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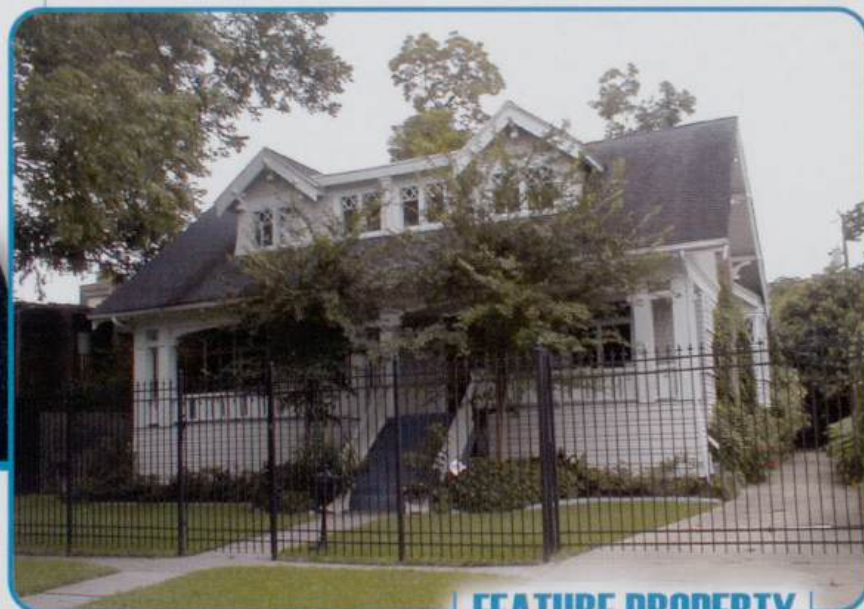
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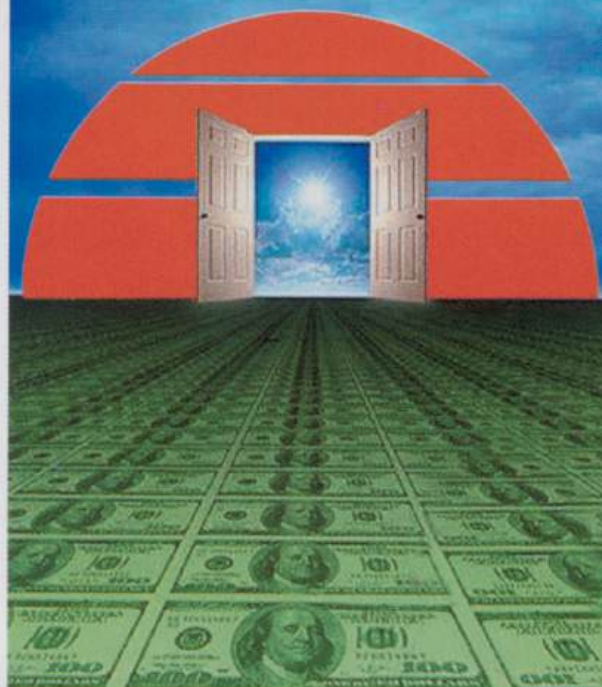
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"Africa" (Brian Seabrooks) was elected Ms. Gay Charleston in 1979, and was the first African American to win in the contest's 20-year history. © Greg Day Photo 2001. For more Greg Day photography, see www.mandreams.com.

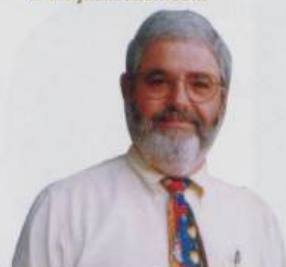
CLOCKWISE FROM TOP LEFT: UNCREDTED; B.J. SMITH; GREGORY HEISLER/UNIVERSAL CITY STUDIOS; MATTHEW CAZIER/LIONS GATE FILMS; B.J. SMITH; MGM

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AUGUST 2001

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WHY WE NEED Q-PATROL

The July issue had an excellent article by Dr. John Aston ["Ten Years Later; In Memoriam: Paul Broussard"], whom I met at last year's Hate Crime Forum hosted by Q-Patrol.

Shortly after the event, I joined Q-Patrol and was astonished to learn that they were in such desperate need of volunteers.

This situation has not gotten better over the past year.

This year was the 10th anniversary of Paul Broussard's brutal murder. Just a week before the vigil, a patron of a local gay club in Montrose was attacked by two armed assailants on a night when Q-Patrol was not able to run a patrol due to lack of volunteers ["Q Emergency: Q Patrol has been protecting Montrose for 10 years—no more!," July OutSmart].

On the night of the vigil, we had approximately 20 people in attendance, and HLGCC President Tim Brookover did an excellent job in gathering the media to cover the event. Chris Arasin (chair of Q-patrol), Ray Hill, and others gave speeches about the need for continued vigilance against hate crimes. Ray Hill also pleaded with those listening to volunteer with Q-Patrol, and to ask others to volunteer. After the patrol and vigil, when Chris and I were escorting KPFT After Hours Show host Jimmy Carper back to his car, a jeep with several young males pulled up and offered verbal insults, then sped away when Chris began radioing in their license plate to others on the patrol. What if it was just one person there instead of three, and no radio? Would they have sped off... or would they have jumped out and beat him up? Thank God we did not find out.

What I find hard to believe is that of the enormous number of gay men we see each night that we do patrol, not one of them is willing to take one night a month, or even once every three months, and come walk a patrol. If we even had one person from each club volunteer one night a month, we would have more than enough volunteers to fully staff each weekend night. With the exception of the core group of Q-Patrol regulars, the most active volunteers of late have been from the lesbian and transgendered communities; most of them driving in from places such as Alvin and Missouri City expressly to make sure the streets are safe in an area dominated by clubs catering to the gay male crowd. What I want to know is if Q-Patrol has to eventually disband due to lack of volunteers, who is willing to be the next Paul Broussard?

Melanie Black

President, Texas Association for Transsexual Support
Certified Patrol Leader, Q-Patrol

WHATEVER HAPPENED TO ...?

I've been a fan of Jane Olivor since I first heard her... years ago. And I, like many others, wondered why she just vanished. After reading your interview ["The Unexpected Jane," December 2000 OutSmart] I realize that "vanishing" was the bravest and most courageous thing she could have done. Hopefully she will be around for a long time and bless us with more of her music.

Michael Sean Fisher
(via the Internet)

I LOVE YOUR MAGAZINE... BUT

I love your magazine... but you have many, many

OutSmart

AUTOPSY of HATE

Paul Broussard was murdered
10 years ago:
What have we done since then
to transform the hate?

Also in This Issue:
Enthusiastic Parents • Arden O'Donnell's Letters from Africa
Queer as Folk Keeps the Buzz Going for the Summer
Gaybashing in the Schools
www.OutSmartMagazine.com

pictures of men ["Pictures of Pride," June OutSmart]. Did you forget about us lesbians?

Also my biggest issue is that I rarely, if at all, hear any stories about homosexual parents of older kids (not babies but elementary and junior and senior high). I feel very much that your magazine caters to the "single" and "looking" category of males. If you had some dirty pictures I believe you could pass for TWIT.

Please reach us all and not just who you want to reach. There are lesbian/gay parents all over this city (not just in the "gay" areas).

Tammy Arnold
(via the Internet)

HATRED IN THE HALLWAYS

A big thank you must go out to Carol Petrucci, program director of H.A.T.C.H. (Houston Area Teen Coalition of Homosexuals) and the wonderful youth at H.A.T.C.H. for being part of this study. [The Human Rights Watch's study "Hatred in the Hallways: Discrimination and Violence Against Lesbian, Gay, Bisexual, and Transgender Students in U.S. Public Schools" was the subject of "Gaybashing in the Schools," July OutSmart.]

I recommend that all interested in the education of our children read this study. It is difficult for a child to receive an education when the antigay sentiment is all over the schools, in the hallways and in the classroom. All school administrative personnel need to be aware of the damaging effect that this homophobic attitude in our schools has on the sexual minority & questioning youth, youth whose parents are LGBT and siblings and friends of sexual minority and questioning youth.

Once again, thank you, Carol and the youth of H.A.T.C.H., for being a part of this study, and thank you, H.A.T.C.H., for being there for our kids!

Cindi Murphy
Board member, H.A.T.C.H.

Editor's note: You can read the "Hatred in the Hallways" study and testimonies from gay teens online at www.hrw.org/reports/2001/uslgbt.

DESPERATE MEASURES

I wanted to let you know about something that

Letters

happened to me in Houston, Texas, where a local group is trying to get a referendum passed to strip the domestic partner benefits Mayor Lee Brown has ordered for gay and lesbian [and transgendered] city employees. On Thursday, July 5, I was with friends in J.R.'s bar in Houston, and was approached by a petitioner around 9:30 p.m. who was collecting signatures to put a referendum on the city ballot to remove discrimination protection and domestic partner benefits for gay and lesbian city employees.

He was lying to everyone in the bar about what his petition said, assuring us it was important for gay people to "be able to vote on our rights," but a careful reading of what he had people signing clearly revealed it was an attempt to collect signatures for this antigay initiative.

I always knew there were people out there who were antigay homophobic bigots, but this really takes the cake—going to one of our community bars to get signatures from gay people to sign their own rights away.

Needless to say, I shouted out what he was doing and stared him down, and had the manager remove him from J.R.'s (which might have been risky because you never know if these sickos will bash you outside the club). He had gotten five people to sign his petition in the club. That's five steps closer to this sick initiative getting on the ballot.

I shared my story with Grant Martin, who is in charge of the opposing campaign, trying to fight any attempt to get the above-mentioned petition on the ballot. I am planning to testify, if given the opportunity, in front of election officials to try and get the signatures thrown out.

It really sickens me that the antigay crowd is so desperate to attack us that they will even lie to us to get us to sign away our own rights. [Please] let your readers know to beware of this insidious attack on our civil rights.

Scott Womack
Houston

THANKS!

I thought I would tell you how much I enjoy your magazine. I am the administrator at the First Unitarian Universalist Church, and was much surprised and quite tickled to see my photo in the latest issue. ["Pride Parade 2001," July OutSmart.] Congratulations on a great magazine—and a great photographer!

Olga Watkins
Houston

CORRECTION: The photographs accompanying the July dining review of the Red Onion restaurant should have been credited to B.J. Smith.

LOVE LETTERS? HATE MAIL?

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In&Out

News IN our community & OUT in the nation

Briefs compiled by Ann Walton Sieber

PROMOTING THE GLBT COMMUNITY

Getting to know Coy Tow, the GLBT Chamber's first-ever executive director

by Melanie Black

The Greater Houston GLBT Chamber of Commerce announced at its July meeting that James Coy Tow will be its first fulltime executive director. Tow was one of the founders of the chamber and served the organization as president for the first two years. As executive director, Tow will spend the majority of his time promoting the chamber and Houston's GLBT community.

Tow says he came out in Houston 15 years ago and has a special fondness for the Houston GLBT community. What he likes most about the GLBT community, he says, is the high percentage of people who are active in GLBT activism and organizations. "Probably because of the AIDS epidemic and healthcare-related activities, it brings a sense of community. More than any other occurrence, the AIDS epidemic has caused the GLBT community to come together as one."

Tow certainly has the upbeat energy required for the job as chamber ED. The son of a New Mexico state trooper, Tow majored in political science and first saw the world in college when he toured with the international performing group Up With People. Not only did he perform, he also handled promotion, logistics, and host allocation as an advanced team coordinator. "I spent a year of my life traveling with a musical production, staying with host families and doing community service in various locations," he says. "It was a remarkable experience. . . . I learned that people all over the world are basically alike in desires and motivations."

Tow started serving on boards and being active in community service as a young adult; in the late 1980's, Tow received the Outstanding American Award, although he



was only in his mid-20s.

Tow pursued travel as a career, graduating from the Northwest Travel Academy in Phoenix, and working for Muse Air/TranStar Airlines. In 1986 Tow joined Uniglobe Travel, and moved up in the company—including a

"I have always been very out and never apologized for my lifestyle."

—Coy Tow

position as one of the first certified "Making Good Things Happen" trainers, and the Easter Seals "spirit" person—until he was able to open his own Uniglobe franchise in Houston in 1993, going on to become the Houston manager of agency development by 1997. Tow currently serves as Director of Continued Education for the USA operation of Uniglobe, is a member of the Houston Travel and Tourism committee and the International Speakers Bureau.

Tow says he finds it easy to work within

the straight community and get beyond the walls that they have about the GLBT community. "Working with Easter Seals and my own company, I have always been very out and never apologized for my lifestyle," Tow says. "I give as much to the community as any of my straight counterparts. The bottom line is we all have to be accountable and have to stand up to those that do not think we deserve fairness. I have been very lucky because I have never had major struggles with people because of being gay. I am truly interesting in helping all kinds of people in all areas of the community. We are all one community and all moving in the same direction."

Even in leisure, Tow still includes a healthy dose of community service. His big love is music and theater and each summer he participates with Bering and Friends raising money for the Bering Support Network. "I get a lot of my energy from community organization and socials," Tow says.

Tow is also the current president of the Bellaire Democrats, a group which he helped begin last summer. "We needed to do something to organize the Democrats in the Bellaire area. The meetings are well attended with up to 95 people at a meeting at a time, and we are doing some great grassroots organizing," Tow says.

On the chamber education committee, Tow helps run the "Leading and Learning" leadership training program.

Tow feels his most important accomplishment in the GLBT community was founding the chamber. "The chamber really can promote a positive image of the different aspects of the community that often aren't covered by the media." ■

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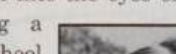
THE GLBT YEARS BOOK

You don't have to be Melissa Etheridge, Ellen DeGeneres, or Elton John to be a role model

by Sally A. Huffer

Summer vacation draws to a close for students in just a few short weeks, bringing a myriad of different emotions for lesbian, gay, transgender, and bisexual kids as they get ready for the school year. Some say times have changed, and that GLBT youth don't have things as tough as they did some 10-plus years ago.

But when you look into the eyes of this young man wearing a brown shirt in his school photograph, and then read the caption underneath — “1995, committed suicide”—it’s clear that isolation and fear are not buried in the past.



This one photo speaks volumes as to why the GLBT Years Book (www.gayyearbook.com) was created last year by PFLAG Reno and the Safe Schools Coalition of Northern Nevada.

Designed to show today's youth that it is possible to make it through those trying years, the GLBT Years Book is an online gallery of graduation photographs, listed without names, but with the current profession of the subjects. In showcasing average, everyday friends, family members, neighbors, and



Brandon Wolf (left) is a graduate of Ben Lippen School, Asheville, N.C., class of 1965. Roger Donley is a graduate of Thornridge High School in Dolton, Ill., class of 1986.

coworkers, its message is that GLBT people are normal folks with normal jobs and normal lives.

The photo of the anonymous young man from the class of 1995 was submitted by his mother, but the majority have been submitted by individuals who self-identify as gay, lesbian, bisexual, or transgender, like Houstonians Brandon Wolf (1965, Banker) and Roger Donley (1986, Lawyer). Both of these gay men are concerned that today's youth know they are not alone, and that the future holds promise.

Wolf, now 53, painfully remembers feeling he didn't fit in with his classmates. "Growing up in a very small town and being from a very religious family," Wolf says, "I never felt I related to the others throughout my school years." When his best friends became attracted to girls, he felt even more alone and isolated. Wolf says he was depressed and slept a lot during his teen years. He wished he had a

switch he could flip to end his life, or, even better, one to erase his existence in the first place. Those memories motivated him to send in his photo, to show others the perspective time has given him, something he didn't have as a teen and before he found the courage to come out.

Donley, 33, also thinks the website could save lives, so much so that he's gone on a promotional spree. He asks others to submit their photos, asks organizations to include information about GLBT Years Book in their newsletters, and e-mail group discussion groups, or create links to the website. Exposure is the key, Donley believes, not only for those who can send in pictures to help the website grow, but also for teens to know it exists. Though Donley is on the local PFLAG board, he has purchased advertising for the website out of his own pocket. He also made sure there was a rainbow flag with www.gayyearbook.com written in big block letters that was carried in the Pride Parade and at the PFLAG booth at the Pride Festival.

The school photos in the GLBT Years Book range from a sepia-tone photo of a retired man who graduated in 1937 to the color photo of a 2001 graduate. The 1937 graduate has created a small white banner on his photo, succinctly expressing the project's mission—it simply reads, "HANG IN THERE KIDS." ■

affordable housing and historic preservation. He was a founding member of the Avenue Community Development Corp., which advocates for and provides low-income housing, and was vice chair of the Old Sixth Ward TIRZ. He served as Annise Parker's campaign manager in 1991 and 1995, and as treasurer since 1991, as well as being the treasurer of the Gay and Lesbian Dollars PAC.

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Kirkland graduated from Rice University and the University of Houston Law Center. After working as a senior attorney at Texaco

until 1998, he is now in private practice and had been serving as a hearing officer in the Municipal Court's Parking Administration.

Book, Bell Candle

Bering Memorial United Memorial Church has continued its interesting approach to ministry and GLBT outreach with the opening of a church bookstore, which is named Footnotes*. Opened April 1 by dedicated Bering members Larry Broughton and Alan York, "It's a safe haven for visitors to browse around," Broughton says. "It's almost a visitors' center."

Broughton got his leading to start a bookstore at Bering after visiting the bookstore at the MCC church in Dallas. The church

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Please read this information carefully before taking VIRACEPT. Also, please read this leaflet each time you renew the prescription, just in case anything has changed. This is a summary and not a replacement for a careful discussion with your doctor. You and your doctor should discuss VIRACEPT when you start taking this medication and at regular checkups. You should remain under a doctor's care when taking VIRACEPT and should not change or stop treatment without first talking with your doctor.

Alert: Find out about medicines that SHOULD NOT be taken with VIRACEPT. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH VIRACEPT."

WHAT IS VIRACEPT AND HOW DOES IT WORK?

VIRACEPT is used in combination with other antiretroviral drugs in the treatment of people with human immunodeficiency virus (HIV) infection. Infection with HIV leads to the destruction of CD4 T cells, which are important to the immune system. After a large number of CD4 cells have been destroyed, the infected person develops acquired immunodeficiency syndrome (AIDS).

VIRACEPT works by blocking HIV protease (a protein-cutting enzyme), which is required for HIV to multiply. VIRACEPT has been shown to significantly reduce the amount of HIV in the blood. Although VIRACEPT is not a cure for HIV or AIDS, VIRACEPT can help reduce your risk for death and illness associated with HIV. Patients who took VIRACEPT also had significant increases in the number of CD4 cell count.

VIRACEPT should be taken together with other antiretroviral drugs such as Retrovir® (zidovudine, AZT), Epivir® (lamivudine, 3TC), or Zentri® (stavudine, d4T). Taking VIRACEPT in combination with other antiretroviral drugs reduces the amount of HIV in the body (viral load) and raises CD4 counts.

VIRACEPT may be taken by adults, adolescents, and children 2 years of age or older. Studies in infants younger than 2 years of age are now taking place.

DOES VIRACEPT CURE HIV OR AIDS?

VIRACEPT is not a cure for HIV infection or AIDS. People taking VIRACEPT may still develop opportunistic infections or other conditions associated with HIV infection. Some of these conditions are pneumonia, herpes virus infections, *Mycobacterium avium* complex (MAC) infections, and Kaposi's sarcoma.

There is no proof that VIRACEPT can reduce the risk of transmitting HIV to others through sexual contact or blood contamination.

WHO SHOULD OR SHOULD NOT TAKE VIRACEPT?

Together with your doctor, you need to decide whether VIRACEPT is appropriate for you. In making your decision, the following should be considered:

Allergies: If you have had a serious allergic reaction to VIRACEPT, you must not take VIRACEPT. You should also inform your doctor, nurse, or pharmacist of any known allergies to substances such as other medicines, foods, preservatives, or dyes.

If you are pregnant: The effects of VIRACEPT on pregnant women or their unborn babies are not known. If you are pregnant or plan to become pregnant, you should tell your doctor before taking VIRACEPT.

If you are breast-feeding: You should discuss with your doctor the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that it can be transmitted through breast-feeding. **Women should not breast-feed if they have HIV.**

Children: VIRACEPT is available for the treatment of children 2 through 13 years of age with HIV. There is a powder form of VIRACEPT that can be mixed with milk, baby formula, or foods like pudding. Instructions on how to take VIRACEPT powder can be found in a later section that discusses how VIRACEPT Oral Powder should be prepared.

If you have liver disease: VIRACEPT has not been studied in people with liver disease. If you have liver disease, you should tell your doctor before taking VIRACEPT.

Other medical problems: Certain medical problems may affect the use of VIRACEPT. Some people taking protease inhibitors have developed new or more serious diabetes or high blood sugar. Some people with hemophilia have had increased bleeding. It is not known whether the protease inhibitors caused these problems. Be sure to tell your doctor if you have hemophilia types A and B, diabetes mellitus, or an increase in thirst and/or frequent urination.

Changes in body fat have been seen in some patients taking protease inhibitors. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the face, legs and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.

CAN VIRACEPT BE TAKEN WITH OTHER MEDICATIONS?

VIRACEPT may interact with other drugs, including those you take without a prescription. You must discuss with your doctor any drugs that you are taking or are planning to take before you take VIRACEPT.

Medicines you should not take with VIRACEPT:

- Propulsid® (cisapride, for heartburn)
- Cordarone® (amiodarone, for irregular heartbeat)
- Quinidine (for irregular heartbeat), also known as Quinaglute®, Cardioquin®, Quindex®, and others
- Ergot derivatives (Cafergot® and others, for migraine headache)
- Halcion® (triazolam)
- Versed® (midazolam)
- Mevacor® (lovastatin, for cholesterol lowering)
- Zocor® (simvastatin, for cholesterol lowering)

Taking the above drugs with VIRACEPT may cause serious and/or life-threatening adverse events.

Rifampin® (for tuberculosis), also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®
This drug reduces blood levels of VIRACEPT.

Dose reduction required if you take VIRACEPT with: Mycobutin® (rifabutin, for MAC); you will need to take a lower dose of Mycobutin.

A change of therapy should be considered if you are taking VIRACEPT with:

- Phenobarbital
- Phenytoin (Dilantin® and others)
- Carbamazepine (Tegreto® and others)

These agents may reduce the amount of VIRACEPT in your blood and make it less effective.

Oral contraceptives ("the pill")

If you are taking the pill to prevent pregnancy, you should use a different type of contraception since VIRACEPT may reduce the effectiveness of oral contraceptives.

Special considerations

Before you take Viagra® (sildenafil) with VIRACEPT, talk to your doctor about possible drug interactions and side effects. If you take Viagra and VIRACEPT together, you may be at increased risk of side effects of Viagra such as low blood pressure, visual changes, and penile erection lasting more than 4 hours. If an erection lasts longer than 4 hours, you should seek immediate medical assistance to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

It is not recommended to take VIRACEPT with the cholesterol-lowering drugs Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible drug interactions. There is also an increased risk of drug interactions between VIRACEPT and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take either of these cholesterol reducing drugs with VIRACEPT.

Taking St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort with VIRACEPT is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease VIRACEPT levels and lead to increased viral load and possible resistance to VIRACEPT or cross resistance to other antiretroviral drugs.

HOW SHOULD VIRACEPT BE TAKEN WITH OTHER ANTI-HIV DRUGS?

Taking VIRACEPT together with other anti-HIV drugs increases their ability to fight the virus. It also reduces the opportunity for resistant viruses to grow. Based on your history of taking other anti-HIV medicine, your doctor will direct you on how to take VIRACEPT and other anti-HIV medicines. These drugs should be taken in a certain order or at specific times. This will depend on how many times a day each medicine should be taken. It will also depend on whether it should be taken with or without food.

Nucleoside analogues: No drug interaction problems were seen when VIRACEPT was given with:

- Retrovir (zidovudine, AZT)
- Epivir (lamivudine, 3TC)
- Zentri (stavudine, d4T)
- Videx® (didanosine, ddI)

If you are taking both Videx (ddI) and VIRACEPT:

Videx should be taken without food, on an empty stomach. Therefore, you should take VIRACEPT with food one hour after or more than two hours before you take Videx.

Nonnucleoside reverse transcriptase inhibitors (NNRTIs):

When VIRACEPT is taken together with:

- Viramune® (nevirapine)

The amount of VIRACEPT in your blood is unchanged. A dose adjustment is not needed when VIRACEPT is used with Viramune.

Sustiva™ (efavirenz)

The amount of VIRACEPT in your blood may be increased. A dose adjustment is not needed when VIRACEPT is used with Sustiva.

Other NNRTIs

VIRACEPT has not been studied with other NNRTIs.

Other protease inhibitors:

When VIRACEPT is taken together with:

- Crixivan® (indinavir)

The amount of both drugs in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Norvir™ (ritonavir)

The amount of VIRACEPT in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Invirase® (saquinavir)

The amount of saquinavir in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

WHAT ARE THE SIDE EFFECTS OF VIRACEPT?

Like all medicines, VIRACEPT can cause side effects. Most of the side effects experienced with VIRACEPT have been mild to moderate. Diarrhea is the most common side effect in people taking VIRACEPT, and most adult patients had at least mild diarrhea at some point during treatment. In clinical studies, about 15-20% of patients receiving VIRACEPT 750 mg (three tablets) three times daily or 1250 mg (five tablets) two times daily had four or more loose stools a day. In most cases, diarrhea can be controlled using antidiarrheal medicines, such as Imodium® A-D (loperamide) and others, which are available without a prescription.

Other side effects that occurred in 2% or more of patients receiving VIRACEPT include nausea, gas and rash.

There were other side effects noted in clinical studies that occurred in less than 2% of patients receiving VIRACEPT. However, these side effects may have been due to other drugs that patients were taking or to the illness itself. Except for diarrhea, there were not many differences in side effects in patients who took VIRACEPT along with other drugs compared with those who took only the other drugs. For a complete list of side effects, ask your doctor, nurse, or pharmacist.

HOW SHOULD I TAKE VIRACEPT?

VIRACEPT is available only with your doctor's prescription. Your doctor may prescribe the light blue VIRACEPT Tablets either as 1250 mg (five tablets) taken two times a day or as 750 mg (three tablets) taken three times a day. VIRACEPT should always be taken with a meal or a light snack. VIRACEPT tablets are film-coated to help make the tablets easier to swallow.

Take VIRACEPT exactly as directed by your doctor. Do not increase or decrease any dose or the number of doses per day. Also, take this medicine for the exact period of time that your doctor has instructed. **Do not stop taking VIRACEPT without first consulting with your doctor, even if you are feeling better.**

Only take medicine that has been prescribed specifically for you. Do not give VIRACEPT to others or take medicine prescribed for someone else.

The dosing of VIRACEPT may be different for you than for other patients. **Follow the directions from your doctor, exactly as written on the label.** The amount of VIRACEPT in the blood should remain somewhat consistent over time. Missing doses will cause the concentration of VIRACEPT to decrease; therefore, **you should not miss any doses.** However, if you miss a dose, you should take the dose as soon as possible and then take your next scheduled dose and future doses as originally scheduled.

Dosing in adults (including children 14 years of age and older)

The recommended adult dose of VIRACEPT is 1250 mg (five tablets) taken two times a day or 750 mg (three tablets) taken three times a day. Each dose should be taken with a meal or light snack.

Dosing in children 2 to 13 years of age

The VIRACEPT dose in children depends on their weight. The recommended dose is 20 to 30 mg/kg (or 9 to 14 mg/pound) per dose, taken three times daily with a meal or light snack. This can be administered either in tablet form or, in children unable to take tablets, as VIRACEPT Oral Powder.

Dose instructions will be provided by the child's doctor. The dose will be given three times daily using the measuring scoop provided, a measuring teaspoon, or one or more tablets depending on the weight and age of the child. The amount of oral powder or tablets to be given to a child is described in the chart below.

Pediatric Dose to Be Administered Three Times Daily				
Body Weight	Number of	Number of	Number of	
Kg	Lb	Level Scoops*	Level Teaspoons†	Tablets
7 to <8.5	15.5 to <18.5	4	1	—
8.5 to <10.5	18.5 to <23	5	1 1/4	—
10.5 to <12	23 to <26.5	6	1 1/2	—
12 to <14	26.5 to <31	7	1 3/4	—
14 to <16	31 to <35	8	2	—
16 to <18	35 to <39.5	9	2 1/4	—
18 to <23	39.5 to <50.5	10	2 1/2	2
≥23	≥50.5	15	3 3/4	3

In measuring oral powder, the scoop or teaspoon should be level.

* 1 level scoop contains 50 mg of VIRACEPT. Use only the scoop provided with your VIRACEPT bottle.

† 1 level teaspoon contains 200 mg of VIRACEPT. **Note: A measuring teaspoon used for dispensing medication should be used for measuring VIRACEPT Oral Powder.** Ask your pharmacist to make sure you have a medication dispensing teaspoon.

How should VIRACEPT Oral Powder be prepared?

The oral powder may be mixed with a small amount of water, milk, formula, soy formula, soy milk, dietary supplements, or dairy foods such as pudding or ice cream. Once mixed, the entire amount must be taken to obtain the full dose.

Do not mix the powder with any acidic food or juice, such as orange or grapefruit juice, apple juice, or apple sauce, because this may create a bitter taste.

Once the powder is mixed, it may be stored at room temperature or refrigerated for up to 6 hours. Do not heat the mixed dose once it has been prepared.

Do not add water to bottles of oral powder.

VIRACEPT powder is supplied with a scoop for measuring. For help in determining the exact dose of powder for your child, please ask your doctor, nurse, or pharmacist.

VIRACEPT Oral Powder contains aspartame, a low-calorie sweetener, and therefore should not be taken by children with phenylketonuria (PKU).

HOW SHOULD VIRACEPT BE STORED?

Keep VIRACEPT and all other medicines out of the reach of children. Keep bottle closed and store at room temperature (between 59°F and 86°F) away from sources of moisture such as a sink or other damp place. Heat and moisture may reduce the effectiveness of VIRACEPT.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

Discuss all questions about your health with your doctor. If you have questions about VIRACEPT or any other medication you are taking, ask your doctor, nurse, or pharmacist. You can also call 1.888.VIRACEPT (1.888.847.2237) toll free.

Call 1.888.VIRACEPT

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In&Out

approved his proposal after he developed a business plan and pulled together a bookstore committee. The bookstore is a work of



love, and brings in about \$1,500 in revenues monthly for the church.

Footnotes* offers a wide range of books on GLBT spirituality, relationships, and coming out. Gifts range from the fun to the contemplative, from "Go Against the Flow" T-shirts; to "Holy Bears" and "Unity Bears"; to CDs by groups like the Turtle Creek Chorale, the Dallas Women's Chorus, Janie Hall, and various praise and worship CDs by WOW Music featuring a variety of Christian vocalists. They have sun catchers, and James Avery silver jewelry, including a custom design of the Bering cross. Plus they have a fragrant and unusual selection of candles.

You don't have to be a member to browse or shop. Staffed entirely by volunteers, the bookstore is mostly open around services and meetings at the church. Hours are Wed., 6-7:30 p.m.; Thur., 6-8 p.m.; and Sun., 9-10:45 a.m. & 12:15-1 p.m. Bering Memorial is located at 1440 Harold.

San Antonio Community Center Facing Changes

San Antonio's Gay and Lesbian Community Center is facing major changes as its primary benefactor has decided to bow out. The center was basically made possible by Byron C. Trott, who served as director, major fundraiser, and who provided the property in which the center was located.

Trott's partner, political activist Michael McGowan, will also retire from his position as chair of the center's board when his term ends.

"The daily job of running the center has become too stressful for me, both physically and financially," Trott said. "I need to focus now on my own health and retirement. I know it's time now for a younger generation of men and women to step forward and lead the center at some new location. . . . It's time for me to play the role of elder statesman—or maybe Bette Davis in her later years!"

The community center's board has selected Martin Herrera as interim executive director, and they are actively looking for a new location, as Trott has plans to sell the property in the fall. The center functions as a meeting place for community organizations and provides services for a variety of groups. It includes programs for the HIV population, women with health problems, gay and lesbian veterans, and young people, among others.

Trott said that the community center in Los Angeles played a "life-changing" role in his own coming-into-his-own process as a young gay man, and he felt San Antonio sorely needed such a resource.

"The center has also served an important social role," Trott said, "because it's a place where people can have dinner and watch television and just hang out without the necessity of sitting in a smoky bar or some overpriced fey cafe. It's politically important for homos to socialize and network, and it's just the thing that our enemies fear the most."

Happy Birthday, Tori!

Fans of Tori Amos have devised a creative way to honor their hero and help out with Amos's social justice efforts. Amos will turn 38 in August (August 22, to be exact), so her fans are holding fundraising "Toribash" birthday parties throughout the month all around the United States and in 10 countries internationally that will benefit The Rape, Abuse & Incest National Network (RAINN); the nonprofit organization was founded in 1994 and has received support from Amos, along with other celebrities such as Sarah McLachlan, R.E.M., Natalie Merchant, Jewel, Sheryl Crow, The Dave Matthews Band, U2, Ani DiFranco, Paul Shaffer, Jennifer Aniston, Jennie Garth, Jamie Walters, and Michael J. Fox. RAINN operates the country's only national hotline for victims of rape and sexual assault.

"We fans, who like to refer to ourselves as Toriphiles, are wanting to show our love for Tori and her music," says Karen Rawlings, who is one of the coordinators of the Toribash. "We know Houston is a big-hearted city and will respond generously to this most worthy cause. There are many Tori fans in Houston, but you need not be a Tori fan to help support RAINN. All you need be is a compassionate, caring person."

Houston's Toribash will be held Saturday, August 19, at the Club Roxy, 5351 W. Alabama. For info about the event, call 281/824-9600 or e-mail toribash@hotmail.com or visit their website at www.toribash.freeurl.com. To call the RAINN hotline, call 1-800/656-HOPE or see their website http://www.rainn.org.

Teen Admits Killing Gay Friend

Jon Paul Marsh, who recently turned 17 years old, has told police he killed his friend Nathan Mayoral, 14, in March, savagely beating the younger boy to death because he considered their homosexual relationship "an abomination."

In his confession, Marsh said his religious upbringing at home made him feel horrible about his homosexuality. The Marsh family said Jon Paul had been depressed for more than a year and was at the time in therapy where he was trying to deal with his homosexual feelings.

Anthony Mayoral, the dead boy's father, refuses to believe Nathan was involved in a gay relationship. "I mean, I love Nathan the same either way. I just don't believe it 'cause I know he liked girls."

Marsh told authorities he had no plans to hurt the younger boy, but Mayoral fell and hit his head "pretty hard" and at that point Marsh got a heavy ceramic pot and beat Mayoral with it as well as banging the boy's head on the floor repeatedly.

Finally, Marsh said, he stood on Mayoral's neck and began beating him in the head with a hammer. He then drove the wrapped body to a remote area and dumped it in a ditch. About a week later the body was discovered.

In his confession, Marsh told police his sexual relationship with the younger boy "was the last thing keeping me hating myself. I didn't want the relationship we had, and I just couldn't, I just couldn't be his friend."

Marsh is free on \$75,000 bond waiting for a trial date.

Turn to page 15 for National Briefs

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In&Out

National Briefs

Remove Those Pride Banners

OKLAHOMA CITY, Okla.—Oklahoma City Mayor Kirk Humphreys asked city officials if Gay Pride banners that the city has displayed on downtown utility poles for several years during Gay Pride events can be banned as "controversial."

The banners are put up by the Cimarron Alliance Foundation to promote Gay Pride. Although Cimarron had permits when they put up the banners at 44 poles earlier this year, city workers took them down after the city received complaints. But city workers had to then put them back up when attorneys for Cimarron threatened to sue.

Humphreys said, "They [homosexuals] have a right to behave that way if they want to. But I don't think they have the right to use public facilities to advance their philosophy, for the same reasons that Neo-Nazis, the Ku Klux Klan, and religious groups don't."

The city attorney is considering what sorts of regulations the city can put on the banner program.

South African Catholics Look at Condoms

JOHANNESBURG, South Africa—The Southern Africa Catholic Bishops Conference says it will discuss a proposal to support the use of condoms to fight the AIDS epidemic.

The proposal was included in a policy paper by Bishop Kevin Dowling of Rustenberg, S. Africa, after talks he had with local health officials who told him infection rates in some regions are as high as 50 percent.

The proposal flies in the face of Vatican policy that absolutely bars the use of artificial birth control methods and is expected to pit church traditionalist against more pragmatic clerics.

Wimberly Teacher Sues

DALLAS—Grady Roper has filed a lawsuit against the Katherine Anne Porter School in Wimberly because, his suit charged, he was fired after defending a student mural at the school depicting two men kissing.

Roper says the 30-by-10-foot mural was a student project at the private charter school that depicted, among other things, a two-foot-square section with two men kissing.

The painting created a stir at the school, but still got a unanimous vote of support by the school's faculty. Then, during one weekend, the entire mural was painted over. Roper says when he complained to the school principal, he was criticized and then fired.

Roper's lawsuit charges the school violated his free speech rights under the federal and state constitutions by retaliating against him when he spoke out in defense of the student mural.

NY Win for Same-Sex University Housing

ALBANY, N.Y.—The New York Court of Appeals, the state's highest court, has ruled that a lesbian couple could sue Yeshiva University for denying them access to housing it reserved for married graduate students.

The court reversed two lower court rulings that Yeshiva's Albert Einstein College of Medicine in the Bronx violated New York City's anti-bias laws covering sexual orientation with its policy of basing housing access on marital status.

Attorneys for Yeshiva argued that the policy didn't discriminate because it had the same effect on unmarried heterosexuals as it had on unmarried homosexual students.

But James Esseks, the attorney who argued the case for the ACLU, said, "The court's decision today says that if you make marriage the primary qualification for anything, you are likely going to wind up discriminating against lesbians and gay men."

The Court of Appeals sent the case back for rehearing to a lower trial court where the two women are now expected to prevail against the private school.

NJ Extends Protections to Transgendered

TRENTON, N.J.—New Jersey state Appeals Court Judge Steven Lefelt has ruled that the state's existing anti-bias laws bar discrimination against transgendered individuals even though they are not specifically mentioned in the statutes.

Judge Lefelt ruled that it was "incomprehensible" that the anti-bias laws, which pro-

hibit discrimination based on gender and sexual orientation, would permit bias against individuals who are changing or have already changed their gender.

The case was brought by Carla Enriquez who had been selected to be medical director of an outpatient facility in 1995. When hired, Enriquez dressed as a male and went by the name Carlos Enriquez.

Enriquez was fired, however, when starting gender-reassignment therapy that included living entirely as a female in advance of surgery and changing her name legally.

Coke Joins to Battle HIV/AIDS in Africa

NEW YORK—Peter Piot of UNAIDS has announced that the Coca-Cola Company has agreed to join the UN efforts to battle HIV/AIDS in Africa. Coca-Cola, perhaps to the surprise of some, is the largest single corporate employer in Africa.

Although there were few details in the announcement, UNAIDS said the giant bottling and soft-drink company would use its enormous marketing and distribution network in Africa to help spread information about how to avoid HIV infection, distributing test kits, and some limited care for people infected with the virus.

Piot said, "We are excited about this partnership and what it means in the fight against AIDS."

Interrupted AIDS Drug Treatment Shows Promise

BUENOS AIRES—A small federal AIDS study, known as structured treatment interruption (STI) has shown promise, Dr. Anthony Fauci told delegates at the International AIDS Conference in Buenos Aires.

Fauci, head of the U.S. National Institute of Allergy and Infectious Diseases, said the study of 10 AIDS patients involving one week on medication interrupted by one week without the drugs showed no indication HIV levels increased and no signs of the virus mutating. Other studies have found one or the other problems resulting from longer-term interruptions in medications.

AIDS researchers said the study is promising, but they were concerned it involved such a small number of patients. Fauci said a larger study of STI is currently being prepared. →

Lesbians Could Give Birth to Their Own Kids

SYDNEY—Australian scientists say a genetic technique they're working on to help infertile men may someday allow a lesbian couple to have babies that are genetically a product of only the two women.

Dr. Orly Lacham-Kaplan of Monash University in Melbourne said the sperm-free technique uses a gamete, a cell they've manipulated to strip out one set of its chromosomes. She said they have already succeeded in creating mice embryos using this technique with a gamete from male mice.

Lacham-Kaplan said that at least in theory a lesbian couple could also use the same technique to produce babies that were a result of their combined genetic material. She noted, however, that there are some aspects of development that are controlled by the paternal genes and this could be problematic.

"But we have no proof yet that it is or is not a problem," she said.

Bush Denies Salvation Army Agreement

WASHINGTON, D.C.—The Bush administration has formally denied it had any deal with the Salvation Army to get the national charity group's support of its faith-based initiative in exchange for exempting some religious groups from anti-discrimination laws that prevent them from refusing to hire gays and lesbians.

White House press spokesman Ari Fleischer told reporters asking about the agreement that was reported in the *Washington Post*, "No. Absolutely not. Never has been. Never will be."

The *Post* reported that the Salvation Army said in the agreement that it would support the Bush administration's faith-based initiative in exchange for new federal regulations protecting it and other religious groups from having to hire gays and lesbians or provide domestic partner benefits.

Fleischer said the Salvation Army had misunderstood the administration's position on the issue. "And they've been advised of that," he said. Fleischer said the Bush administration supports pending House legislation that adheres to existing federal civil rights laws.

The Bush proposal, however, says nothing about civil rights protections for gays and lesbians although it does cover existing fed-

eral categories of race, color, sex, age, and disability.

Wimbledon Winner Doesn't Like "Faggots"

LONDON—Homophobic remarks by Wimbledon champ Goran Ivanisevic got little news coverage despite his high profile.

At a news conference following the Wimbledon win, Ivanisevic was asked why he threw his racket and kicked the net after a judge made a call.

Ivanisevic said he didn't like the judge's call—or the judge. "And that guy, a little . . . you know, he looks like a faggot a little bit. This hair all over him."

He also called another judge who made a ruling he didn't like "that ugly, ugly lady. She was really ugly, you know. Very serious. I was kind of like scared, you know."

The Gay & Lesbian Alliance Against Defamation (GLAAD) expressed concern, not just about the tennis ace's remarks, but also about the media blackout about the incident.

"GLAAD is concerned that an athlete can casually drop a word like 'faggot' in a high-profile media interview, and not only is there very little media coverage of his comment, but several reporters in the room can be heard laughing at it," said Scott Seomin of GLAAD. "If Ivanisevic had used the 'n-word' to refer to a linesman, I doubt that press reaction would have been this muted. I hope the media does not have a double-standard when responding to public expressions of bigotry."

ESPN also reported that it wasn't the first time Ivanisevic had made such comments. Earlier this year he told a reporter "Hey, sometimes I watch the TV, and then I see the guys when they throw the rackets. They throw it like a faggot, you know. They throw it not to throw it."

Kenya President: No Sex for Two Years

NAIROBI, Kenya—Apparently responding to pressures from Christian and Muslim clerics, Daniel arap Moi, Kenya's president, has urged the nation's residents to abstain from sex for at least two years in an effort to curb the spread of HIV/AIDS.

Earlier in July, Moi announced plans by the government to distribute 300 million condoms to fight the epidemic. But Christian and Muslim clerics quickly attacked the condom plan as "committing

suicide" because it would only encourage young people to have sex.

Now Moi says Kenyans should refrain from sex "even for only two years" as the best way to thwart the further spread of HIV. Some 700 people die every day in Kenya from AIDS and 2.2 million of the country's 30 million population are infected with HIV.

Questioning the Utah Starzz

SALT LAKE CITY—Gay rights advocates in Utah are increasingly concerned that the management of the Women's National Basketball Association team, the Utah Starzz, is shunning potential lesbian and gay fans.

Several of the fledgling WNBA teams, which have been struggling to increase their fan base since the league started, have recently begun actively wooing lesbians as part of their natural audience.

The Los Angeles Sparks recently showed up at The Girl Bar in West Hollywood, an enormous lesbian club with some 20,000 members, to promote the women's team at a promotional event.

But in Salt Lake City, Michelle Turpin of Unity Utah, has written to Ron Goch, operations manager of the Starzz, saying there was a "growing perception among the lesbian community that the Starzz management and/or ownership are ashamed of its large lesbian fan base."

Turpin went on to write, "On several occasions, Starzz people were asked to make appearances at fund-raising events for gay and lesbian charities. It seems clear from the response that there is a sense of fear and intimidation, induced by management, about participating in such events."

Some rights activists have even discussed a possible boycott of Larry Miller, an automobile dealership owner who also owns the Utah Jazz and Starzz.

Belgrade Pride Near Riot

BELGRADE—Belgrade's first Gay Pride parade turned into a near riot when far-right extremists, skinheads, and Serbian nationalists began pelting marchers with rocks and then swarmed into the crowds attacking marchers.

Police at the event fired shots into the air to try to stop the attacks, but dozens of marchers were treated for injuries and at least four marchers had to be hospitalized. Six officers were also injured in the melee. →

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The city's police chief, Bosko Buha, later said no one had expected such a larger and violent turnout by anti-gay elements and that only 50 officers had been assigned to the march.

Authorities said about a dozen of the attackers had been arrested at the time and that they expected more arrests shortly.

Presbyterians First Step to End Gay Ban

LOUISVILLE, Ky.—By a vote of 317 to 208, the elders of the Presbyterian Church (USA) have voted to remove the 2.5-million member denomination's ban against gays serving as ministers.

The vote, however, still requires the approval of a majority of the church's local governing organizations, or presbyteries, during the next year.

If the removal of the ban then finally does win approval, it would allow local churches to decide whether or not gay and lesbian pastors could serve.

Minnesota Strikes Down Sodomy Law

MINNEAPOLIS, Minn.—Minnesota District Court Judge Delia Pierce has ruled that a recent decision striking down the state's sodomy law applies to everyone in the state, not just the handful of plaintiffs who has legally challenged the law.

The ACLU has asked the court to declare the ruling a class action to remove any ambiguity about its impact, but the state attorney general had unexpectedly opposed that move.

The latest ruling, a simple technicality, removed any doubt.

"There can be no question now: Minnesota's sodomy law has been struck down, and cannot be invoked anywhere in the state," said Leslie Cooper of the ACLU's lesbian and gay rights project.

Sinead: Never Agreed to Be in Tour—and She's Now Straight

LONDON—Pop singer Sinead O'Connor lowered a double-whammy in Ireland when she told reporters that she had never agreed to be part of the Wotapalava, the gay pop music festival, that had been slated to start touring in the U.S. later in July and

that, although she came out in 2000 as a lesbian, she is now straight and engaged in marry a man.

In addition to O'Connor, Wotapalava had been promoted as featuring the Pet Shop Boys, Soft Cell, Magnetic Fields, and Rufus Wainwright.

Earlier, Pet Shop singer Neil Tennant announced that without a suitable replacement for O'Connor, the 18-city concern tour would have to be canceled.

O'Connor said that she and Tennant had talked about her joining the Wotapalava tour, but that "nothing was ever signed."

Report: Oral Sex HIV Risks Greater Than Believed

LONDON—A report issued by Britain's Public Health Laboratory Service (PHLS) indicates that the risks of HIV transmission via oral sex are higher than most public health officials had believed.

While the transmission risks remain comparatively small, research conducted in the U.S. and the U.K. among gay men in joint studies suggest that oral sex may be the route of HIV transmission in as many as 8 percent of the total HIV infections studied.

Dr. Barry Evans of PHLS said, "The picture that is emerging is that the risk is greater than previously thought."

Antigay Games Opponents Refused Bank Accounts in Montreal

MONTREAL—The Royal Bank in Montreal was refused to open an account for an anti-gay group that is trying to prevent the city being selected as the site for the Gay Games in the year 2006.

The No Committee 2006, a coalition of several antigay groups, formed shortly after the city of Montreal announced it would officially bid for the Gay Games. But when the No Committee went to the Royal Bank to open account, the bank said no because it didn't want to be involved with discriminatory organizations.

"We refuse to support or oppose discriminatory activities of any kind," said Raymond Chouinard of the Royal Bank. "Since we want to stay outside, we think we should not be supporting an organization indirectly through the opening of an account."

Chouinard said the bank is reviewing its refusal, but added, "I doubt that we'll be

able to change our position on this because of the nature of the goals that the organization has."

Daniel Cromier, head of the No Committee, however, threatened to sue the bank if it refused to open the account. "If the bank doesn't change its mind, we're going to sue the bank," he said. "We feel the Royal Bank has no right to refuse the account and we're going to fight this until we are allowed to open an account at this bank."

Montreal, Chicago, Atlanta, and Los Angeles are all bidding for the Gay Games in 2006. City officials expect the games would draw some 24,000 participants with an estimated 200,000 spectators.

Cross-dressing Campers' Party Upsets Parents

NEW ORLEANS—Complaining parents have put a halt—at least temporarily—to a cross-dressing party for 11- and 12-year-old summer campers in New Orleans.

City recreation department officials say young campers came up with the idea for the cross-dressing party six years ago and it's become a tradition at the annual summer camp since then.

But this year a parent complained to the new head of the recreation department, calling it "a subtle part of the overall homosexual agenda to progressively indoctrinate our society with specified efforts toward our children and young people."

Charlene Lowther, the new recreation director, isn't amused. "The only thing we are trying to do is to give the kids a fun summer," Lowther said.

She has temporarily put a hold on the cross-dressing party while she reviews it.

Playwright John Hebert Dead

TORONTO—John Herbert, who authored the highly successful 1964 play *Fortune and Men's Eyes* died at his home in Toronto. He was 74 years old.

Fortune, which depicts a prison rape and "husband-wife" sexual relationships that some inmates develop behind bars, was too controversial for any Canadian theater company to put on and was first performed in New York in 1967.

Eventually the drama enjoyed a successful off-Broadway run, was made into a film, and was produced around the world. ■

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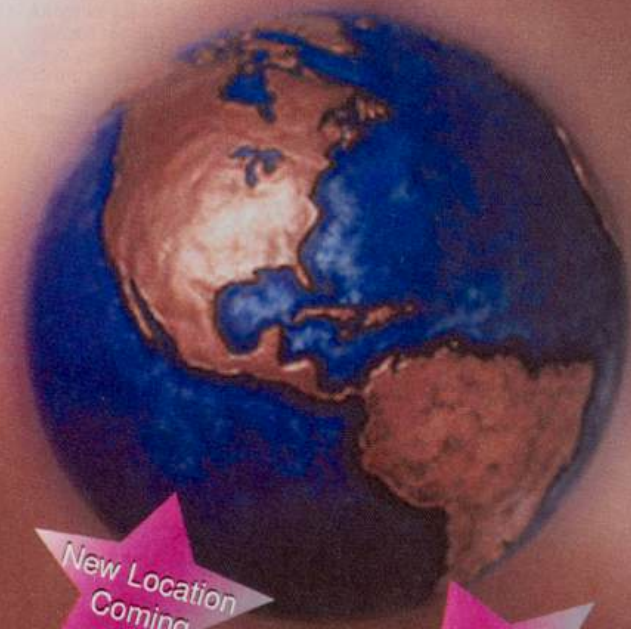
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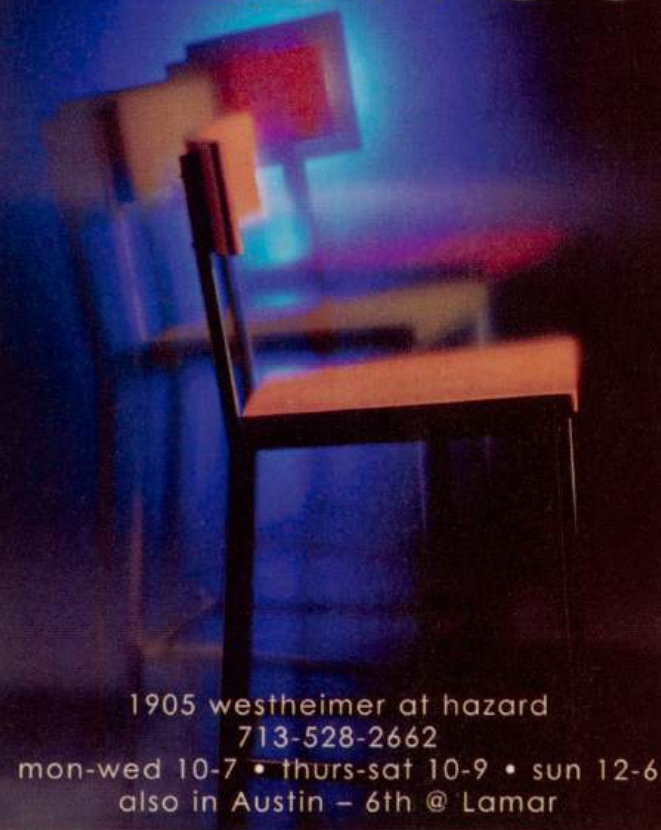
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Business News

Christine Coberly, former director of the **Bering Support Network**, has left Bering after nine years to begin a private counseling practice. Coberly's specialties include individual and group work with gay, lesbian, bisexual, and transgendered survivors of sexual abuse, complicated and disenfranchised grief, and compassion fatigue/burnout issues common to professional and volunteer caregivers. Her new office is located at 3131 W. Alabama, between Kirby and Buffalo Speedway. People interested in counseling can call Christine Coberly, MA, LPC at 713/524-6252, ext. 3 for more information.

NAMES Project Houston presents its monthly fabric sale benefiting its **AIDS Memorial Quilt** programs. Come see and buy

fabric-store fabrics at garage-sale prices. Lots of newly arrived bundles and rolls in a spectrum of colors, designs, and textures. Great bargains for sewers and costumers looking for unusual materials. Free **Starbucks** coffee and **Krispy Kreme** doughnuts. 7 a.m.-4 p.m. at the **NAMES Project Learning Center** in Chelsea Market, 4617 Montrose, Suite C-140. For more info, call 713/526-2637.

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A new record was set on June 30, when \$57,000 in college scholarships was awarded to 19 gay, lesbian, bisexual, or trans-

gendered (GLBT) students in the Houston area. These awards bring total scholarship funding by the **PFLAG/HATCH Youth Scholarship Foundation** to \$187,000 since the foundation was formed in 1997. • Students at the awards ceremony specified study goals as varied as education, business, medicine, music, art and journalism. Enrollment includes a wide range of several 2-year schools as well as The University of Texas, Prairie View University, University of Houston, Grinnell and Stanford. • The Youth Scholarship Foundation is an independent 501(c)3 corporation formed when **PFLAG** (Parents, Family and Friends of Lesbians and Gays)



PFLAG/H.A.T.C.H. scholarship winners.

and **H.A.T.C.H.** (Houston Area Teen Coalition of Homosexuals) collaborated to provide scholarships to gay, lesbian, bisexual and transgendered youth. Scholarships are available for students pursuing 2-year or 4-year degree programs as well as vocational school certification. • One of the 2001 awards was named the **Gary Van Ooteghem Scholarship** in his honor as a founder of the PFLAG/HATCH coalition. This award was funded from interest earned on the **Gary Van Ooteghem Endowment Fund**, which now amounts to more than \$103,000 in principal. • **Kevin Davidson**, co-founder (secretary/treasurer) of the youth scholarship foundation, emphasized that fund-raising for 2002 scholarships is already under way, as well as a drive to increase the Gary Van Ooteghem Endowment Fund for future awards. Details can be found on websites for PFLAG and for H.A.T.C.H. (www.hatchyouth.org). ■

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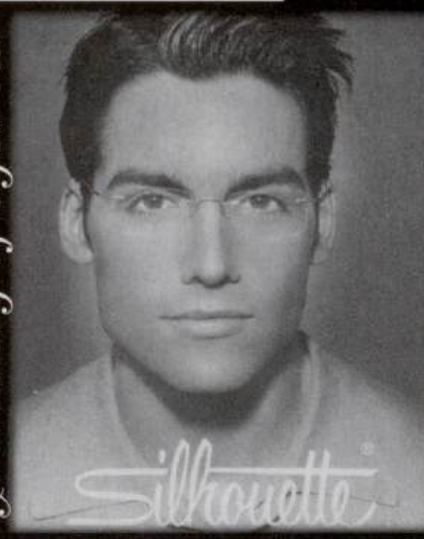


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KARL ROVE

The man behind the curtain of the Bush presidency is no friend of Dorothy

When Dorothy pulled the curtain back on the great and powerful Wizard of Oz, she discovered that there was no great and powerful wizard at all, just a man behind a curtain pulling a few strings that made the Wizard's lips move. If George W. Bush's brain had a curtain and someone pulled it back, Karl Rove would be standing behind the curtain pulling the strings that control the policies pushed by the 43rd president.

Since taking office just over six months ago, Bush has promoted policy after policy that has been covered with Rove's fingerprints. Indeed, almost nothing has gotten out of the Bush White House without Rove's approval. From provisions of the tax-cut package to the Navy's bombing on the Puerto Rican island of Vieques, Rove's hands have never left the controls.

Why? Because Rove—Bush's senior advisor—is the political brain who brought Bush

to the White House. He adroitly engineered a public persona that enabled Bush to run as a compassionate conservative who appealed to moderates and kept religious conservatives at bay.

Now that Bush is in the White House, Rove's sole responsibility is to maintain and build upon Bush's fragile political base. So, while Bush's policy wonks craft legislative packages to send to Capitol Hill for consideration, Rove makes sure that none of the packages leaves the White House until it is wrapped in a manner that is acceptable to religious conservatives.

Hence, while Bush was busy recently promoting his "faith-based" initiative, Rove was busy cutting deals with the Salvation Army so it would lobby for the initiative in exchange for a White House commitment that it and other religious organizations could receive government money under the initiative and still continue to discriminate against gays

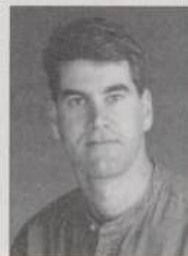
and lesbians in their hiring practices.

Specifically, Rove cut a deal with the Salvation Army in which it agreed to spend \$90,000 to \$110,000 a month lobbying for Bush's "faith-based" initiative. In exchange, the Salvation Army received a "firm commitment" from the White House that the initiative would include a regulation protecting government-funded religious charities like the Salvation Army from local and state laws banning discriminatory hiring practices based on sexual orientation.

After a Salvation Army memo reflecting

continued on p. 26

Writing from the liberal end of the spectrum, Houston attorney Daryl Moore has a general practice and is board-certified in civil appellate law. He can be reached at DarylMoore@outsmartmagazine.com.



GAY MOMS, HEALTHY KIDS

Using hard cold research to counter the scare tactics used by the homophobic right

Children are at the center of the culture war over the place of gays in American life. A new review of two decades' worth of studies on children raised by same-sex couples gives some ammunition to both sides, especially to gay parents, but the battle is far from over.

Anxiety about potential child molestation and about what effect gays might have on children's sexuality and general development drives several present-day controversies. It is surely behind the Boy Scouts' policy barring openly gay scoutmasters. It is behind the effort of some public schools to bar gay-straight student clubs and the resistance to a "diversity" curriculum promoting tolerance of gays. It is also part of the justification for prohibiting same-sex marriage: Marriage is for raising children, the argument goes, and we know gays just can't do that.

Three states—Arizona, Florida, and Utah—explicitly forbid adoptions by homo-

sexuals. A larger number of states presume against child custody and adoption by gays. A possible basis for these laws is that gays are not fit parents or aren't as likely as straights to be fit parents; it's generally just not in the best interests of children to be raised by gays. But is this best-interests justification a mere pretext for antigay animus?

Two sociologists at the University of Southern California, Timothy Biblarz and Judith Stacey, recently analyzed the available research on children raised by gay couples. In general, they found that children raised by gay couples are somewhat different from those raised in traditional, opposite-sex households. But overall, they turn out just fine.

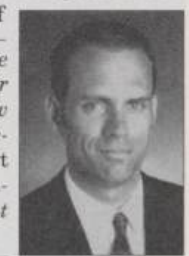
There is good news for gay parents raising kids. According to Biblarz, "Children brought up by lesbians and gay men are well adjusted, have good levels of self-esteem, [and] are as likely to have high educational attainments as children raised in traditional heterosexual

families." There is apparently no difference in the children's mental health, including the incidence of anxiety and depression.

In fact, children raised by gay women have advantages over children raised in opposite-sex homes. Co-mothers, the researchers found, are typically more involved in their children's lives and are more nurturing than heterosexual parents. Two gay mothers also tend to be more in agreement on approaches to parenting.

However, children raised by same-sex parents are not exactly like their peers in traditional families. Some of

Writing from the conservative end of the spectrum, former Houston resident and law professor Dale Carpenter began his column for OutSmart in 1994. Now living in Minneapolis, he can be reached at OutRight@aol.com.



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LeftOut

continued from page 24

the agreement was leaked, the White House and the Salvation Army initially denied the existence of any agreement. Later, the White House denied that any "senior officials" were involved in the deal that was never a deal.

Rove finally acknowledged that he was the Salvation Army's first contact in its effort to win approval of the exemption. But he refused to discuss his involvement and referred questions to other White House staffers. When Rove refused to answer questions, a deputy assistant to Bush said that Rove "had no substantive discussions about the matter" with the Salvation Army, and "doesn't think he was told" the specifics of what it wanted.

Two White House officials disputed Rove's explanation of his involvement. One said "Rove was intimately involved in courting the Salvation Army." Another confirmed Rove's involvement. Both said Rove knew all about the charity's request for an exemption from nondiscrimination laws.

The first official summed up Rove's involvement by stating, "Literally nothing occurs around here without his blessing. He's the air traffic controller." No, he's just the powerful man behind the curtain pulling the strings that operate the mannequin that's serving as the 43rd president.

This really is Oz-esque. Just think of Bush as the scarecrow, Cheney as the tin-man, and Rove as the cowardly lion. All they need is a brain, a heart, and the courage to get out from behind the curtain. ■

OutRight

continued from previous page

those differences are arguably for the better. Teenage boys with gay parents were more sexually restrained, less aggressive, and more nurturing. Girls raised by gay women aspire to occupations not considered traditionally female. They also act and dress in less stereotypically feminine ways.

One study reviewed by Biblarz and Stacey found that young adults raised by gay women were more likely to engage in same-sex activity (but no more likely to identify as gay). This will be fodder for religious conservatives opposed to gay parenting.

However, there are two problems with the conclusion that children raised in gay households are more likely to have same-sex experiences. The first is that the study relied on self-reporting. It seems likely that children raised by gay parents feel less shame about same-sex sexual activity and are therefore more likely to report it when it occurs. That does not tell us much about whether they are actually experimenting more with gay sex than children raised in heterosexual families. The other problem is that the sample size was extremely small, involving only 25 interviewees for the gay households and 20 for the straight households.

So despite headlines claiming that researchers had found "differences" in gay-raised children and that they were challenging politically correct social science favorable to gay parents, the news is generally good.

But we can't be too sanguine about what is still really debatable and inconclusive evidence on gay parenting. The studies reviewed by Biblarz and Stacey have been characterized by small sample sizes, nonrandom canvassing of subjects, and short time series. Nearly all have involved gay female, rather than gay male, parents. Some have argued that the studies are tainted by possible researcher bias, although there is no hard evidence for this. At the very least, all studies agree that there is certainly some stress visited on the children of gay households because of teasing by other children.

The truth is, we still can't be certain what effect gay parents have on the development of their children. We have a pretty good idea, but not yet enough to convince the skeptics. ■

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Calendar of Events

Calendar

AUGUST

Deadline for OutSmart's September issue is 5 p.m., Saturday, August 11.

1, 8, 15, 22, 29 (Wed.)

HIV Testing. The Montrose Clinic offers free confidential HIV testing and counseling every Wednesday, 6-9 pm @ the Houston Lesbian & Gay Community Center, 803 Hawthorne. Center: 713/524-3818. Clinic: 713/830-3000. **PLEASE NOTE:** Free & confidential HIV/AIDS testing is also available from 1-3 pm on the 8th & 22nd in Conroe at Northwoods AIDS Coalition, 1414 South Frazier, Ste. 106. More info: 936/441-1614.

6 & 20 (Mon.)

Homosexuality and the Bible. Though the first of three free workshops has already passed, you can still attend the last two. On the 6th, you'll learn: how the Bible has been misinterpreted; how homophobia is about prejudice & not interpretation; and how there are many different ways to interpret the Bible. Also, you will hear the teaching of Rev. Ken Martin of MCC Austin. On the 20th, you'll learn: how God used *Touched by an Angel* to show how much God loves GLBT people; how to embrace the Bible as a friend; and about the coming-out.

stories of others ("If Ellen can do it, so can I!"). 7-9 pm @ Maranatha Fellowship MCC, 1311 Holman. For more info: 713/528-6756.

7 (Tue.)

k.d. lang & Tony Bennett. 8 pm @ the Cynthia Woods Mitchell Pavilion. Tickets (\$17.50-\$125) are available at all Ticketmaster outlets, www.sfx.com, or www.ticketmaster.com. Charge by phone at 713/629-3700.

8 (Wed.)

Blink 182. 7:30 pm @ the Cynthia Woods Mitchell Pavilion. Tickets (\$25) are available at all Ticketmaster outlets, www.sfx.com, or www.ticketmaster.com. Charge by phone at 713/629-3700.

9 (Thu.)

Adopting a Child. Family to Family Adoption, a nonprofit licensed agency, offers a free seminar on adopting a child in less than a year. Currently they have programs in the U.S., China, Vietnam, Russia, & other countries. Everyone in attendance will be given a free information package. 6:30-8:30 pm in the board room @ Bellaire Medical Center, 5314 Dashwood. More info: 713/249-5941.

11 (Sat.)

John Leguizamo. Remember Miss Chi-Chi Rodriguez in *To Wong Foo, Thanks for Everything, Julie Newmar*? Well, the guy who got all dolled up as Miss Chi-Chi and acted the other guys off the map is gonna be in Houston for one night only with his one-man show, *Live!* 8 pm @ Aerial Theatre, 520 Texas Ave. Tickets (\$36.50 & \$44) are available at sfx.com, the Aerial Theater box office, and all Ticketmaster outlets, or charge by phone at 713/629-3700. For more info: 713/230-1600. (See interview with Leguizamo on page 38.)

17-19 (Fri.-Sun.)

The Lone-Star Boys of Leather Anniversary and International Puppy Contest. Beneficiaries: Colt 45's Stone Soup Fun in Houston, and the Leather Archives & Museum in Chicago. **Friday:** The 611, 9 pm-1 am; **Saturday:** Mary's, 11 am-2 pm, and Rich's, 4 pm-2 am; **Sunday:** The 611, 11 am-1 pm, and Ripcord, 1-5 pm. For more info or for an application for the contest: e-mail thelonestarsboys@aol.com or call Boy Patrick at 832/423-8999.

INFO NEEDED FOR YOUR EVENT LISTING: a few lines of info about your event; date/time; cost; location/address; organization name; AND two phone numbers—one for OutSmart to reach you for questions and one for OutSmart readers to get more info on your event. **Mail info to:** OutSmart Magazine, 3406 Audubon Place, Houston 77006. **Fax info to:** 713/522-3275. **E-mail info to:** calendar@outsmartmagazine.com. **NO LISTINGS CAN BE ACCEPTED AFTER THE DEADLINE DATE—SAT., AUG. 11.**

18 (Sat.)

Health Expo & Psychic Fair. Consult alternative healthcare physicians on hypnotherapy, massage, ear-candling, losing weight, stopping smoking, vitamins, or relieving stress. Visit top Houston psychics, tarot readers, & palmists to review your future. Try a chi machine and an aura photo. Shop for unique jewelry, more. \$1 admission. 11 am-5 pm @ CenterPoint, 1920 Hollister. Info: 713/932-7224 or www.centerpointhouston.com.

23 & 25 (Thu. & Sat.)

German Festival. It's Mendelssohn & lederhosen. Strauss & strudel. Richard

Wagner & Rhine wines. Beethoven & beer. Enjoy a strolling oom-pah band and sample hearty Deutsche cuisine. The highlight of the festival is the music of the German master composers performed by the Houston Symphony. 8 pm @ Cynthia Woods Mitchell Pavilion, 2005 Lake Robbins Drive in the Woodlands. Tickets (\$7-\$12) available at Ticketmaster outlets, or charge by phone at 713/629-3700. Info: 281/363-3300 or www.pavilion.woodlandscenter.org.

26 (Sun.)

Theater District Open House. Houston's Theater District and its performing arts organizations will open their doors and invite the public to "Sample the Arts" for an afternoon of learning more about the arts and Houston's 8 major performing arts organizations: Alley Theatre; Da Camera of Houston; Houston Ballet; Houston Grand Opera; Houston Symphony; Houston Broadway Series; Society for the Performing Arts; and Theatre Under the Stars. Activities at the Wortham Center, Alley Theatre, & Jones Hall include backstage tours, live performances, sneak previews of the new season, question/answer sessions with performers, activities for kids, free refreshments, & season ticket info booths. 1-6 pm @ Alley Theatre (615 Texas Ave.), Jones Hall (615 Louisiana), & Wortham Center (500 Texas Ave.). Free.

31 (Fri.)

Aliens. Volunteer Mike Rogers hosts this evening, which is part of Myx Flx Pix, movies with decidedly macho and macha appeal. Tonight's *Aliens* stars the macha Sigourney Weaver. Rogers plans to host Myx Flx Pix on the 5th Friday of every month that has 5 Fridays. 7 pm @ the Houston Lesbian & Gay Community Center, 803 Hawthorne. Individual donations encouraged to help support the center. More info: 713/524-3818 or www.hlgcc.org.

PLANNING AHEAD

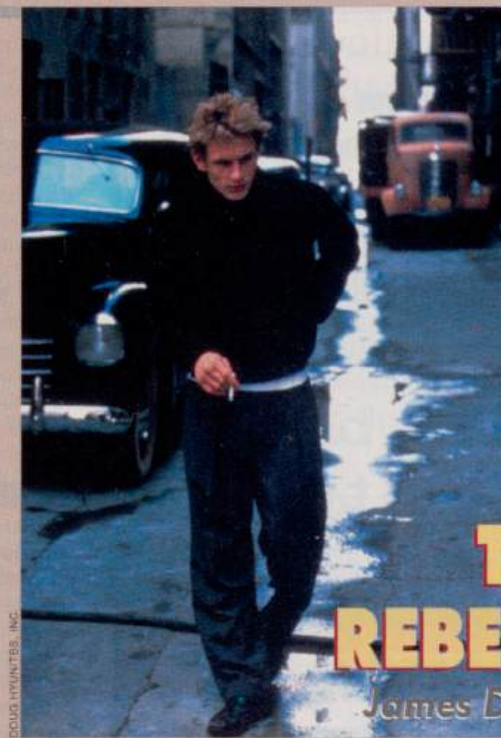
SEPTEMBER

September 1 (Sat.)

Lyle Lovett. 7:30 pm @ the Cynthia Woods Mitchell Pavilion. Tickets (\$15-\$65) are available at all Ticketmaster outlets, www.ticketmaster.com, or www.sfx.com. Charge by phone at 713/629-3700.

Sept. 29-Oct. 1 (Sat.-Mon.)

Medical Conference in New Orleans. The Gay and Lesbian Medical Association (GLMA) will hold its 19th annual conference for GLBT physicians, medical students, researchers, & allied health-care professionals. The conference is a blend of social interaction & continuing medical education on health issues relevant to the GLBT community. "Commitment, Caring, and Advocacy: 20 Years of GLMA" will provide a mix of



THE REBEL LIVES

James Dean is back

Actor James Franco (remember him in TV's *Freaky and Geeks*?) is obviously the reincarnation of James Dean (proof that Shirley MacLaine knows whereof she speaks). Forty-five years after his death, the legendary rebel comes back to life in James Franco, whose title role in *James Dean* is truly remarkable, for he so embodies the actor, it is as though he gets into James Dean's soul. • The 22-year-old Franco prepared extensively for the part by reading as many books on Dean as he could find, by meeting his old friends, and by watching his films. "My favorite was *East of Eden*," Franco says. "I think I can honestly say that I have seen that film 75 times." Franco also learned how to play the congas and ride a motorcycle, "which I had never done before," he says. Apparently, Franco was willing to jeopardize his health for the part of the legendary actor: "I also smoked two packs of cigarettes a day, and I was not smoking before I made the film." • Franco even went so far as to isolate himself during the filming of the TNT original movie. "I did this because I think

he had a pervasive loneliness throughout his life, and I wanted to experience that. Not talking to my family or loved ones had quite an emotional effect on me." • Directed by Mark Rydell, who worked with Dean at one time, *James Dean* is

James Dean

What: *James Dean*

When: Premieres Sunday, Aug. 5, 9 p.m.

Repeats: Sun., Aug. 5, 11 p.m.;

Fri., Aug. 10, 7 p.m.; Sat., Aug. 11, 3 p.m.;

Sun., Aug. 12, 9 a.m.; Thu., Aug. 16, 7 p.m.;

and Wed., Aug. 22, 9:30 p.m.

Where: TNT (Turner Network Television)

Info: www.tnt.tv/index.html

based on fact, the story of a genuinely tortured boy. "It is a psychological portrait of James Dean," says Rydell, "rather than a straight biographical story." • "Straight" being the operative word here. Though the film doesn't delve into Dean's bisexuality, it is hinted at. And what's important is the tone of the film, the feel of Dean's openness and sensitivity. It's worth the watch. —Blase DiStefano

SEX AND THE SINGING GIRL

A gay guest house and an era of prohibition



KEY WEST (clockwise from top left): Jack George, Jason Barker, Tracy Barcelona, Taavi Mark, David Haynes, Erik Soliz.

Key West is a mad-cap, summer holiday, generational comedy that plays like a French sex farce with revolving doors in a gay guest house in Key West, Florida. It's a zany romp that is frothy and fun, and the perfect summer bonbon. This is the Southwest premiere of the play, which was a smash hit in San Francisco. The cast consists of six males, and the production contains brief nudity. Directed by Joe Watts. Fridays & Saturdays at 8 p.m., through Aug. 18 @ Theatre New West, 1415 California (on the ground floor of Sonoma Restaurant Bldg.). Tickets are \$20. Reservations: 713/394-0464.



TAMALALIA 6 (l-r): Rebecca Lowe, Tim Robel, Tamarie Cooper, Andy Nelson, Elizabeth Stuart, Noel Bowers.

The brains and beauty behind the *Tamalalia* series of shows, Tamarie Cooper, turns up in the Prohibition Era in *Tamalalia 6*, another Infernal Bridegroom production. As usual, she's on the right side of the controversy, serving up drinks and leading the cabaret in her very own Speakeasy. Expect showgirls, vaudeville acts, singing waiters, bullfights, dog acts, Busby Berkley-style musical numbers, and plenty of pie fights. Tickets: \$20 (VIP on-stage seating!); \$15 (Fridays & Saturdays); \$10 (Thursdays). Aug. 9-Sept. 8 @ Stages Repertory Theatre, 3201 Allen Parkway at Waugh, 713/52-STAGE.

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plenary sessions & lectures as well as panel & group discussions. Lesbian health, mental health, primary care, HIV/AIDS—seen in the varied perspectives of age, ethnicity, race, & culture—will play pivotal roles in a comprehensive program devoted to quality healthcare for everyone. It will take place at the Sheraton New Orleans. More info: www.glma.org or 415/255-4547.

September 30 (Sun.)

Decadent Dessert Extravaganza. AssistHers is proud to present its first annual party of sweet indulgence to raise money for their wonderful organization. Mark your calendar and be prepared to leave your will power at the door: This event will feature tables of decadent desserts for epicurean tastes. 4 pm @ the Uptown/Urban/Lounge Meteor. Tickets can be purchased at the door for as low as \$20/person. Hurry and get your ticket(s) today by calling 281/558-2247.

OCTOBER

October 5-7 (Fri.-Sun.)

Makers and Shakers: Texas Media Arts Conference is a two-and-a-half-day event attracting film & video professionals & emerging media artists. The purpose of the conference, sponsored by Southwest Alternate Media Project (SWAMP), is to inform & update Texas media artists & professionals about emerging technologies, showcase venues, and to provide mentoring & networking opportunities. It will emphasize national, regional, & local issues most relevant to Texas media professionals—including makers of film, digital, & video works; educators; programmers; administrators; and students, as well as anyone interested

JUDY TENUTA LIVE! in Houston



She's politically incorrect about everything: Bette Davis "was nearing the end of her life, and she was already looking like one of the trees from *The Wizard of Oz*"; "The bitch prince—Prince Charles, checking the DNA of his son. Hello? I think he has better things to check, like why his damn girlfriend Camilla Parker Bowling Ball isn't in the Kentucky Derby yet."; "It's good to have some men around to service me and wash my toes, damnit. What the hell else are they gonna do?"; "Women always approach the goddess and say, 'I love you, I love you, Judy. When you want to switch over, let me know.' Like I'm gonna go with Motorcycle Maureen." Space prohibits more sick humor from the Love Goddess, but you can hear more of it at her scheduled shows, **September 13-15**, @ Laff Stop, 1952-A West Gray, 713/524-2333.

Calendar

in making professional connections. Panel discussions will include digital media, distribution, exhibition, youth media & education, media as a social tool, funding, and more. Special screenings of independent films will play at the Museum of Fine Arts & Rice Media Center. Cost: full conference (early registration by 8/31/01)—\$130 (students w/ID \$100); after 8/31/01—\$160 (students \$130). Friday or Saturday only: \$80 (students \$65). For more info: 713/522-8592 or www.swamp.org.

PERFORMING ARTS

◆ **Disparate Ingredients.** Set against the backdrop of the culture wars, this world premiere musical by Richard Laub focuses on the exploits of an ultra-conservative mayor in his bid for re-election, his closeted spin doctor, and his illegitimate son. 8 pm, Fridays—Mondays, Aug. 13–Sept. 22 @ The Little Room Downstairs, 2332 Bissonnet, 713/522-LRDS (5737). Previews: Aug. 10, 11, & 12.

◆ **Elizabeth I.** This Punch-&-Judy-style comedy celebrates the reign of the Virgin Queen. Tickets \$14 (students/seniors \$10). Through Aug. 18 @ Actors Theatre of Houston, 2506 South Blvd., 713/529-6606.

◆ **Fear of Ducks.** Houston's most planned "planned community" is about to be changed forever when hip hop artist A.C. Adapter comes to town to perform at the Margaret Mueller Mitchell Pavilion. A first amendment battle ensues, led by local televangelist Jiffy Dillard, and this once-peaceful suburb suddenly becomes the focus of the national media. Champagnes, wines,

JUDY GARLAND LIVE! in New York



Jim Bailey, internationally acclaimed singer and actor, brings his famed portrayal of the legendary Judy Garland to Broadway this fall at a Shubert theater to be announced. The limited six-week engagement begins performances in October and **opens October 16**, the 50th anniversary of Garland's triumphant performance at the Palace Theatre. Bailey will be accompanied by a 16-piece orchestra supervised by Mort Lindsey. Garland's original music director. With his ability to recreate the vocal techniques and visual presence of Judy Garland, Bailey continues to astonish audiences with his uncanny portrayal. Through her songs and stories, Bailey lets an entirely new generation experience the magic of Judy Garland firsthand. *OutSmart* will keep you posted as more information becomes available.

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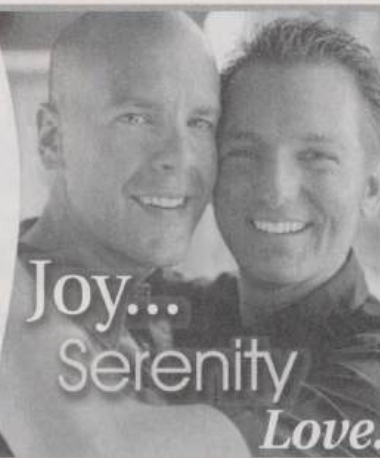
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beers, cappuccino, & munchies are available throughout the show. Admission is \$16. Thursdays-Saturdays, through September 1 @ Radio Music Theatre, 2623 Colquitt, 713/522-7722.

♦ **Higher Ground** is set in 1964 and takes place on "Sweet Auburn Avenue," a mecca for black entrepreneurship, entertainment, & social life. Against the backdrop of actual events of the Civil Rights Movement, it portrays a family with two generations of dreamers, Jesse Hartman, a Sweet Auburn small-business owner and former manager for entertainer Sam Cooke, and his two daughters. The plot revolves around his plan to produce a desegregated concert in order to raise money to save his bar on Sweet Auburn. Through Aug. 14 @ The Ensemble Theatre, 3535 Main Street. Ticket prices/more info: 713/520-0055.

♦ **Marriage Can Murder** takes place at the seemingly doomed wedding of Stephanie & Phil, each the scion of competing baked-bean companies. A scheming lawyer, a hallucinating best man, & a sister fresh from the psycho ward further complicate matters. To say nothing of the dead body on the floor. This Mystery Café production plays @ Prima Pasta restaurant, 2710 Richmond. Reservations are required. More info: 713/944-CLUE or www.mysterycafehouston.com.

♦ **No Mother to Guide Her** is a comic "mellendrammer" in three acts. Cheer the manly hero, console the downtrodden heroine, boo & hiss the dastardly villain as you pelt him with popcorn! Tickets \$9 adults, \$8 students/seniors, \$7 matinees (all seats). Through Aug. 25 @ Theatre Suburbia, 1410 W. 43rd. For more info: 713/682-3525.

♦ **Smokey Joe's Café.** Rock 'n' Roll Hall of Famer Gladys Knight stars in this seven-time Tony Award-nominated and Grammy Award-winning musical. With songs like "Hound Dog" and "Yakety Yak," Smokey Joe's is a celebration of more than 40 Leiber & Stoller songs made popular by Elvis, The Coasters, The Drifters, Ben E. King, & Peggy Lee. While Gladys Knight's accomplishments with her Pips were astounding, the true measure of her versatility as a performer can be seen in her solo career. She recorded three albums and starred in the motion picture *Pipe Dreams*, the CBS sitcom *Charlie & Co.*, a Clio Award-winning commercial, and the Ace Award-winning *Sisters in the Name of Love*. Theatre Under the Stars (TUTS) presents *Smokey Joe's Café* from Aug. 7-19 @ the Wortham Center, 500 Texas Ave. Tickets (\$19-\$76) can be purchased by calling 800-678-5440. Tickets are also available at TUTS Tix, 2600 Southwest Frwy, at the Wortham box office, or at any Ticketmaster outlet. Tickets can also be bought and printed online using TUTS' E-Ticket System at www.tuts.com.

RADIO

♦ **After Hours** Saturdays, midnight to 3 am. Featuring the QMZ (Queer Music Zone) with Jimmy Carper. KPFT 90.1 FM.

♦ **Lesbian & Gay Voices** Mondays, 8-10 pm. Features, news, music, interviews, reviews, and commentary. KPFT 90.1 FM, 713/526-4000.

ART/PHOTOGRAPHY

♦ **Art Classes for People With HIV: The Art League of Houston** is offering free art classes for people with HIV. The ongoing course meets every Thursday & Friday from 1-4 pm at the Art League, 1953 Montrose. Mixed media projects for the artist and non-artist. Constructive art-making in a relaxed atmosphere. Focus is on the healing power of art. More

RED, HOT, & BLUE

Red, Hot, & Blue: A Salute to American Musicals is a collective biography of the performers, producers, directors, composers, lyricists and others who created the Broadway and Hollywood musical. Named for Cole Porter's 1936 Broadway musical, "Red, Hot & Blue" consists of freestanding "theater kiosks" that narrate—through the reproduction of vintage posters and photographs—the history of American musical theater. In addition to its role as the exhibition's national corporate sponsor, Turner Classic Movies has provided three video kiosks to complement the exhibition's content. The interactive kiosks present video footage from some of America's favorite movies such as *The Wizard of Oz*, *42nd Street*, *Showboat*, and *Singin' in the Rain*. • The exhibition will be on display on the first, second, and third floors of the Houston Public Library (HPL), 500 McKinney, through August 26. There will also be companion exhibits with materials from the collections of the Alley Theatre, Houston Broadway Series, Theatre Under the Stars (TUTS), and HPL. The Alley Theatre, Society for the Performing Arts, TUTS, and the Hous-



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ton Broadway Series are also contributing free tickets for drawings. For noon-time performances at the Central Library held in conjunction with the exhibit, please check www.houstonlibrary.org or call 713-236-1313.

info: 713/523-9530. **The Museum of Fine Arts Houston** is offering free art classes for those with HIV/AIDS. Patrick Palmer begins his 9th year offering art instruction. Abstract painting, linoleum-cut greeting cards, & ceramics are some of the media offerings for the fall semester. Class is limited to 16. Everything is free, even lunch! The classes meet at the Glassell School of Art every Friday, 1-4 pm, 5101 Montrose Blvd., room 202. For more info: 713/639-7500 or 713/526-1118.

♦ **Fast Food for Thought: Cartoon 'n Art** includes works by Tina DeRamus, Rachel Hecker, Alejandro Diaz, and many others. Through Aug. 11 @ ArtScan Gallery & Rudolph Projects at Vine Street Studios, 1113 Vine St., 713/224-7722.

♦ **Robert Frank: A Retrospective from the Collection.** This exhibition includes 47 photographs that span Frank's career from his journeys to South America in the late 1940s, to images from Europe in the early '50s, to his searing views of America in the mid-'50s, to the late Polaroid prints of his family & homes in New York & Nova Scotia. Through Oct. 14 @ the Museum of Fine Art, 1001 Bissonnet, 713/639-7300.

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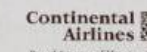
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LIVE LANG AND DIVINE DAMES



k.d. lang
live by request

k.d. lang: live by request (Warner Bros.)
k.d. lang is coming home again, home to you and me via home video. The Grammy Award-winning vocalist takes center stage on *k.d. lang: live by request*, available on CD, VHS, and DVD. It's the third video release for lang, and the second live concert video. The concert was recorded last December for *live by request*, the interactive music show broadcast by A&E on television, radio, and the Internet.

For lang it marks her first-ever live album. Long overdue, *live by request* captures the essence of lang's emotionally charged live performances. Without a doubt, she is one of a handful of today's vocalists who must be experienced live. The 67-minute concert spans the singer's career from "Trail of Broken Hearts" and "Miss Chatelaine" to the more recent "Summerfling" and "Simple." Along the way, lang detours into fans' requests like "Fever" and the Donna Summer standard "MacArthur Park."

If you've never seen lang live, don't miss her Houston appearance with Tony Bennett on August 7 at the Cynthia Woods Mitchell Pavilion; *k.d. lang: live by request* hits stores on August 14.

Broadway Divas (RCA Victor)

In the spirit of Rodgers and Hammerstein's philosophy, "There ain't nothing like a

dame," RCA Victor celebrates their 100th year in music with a star-studded collection of some of our community's most beloved dames and leading ladies in *Broadway Divas*.

Opening the show is the legendary Ethel Merman with "I Got the Sun in the Morning" from *Annie Get Your Gun*. Other legends on the bill include Liza Minnelli, Mary Martin, Angela Lansbury, and Patti Lupone (singing "Being Alive" from *Company*).

Rounding out the talent roster with more recent performances are *Sex and the City* siren Sarah Jessica Parker with "Shy" from *Once*



Upon a Mattress, and *Cheers* alumna Bebe Neuwirth with "All That Jazz" from *Chicago*.

Blending unforgettable old and new performances, *Broadway Divas* satisfies the most savvy of show tunes aficionados among us. Encore!

Wotapa-woops!

Wotapalava, the summer music tour featuring Pet Shop Boys and Soft Cell, has been postponed until next year. Organizers cite the lack of a "complete line-up" as the reason. They have been unable to find a suitable replacement for Sinéad O'Connor, who withdrew from the tour earlier this summer. ■

By day, Chris Sill works as a buyer at Soundwaves; by night, he spins tunes at Rich's. He can be reached at csill@infohwy.com or www.djchrisill.com.



how many can you fit into the latter category?).

Officer's recently released *Hoagy on My Mind* (Jerome Records) features the work of the legendary songwriter Hoagy Carmichael. His songs, such as "Star Dust," "Heart and Soul," and "The Nearness of You," celebrate America's landscape with subtle poetry and rhythmic pulse. Please visit

www.JeromeRecords.com for more information. —Dan Fortune



LANG: WARNER BROS.; DIVAS: RCA VICTOR; HOAGY: JEROME RECORDS



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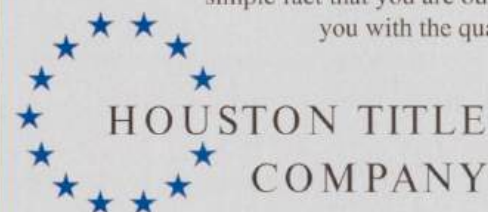
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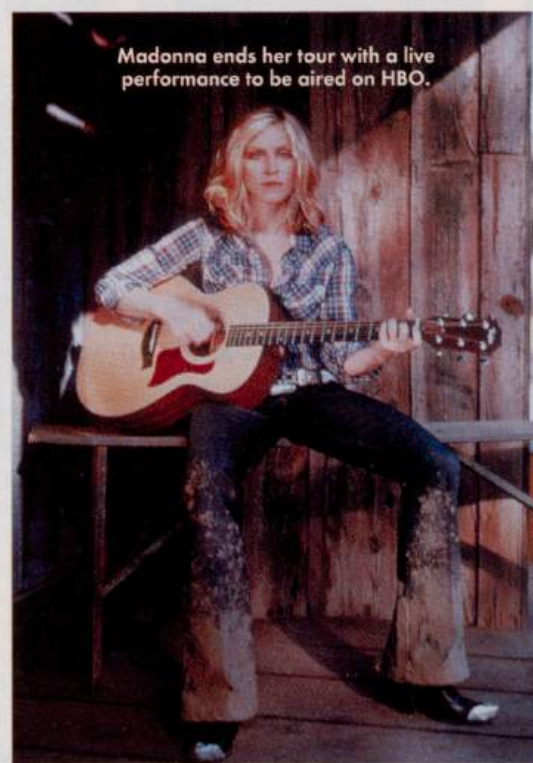
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Television

MADONNA LIVE

HBO brings the summer to a close with *Madonna Live: The Drowned World Tour*. Part of Madonna's first tour in eight years, the exclusive concert event will be presented from the Palace of Auburn Hills in her hometown of Detroit before a standing-room-only crowd of more than 17,000. • One of the most influential artists of the last two decades, Madonna has sold more than 110 million albums worldwide and produced 10 number-one hits in the United States, beginning in 1984 with the title track of her second album, *Like a Virgin*, which also topped the album charts. *Music*, her current CD, entered the *Billboard* album charts at No. 1 in the U.S. and in 22 other countries, and has sold 10 million copies internationally. Her previous album, 1998's *Ray of Light*, also topped the chart and went four times platinum. • *Madonna Live: The Drowned World Tour* airs live on Sunday, August 26, at 8 p.m. on HBO. ■



Madonna ends her tour with a live performance to be aired on HBO.

SEAN DAVY/GETTY IMAGES/HBO

Movies

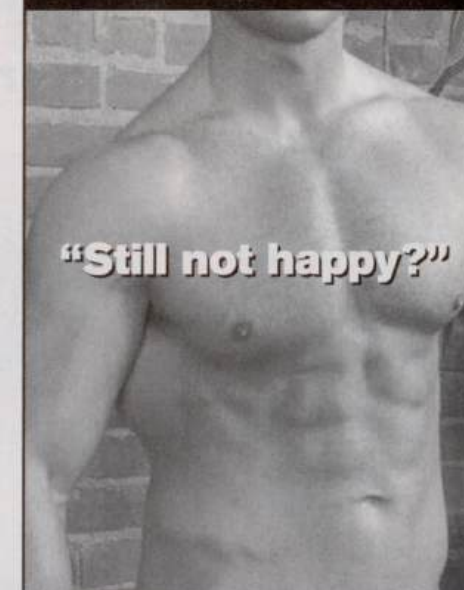
THE ANGRY INCH



John Cameron Mitchell stars in the title role in *Hedwig and the Angry Inch*.

Adapted from the critically acclaimed off-Broadway theater hit, *Hedwig and the Angry Inch* is a punk rock, neo-glam rock musical odyssey. Through a collage of songs, flashbacks, and animation, Hedwig tells her life story. Born a boy named Hansel, Hedwig reluctantly submits to a sex change operation to marry an American G.I. and get over the Berlin Wall to freedom. The operation is botched, leaving her with an "angry inch." Finding herself high, dry, and divorced in a Kansas trailer park, she pushes on to form a rock band, The Angry Inch, and eventually finds the origin of love. *Hedwig and the Angry Inch* marks the directorial debut of John Cameron Mitchell, who also stars in the title role. Mitchell, along with composer/lyricist Stephen Trask, created and starred in the off-Broadway production. *Hedwig and the Angry Inch* starts August 3 at Landmark's River Oaks Theatre. At press time, *OutSmart* was assured that the River Oaks Theatre staff would be a glam-rock spectacle unto themselves; also, plenty of Hedwig-related prizes! ■

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ILLEGITIMATE LIVE!!

There's more to John Leguizamo than a pretty face . . . and bod

by Blase DiStefano

Smack dab in the middle of rehearsals for *Live!*, his new one-man show, funny man John Leguizamo calls the *OutSmart* office from New York ("the city that God created and then forgot," he quips) for what turns out to be a laugh-provoking conversation. His career, on the other hand, is no laughing matter. The 37-year-old straight-but-not-narrow performer has had three prior one-man shows and has appeared on television and in a variety of films playing a variety of roles (including his recent turn as Toulouse-Lautrec in *Moulin Rouge*). He's won so many awards, there's not enough space here to list them. • However, we would be remiss if we didn't mention his cross-dressing habit: First is his well-known role as Miss Chi Chi Rodriguez in *To Wong Foo, Thanks for Everything, Julie Newmar*; second is his role as a cynical mom in his HBO one-man show *Spic-O-Rama*; and last but not least, Leguizamo tells about the first time his dad and he played catch: "He ridiculed me. 'You play like a girl!' he cursed. I tore off my dress and ran inside the house."

OutSmart: I saw you on TV at the Cannes Film Festival [for *Moulin Rouge*]. Had you been there before?

John Leguizamo: Not in that capacity. With *Summer of Sam*, we did the fortnight at Cannes. But this was opening night of the whole Cannes Film Festival. It was huge. The red carpet . . . never seen a carpet that big—not even at the Waldorf-Astoria.

Every time celebrities are interviewed, they say it's really unbelievable.

It's unbelievable because all you see is a sea of people on either side of the ropes. And photographers . . . they start elbowing each other in the throat, knocking each other's cameras out of the way—it's insane.

That must have been surreal.

Very surreal.

Okay, back to reality. You were born in Bogotá, Colombia.

Right, because my mother was there.

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John Leguizamo comes to Houston for one show only: Saturday, August 11, at Aerial Theatre

Thank God!

It made it a lot easier for both of us.

[Laughs] How long were you there?

Three to four years, something like that. I went back when I was seven to eight and then 14 to 15. So I've been back a couple of times.

So you moved from Bogotá to New York?

Yes.

New York has a truly diverse population. Did you grow up around gay people at all?

There's a lot of gay Latin people. There's gay people in my family, and they were amazing and hilarious . . . and musical.

[Laughs] I'm curious because Latino men have a reputation for being kind of macho and . . .

Right. You have the macho thing going on, but that's mostly in your teens and you're forming yourself as a man. You're afraid of anything different or anything that's going to make you stand out, so you're afraid of who people will associate you with. But then you get over that. A lot of my friends who are Latin, they don't have a problem with people's sexual preference.

But when you were younger . . .

Everybody gets weird about it. When you're a teenager you're weird about everything. People are afraid of being Latin or whatever or short.

Speaking of short, in *Spawn* you were short.

Short and fat and ugly—that was my first, middle, and last name.

Totally the opposite of what you are. How in the hell was that done?

They tried a lot of different bizarre systems, like chairs built into my legs so I could sit down on my ankles. Didn't work. They tried little chairs that I could sit underneath, but I couldn't move, 'cause I would lose my balance. Eventually the only thing that I could do was squat, so I had buns of titanium.

I'll bet.

I was crazy, man. By the end of the shoot I could go through a whole roll of film and not pop up. My legs would be quaking and shaking and I would be "Help me, I can't take it." And I would jump into frame and wreck the scene.

You're still short in *Moulin Rouge* as Toulouse-Lautrec . . .

Right. Now I'm short and French.

How did they accomplish the short part?

A little different, because I had to be 4-foot-11, and Toulouse-Lautrec wasn't fat. In *Spawn*, being fat helped me to hide my squatting. In this, I had to kneel into a cast that solidified, and then they put mini-amputee prostheses, like a miniature ankle and a miniature foot, and I had to learn how to balance on that, and they weighed 45 pounds. They



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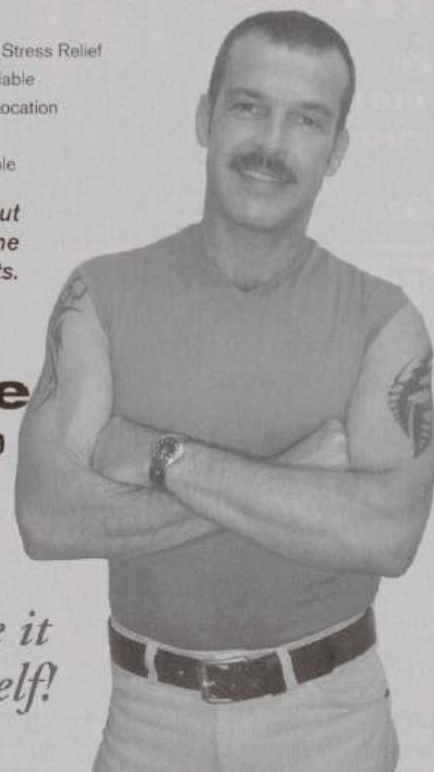
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What?

If you have the Encore channel, you can see To Wong Foo, Thanks for Everything, Julie Newmar on Thursday, August 16, at 8:05 a.m. and 5 p.m., and on Saturday, August 25, at 6:50 a.m. and 7 p.m.; Summer of Sam can be seen on Starz! at 2 a.m. on Friday, August 10.

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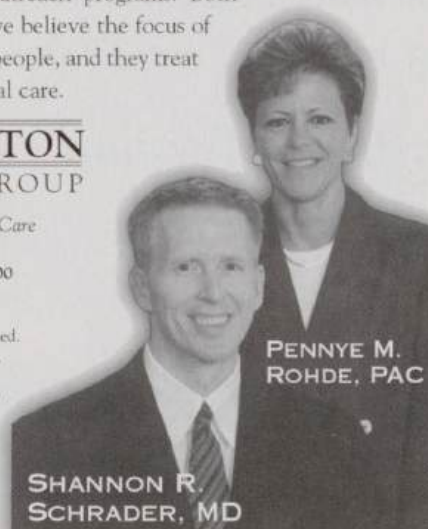
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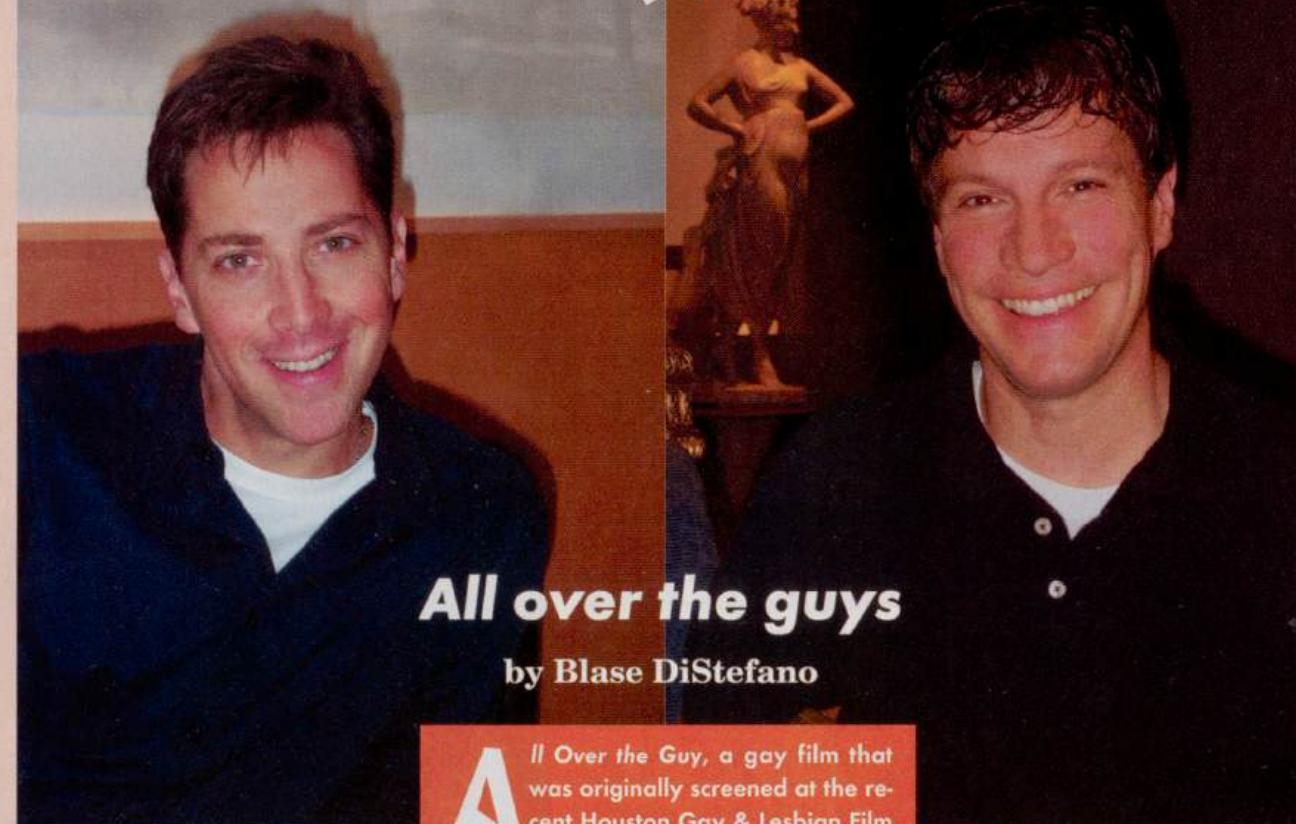


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Dan & Don



All over the guys

by Blase DiStefano

Dan Bucatinsky

OutSmart: When were you born?

Dan Bucatinsky: September 22, 19 [mumbles]
Now that's not fair . . .

As a writer, I would tell you; as an actor, I can't. No, I'm 32.

Does it bother you to give your age?

A little bit. As an actor, people tend to pigeon-hole you. The best thing you can do is to leave as much as possible to the imagination, which is what acting is all about anyway. What we've learned about Woody Allen in the last 10 years changed the way I viewed him. I was annoyed, just so annoyed. I was like, "Oh, God, I wish I didn't have to know this." Look at Charlton Heston—the man is a legend . . . The NRA thing, I can't get it out of my head. You can't get it out of your head and you're watching him in a movie and you're thinking, "This is the man who . . ."—you're always thinking about the reality of it. But the very nature of acting is trying to create an illusion where the audience is a third party to every relationship. You're putting yourself in the shoes of the person, so if you want to believe that Tom Cruise is gay, then good for you, and you hope that he is. If he's not and a woman wants to imagine that she could be in bed with him, then great.

Believe me, the lines are blurred all →

BOTH PHOTOS: BLASE DISTEFANO

Don Roos

OutSmart: I went to see *The Opposite of Sex* in a packed theater, and there was so much laughter, I missed so many lines, I had to go see it again.

Don Roos: Good. When we were making the movie, we forgot it was a comedy, because a lot of the comedy comes out of [Christina Ricci's] voiceover, which was part of the script but not part of the scenes we were shooting. It was directed very intensely; everybody really believed who they were, so nobody was trying to do any comedy. But [the finished film] is funny. Lisa Kudrow is hysterical.

Lisa and Christina are the first two actors I've ever directed in a film. They're both very, very strong. Actresses need to have strong opinions in this business; otherwise we'd run over them. I told Christina, "Your character says some very hard things, but we should always let the audience know that you are kind of hurt underneath it all. You have a wink and a twinkle in your eye." And she said, "I don't do that s--t. If I say something hard, I do it hard; I don't give the audience an inch off. I'll play it my way, and if they like me, fine, and if they don't like me, f--k 'em, I don't care." She was so much stronger than I was, thank God. She wasn't cutesy-

continued on page 51

All Over the Guy, a gay film that was originally screened at the recent Houston Gay & Lesbian Film Festival, is making its way back to Houston for its feature run. While its writer and star (Dan Bucatinsky) and one of its executive producers (Don Roos) were in Houston for the film festival screening, *OutSmart* spoke to the duo separately and found them to be two nice guys living what some might consider enviable lives. • The twosome have been boyfriends for almost nine years, and are friends with, among others, Lisa Kudrow and Christina Ricci. Bucatinsky has appeared on *Will & Grace* and *The Opposite of Sex*, and the next time you see a Southwest Airlines commercial, keep in mind that it's his voice you're hearing. Roos directed *The Opposite of Sex*, wrote *Single White Female* and *Boys on the Side*, and wrote and directed *Bounce*. (We feel obligated to mention that Roos worked on the trashy *Nightingales*, a 1989 TV series starring *Queen of Mean* Suzanne Pleshette. "*Nightingales* was famously horrible," he says. When I interject that it was horrible in a good camp way, he says, "Very, very camp. But we weren't intending it to be campy. You can't make camp consciously.") • The non-campy *All Over the Guy* is scheduled to start at Landmark's Greenway Theater on August 31.

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the time. When you go see a painting, you don't necessarily know the background of the painter you're seeing—you respond to the work. People forget about that, because as an actor, who you are as a person becomes blurred with who you are as a character. It's really bad on TV—Lisa Kudrow is a very good friend of mine, and when we're out together and people come up to her, they expect her to be Phoebe [the character she plays in *Friends*] and there's something creepy about that.

Very creepy. I imagine it's the same with Sean Hayes.

When I did *Will and Grace*, we bonded a lot, and he won't talk about his personal life for the same reason. He's a great guy—totally laid back. But everyone has to figure out where they stand on that.

I would imagine if you're an openly gay actor, it has to be a little rough.

It depends, I guess. The actors who choose to make that stance for themselves, it becomes a part of their persona, it becomes a part of what they do politically, it becomes a part of what they can play. Rupert Everett is a great example of somebody who crosses over into straight roles, gay roles. People know his personal life, and it doesn't seem to make a difference. 'Cause he's a sex object. He's the first one who can really do that.

Harvey Fierstein, the fact that he comes out, doesn't do anything. He's going to play the gay best friend forever. And for me, straight or gay, I'll always play the same kinds of roles. I'll either play roles where the orientation doesn't make a difference, or I'll play gay characters—they're the most fun to play anyway. As an artist, you've got all the tubes of paint in your hand and you've got access to all the colors. But imagine an artist who's only been given blue and yellow—now go paint. It's horrible.

There are plenty of gay men who don't see how straight men can do a gay role and not be gay in real life.

Richard Ruccolo [who plays gay in *All Over the Guy*—whose girlfriend is Tiffani Amber Thiessen, and is happily in love with her—is a true actor. When he came to the set on the first day, we talked about it and he really just threw himself into it. Some people gave him a hard time with it. The kind of actors who say, "Listen, I want to audition for this part, but I have a problem with the kiss"—those aren't the actors who can get the part. Even if the script doesn't call for a kiss, do you really want the person who says that to play the role anyway? You want to

look in their eyes and think they want to kiss you anyway.

All Over the Guy is from a play you wrote—what was the original title?

The original play was called *I Know You Are, but What Am I?*

I loved that that you changed the gender of your characters from the play to the movie.

It's the same story. We used to call it *When Harry Met Larry*. So by changing the gender of one of the characters, it basically became that. There's sort of a mainstream feel to the movie in the sense that it's got all the same themes as a traditional romantic comedy complex.

Just normal everyday people.

I'm sort of a stickler about just making everybody talk the way real people talk.

When did you actually write the play?

I finished that in '97, and the play ran all the



Dan Bucatinsky (l) and Richard Ruccolo star in *All Over the Guy*, opening August 31.

fall of '97 and the beginning of '98. We got really good reviews, and once that show closed, I spent the rest of '98 writing the screenplay. And then we spent '99 trying to sell it.

That must be one of the roughest parts.

It is, it totally is. Honestly, it's like being in Las Vegas and spending one year and putting your poker chip on a number and waiting for the roulette wheel to land on it. People ask, "How did you get your movie made?" We had a lot of good people involved. Don [Roos] attached himself as executive producer, that helped. My manager Susan Landau, who produced *Get Bruce* and *An Ideal Husband*, and many other movies, that helped.

Person after person after person loved the script, loved the writing—and didn't want to make it. Because films with gay characters as the lead have a cap [on how much they can make]—which, by the way, they only have a cap until we bust through that. *Jeffrey* made \$4 million, *The Opposite of Sex* made \$6 million domestically, but *Trick* made \$1.8. *Billy's*

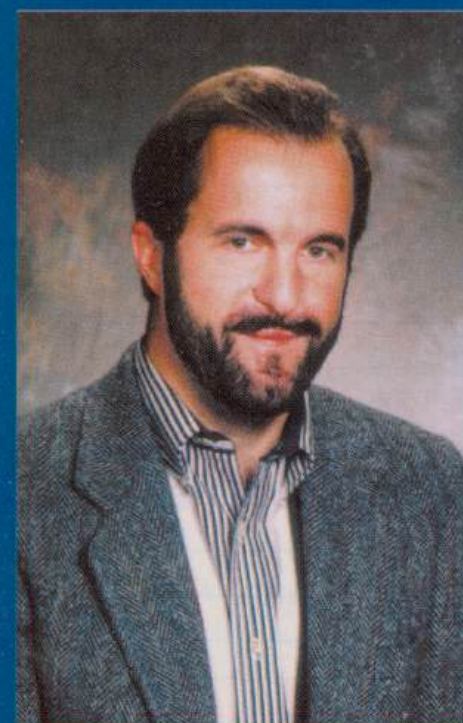
continued on page 50

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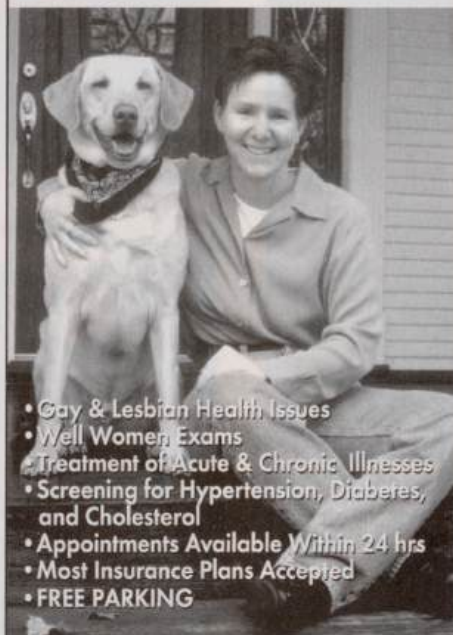
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Dan Bucatinsky *continued from page 44*

Hollywood Screen Kiss made \$2. *Broken Hearts Club* made \$1.8. Until these movies bust pass the \$2 million mark, no one is gonna want to spend the money.

So the only thing we could do is try to find the money ourselves. Make it for half a million, and get somebody to buy it. We screened the movie in January of this year and got two offers right away . . . the night that we screened it. They weren't high-paying offers, but they were offers to distribute the film, and to give us money to complete post-production, which is incredible. In this day and age, just getting a company to put this movie in theaters is huge.

So it was a victory for us. The big goal now is to get enough people to come see the movie, both straight and gay, that we can bust past the \$2 million mark. Not just for our own sake, but for the sake of movies to come. Because if the only movies that are going to get made are the movies that people think are going to make a \$100 million, then no one is going to make any good movies.

Speaking of good movies, if you're stranded on a desert island, and you can have only one movie with you, what would it be?

Some Like It Hot. It really holds up. Let's be honest. I can watch *Postcards from the Edge* every time it's on cable. And there are very few movies like that. But it's tiring and it's inside and show-bizzy, but *Some Like It Hot* stands up on so many levels, it's one of my all-time favorites. And *All About Eve*, *Planet of the Apes*, but *Some Like It Hot* would be my first choice. The ending is one of the best endings of all times. "Nobody's perfect," the last two words of the movie: It's just perfect.

Somebody asked me recently, "What is the one thing you wanted to get across in *All Over the Guy*, in one sentence?" I want them to laugh, obviously. But I think ultimately, and this is really true: "You're not alone." Those three words—or two if you consider the contraction. It's three words for the contraction. You. Are. Not. Alone. Those are four words. I'm so neurotic. **Okay, your neurotic self is still stranded on that island and you can have only one person with you and it can't be a lover or a family member, so who would it be?** Only one person? It can't be a party? [Laughs] No.

That's really tough. It's a toss-up between William Shakespeare and Oprah Winfrey. Ideally the three of us could have coffee, that would be fabulous. Me and Oprah and Shakespeare. ■

Don Roos *continued from page 43*

pie in that role at all. At the very end of the film, she turns nervous a little bit, but she's still tough. And Lisa, too—smart, very, very smart. Impossible to manipulate.

If you could pick only one person you worked with who really stood out, who would it be?

Gwyneth [Paltrow] was really an amazing person to watch [in *Bounce*]. As a director there wasn't much for me to do but to create a warm set for her and make her comfortable and respect her, to keep my eyes right at the lens and watch her, because she is an instinctive, very smart, honest actress. It was a joy to see that happening. And Ben [Affleck] in *Bounce* was a joy to work with because he does enjoy that dialogue with the actor and director.

On to *All Over the Guy*. Since it's a gay film, how are you going to get a lot of people to see it?



At the showing of *All Over the Guy* at the Houston Gay & Lesbian Film Festival (l-r): Don Roos, Lyle Lovett, Marian Luntz, Dan Bucatinsky, and April Kimble.

That's the hard thing with a gay film. The good thing about gay films is there is always a certain audience that will show up, because we're starved for a reasonable, good gay story. But getting beyond that is difficult.

Dan was saying that it needs to reach \$2 million in order for anybody to think it's going to go further.

That's right—it's all a numbers game and they know all the numbers. But we just wanted to do a small movie and have it be honest and with people that we recognized in our lives. We all know people like those two guys, so that's what we wanted to do. And it was cheaper than *The Opposite of Sex*, which had 10 times the budget that we had on this picture. But sometimes it's more fun when it's on a shoestring, because everybody wants to do it—that's the only reason for them to be there. You can't have an ego if there's no money. Everybody really pitched in. Actually, the most fun of making a movie are the days you are making the movie—it's exciting, you're fanatic, and you're making these scenes come to life that you've written. All the other stuff around it—like preparing for the film

and finishing the film—is exhausting.

Who is involved after the shoot is finished? The director and the editor are pretty much in control of that process. And in our picture, because Dan wrote the script, he was very, very involved in the editing. Then the other producers like myself would come in and kind of advise or be the audience for them, look at their work, ask questions, and make suggestions.

In *Movieline* magazine, you were quoted as saying, "To me, a good sex scene is Rhett Butler carrying Scarlett up a staircase. I did like the scene in *The Way We Were* with a drunken Robert Redford and an all-too-willing Barbra Streisand. He was the sex object, so maybe that's why I remember it. As a gay man, you always imagine yourself as Barbra Streisand."

There are very few memorable sex scenes. You always have to do a little translating. We came to *Bounce* and we had to direct this love scene between Ben and Gwyneth. I don't like a lot of love scenes. It's a very big challenge to direct. There's no way to do it that hasn't been done before. It's also distracting to the audience in a way—you're suddenly watching for the bodies instead of watching for the characters. So we just relied on the faces of the actors and did it that way.

If you're stranded on a desert island and you can have only one person with you and it can't be a lover, a family member, or a friend, who would it be?

Only one person, and I can't get any points with my boyfriend by saying him?

No, because you can't take him.

I'd like it to be Jesus, just in case he's right. Just in case he's God, I might as well have him . . . but only if he was in a good mood.

Now you can have one movie.

Gone with the Wind. I love that movie. I love so many movies, but *Gone with the Wind* has it all. It has romance and history and sweep and passion and love and everything. Unfortunately, it has a huge dollop of racism, too. But the black characters in *Gone with the Wind* are the most decent characters in the movie.

It's important to see that kind of thing.

It is, to remember what it was like. Hollywood is still a very racist place. I wrote the script for *Love Field*, in which Michelle Pfeiffer falls in love with a black man. A star who turned the script down said she wouldn't do it because her fans wouldn't accept her in a love relationship with a black man. That was 10 years ago. It's getting better, but . . .

So on my island is Jesus, and I would be watching *Gone with the Wind*. And I'd make him make them get back together at the end of it. He could raise Margaret Mitchell from the dead—she could write the real sequel. ■

Top Gay Titles for August 2001

1. *Rough Music* by Patrick Gale
2. *Before Night Falls* (Triangle Classic Edition) by Reinaldo Arenas; Intro. by Jaime Manrique
3. *The Last Empire* by Gore Vidal
4. *The Flaneur: A Stroll Through the Paradoxes of Paris* by Edmund White
5. *The Girls: Sappho Goes to Hollywood* by Diana McLellan
6. *Rebel Yell: Stories by Contemporary Gay Authors* Edited by Jay Quinn
7. *Kiss My Tiara: How to Rule the World As a Smartmouth Goddess* by Susan Jane Gilman
8. *True Enough* by Stephen McCauley
9. *The Wild Man* by Patricia Nell Warren
10. *The World of Normal Boys* by K. M. Soehnlein

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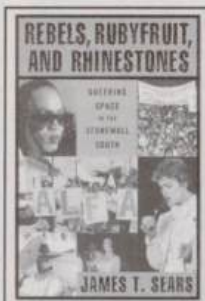
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Paris Barclay (TV writer/director)

(The Advocate, 6/5/01, Mike Goodridge)

"I bring my partner to events, and when I won the Emmy, I kissed him on the lips," he says. "The more visible I am, the easier it is for others."

Patrik-Ian Polk (vp of production & development, e2 Filmworks)

(The Advocate, 6/5/01, Mike Goodridge)

"But as my old friend the late gay black poet Essex Hemphill said, 'If you're going to be made a token as a gay person of color, what do you do with a token? You put it in the bus and ride it as far as you can go.'"

Kate Nielsen (writer)

(The Advocate, 7/17/01)

"... [When] I was 6, I went to see *The Sound of Music*, and I wanted to be Christopher Plummer because I wanted to be with Julie Andrews."



Juliet Mills (actress)

(Entertainment Weekly, 6/15/01, Nicholas Fonseca)

Juliet Mills... couldn't be happier with her new cadre of disparate fans [of *Passion*]. "My 7-year-old granddaughter just loves the show," says the 58-year-old actress, "and so do all my gay friends in New York!"

Sinéad O'Connor (singer)

(Entertainment Weekly, 7/13/01, Jim Mullen)

When the Pope read about her impending marriage in an Italian tabloid, he ripped it in half.

August 12

(Pomegranate Calendars & Books)

◆ Lesbian author Radclyffe Hall was born on this day in 1880. In 1928, when the British government was trying to ban Hall's lesbian-themed novel *The Well of Loneliness*, E.M. Forster, Virginia Woolf, and Rudyard Kipling wrote letters to the government protesting the attempt to stop authors from writing about a subject based on the objections of literary censors.

◆ Transgendered blues musician Gladys Bentley, born on this day in 1907, gained fame during the Harlem Renaissance of the 1920s and 1930s. In February 1940, after Bentley moved to the West Coast, police forced her employer to get a permit in order to allow Bentley to wear pants instead of a skirt during her performances.

121 Years Ago This Month

94 Years Ago This Month

Queer Quotes

Compiled by Blase DiStefano

The Hollywood Squares (the '60s/'70s version)

(TV Guide, 6/9/01, Joe Rhodes)

Because he's never watched game shows, [previous host Peter] Marshall has seen the current Tom Bergeron-Whoopi Goldberg version of *The Hollywood Squares* only once or twice. "We had a game show that involved some laughs," he says. "They're really doing a comedy show with some game-show elements."

"I'd ask Paul Lynde, 'Why do bikers wear leather?' and he'd answer, 'Because chignon wrinkles.' I'm not saying our version was better. It was just different."

Paul Lynde (pictured here in 1966's *The Glass Bottom Boat*): Why isn't he wearing leather?

Alyson Hannigan (actress)

(Out, 8/01, Jeffrey Epstein)

[For *Buffy the Vampire Slayer*, Alyson Hannigan and Amber Benson] filmed a steamy lip lock for an episode that aired in the spring. ... "We must have kissed a hundred times," recalls Benson, whose character initiated the power smooch to comfort her sweetie over the death of Buffy's mom. "It was very nice."

"After one take," remembers Hannigan, "Joss [Whedon, the show's creator] did say, 'Can we have one that's less like you're going to sleep together in about five minutes?'"

Alyson Hannigan (r) & Amber Benson (seen here in *Buffy the Vampire Slayer*): Are they about to sleep together?



Bea Arthur (pictured here in the '80s/'90s sitcom *Golden Girls*): Why can't she give a straight answer?

Bea Arthur (actress)

(Out, 8/01, Michael Musto)

Michael Musto: Do you know a lot of gay people in show business?
Bea Arthur: Isn't that a rhetorical question?



Natalie Wood & Raymond Burr (actors)

(The Advocate, 7/17/01, Michael Giltz)

[Author of *Natasha: The Biography of Natalie Wood*, Suzanne Finstad also details a touching relationship between Wood and actor Raymond Burr. Though Burr was generally considered gay, even his companion of 30 years would tell Finstad that Burr really loved Wood. The author suggests that their friendship might have turned into marriage if the studio hadn't broken them up. "When I was talking to Dennis Hopper about that," says Finstad, "he was saying, 'I just can't wrap my mind around that one. But you know, I saw them together. They were definitely a couple. Who knows what was going on there?'" [Gay playwright Mart] Crowley insists, however, "She was simply his beard, and she knew exactly what she was."

Natalie Wood (pictured here in 1966's *Penelope*): Was she going to marry gay actor Raymond Burr? Inset: Raymond Burr (seen here in 1985's *Perry Mason Returns*): Is that his beard or hers?



Star Trek: The Next Orientation

In the 24th century, being gay is just another part of who you are . . . fancy that

by Bill Korsak

Partnerships start many different ways . . . commitment ceremonies, marriages, or even business contacts. They can even have as simple a start as a shared cab ride, which is how they began for sci-fi writers Andy Mangels and Michael A. Martin. *Star Trek: The Next Generation, Section 31: Rogue* is the partners' first major book together; released in May, it contains a lead character who is openly gay. No pride parades or cross-dressing Nurse Betties here. It is dealt with simply, matter-of-factly, and just there for the world to see.

Why a gay character? Does it help tell the story?

Andy Mangels: We wanted to write a story in which the gay characters would not be an issue because they are gay. *Star Trek* often deals with "issues" and symbolism, and perhaps this is where it misses the boat with gay characters. They don't need to do a story which calls attention to the gay presence—just tell a story which features a gay presence and treat it as normal.

Michael Martin: By the 24th century, no-

the mechanics of the plot? No. Does it help illustrate the prejudice-free future that Gene Roddenberry espoused when he created *Star Trek*? Absolutely.

Mangels: The fact that Hawk is gay does not mean anything positive or negative in the novel to any of the characters. His orientation is well known, and he and his partner are acknowledged as such very explicitly by the characters. However, the fact that Hawk is gay *does* mean something in today's society, and will mean a lot to the thousands of fans all over the world who have been asking for gay characters on *Star Trek* for a long time.

Michael, how did you feel about writing the gay stuff?

Martin: I have no problem with it whatsoever. I didn't really write any of the gay relationship material; Andy did. I confess that without Andy's presence on the project and his advocacy for gay issues, it probably would



Andy Mangels (l) and Michael A. Martin, authors of *Star Trek: The Next Generation, Section 31: Rogue* (inset).

characters, I'll generally ask myself "Why can't this character be something other than a WASP?" I wish more writers would ask themselves that question, but most don't. I have to say that Marco Palmieri [our book's editor] has been very supportive of the gay elements of this book. In fact, once our first draft was completed, he pushed me to include more gay content in the second draft. There were areas where I was censoring myself, figuring something might not get through approvals. But each step of the way, both Michael and Marco have been wonderful to work with. They know that my gay relationship and activism are very important to my identity, just as their wives and children are an important part of their heterosexual identities.

How is this book different from what came before?

Martin: I hope that *Rogue* raises *Star Trek*'s believability factor in a subtle way. For me, the believability of *Star Trek* has never hinged on how cleverly the technology is accounted for, but lies instead in the truths of the human heart. It's harder for me to believe that the Federation is a utopia than it is to assume that not everyone

living there is an idealist. That's where Section 31 comes in. The existence of this organization—and the Machiavellian shadow it casts across the lives of certain

Star Trek characters—makes the *Star Trek* universe more a reflection of our own world than it ever was before.

Mangels: I think both of us want to see the type of utopia envisioned, but are aware enough of the realities of human foibles and politics that it seemed too far-reaching a dream. Certainly, with my being gay, I'm more aware of the shadowy agendas people often have and of the things they might be hiding in their own closets. We were able to explore the things hiding in Starfleet's closets—intermixed with the political intrigue of our story—in a way that really hadn't been done much before. Every point of view has at least two sides;

we were able to show multiple sides to the same actions without immediately letting on which side was actually "in the right."

How do you think *Star Trek* fans will react?

Martin: To the presence of gay characters? I don't anticipate any trouble from the readers because of that. I think our readership is above bigotry for the most part. Those few who might have a problem with it are the ones who need to do some soul-searching, I think, not us. I suppose that there will always be a few religious conservatives who simply can't get past this, but you can't bring everyone into the 24th century. After all, you won't even get everyone to agree that the Earth is round, even in the 21st century, which is arguably the most enlightened period so far in human history.

Mangels: *Star Trek* has always been about exploring the worlds and cultures beyond our own. If fans can accept Klingon culture and Ferengi culture, why shouldn't they be able to accept gays and lesbians?

Do you think this will attract an outside audience?

Mangels: My hope is that it will attract an audience that loves *Star Trek* that might not have picked up one of the novels before. I hope that the gay community supports it, to show that the interest is there. I personally know a lot of gay and lesbian

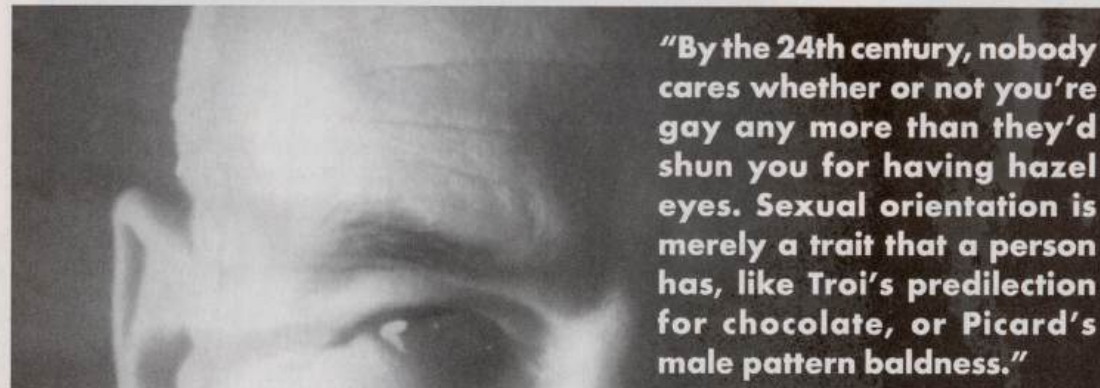
Trekkies and Trekkers, so here's a chance for them to get exactly what they've been asking for.

Do you think the gay aspect will be a curiosity factor?

Martin: I expect that some people will be drawn to "the gay thing" strictly because of the publicity. That's not a bad thing, necessarily. Maybe some will view it as a stunt of some sort. It isn't. And I don't think of the presence of gay characters in a *Star Trek* novel as "spectacular" in any way. At least, it shouldn't be. Not if the future is as enlightened and advanced as Gene Roddenberry believed it would be.

Mangels: It doesn't matter to me if people are only reading it for the curiosity factor. What matters to me is that it finally exists. The presence of gay characters has now been firmly established in the novels and comic books—maybe we'll finally see some gay or lesbian characters show up on future *Star Trek* television series or films.

Martin: In the original *Star Trek* series in 1966, Gene Roddenberry established that in the future, white people could get along with African Americans, Asians, Russians, and even aliens. It's taken 35 years, but we're finally showing that in the future, gays and lesbians are a part of that universe of acceptance. ■



"By the 24th century, nobody cares whether or not you're gay any more than they'd shun you for having hazel eyes. Sexual orientation is merely a trait that a person has, like Troi's predilection for chocolate, or Picard's male pattern baldness."

body cares whether or not you're gay any more than they'd shun you for having hazel eyes. Sexual orientation is merely a trait that a person has, like Troi's predilection for chocolate, or Picard's male pattern baldness. It doesn't say anything about the quality of your character. Only the ethical choices you make count. Does Hawk's gayness help with

not have occurred to me to have included gay characters. But I think that's merely because I'm not gay and Andy is.

Mangels: I have made it a very personal crusade to try to include all types of diversity in my writing. When scripting comic books, I'll often tell an artist to put some visible minority characters in the scenes. In creating new

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Remembering and recording
tales of gay Houston in the '60s and '70s

by Jim Sears

Photo by Greg Day

Houston 1967 The Tumblebugs Take on City Hall

Tape measures and pencils crowded her pockets. Tools hung over her left shoulder. Rita Wanstrom trudged upstairs. It had been one of Houston's insufferable summer days when even the hardiest workers found themselves frequenting the five-gallon bucket of ice and lemons. . . .

Inside the apartment [she shared with her partner, Ricci Cortez], Rita kicked off her boots and rested for a spell. Rita had been setting up and serving drinks at the Roaring Sixties for three years. It had become a "family" operation. Peaches, who was known for his flawless interpretation of "My Way," choreographed the drag queens. Leo, who could rise from alto to soprano in a single

refrain, bartended. And Ricci, who flawlessly stripped, held court while Rita greeted guests beneath her oil portrait.

Known as the homosexual playground of the South, Houston was already home to a dozen gay bars and clubs when the Roaring Sixties opened on June 23, 1967. Unlike Mafia-controlled bars of many Northern cities, gay clubs in "Space City" were often

owned by straight women. There was Effies' Pink Elephant (which had been around since the '40s), catering to older gay men; Verlon's Surf Lounge; the Round Table on Westheimer, owned by Dorothy; Rocky's, a hole-in-the-wall working-class club on West Dallas; and the Desert Room, whose famed Sunday afternoon tea dances were guarded by Hazel with a watchful eye for the police and an agile thumb

set to flicker the lights.

With its checkered tablecloths, crimson drapes, and ruby walls, the Roaring Sixties was a place that a lot of folks called home. . . . In addition to lesbian regulars like Dee Dee, who'd waltz in with slacks, cuffs turned up, hair slicked back, and tanned Mexican shoes, there was a one-armed guy who'd shoot pool with Rita for \$20 a ball. Rita used one of her

matched pair of San Theos; he used the end of a broomstick—and "cleared the table."

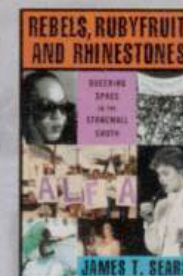
Rita awakened as Ricci gently removed her pocket tools. "It's okay, Poppa Bear. Just go back to sleep. I'll set up for tonight's crowd."

In 1967 Rita, celebrating her fourth year with Ricci, opened the Roaring Sixties. "A lot of club owners back then said women

"Southern history is never simple and seldom straight,"

writes Jim Sears in his introduction to *Rebels, Rubyfruit, and Rhinestones: Queering Space in the Stonewall South*. A professor at the University of South Carolina, Sears is slowly and thoroughly documenting all that is lesbian, gay, bisexual, and transgendered in the South. Published in August 2001 by Rutgers University Press, *RRR* is the second in a

multi-volume series in which Sears intends to portray the whole chronologic sweep of queer Southern history, woven from the stories of people who lived it. Many of Sears's stories are from Houston, which he dubs the "San Francisco of the South." We present here excerpts from *Rebels, Rubyfruit, and Rhinestones*.



couldn't come in if they didn't turn their pants around" or wear dresses, remembers Rita. Two months after her club's opening, Houston's vice squad came to visit. ... Separating out the more butch-looking patrons, an Irish sergeant barked out commands. "You get over here. You get over there." Twenty-five lesbians were hauled to jail for wearing clothing of the opposite sex. "The enforcement of the ordinance, of course, was directed only at those people perceived to be gay," underscores Rita. Used for police harassment and extortion, it was also a convenient excuse for some bar owners to restrict lesbians. "Everyone got mad," remembers Rita. "But what could you do?" Rita paid all of the \$25 fines and hired an all-girl band, led by "little butch" Sandra to "pump our business back up."

A month later there was another raid. As in Stonewall, something snapped. "I don't think the other bar owners could see what was happening," swears Rita. However, she "saw the need for someone to speak out on behalf of this community." It was an unjust law that "deprived me of my right to do business."

Wanstrom sought out the help of Percy Foreman, whose legal fee matched his status as the preeminent lawyer of the Southwest. Foreman was willing to represent Rita when another raid befell her club. As Rita headed down to the Roaring Sixties that evening to rally folks, "I happened to see a little tumblebug. Now, a tumblebug will just lay there until somebody turns it over and helps it back on its feet." And so, as the summer of 1967 receded into history, the Tumblebugs were born.

Selling sweatshirts, hosting benefits, and sponsoring drag shows, the dozen or so women who made up the Tumblebugs raised Foreman's \$2,500 fee. ... In challenging the city ordinance, Rita hoped to get "people to think for themselves about what was happening to us and what we needed to do to take the heat off." However, Houston had precious little of what might be called a "gay community." Aside from the mostly straight-owned gay bars and the hundred or so "A-list" gay men who hosted the Diana Awards, a parody of the Oscars [for which Rita designed some of the costumes], there were mostly homosexual closeted individuals, some of whom displayed the Southern fondness for eccentricity.

One Diana member operated the Four Seasons on Market Square. "He had a beautiful house on Choclafile Road with a swimming pool



ALL PHOTOS USED WITH PERMISSION OF RITA WANSTROM
SCENES FROM THE ROARING SIXTIES: Second from top is Rita Wanstrom (right) with her darling Ricci.

on the second floor and live peacocks running on all of these acres of land," discloses Rita. Four bungalows surrounded the house. Here Rock Hudson and other closeted celebrities would come to party and bring their tricks. ...

Few Houston homosexuals harbored any expectation of organized political activity. Wanstrom declares, "If we'd have had a parade down Westheimer in 1967, we would have been stoned. ... We were," Rita continues, "a lost people who needed to come together."

Two nights before New Year's Eve, a sergeant and his men of the vice squad rushed into the Sixties and found women "dressed in men's pants, men's shirts, and men's shoes."

Rita reminisces: "They lined people up and started questioning. One woman who was asked her occupation said: 'I'm a weenie peeler.' That just broke everyone up. More cops came in and they made her repeat it. It turned out that she worked in a meat factory and when the weenies came through she would peel one to make sure it was stuffed right. So they put all of the butches in the paddy wagon."

This time, though, things were different. Amidst a bevy of "not guilty" pleas, a shocked magistrate stared down at the Tumblebugs as their celebrated attorney asserted: "This will not be a test of the law. ... It will be a test of the vice squad's concept of the law."

Meanwhile, pugnacious activist Ray Hill worked for change behind the scene. ... Ray was summoned to "come through the back door of City Hall and walk up three flights of stairs to the mayor's office." At the appointed hour, Ray remembers climbing the stairs, entering through the fire exit, and meeting with the mayor's assistant, Larry McKaskle, in a converted maid's closet. Ray wrenched from McKaskle a promise that City Hall would indeed "check into" the lesbian bar raids.

On the day of the trial, Rita and her "girls"—wearing dresses and makeup—appeared before Judge Raymond Judice. The cases against the 11 were dismissed due to the failure of the vice officers to appear. The sergeant, however, announced that he "definitely intended" to refile charges and to continue to enforce the ordinance. Inexplicably, however, he was transferred to the Narcotics Division. Rita affirms, "They never bothered us again!" →



DIVAS WITH ATTITUDE The heroes for midseventies Southerners were not gay liberationists with queer placards and clenched fists but heroines adorned with rouge and rhinestones. Homosexual citizens of Atlanta, New Orleans, Houston, Miami, and Dallas had long enjoyed such shows. ... Southern drag queens did more than imitate Vivien Leigh; they stood resolute against the ravaging of their homosexual Taras. As in Stonewall, divas with attitude were the vanguard for the gay freedom movement. North Carolina's Brandy Alexander first started doing drag as a Sarasota student in 1964. Refusing to be intimidated by police bullying, she was frequently "pulled out of the bars and beaten by the cops with billy clubs." Atlanta's legendary "jailhouse Jezebel," Diamond Lil, earned her moniker following a raid of a "masquerade" party held in a Savannah "dungeon" operated by "Cousin Cora"—herself known for assembling South Georgia's best rough trade, aristocratic closet belles, and top drawer entertainers. And in Tidewater, longtime activist "Diana Ross" mounted a court challenge to her police abduction from the local Steak 'N' Egg. —from *Rebels, Rubyfruit, and Rhinestones*

ABOUT THE PHOTOGRAPH "Africa" (Brian Seabrooks) was elected Ms. Gay Charleston, South Carolina, by popular vote in 1979. It was the 20th Annual Ms. Gay Charleston Pageant. He is the first African American to hold this highly esteemed position. His performance was brilliant and he won the hearts of all Charleston's queer citizens both black and white. Only 19 years old at the time, he was soon discovered by talent agents and left Charleston to perform at the Sweet Gum Head in Atlanta. On the night of the pageant, former Ms. Gay Charllestons, some going back 20 years, sat at a long greeting table at the entrance. Many had bouffant-teased hair from the '60s. They were in a tizzy, upset with the prospect of having a person of color become Ms. Gay Charleston. Fortunately, their prejudice was not shared by the majority of the folks present! —photographer Greg Day

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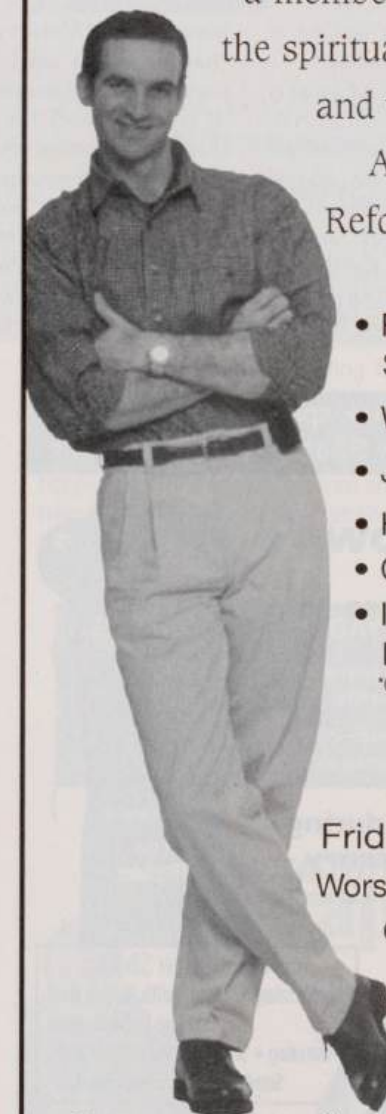
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1973-74 Seventy-Five Lesbians

Put someone else's name down!" read the sign-in sheet. Scribbling "Pokey," the five-foot-three social science major, recently arrived from college in Florida, walked into Just Marion & Lynn's. Wearing a pleated skirt, her brown hair trailing to her waist, Pokey Anderson stepped up to the bar and ordered a ginger ale. The bartender winced, as if to ask, "Do you know where you are?"

Identifying herself as a feminist and a lesbian, Pokey was neither a separatist nor "out" in early '70s Houston. . . . While living in suburbia, Pokey occasionally sneaked downtown to walk along "Peculiar Street" in the Westheimer Colony. Houston was "on the cusp of change from the bar lesbian to the lesbian-feminist," Pokey explains.

The lesbianscape was a set of loosely networked communities of women. . . . Not-so-closeted lesbians played fast-pitch softball at Memorial Park and relished the annual International Softball tournament at summer's end. Meanwhile, the "A-List Lesbians" enjoyed outings like Easter egg hunts on Lake Japhet and Halloween parties. . . . Most, like those frequenting the Roaring



SCENES FROM THE SEVENTIES: Pokey Anderson (second from left) joins in the first March on Washington, Oct. 14, 1978. Inset: Montrose Gaze Community Center, 1973.

Sixties or Just Marion and Lynn's, "had lived this existence in the closet for all of these years reciting the mantra 'If you don't rock the boat, you'll be okay.'" But, a new lesbian wave, generally unaware of an earlier generation of activists like Rita Wanstrom and her Tumblebugs, was about to tip the boat of Houston heterodoxy. . . .

As 1973 began, Pokey attended the first National Women's Political Caucus convention held at the Rice Hotel. "Sissy

Farenthold, Betty Friedan, Gloria Steinem were all there—right in front of me!" exclaims Pokey. But the caucus was "very straight, although there were people in the closet"—including Pokey—who "kept sneaking off" to a sexual orientation workshop on the top floor. There she learned about the Montrose Gaze Community Center that had officially opened three months earlier, inspired by the Dallas gay pride parade that past June.

A few days later, Pokey parked her VW bug near the corner of Fairview at Whitney. . . . Inside the bungalow she found a couple of dozen people, mostly men, hanging out. Funded by the bars, there was a pool table and space for rap groups and dances.

Pokey also tracked down Integrity/Houston, which evolved from a small Dignity group at Holy Rosary Church three years earlier. . . . "But, again, it was all gay guys," Pokey said, "mostly older, conservative, closeted men." This self-described "fellowship for homophiles" included founders Bill Buie, Mark Barron, Hugh Crell, and Keith McGee. As an unaffiliated political group, it provided gay



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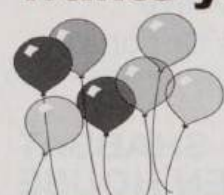
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speakers, sponsored VD screenings, and supported political candidates. . . .

Later Pokey wrote a children's fable, "Star and the 75." This is a story of Star's love for Laura, who abandoned her for a man. Star, wondering if she was "the only woman in the world who thought women were important enough to love for real," went to the Center: "But there were mostly men there. So, as a joke, she would always pretend there were really 75 women there. Her friend John would say, 'Oh you just missed them. The 75 just left.' And Star would always say, 'Darn, I missed them again.'"

Pokey explains, "Back then, it was a total fantasy to find 75 lesbians anywhere in Houston, except for a bar."

. . . In Houston, a bevy of newspapers and radio shows, an array of groups ranging from softball teams to motorcycle clubs, and a stable political infrastructure transformed Montrose from an "amorphous cohesiveness" of individuals in 1970 to the "San Francisco of the South" a decade later.

When Integrity was founded in 1970, a local printer, Floyd Goff (under the name Phil Frank), published *Nuntius*, using money produced from his swinger's club newspaper and bingo parlor receipts to subsidize the paper. An alternative radio



OFFICIAL WHITE HOUSE PHOTO



MORE SCENES FROM THE SEVENTIES: Pokey Anderson (far left) poses with part of the group attending the National Gay Task Force White House Conference. The photograph was taken at the White House on March 26, 1977. After the meeting on gay rights, Anderson (inset) talks to reporters at a press conference.

station (KPFT-FM) also started that year, and within a couple of years a live show with taped programs to "enlighten the straight

community" had evolved into the show "Out of the Closets, Into the Streets" that aired every other Sunday afternoon.

Meanwhile, Houston women switched from fast to slow-pitch softball, opening up ball fields at Memorial Park to scores of other lesbians. Women formed basketball and touch football teams. Some men formed or joined biker communities. In 1972, the Houston Motorcycle Club held club meetings at Mary's bar. A year earlier, the Texas Riders, Houston's oldest motorcycle club, had begun publishing a newsletter. Headquartered at the Locker on Westheimer, these men of leather held Christmas and pledge parties, conducted change-of-command ceremonies, and sponsored interclub activities with local and regional "runs." . . . The Gaze Center hosted meetings for Christian gays. Eventually this study group, led by Arnold Lawson, would become MCC of the Resurrection.

During the '70s, the city bar scene grew proportionately with the gay population and its increasing openness. . . . Among the city's 30-odd queer bars, the most notorious and oldest was the hustler-friendly, poorly lit Exile on Bell Street (billed as "Texas' Oldest Western Bar") and La Caja on Tuam,

boasting a back patio rife with sexual activity. One of the biggest gay dance halls between the East and West Coasts, the Bayou Landing, opened in 1973 [just off S. Shepherd, across the street from where Bookstop is today]. Both women and men would crowd onto the dance floor on a weekend night. It was there that Pokey learned to do the Cotton-Eyed Joe.

This was also an era, as David Patterson, one of the founders of the Promethean Society, remembers, when "the war on drugs was almost non-existent. It was easy to get almost any drug you wanted: tabs of acid, Quaaludes, pot, uppers." Leaders of Integrity/Houston called on bargoers to practice "enlightened self-interest," reminding them of the frequent appearances of plainclothes vice officers. They distributed silk-screened posters that reinforced the old Mattachine message—"What I do reflects on you. What you do reflects on me. What we do reflects on the entire gay community."

. . . In May 1973, Billy Walker, Chuck Berger, and Bob Osborne stood before Houston City Council. As leaders of the new political advocacy group formed out of the Gaze Center, the trio politely requested an end to police harassment of homosexuals, a liaison to the Police Department, and a declaration of gay pride week. Mayor Welch walked out, and the infamous homophobic council member, Frank Mann, shouted, "You're abnormal! You need to see a psychiatrist instead of City Council."

. . . During the dog days of August 1973, after Lou Reed's "Walk on the Wild Side" had



ONE MORE SCENE FROM THE SEVENTIES: The Houston Ducks softball team, coached by the Pride Parade's Carol Clark (far right). Pokey Anderson is in the second row, second from right.

dropped out of the Top 40, Texas lesbians and gay men also had a shock. The grisly discovery of the bodies of 27 young men, tortured and murdered by Dean A. Corll in his Pasadena apartment with the assistance of two teen accomplices, generated headlines across the nation. . . .

When Mayor Welch chose not to run for re-election that fall, Integrity/Houston invited the three top candidates to speak at a private meeting. Only one accepted: Fred Hofheinz.

Integrity circulated flyers to 25 gay bars on election eve supporting Hofheinz's candidacy during his runoff election with city councilman Dick Gottlieb. Although his opponent was supported by the mayor and construction interests, Hofheinz won with a margin of about 3,000 votes—allowing Houston gays to claim credit for his narrow victory.

Mayor Hofheinz brought in a new police chief with whom representatives of the gay community met in early February 1974. Chief

C.M. Lynn gave the community "a degree of respect and confidence" toward the Houston Police Department. Further, he pledged not to raid bars if no illegal activities occurred. . . .

Although local homosexual political groups were no longer quixotic operations across the South in 1974, they certainly lacked a critical mass of homosexual Southerners, who generally preferred reading a just-released novel, *The Front Runner*, or a *New Yorker* gay short story, quietly switching the TV channel from Marcus Welby's "The Outrage" or *Police Woman*'s "Flowers of Evil," or weekend dancing to "The Hustle" or "Never Can Say Goodbye." Three years would pass before a former Miss America runner-up and an encyclopedia salesman would square off in Dade County to ignite the second Stonewall rebellion. ■

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MEET JIM SEARS and learn more about your queer Southern heritage October 1; Sears will be at Crossroads, 1111 Westheimer, 713/942-0147, at 7 p.m., followed by an interview on *Lesbian and Gay Voices*, on KPFT, 90.1 FM, 8-10 p.m. *Rebels, Rubyfruit, and Rhinestones* is available from your favorite local bookstore, Internet bookseller, or by calling Rutgers University Press at 800/446-9323. For more information on Jim Sears's work, see www.jimsears.com/histgal3.htm.

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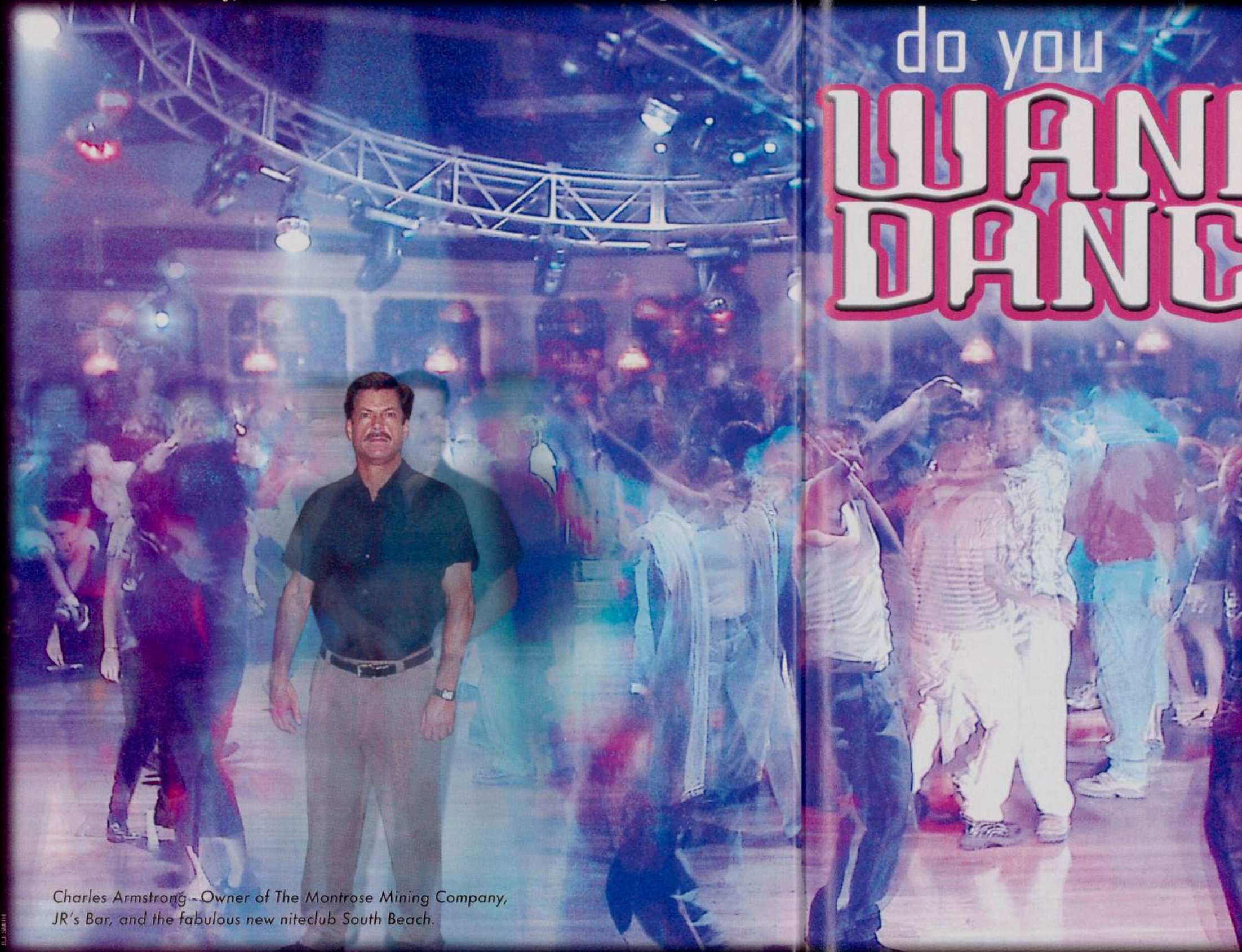
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Bars have always been vital to both Houston's gay culture and the sense of community, with dance clubs in particular holding a power and potency all their own. From the iconic danceteria Rich's to the splashy

new South Beach, Houston once again proves that this is a gay community that has all the right moves.

do you WANNA DANCE?

by
Steven
Foster



Charles Armstrong—Owner of The Montrose Mining Company, JR's Bar, and the fabulous new nightclub South Beach.

Before *Will & Grace* and a sofa. Before personals. Before gay churches, softball leagues, or even mags like this one that you can find in grocery stores.

Before the Internet.

Pre-dating all this, there was really only one meeting ground for our people.

Like it or not, AA aside, that place was a bar.

Like the Cotton Clubbers, we were a community meeting underground for a drink, a dance, and a freedom one didn't find on the streets. The times forced us to design whispered locations, veiled addresses. But this is not really an article about secret gay speakeasies. This is a piece about glitz, glamour, putting on your-your-your boogie shoes, the economics of dancing, and mmmmm feeling good, and how those whispered locations begat above-ground, glam-worthy dance halls for a new gay-friendly millennium.

And Houston's club scene? Well, with the old standbys still packin' 'em in, the hip new Meteor becoming the lounge to lounge in, the upcoming Level, and not one but two serious dance clubs, Houston bar life is about as strong as Lance Armstrong's heart—and just as beat-worthy.

It is two weeks after Allison. And, just as Charles Armstrong himself has weathered many storms and come through unscathed, both he and his new nightclub South Beach have lived through this latest summer tempest with nary a scratch or soaked sideboard. Like South Beach, Armstrong is built on higher, solid ground. Smooth, sexy features, coffee-strong brown eyes, gym-trained body, and a whip-smart mind, Armstrong possesses a verbal vibrancy that is contained only by his mostly-all-business demeanor. This is a man who both gets excited about and knows the value of High Concept. To wit:

Armstrong easily admits that the South Beach mystique all starts with one thing. In a relationship, if you've got the power, you've got "hand." Armstrong goes one better.

He's got The Palms.

"We were trying to help Jim MacInvale promote the Westside Tennis Clay Court Men's Championship," says Armstrong, dressed in pressed, tight denim and never breaking a sweat even in the 90+ Houston heat outside his new dance club. "And he was in awe of the palms. If there's been one person, there've been a thousand who've stopped me and given me a sincere testimonial from the depths of their soul and spirit that these are the most magnificent things they've ever seen."

Armstrong laughs, knowing it's a little bit goofy, and a whole lot true. But it's more than just glitzy Vegas glamour, though that is most certainly an artistic and business model Armstrong is more than casually aware of. He knows the value of showmanship, but he's aware of The Show's larger, more important implications.

"It's a sense of pride for our community," he sums up.

"I was talking to a guy from the *Houston Press*," Armstrong says, "and I think he became a little agitated because I kept saying that the bar was designed for the gay and lesbian community and their friends and he said, 'Why do you keep saying that? Why do you keep insulting me as a straight man?' And I told him you have to understand that if someone has a fundamental problem with African Americans, perhaps they shouldn't go to an African-American bar. If someone has a problem with Latinos, they should probably think twice about hanging out in a Latino bar. And if you've

You pass through enormous cranberry colored velvet curtains tied with beer-can-thick gold braid tassels.

got a problem with the gay and lesbian community, I don't want you in my bar."

Here, here.

Thing is, gay or straight, you're probably dying to get into this bar, if you haven't already. And some nights, man, it ain't easy.

From the ashes of Heaven has risen one fine phoenix. Aspiring for the title as the



Move over, Transco Tower. Buffed gymbots strut in front of South Beach's wall of water.

premiere dance club in the Southwest, the tab for SoBe runs somewhere upwards of \$2 million—and it shows. Borrowing from such varied references as Asia, Ibiza (the island, not the restaurant, although that joint is pretty cool, too), the Museum of Fine Arts, El Lay, Miami Beach, Madrid, and viva Las Vegas, Armstrong has fused a fantastic fantasy club unlike anything Houston has ever seen.

The contemporary industrialism of the poured-in-place concrete structure is romanticized by those four 22-foot-tall Canary Island date palms, each with hand-carved trunks to expose the beautiful, natural gold-en-tan color. The tops are also carved to an almost-pineapple shape. (Yeah, it's phallic, get over it.) The ramrod motif is continued

in the structure proper, with a 24-foot bell tower.

Inside South Beach, you pass through enormous cranberry-colored velvet curtains tied with beer-can-thick gold braid tassels. On a packed evening (which is every evening), the club is deceptively intimate at first, small almost, as the lounge is relatively secluded, with chic hold-court banquettes that curve out from below richly paneled tropical wood tiles that are painstakingly perfect in pattern. Across the comfy booths is a 44-foot-long bar accented with a sheet of ice to keep that cosmos as chilled as possible. Backlit marble glows romantically above and around a vicious collection of imported vodka, locked up in a specially designed freezer that keeps the liquor chilled to a bracing 10 degrees.

Kinda looks like that's all there is, and that's nice and all, but then you notice the second section of the double-diamond space. Pass through the next set of king-sized curtains and the real show begins.

One island bar to the left and a raised bar in the back corral a massive 50-by-30-foot white-oak dance floor. Above the floor, hanging from the 24-foot ceiling are two custom 14-inch box trusses, one 14-foot, one 19-foot, each with independent motion, housing intelligent lighting systems from High End Systems, Cyberlights, Technobeams, Studio Spots, and Studio Colors. Now, if you're in the club biz (or you hang out with the crew of *Interview* magazine), you know what this means. Translation for the masses: it's the shit. Making sure all that flash goes off as planned, the whole shebang is controlled by a Wholehog lighting console. (And, yeah,

While you're dancing beneath the lights, spinning from the potent cocktails, moving to the beat of your own drummer, sweating yourself senseless, you hear it.

the rumors are true. The guy that designed the light show illuminated Madonna's last three tours.)

But that's just the glow. It's the sound that really thrills. Armstrong spilled the real cash for Eastern Acoustic Works' Avalon Series—a trademark that makes even the most jaded DJs' fingers twitch to touch the board. And, speaking of DJs, they've got their own private lounge

behind the turntable throne.

To heat things up visually, there is a coolly gorgeous crescent-shaped water wall of stainless steel, concrete, and rain-patterned glass that dribbles clear liquid—a perfect backdrop for beautifully buffed gymbots who gyrate and smile on cue. To cool things down, there is . . . drum roll, please . . . the Liquid Ice.

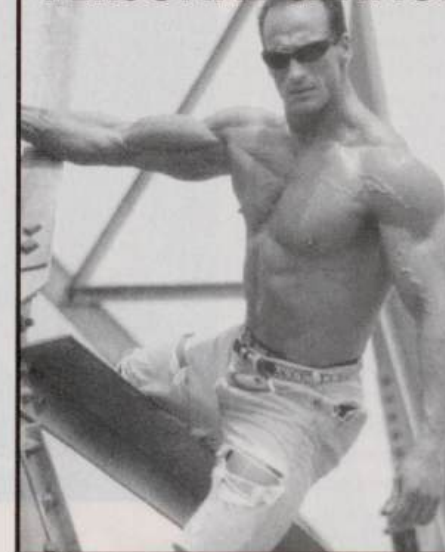
While you're dancing beneath the lights, spinning from the potent cocktails, moving to the beat of your own drummer, sweating yourself senseless, you hear it. A rumbling. Sounds like a train coming. The rumble comes closer, closer, closer and then, *hisssssssss!* The Kryogenifex Liquid Nitrogen Special Effects Ice Jets shoot down a spray of blissfully chilling mist that not only makes the dance floor virtually disappear in a Harry Potter-esque magic of icy smoke, but drops the temp 20 degrees in a mere 30 seconds. It's the only club in Texas that gives you a chill on the dance floor that's not caused by that glance from across the room.

Even the bathrooms are state-of-the-art. There are video screens above the urinals (think *USA Today*, in motion, and a whole lot sexier). And everything from the flushing mechanisms to the faucets are infra-red. "The only thing you have to touch is yourself," smiles Armstrong. "And that's optional."

Well, only if you're very, very talented with a whole lotta bladder control and really good aim, but the guy's right. The point is: From the cobalt blue submarine lights to the positioning of the tile, Armstrong has pushed and planned this place to the nines.

The sun is setting west of the palms. The barbacks and bartenders and managers are coming in, prepping for

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the evening's show. Armstrong looks around the silent splendor of South Beach, knowing that, within just a few hours, the silence will be gone, replaced by hordes of dance-hungry patrons ready for this evening's extravaganza. And, what's more, he knows why.

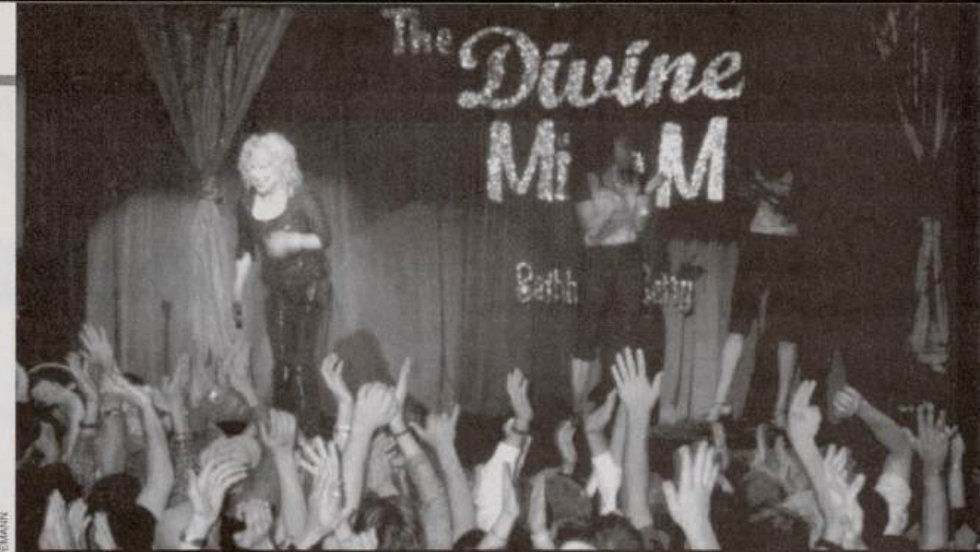
"People don't understand the development of clubs in our community," he says softly. "That they're social clubs. They're country clubs, if you will. To a heterosexual, a bar is a bar is a bar. You can go to a kicker bar, you can go to an icehouse, you can go anywhere. But to the gay and lesbian community, it's a precious environment where you're free from bigotry and hatred and persecution and intolerance. A place with like-minded individuals where you can link up for a few hours or a few minutes or whatever."

Armstrong smiles, a little bit humbled, a whole lot sincere.

"Forgive me if I speak with a sense of reverence about it, but I think it's important to the community."

Why? Because now that we have *Will & Grace*, personals, our own churches, softball leagues, magazines, we need our own club, worthy enough to rival anything on either coast in any scene, gay or straight? Yes. Why?

"It's our turn," he says.



Bette-er than ever—The Divine Miss M played at Rich's not once, but twice.

The Reigning Champion

It will be some time before South Beach has what Rich's has. But if SoBe plays its well-shuffled cards right, it will. And that, is history. On July 14, 1983, the bi-level danceplex Rich's opened its doors and, for the past 18 years, has been the gay dance club in Houston.

The closest thing to New York that Houston has had to date, Rich's began an

era that has survived, even thrived. Cavernous in space, famous for its holiday parties, nationally renowned diva venue, bold in its constant reinvention of itself, Rich's has become the iconic club for the ages.

"The thing I remember most about opening night," says Rich's Gary Archer, thinking back to 1983, "is how overwhelming it was that all of a sudden, you're dealing with all

these people. That just hours earlier there were 20 construction workers and then, suddenly, hundreds of customers. During the night, when the video screen came down, it was just one of those situations that people did not really understand what to expect. It was very, very exciting. The video that was playing was Donna Summer's 'Bad Girls.'"

Archer smiles. Because the bad girls and the bad boys are packing Rich's still.

The nightclub business is savagely competitive. Ever since Rich's stole the mantle from Numbers (back when gay dance was really desperate—and sexily seedy), it has held the crown of the dance throne unthreatened; the bastion of the mirror ball crowd is only now facing serious competition. Sure, there's the other-side-of-the-tracks Pacific Street, the BRB, and other minor players and glorious dives, not to mention the up-and-coming

Incognito. But Rich's has gone unchallenged for the title until recently. South Beach has had a tidal wave of traffic. The new Level is rumored to up the ante even further. And word on the street says there's plans for construction of a new gay dance mecca less than a block from the Austin-born Continental Club—a stone's throw from Rich's glass blocks.

Tales of Rich's demise, however, have been greatly exaggerated.

Rich's strengths were always—and will no doubt continue to be—its three irresistible allures.

First: For years, Rich's was the most wall-to-wall gorgeous of the dance world. Fridays tended to be an incredibly hot mix of fierce fags and curious straights. Holiday weekends were, more times than not, a sexy ensemble of local urbania gleefully colliding with visiting collegiates in town. It was like a frat party directed by John

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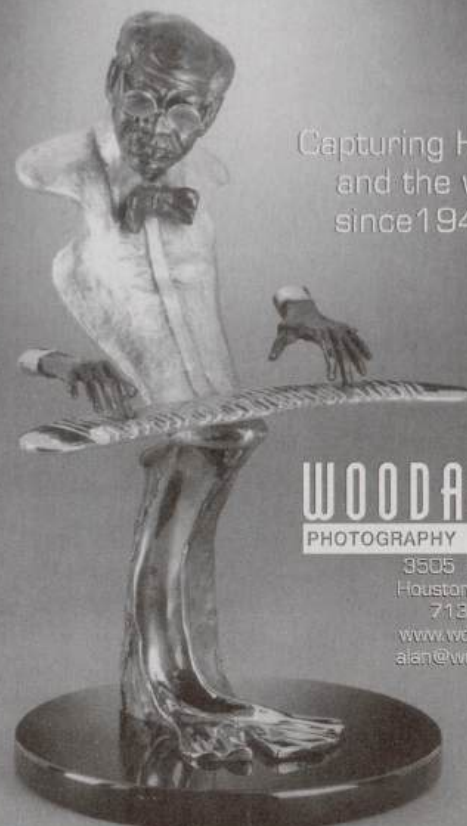
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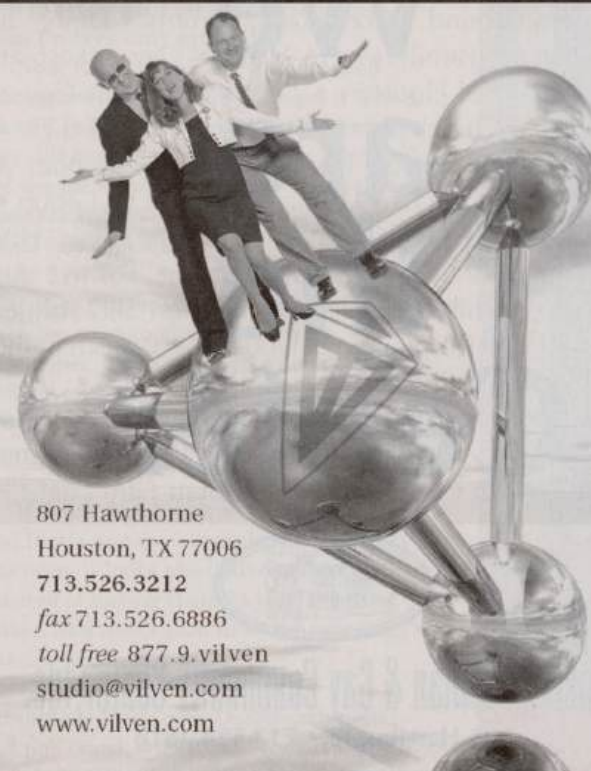
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This club knows how to throw a party: Rich's New Year's Eve 2001.

Hughes in his early years, scripted by Chi Chi La Rue in her early years, but lensed by Matthew Rolston circa wild-color now. It was innocent, naively dirty-sexy, and it looked great. Rich's has the best lighting, bar none. It is made for A Scene. And the players there never disappointed. Saturdays

were more gay, less mixed, and the energy was palpable. The temp always ran higher the closer it got to Monday. At Rich's, it was feverish and so was the crowd.

But beautiful people were not just relegated to the dance floor and the sidelines. And that stage held a lot more than just

Dance Fever wannabes.

Second: Rich's is the only place that had acts. Grace Jones. Boy George. Debbie Harry. Crystal Waters. And Bette. Twice.

"The Bathhouse Bette Tour," says GM Jerry Ramsey with a laugh. He shakes his head, and Archer picks up the ball.

"For two weeks prior to the concert, we could only sell tickets on Friday and Saturday nights," remembers Archer. "Then Maxine Mesinger had in her column that she was gonna be here. After that came out, the phones would not stop ringing. It was overwhelming."

Third and lastly, Rich's knew how to throw a party.

New Year's Eves were infamous. Pageants were standard affairs. First foam party in town. ("The floors were ruined from that one," laughs Archer.) Post-Pride bashes were legendary. This year's *Moulin Rich's*, with a savvy, splashy ad campaign and couple-thousand dollars worth of redecorating (lotsa velvet, tons of gold), was madness. Camel's *Rhythm* tour stopped by last month and plunked down \$15,000 just to jazz the place up.

But the question lingers: Can Houston support more than one dance club?

The answer is yes. The real benefit is



More Rich's New Year's Eve 2001, with a visit from some rather sexy space oddities.

that, like deregulation of the phone companies, or the gas companies (not the California model, though!), this increased competition is great for the dancing consumer.

Because, if Rich's had a bad side, it was that it was the *only* place to dance. Fridays at midnight? Please. If you wanted a drink, you'd die of thirst first. And if someone asked you what time it was on the dance floor, you didn't have room to lift up your arm to check out your watch. Saturdays were Fridays, only squared.

Now, Rich's is still attracting a good-looking crowd and, yeah, don't get it wrong, it's still packed, but now you can breathe. You still have to wait for a drink, but you'll get one before you go Sahara. The bathroom lines are still ghastly, but they're friendly. (Read into that what you will.) And the dance floor is still packed, but when somebody asks you for the time, you actually have the room to give it to them. Remember, Rich's survived when downtown became an actual destination for 9-5 a.m., not just 9-5 p.m. And as Oz and the other downtown discos disappeared, Rich's held firm.

If South Beach keeps up the glam factor, and Rich's proves as craftily innovative as it has been, it looks like both clubs will be assured of having their 20-year anniversaries. And that's good news for everybody's dancing shoes. ■

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Tapas-style reviews
OutSmart Restaurant Guide

A note about our "tapas" dining reviews: You may have noticed that our advertisers are listed in our tapas section. Biased? You bet! By advertising in *OutSmart*, our advertisers are indicating that the business of the gay & lesbian community is important to them—and that's important to us at *OutSmart*. Of course, there are many other excellent and supportive restaurants out there, and we rotate mention of them into our tapas section.

Baba Yega
2607 Grant St. (Missouri St.)
713/522-0042

A Montrose institution. Sometimes we're tempted to eat here every day, it's so homey and healthy. We especially love Tuesday pasta night (\$9.95 for the pasta du jour and a glass of wine), their "Old Smokey" nosing platter of salmon with accoutrements, their in-house sesame dressing, Sunday brunch, and almost any of their specials. If you're feeling outdoorsy, you have the choice of their open patio under the trees, the covered patio, or the porch facing their secret garden. \$

Café Chino
6140 Village Pkwy (b/w Amherst & Times)
713/524-4433
600 Travis (tunnel level @ Texas)
713/223-1011

Houston Chronicle food editor Ann Criswell was dead on when she referred to Café Chino's ethereal seared green beans as "a little slice of heaven." Owner Eddie Chen prides himself on his glass-enclosed kitchen and piping hot wok, and he should: each dish is meticulously prepared, and try as they might no other restaurant can duplicate those famous green beans, or that wonderfully textured cashew shrimp and chicken. And, contrary to its Hunan label, Chen added sushi to his already winning menu early last year. \$\$

Chapultepec
813 Richmond Ave. (@ Montrose)
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A sentimental favorite, and the place where the bold and beautiful can nurse their hangovers 24 hours a day. Get a bite of Tex-Mex at its best—no lard, only the freshest meats and vegetables, and the nicest owners you'll ever meet. Francisco Valle and his wife Thelma came across the Mexican border with four quarters and created a Richmond haven that's stood in its original spot for more than 25 years. Olé. \$

Chianti
1515 South Post Oak Lane
713/840-0303
Sequestered in a little pocket of Tanglewood, this Italian sleeper exudes quaint—from the streamlined rustic Italian food to its sunken greenhouse of a dining room. Befitting its setting, the menu offers classic garden-variety Italian, except for the extraordinary stuffed artichoke, Insalata Caprese, and a spinach- and ricotta-stuffed ravioli lounging in a butter-sage pool with a simplicity that's almost startling. It's available for private parties in arguably the most picturesque setting in Houston (picturesque save for the ultra-hip martini bar tacked on to its western hip). \$\$

(continued on page 76)

DineOut
by E.J. Arnell

FRENCH KISSING

Treats for your bouche at *Bistro Provence*



An American in Paris: savor salmon cooked on the charcoal grill, with the salad Niçoise.

Take a trip to France this summer by visiting the newest location of *Bistro Provence*. Dried flowers and ropes of garlic hang in corners, dark stained beams slice through white plastered walls from which protrude patches of brickwork and ends off wine cases. Yellow and blue tiles and tablecloths complete the country setting, while the wood-fired oven adds to the coziness. Once inside, if you're equipped with a healthy imagination, it's easy to pretend that the restaurant sits in a quiet village deep in the French countryside.

Complimentary bread, called *fougasse*, comes straight out of the oven, crispy hot and soft in the middle—perfect for dipping into the herb-and-garlic-infused olive oil. Or dredge up the warm ample juices of the escargot or *moules farcies*—mussels served on the half shell—which come stuffed with garlic and parsley butter. Both are divine and get the appetite going nicely; a richly flavored Bordeaux accompanies well.

There are two pâtés on the menu, one the *rillettes de porc et de canard*, which is a roughly textured and somewhat dry combination of pork and duck livers, and the *pâté du chef*, which was sliced pork liver pâté on the day that I tried it. Even for those of us who prefer the truffle style of pâté, both are good and are enjoyable on their own or heaped onto the *fougasse*. I was not as fond of the *tapenade provençal*, a spread made of black olives and anchovy; it registered too high on the salty scale for gustatory comfort.

The *salade bistro* is a fabulous combination of flavors; as it's too large for a starter, I would suggest

burning oven, which adds a smokiness to the already flavor-packed dishes. The *civet de lapin*, *sauce poivrée*, a rabbit stew in red burgundy pepper sauce, takes me back to my childhood when I first visited France and was excited about trying rabbit for the first time. The meat is succulent and the sauce delicious. My only complaint is that there are no vegetables in the stew, and the baked potato served on the side seemed too odd to qualify. The *cuisse de canard gras confit aux haricots panachés* (duck confit with mixed beans) is a hearty meal; although both the rabbit and duck seem out of season in the summer, I'll be craving them in November.

Somewhere out back of the restaurant lurks a charcoal grill, which is why the grilled items are fantastic; with the hot fire, meat gets a good sear, trapping the juices and

sealing the flavor. The *côtes d'agneau* are the tastiest lamb chops I've had in Houston. The chef must



having it for lunch. (The menu is the same for lunch and dinner.) Cured ham strips, tomato wedges, and rings of sautéed onions are laid across a delicious selection of greens; but the crowning glory is the round toasts topped with goat cheese and sprinkled with garlic, dried herbs, and sprigs of fresh rosemary.

Of the four thin crust pizzas that come out of the oak-burning oven, I especially enjoyed the *Pizza Bistro*, topped with tomato pulp, ham, mushrooms, and goat cheese. (I can't get enough of this cheese.) The heat of the oven produces a nice crisp to the crust; the moisture of the ingredients makes for a soft center. It makes a perfect lunch or light dinner.

