



Gay Monkey

Being **OUT** in Hollywood

- ▲ Stereotypes Vs. Who We Are
- ▲ The Hollywood Morals Parade
- ▲ Those Gay Brits on BBC America



Three Times the
GROOVE:

**Joan Jett,
Kimberley Locke
& Nemesis**

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Volume 4, Issue 5, October - November 2006



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In this issue:

Catching Up With Dante's Cove

With the second season of here! TV's gothic gay thriller in full swing, it only seems fair to offer those of you who missed the shocking first season a recap. From magic to mayhem to all the sweaty, shirtless encounters in between, **Ross von Metzke** takes a look at the sexy men and women who inhabit the cove, what new characters the show has in store for the season and secrets from the set you'll have to read to believe.



(page 16)

Out in Entertainment

The marriage between Hollywood and the gay community has always been something of a strenuous affair. Much has been made of an actor or an actress' responsibility to come out and live a life in the public eye, certainly an eye opener for the America public, but it also comes with the very real possibility of killing a burgeoning career. But what of the power players behind the scenes who live their lives as openly gay men and women. **Duane Wells** steps behind the camera to take a look at the lives of gay and lesbian producers, musicians, agents and studio executives.



(page 20)

Monkey Groove

What would our Entertainment issue be without a look at some of the biggest names in music, coming soon (or already in) a music store near you. **Paul Pratt** sits down with the ever engaging and sexually mystifying **Joan Jett** to discuss her latest album and accompanying tour, then switches genres to go head to head with AIDS rights activist and *American Idol* finalist **Kimberley Locke**. Then **Ross von Metzke** takes a look at Logo's new reality series *Nemesis Rising*, which follows gay twin brothers **Joshua** and **Jacob Miller** as they record and release their major label debut album.



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sports.

nutrition.

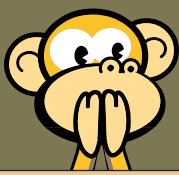
sex.

Featuring!

The *Interactive*
TOP 10 MEN
Celebrity *List*

The logo for gaywired.com, featuring a stylized globe icon to the left of the text "gaywired" in a bold, sans-serif font, with ".com" in a smaller font below it. Two right-pointing chevrons are positioned to the right of the text.

Status *Quotes*



“**Craig (Wargo)**, my mentor) went to his death bed believing that **AIDS was God’s retribution**. It seems so archaic to even consider, but he believed he was being punished for who he was. I never want anybody to go to their deathbed believing that and I thought if I never shut up about anything else, it’ll be that.”

– **Chad Allen** on why he chose to ride 580 miles in AIDS Lifecycle

“They have done a wonderful job editing drama out of this season because, trust me, it was not the most exciting season. But you know, whatever, at the end of the day, I’m also like the reality TV villain of the year, so I get more press than they do.”

– **Tyler Duckworth** on being painted the bad guy on *The Real World: Key West*



“I do as I please, I wear what I want. But I have to say, the way I look doesn’t particularly spell ‘stereotypical lesbian’ the second you see me, especially when I’m all dolled up in a photo. But I would say that had that not been the case, some people probably would have wanted to femme me up a bit. I don’t know.”

– Out vocalist **Kaki King** on pressure to conform

“I got an email from a dear friend of mine the other day ... ‘So you’re finally sucking the right cock.’ But the wild thing is **I didn’t have to suck a single cock for this one.**”

– **Leslie Jordan** on receiving his first Emmy nomination (and win) for *Will & Grace*



“It’s the realization that **life is fragile and that you shouldn’t take it for granted**. And I think that’s an important lesson for everyone.”

– Soul vocalist **Janita** on the near death experience that kick-started her US recording career

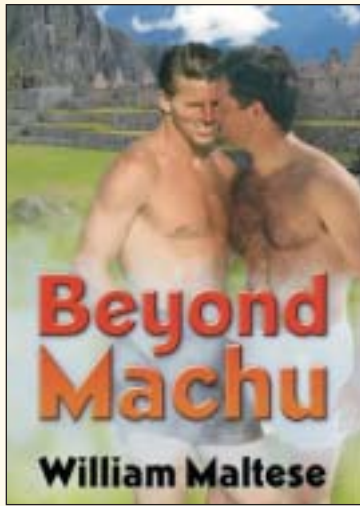
“Everyone knows it’s a pandemic, but I didn’t really know what it looked like on a human level [until I got there]. When you see this whole sea of faces and all these people are affected by AIDS. In Africa, AIDS is a death sentence. You get AIDS and die and that’s it. Everyone is affected.”

– Singer **India.Arie** on her work in Africa with **Nelson Mandela**



BOOKS

Once you pick up *Beyond Machu*, a novel by **William Maltese** about an adventure in the Peruvian jungle, you may not want to put it down. However, a conscientious reviewer must warn you: This book should not be read in public, due to the possibly embarrassing physical condition which may result. This literary novel also has a hefty dose of breathtaking erotic writing.



Dan Green is a novice reporter traveling to Machu Picchu in order to write a series of travel articles. On his first night in Lima, a handsome man joins him at his restaurant table, orders a meal, and then disappears. That night, a police captain appears at Dan's hotel room, demanding information on the man, Sloane Hendriks, frightening Dan and his tour roommate.

The "overpoweringly attractive" Sloane keeps popping up—in Cuzco, and on the train to Machu Picchu. And gradually he seduces our hero, with his story of a downed plane lost in the jungle that he must find. Quickly, he and Dan are in bed, in scenes that are slowly, and glowingly described (hence the warning on public reading).

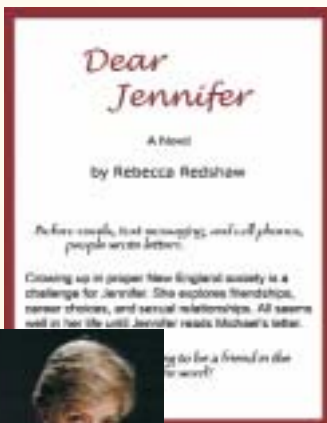
What follows is a gay *Romancing the Stone*, where a novice and an old jungle hand are let loose together in wild surroundings.

Occasionally Maltese's dialogue strays into tour-book exposition, and the characterization of Dan and Sloane is paper-thin—but *Beyond Machu* is a fun, light read that will keep you up at night—reading, that is.

www.williammaltese.com

▲▲▲▲▲

Rebecca Redshaw's new novel, *Dear Jennifer*, is a literary example of what they'd call "high concept" out in Hollywood, where Redshaw worked for some time. It's a novel told completely in letters—what they call in English lit class "epistolary." Usually an epistolary novel is composed of back and forth



letters between friends, lovers, family members, and so on.

The concept behind *Dear Jennifer*, however, is that the collection of letters were all written to Jennifer Maxwell, who grows from a six-year-old child of privilege in suburban Connecticut to a closeted lesbian pharmaceutical researcher.

The letters, from playmates, family members, teachers, and friends, among

others, trace the evolution of Jennifer's life—growing up, college, love affairs, coming out—and most importantly, her relationship with her best childhood friend, Michael.

The letters are all well-written, and *Dear Jennifer* is a fast, interesting read and a reminder of how much things have changed for gay men and lesbians since the 1960s. The problem with this format, however, is that since we're always hearing about things rather than experiencing them, the novel's impact is muted. Within the limitations of her chosen format, Redshaw creates some interesting characters and situations, but *Dear Jennifer* lacks the heart of good fiction—dialogue, scene, and character development. www.rebeccaredshaw.com

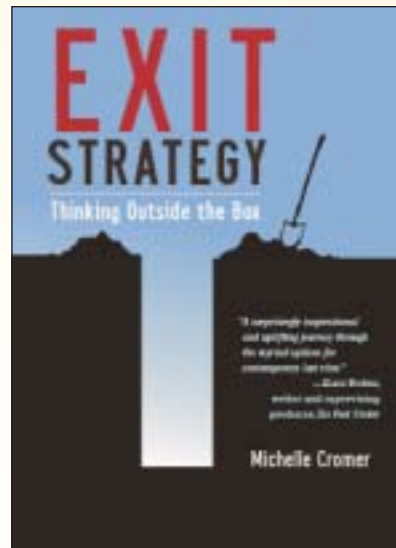
▲▲▲▲▲

Michelle Cromer, author of *Exit Strategy: Thinking Outside The Box*, makes the point that "before the twentieth century...families and friends grieved together, made the final arrangements, and saw to it that the departed's last wishes were honored." She has traveled around the country exploring

unique options for disposal of your dear departed, from mummification to having one's ashes scattered at sea or encased in a concrete ball

destined to become part of an artificial reef.

The sheer variety available today in the funeral industry makes for fascinating reading. You can have your ashes sent heavenward in a helium-filled balloon which shatters at about five miles above the earth's surface, "scattering the ashes in the upper atmosphere," or invite your nearest and dearest to witness the explosion of a rocket in which your ashes have been placed.



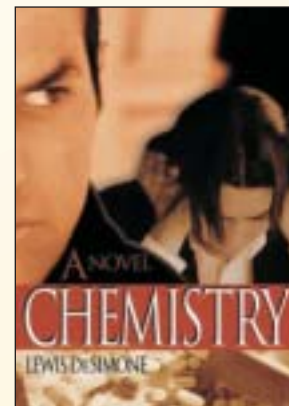
Ashes can also be incorporated into jewelry, pottery—even compressed into small diamonds, which are "inspected, graded, and certified by gemologists...who attest to cut, color, clarity and carat weight." One woman Cromer interviewed melted down her wedding rings and had them reformed into the shape of a cross, with the diamond pressed from her husband's

ashes at the center. "Every Friday night, she...buys him a beer, and takes off her cross and dips it in the beer."

Leavened with the occasional bit of humor, Cromer's look at what happens after we die is thought-provoking, and who knows—someone you love may want to be pressed into a golf club, cryogenically preserved, or simply buried in a biodegradable Ecopod, made of pressed paper and glue, which "quickly disintegrates into the ground with no harm to the environment."

www.michellecromer.com

▲▲▲▲▲



The title of *Chemistry*, a novel from **Lewis DeSimone**, has a dual meaning. First, of course, is the chemistry between narrator Neal, a cellist who has fled a failed relationship in Boston to San Francisco, and the enigmatic Zach, whom he first meets at a country and western dance night. "He moved deftly, as if his feet did



everything of their own accord, as if he didn't have to think about a thing."

Very quickly, the two are a couple, spending nearly every night together. But gradually, another kind of chemistry emerges: the chemistry of Zach's brain, which grows increasingly out of balance. The novel explores Neal's obsessive love for Zach, as well as Zach's attempts to make sense of his abusive past and the chemicals that may allow him to move forward with his life.

Lyricaly written, *Chemistry* explores the connection between heart and brain, and the often uncertain links between them.

www.lewisdesimone.blogspot.com

[▲▲▲▲△△]

It's been said that a gay man's best friend is his mother, and **Robert Rave** and his mother Jane certainly seem to believe that. