chairperson.

See <http://tennisopportunityprogram.com> for more info.

FLAG FOOTBALL - CMSA Men's Standings

Competitive Division	W	L	The G-Spot	2	1	Spotzilla	1	3
Spin Flames	3	0	Halsted Bar and Grillers	1	1	Drake Demons	1	4
Jackhammer Bears	2	1	Urban Eye Care	1	2			
SoFo Sidesteppers	0	2	Sir Spa	0	2	Lower Recreational		
The Spot Spartans	0	2				Bloody Mary's	3	1
			Upper Recreational			Cesar's	3	1
			Miller Crew	3	0	Hydrate Hussies	1	3
Intermediate Division			Mary's Attic Attack	4	1	Big Chicks Chicklets	0	2
LBC	1	0	SoFo Steelers	1	2			
Tank Tops	2	1						

BOWLING - CMSA Friday League Standings

Division A	W	L	Jury's	16	26	Salon Michael	24	18
Bowlers	30	12	North End	14	28	Wicked	24	18
Crew's Ball Busters	30	12	Gutter Fluffers	13	29	Halsted Bar & Grill	22	20
Cornelia's	27	15	Hamburger Mary's	12	30	Extremely Striking	21	21
Bowlers-A-GO-GO	23	19	Funky Five	8	34	Looney Tunes	21	21
GYOF	23	19				Castaways	19	23
Second to None	22	20	Division B			W		
Marty's	21	21	Lady & Her Tramps	34	8	Bobby Love's	18	24
REMAX Edge	21	21	Rough Trade	31	11	Done More 5 Less	18	24
FVB Interiors	20	22	Scot Shotz	28	14	Wells Fargo ONYX 5	15	27
5 Pins 10 Balls	19	23	Windy City Sweets	26	16	Juana Bees	14	28

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STARRLIGHT

BY STEVE STARR



Lynda Carter at the Apollo

Lynda Carter, as part of her national tour after a 20-year hiatus, adorned Chicago's Apollo Theatre with six special performances, where she beautifully sang many of the most popular and beloved ballads and jazz classics of the 20th century, including Always, Summertime, As Time Goes By and Blues In The Night. She also joyfully flashed her tastefully enormous diamonds as she sang My Heart Belongs To Daddy. Her rendition of Put The Blame On Mame, a song made famous in the 1946 film Gilda, starring the gorgeous Rita Hayworth, was a particular favorite with the closing night audience. Carter was backed by a fantastic six-piece band led by pianist Michael Orland—who is currently the arranger, pianist and associate musical director for the Fox TV show American Idol, and who has worked with dozens of the most famous stars in the music industry.

Linda Jean Cordova Carter was born July 24, 1951, in Phoenix, Ariz., and studied music and drama throughout her childhood and teen years. Carter left Arizona State University to tour with a rock band, and returned home in 1972 to begin a modeling career. In 1973, Carter was crowned Miss World-USA and, in 1975, won the coveted role of television's Wonder Woman, for which she

will always be fondly remembered. Carter went on to produce, host, sing and dance in five Network television variety shows and movies, and has also performed in numerous venues that include London's Palladium, and the MGM Grand and Caesar's Palace in Las Vegas.

Carter has received numerous honors. In 1978, The International Academy of Beauty voted Carter "The Most Beautiful Woman In The World." In 1980, Carter, who is of Mexican and Irish parentage, was given the Ariel Award, Mexico's highest honor, for International Entertainer of the Year presented by the Mexican Academy of Motion Picture Arts and Sciences, and in 1983 the Hispanic Women's Council of Los Angeles awarded her the distinction of "Hispanic Woman of the Year." Carter is married to Washington lawyer Robert Altman, and they have two children.

Carter was extremely personable and fun when we met after her show, posing and signing autographs for fans, including several entertainers and the exuberant owners and staff of Chicago's Kit Kat Supper Club.

Check out Windy City Queercast's Aug. 11 interview with Carter at WindyCityQueercast.com.

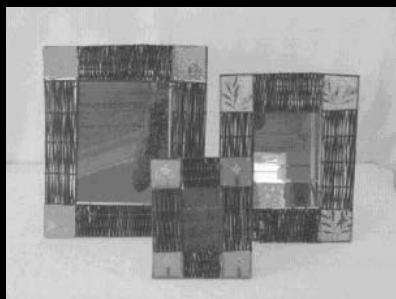
Photo of Lynda Carter at the Apollo Theatre taken Sept. 16 by Steve Starr



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