The stews and confits are also fired in the wood-



use a dry rub before the meat hits the grill; at medium rare the chops come off the fire with a crisp flavorful edge, tender inside; and in true French style, Béarnaise sauce and French fries are served on the side with some token vegetables. Along the same lines, I highly recommend the *entrecôte grillée*, a Black Angus ribeye steak that comes with herbed potatoes roasted in the wood oven, tomatoes, onions, zucchini, and more dreamy béarnaise for dipping the savory meat. You probably don't think of a French restaurant when you're craving steak, but reconsider. The cooking method combined with top grade beef is a combination that you rarely find. The grill is also used to cook salmon, pork chops, Cornish hen, tripe sausage, veal, and swordfish.

The only French dessert that I ever get excited about is chocolate mousse; it is sometimes featured at Bistro Provence—but not when I eat there apparently. Choose from fresh berry and custard tarts, crème caramel, sorbets, or simply

have a cognac, brandy, and/or an espresso.

Bistro Provence, “*une cuisine du soleil au feu de bois*” (a reference to the wood-burning oven), is an ideal way to sample true French cooking in a relaxed and casual setting without the usual expense. Aside from the items on the menu there are usually five daily specials. Stop in on a Thursday night and you'll be serenaded by two talented gentlemen singing French and English folk songs. Visit their website (www.bistroprovence.net) to see the full menu, wine list, prices, and the addresses of their two other locations. Bon appétit! ■

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HEY READERS!

Are you holding onto a secret but are willing to share? Write to me at OutSmart if you have any restaurant suggestions for the column. Todinefor@outsmartmagazine.com or mail to 3406 Audubon, Houston 77006 -E.J. Arnell

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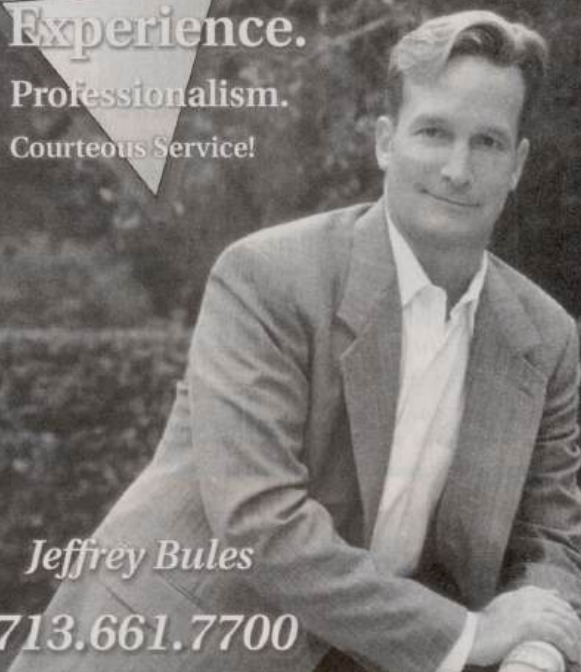
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A Taste of Houston

Tapas-style reviews
(continued from page 72)

Colina's Italian Cafe

3835 Richmond Ave. (@ Wesleyan)

713/621-8844

2400 Times Blvd. (Rice Village)

713/365-9497

12311 Kingsride

With its reliable Italian food, unpretentious feel, and BYO wine option (with no corking fee), Houston yuppies flock to these neighborhood locations. And as long as you don't expect haute cuisine, you'll be perfectly content. Order the pizza Marguerite and one of the anti-pasto salads and you may even border on exhilaration. \$

Crostini

2411 S. Shepherd

713/524-8558

Although Chef Chai Rapesak is Thai, he opened Crostini five years ago because he loved pasta, and his inventive "contemporary Italian" dishes are most delicately intriguing. Taking fresh Thai herbs he creates such dishes as lemongrass pasta, salmon griglia brushed with ginger balsamic vinegar, and papaya salad in a spicy lime vinaigrette with feta cheese. Or try the popular appetizer Shrimp Crostini, stuffed with crabmeat and topped with sliced portobello mushroom, mozzarella and sweet jalapeno sauce. All served in the sedate open room with its facade of French doors curving along Shepherd, brick-colored walls, reddish wood chairs and jazz in the background. \$\$

Dish

2300 Westheimer

713/528-2050

Sleek and stylish, Dish offers a refined American menu at fabulous prices. Sister restaurant of Benji's in the Village, Dish continues in chef/owner Aaron Guest's commitment to a singular dining experience at affordable prices. For starters, try the arugula salad, or the fried goat cheese and wild mushrooms turnovers. Our pork chop and salmon entrees had the entire table vying for first dibs on our plate. More than just the flavor of the month, this is the place to see and be seen. \$\$

Droubi Brothers Mediterranean

648 Polk Street

713/651-9377

You won't get excited over the cafeteria-like surroundings—it's the very authentic Eastern-Mediterranean food that wins one over. If you work downtown, want a quick and satisfying spot for lunch, and your co-workers don't mind you having garlic breath, then you must try this place. Pita sandwiches are fast, cheap, and good. For vegetarians, try the one filled with falafel, tomatoes, onions, pickles and tahini, with a small house salad at \$3.95. Can't decide, try the sampler platter, with two dolmas (grape leaves stuffed with ground beef and rice), tabouli salad, a kibby (it's like a very flavorful deep fried meat ball), hummus, and baba ghanouj with warm pita bread for dipping. \$

Gugenheim's Delicatessen

1708 Post Oak Blvd. (@ San Felipe)

713/622-2773

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Ibiza Food & Wine Bar

Louisiana@McGowan

713/524.0004

There is a theatrical feel to this midtown eatery, with the open kitchen, rolling cocktail carts, carefully selected music, burning candles, and seemingly stark—yet cool and relaxing—décor. The chef calls the food eclectic Mediterranean, and makes exciting dishes like snail ravioli, octopus carpaccio, and mushroom risotto with white truffle oil. \$\$



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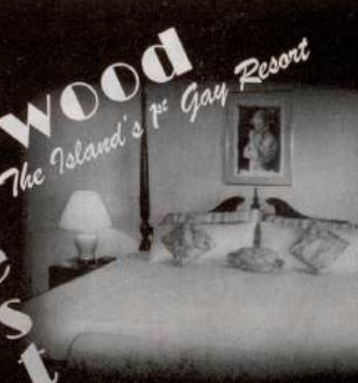
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A Taste of Houston

Tapas-style reviews

Java Java
911 11th Street
713/880-5282

A comfortable neighborhood restaurant that exemplifies the homey Heights, serving breakfast, lunch, and weekend dinner specials: Thursday is chicken fried steak night, Friday is seafood, and Saturday is prime rib. With a mural outside and the purple medley of painted plaster walls and rustic cement floors, owner Matt Parson has created a cozy "just settle yourself in" atmosphere. The menu offers healthy sandwiches, burgers, and pastas, and a salad bar worth visiting. A new covered patio is filled with tropical plants "from the yards of everybody who works here," says longtime waiter Richard. "We're all plant freaks and I said it doesn't make sense to go spend a lot of money on plants when we all have more than we know what to do with." \$

Kam's

4500 Montrose Blvd.
713/529-5057

Located right at the juncture of where Montrose turns into the museum district, we like to go to Kam's when we're in the mood for upscale Chinese food in an elegant, quiet, yet unpretentious, atmosphere. The white tablecloths, genial waiters, and view of Montrose out of Kam's storefront windows are all oddly soothing. Although some complain that Kam's cuisine is rather Americanized, we are longtime fans of their sesame chicken, Singapore vermicelli, wrinkly sautéed green beans, and crispy hot and sour whole fish. \$\$

Lai Lai Dumpling House

9262 Bellaire Blvd.
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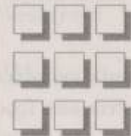
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A Taste of Houston

Tapas-style reviews

enjoy the sumptuous surroundings and exquisitely prepared meals by owner/chef Mark Cox (formally executive chef at Tony's). The style is gourmet American with strong international influences on a rotating menu including fresh fish, veal, lamb and outrageous desserts. \$\$\$

Miss Saigon Café

5503 Kelvin (in the Rice Village)
713/942-0108

Walking into the Miss Saigon Café out of the bustling Village is like finding a restful glade in a busy public park. Many of the dishes interestingly combine cold with hot, with raw items providing an extra intensity of flavor. The summer rolls, Vietnamese egg rolls, or spring rolls are all excellent appetizers. For lunch try a bowl of vermicelli: precooked, cold rice noodles, fresh bean sprouts, shredded lettuce, cucumbers, and carrots are the base ingredients, then you choose a grilled item (pork, beef, chicken, egg roll, tofu, or shrimp) to top the chilliness. The caramel salmon hot pot makes for a most satisfying dinner. \$\$

Mosquito Café

628 Fourteenth Street, Galveston
409/763-1010

This trendy, sleek little cafe offers a welcome break from the typical Galveston fried seafood scene. Gay owned and operated, the Mosquito offers fresh gourmet salads, sandwiches, and pasta, and has a beautiful patio dining area with oh-so-Southern iron furniture and umbrellas and lots of tropical island flowers. Located within walking distance of the Strand. \$

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In one of the most verdant and restful eatery atmospheres we know of, the brothers Silboey bring you Italian cuisine so unusually well seasoned you'll notice the pasta as well as the sauce. The simple dinner salad is alive with fresh vegetables and a tangy vinaigrette and a pleasant forecast of things to come. These men know herbs, and their fish dishes will make seafood converts out of die-hard carnivores. And pastry chef Pierre kneads up some tasty little numbers. \$\$

\$	\$15 and below (inexpensive)
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A Wop bop a lu bop

Photos by BJ Smith

The classics never go out of style. What was once considered too “yesterday”—from film, furniture, fashion and even automobiles—is making its way back into the mainstream once again. Are you hip to that? We know of a whole group of individuals who are. The Houston Classic Chassis Car Club (now 12 years old) is one of four chapters in Texas, with 110 members total (67 new members since January of this year).

You do not have to own a classic car to become a member of this gay and lesbian car club. They meet the first Wednesday of every month at 7 p.m., at the Blue Agave, located at 1340 West Gray (it's worth marking on your calendar just to drive past the parking lot), plus have parties and other events throughout the month. For information call Joe at 713-680-0141, or go to www.ClassicChassisCarClub.org.



Travel

by Karen L. Morgan

THE GREAT GAY OUTDOORS

You can relax and be yourself at Rainbow Ranch

Nestled in the lush, green rolling hills of Central Texas beside Lake Limestone, campers can find the Rainbow Ranch, a gay/lesbian campground, which offers a "home away from home" atmosphere to all that venture there. The Ranch is located six miles out of Groesbeck, off of Highway 164, drawing campers from Houston, Austin, and Dallas.

Even if you didn't know, as soon as you enter the Ranch's secluded gates, you'd know this was a gay campground. Colorful gay flags wave proudly from the Yellow Ranch House (a.k.a. the office), and a rainbow-colored table and chairs adorn the porch. Strings of neon lights cover the trunks of trees and twinkle colorfully after dark. Campers decorate their individual campsites with windsocks, pink flamingos, and still more colored lights.

Giant shade trees dot the 151 acres, and large trash bags hang suspended from branches for recycling cans. Whimsical, weathered signs read "Wildlife Crossing: 14 1/2 m.p.h." The camp has nature trails, a sand volleyball court, a basketball court, a fishing pier, along with paddleboats and rowboats lining the shoreline.

As owner/manager/custodian, Peggy Thomas is the heart of the Rainbow Ranch. Direct, outspoken, and sometimes downright gruff, Thomas spent 20 years as a licensed nursing home administrator before finally, burned out, she cast about for another way to make a living.

She says she had never felt comfortable camping at a state park with straight campers all around her. "You are never sure what they might hear you say, or what they will do," Thomas says, "so it was not always a relaxed or fun weekend." Crediting God with the inspiration, she hit on the idea of opening a gay/lesbian campsite.

After quite a bit of research, she found that there were not very many gay/lesbian campgrounds in existence and none in that area of Texas. Thomas and her partner at the time looked around and found the piece of land bordering Lake Limestone. The 151 acres was more than they wanted, but they fell in love with the land and purchased it in September of 1995. In May 1996, her dream became a reality and the Rainbow Ranch was opened.

However, a few of the good folks of Groesbeck, the nearest town, were not as excited about Thomas's project as she and her



slowly to view the "queers," there were no repercussions. Even the drive-bys ended fairly quickly, as nothing is visible from the road. Now, Thomas feels that the additional business the campers bring to surrounding communities alleviates any discrimination the camp might suffer.

"To my knowledge the townspeople have never been rude to any of my campers," she says proudly.

Thomas ruefully admits, though, coming from the city, that she had no idea what she was getting into. A woman who owned another campsite warned her how much work was involved. Thomas thought to herself, "How much work can it be?" She snorts with laughter now as she thinks back . . . famous last words. "I had never done my own yard when I lived in the city, as I did not like to be hot, sweaty, or dirty. Now I seem to stay that way!"

The campgrounds themselves take from 12 to 14 hours to mow, the land that can be mowed, and 16 to 24 hours to weedeat the other areas. Thomas sells ice and firewood at the office and delivers the firewood to the individual campsites herself. She is also a self-proclaimed fanatic when it comes to the cleanliness of the restrooms. She says it is hard to keep them clean when the campers are there, as she is usually running the office, but she has several "regulars" that make sure that there is toilet paper available and that the bathhouse is up to Thomas's standards.

In fact, Thomas runs the Rainbow Ranch with a little help from her friends. She has one volunteer weekend a year, and regulars at the campground are urging her to make it at least twice a year. The last volunteer weekend was in April of this year and about 20 people showed up to help. Even her web page is designed and maintained by two campers free of charge. Thomas says that all the campers try to pitch in

partner were. After receiving some of Thomas's mail, a neighbor was alerted to the nature of the new campground. The neighbor posted the Rainbow Ranch's advertisement in the county court house and local churches, and tried to get a petition together to run the gay oasis out of town. Some other neighbors down the road called Thomas to warn her, concerned about harassment. Fortunately, the petition never went anywhere; aside from some "Sunday drivers" idling by



Upcoming RR events

- **Rainbow Ranch Hawaii Luau**, Aug. 17-19.
- **Labor Day Weekend at the Ranch**, Aug. 31-Sept. 2.
- **Autumn Bash Weekend**, Sept. 21-23.
- **Fall Volunteer Day**, Oct. 13.
- **Halloween Party**, Oct. 26-28.
- **Rainbow Ranch Thanksgiving**, Nov. 22-25.

whenever possible. Several of them feed her on the weekends, as they know that she burns her food regularly when she is cooking and working the office at the same time. "I must say that they spoil me very well," she acknowledged gratefully.

After some lean times, the Ranch is going full swing with lots of friendly campers. Most are repeat customers or regulars, although Thomas has also had vacationers from Oklahoma, Minnesota, Florida, Pennsylvania, Washington, and Louisiana in the past. Advertisement is by word of mouth or her website. Apparently the word is out.

The campers have, in essence, become her family. "I feel like the camp is a part of me," she confessed. "I love the fun that all the campers have. I like to watch first-time campers as they reach out to touch their partner, draw back their hands, then realize that it is okay to touch each other here." ■

For more information or reservations, call 1-888/875-7596 or check out Rainbow Ranch's website at: www.rainbowranch.net. Fees are \$10 per person per night, plus \$5 per campsite for electricity. RV hookups are available, plus all event activities come with the price of admission to the ranch, and there are no extra fees to use the park's boat, sport, and game equipment. A limited number of tents (small & large) are also available at no additional charge.

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SignOut

by Lilly Roddy

The beginning of the month is full of activity. The first weekend in August has so much going on that it may be a bit edgy. And for the astro-linguist, Pluto goes direct on the 23rd. The Sun enters Virgo on the 22nd. Mercury slips into Virgo on the 14th. Venus begins the month in Cancer and rushes into Leo on the evening of the 26th. All the rest of the planets are happy where they are. Days to keep a low profile are August 2, 5, 10, 15, 20, 21, and the 28th. Days for wearing that new hat are August 4, 7, 18, and the 23rd.

LEO (July 23–Aug. 22) Time to focus on yourself this month with this being your birthday month. You and Joycelyn Elders (August 13), Billy Bob Thornton (August 4), and Lisa Kudrow (July 30) are born under the sign of creativity, a desire to be on the stage, and narcissism. And this birthday is especially important as you are really reconsidering your entire life path. You are confused and every path seems foggy. You have to follow your heart, not what will make people like you. This is your key to fulfillment. Make yourself happy and then you will make others happy without resentment.

VIRGO (Aug. 23–Sept. 22) You are still in your incubation period, just about to hatch out of your shell. Make sure you have all of your plans in order because by the end of the month, you are ready to act. You are judging things now to make sure that they have a place in your future. And you need some grounded proof; otherwise they are out on the curb. This can be a tense time for any decisions that have a long-term decision associated with them. You are looking for those assurance policies. You don't have to act until the 22nd.

LIBRA (Sept. 23–Oct. 23) This is a rather public period for you. You seem to be out in front even if you don't want to be. And friends are coming out of the woodwork. They are really drawing on your strength this month. Be careful that they don't suck the life out of you. And you will feel their pain—just wear your protective underwear. This is a great time to promote your career. If you would like to switch positions or you are looking for a promotion, this is the time to go for it. Your charm factor is very high this month.

SCORPIO (Oct. 24–Nov. 21) Work offers you a place to retreat to this month. Family, both past and present, are really pulling on you. You want

to be treated like a queen, but you feel as though you have to be the despot. Find a way to get away from your routines. Work may seem the easiest escape, but you need some rest; a short break from your predictability would do wonders for you. Your stress level is over the top on the 4th and 5th. Even relationships have this undertone of responsibility. Have you considered August as your vacation month?

SAGITTARIUS (Nov. 22–Dec. 21) Relationships still continue to dominate your life themes. Fortunately, this is the last month for this theme. You are breaking out of your crystalline ruts that you have been stuck in. You won't even be able to use the word "routine" in a sentence. You want things in your life that promote adventure, excitement, challenge, joie de vivre. As we move to the end of

around you. You have plenty of energy and desire, but you are adrift at sea. Relationships and friends could be your only place of solace. But they won't need your help—they are there to help you. Rescue your inner damsel and you will be ready to help others again.

ARIES (March 21–April 19) Lots of activity taking place for you in your home this month and for the rest of the year. And you are certainly in a creative mood as well. Work is boring your socks off—you just want to play. Children can certainly help you increase the play in your life. Creative avoidance will be your watchword. By the end of the month, you are feeling pulled back into the routine rut and there is no escape!

TAURUS (April 20–May 20) You certainly have a lot to say. And you seem to have a lot of information on any subject that is brought up. Home is a very unsettled place as old family issues resurface. You need a place to escape to. Travel might help if you don't have too many responsibilities at the end of the journey. Relationships are not as easy to navigate. There are coral reefs from your very early past that are making you pay attention to your course. Open seas are ahead at the end of the month.

GEMINI (May 21–June 21) This is relationship confrontation month. You have things to say and they must be said. You have been holding back on how you feel, searching for the right words. Be careful that your views don't come out as ultimatums (even though they are). You will vacillate between this and a strong desire to escape from your current routines. Don't put yourself in situations in which you feel trapped. Rationality and diplomacy are not on your side this month, but direct action and addressing problems are.

CANCER (June 22–July 22) You are dancing between wanting to indulge all your senses and financial responsibilities. You are very hungry for affection. Don't confuse that with eating, or your neuroses will show up as larger dress and pant sizes. You have been trying to solve all of that through work and work relationships. Now it is time to focus on that special person (or persons for the polyamorous). And get a handle on those money problems. That is really the road to freedom.

Lilly Roddy is a Houston-based astrologer. She can be reached at lillycath@aol.com or <http://communities.msn.com/LillysAstrologicalPad>.



Openly gay actor Stephen Fry, pictured here as Oscar Wilde in *Wilde*, was born August 24, 1957.



the month, this "time of change" will focus on your career sector. Get ready for a roller-coaster ride there.

CAPRICORN (Dec. 22–Jan. 19) You are in a rather calm place this month, even though everyone around you may seem like they forgot to take their Prozac. Work routines may be a bit unsettled, but you are impervious. You are feeling upbeat and optimistic about the future. This is a wonderful month for relationships both business and personal. Be careful: Because you look so stable, people will want to tie their boat to your pier. And they may not want to pay rent.

AQUARIUS (Jan. 20–Feb. 18) Has your life been feeling a bit lost or purposeless? Or have you been feeling trapped by the paths and routines that you have established for yourself? This has been part of your life transformation that has been going on for the last couple of years. This month, the universe turns up the volume on this theme. So, what shall you do? Follow your instincts and your desires, even if they don't seem like they will produce safety and freedom. They will.

PISCES (Feb. 19–March 20) Put on those galoshes and raincoats. The water is going to be deep this month. Your career directions compass will be broken. You don't know what to do with your desire to help the people

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OUT IN HOUSTON

1 Eugene Harrington (second from left) hosted a reception July 15 at Carter & Cooley Deli honoring State Senator Rodney Ellis (not shown) and State Rep. **Senfronia Thompson** (second from right) for their work in getting the Hate Crimes Bill passed. Also shown are **Shelley P. Davis** (far left) and **Hannah Liebman**.



2 Community photographer **Dalton DeHart** (second from right) celebrated his birthday July 13 with the **Bastankhah** family at their Garson restaurant.



DIFFA hosted Blendorama at the Garden in the Heights July 8.

3 (L-r) Blendorama chair **John Capps**, DIFFA director **Rodney Honerkamp**, **Adam Thomas**, and **Neal Fogo**.



The Hyde Park United July 4 picnic.

4 (L-r) **Larry Dean**, **Libby Cook**, **Cliff Owens** (owner of Mary's), and **Richie Carter**.

5 (L-r) **Angie** and **Jason Gunning**, **Daniel Malachowski**, **Robert Wilharm** and **Michael Gunning**.



6 & 7 July 4 pool party hosted by **Jim Jacobs** (left) and **Cyril Thomas**.

8 For the first time, the Houston Public Library participated in the Pride Parade, June 23, with this "Power Critter" float from the Freed-Montrose Branch.



9 (L-r) **Larry Leutwyler**, **Ron Beagle**, and **Charles Paschetag** with the Bering Memorial float at the Pride Parade.

10 **Jess Boyd** (center) was selected as Boy of Montrose 2001 July 1 at the Ripcord.

11 The Gay Men's Chorus of Houston saluted outgoing director **Dr. David Faber** (left) with "No Bad Hair Day" at their June 17 concert.

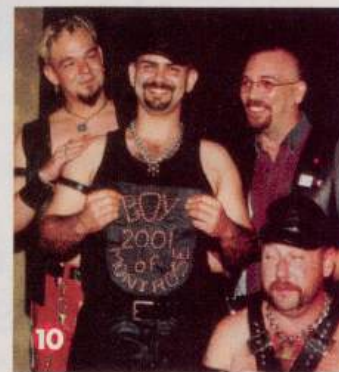
12 **Lloyd Powell** was named Daddy of Montrose on June 17 at Mary's.



13 Lobo Bookshop hosted photographer **Howard Roffman** (far right) and his book featuring model **Johan Paulik** (far left) June 17. Here with Lobo owner **Larry Lingle** (front center) and **Bobby Bass**.



14 **Stephen Haddock** performing at the Montrose Softball League's fundraiser June 16 at Rich's, with **Susan Fordice** from designated charity the Mental Health Association of Greater Houston.



15 **Jimmy Carper** at the Euphonia fundraiser for the Gay and Lesbian Switchboard at Bocado's June 15.



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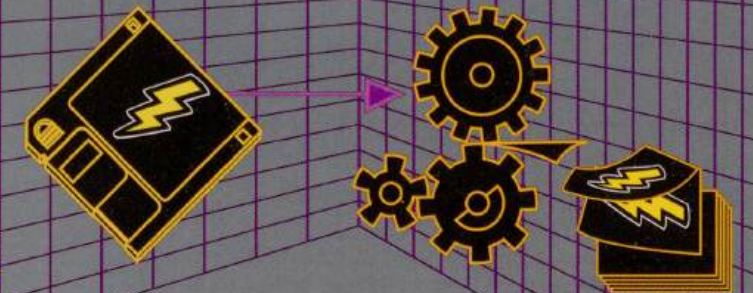
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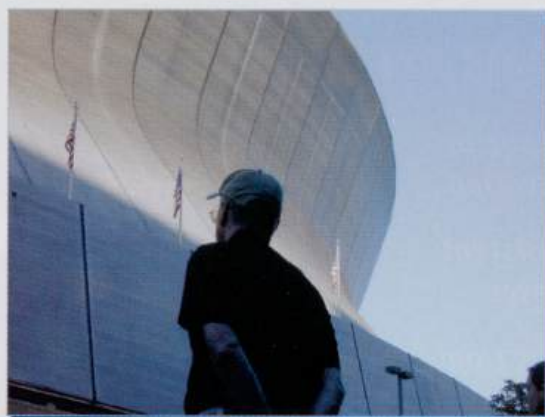
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1-3, 10-15: DALTON DEHART; 4-5: THOMAS CHLENA; 6-7: B.J. SMITH; 8-9: UN-CREDITED

"GAY believes that there is only one world, and that labels and categories such as homosexual and heterosexual will some day pass away leaving human beings who, like this publication, will be liked and appreciated not because of sexual orientation, but because they are themselves interesting."

—from the premiere issue of GAY, 1969,
quoted in *Rebels, Rubyfruit, and Rhinestones*, by Jim Sears



Mel White at the Superdome in New Orleans, where Soulforce was holding a nonviolent vigil to urge the Southern Baptist convention to embrace gays, lesbians, bisexual, and transgendered people with love and equality.

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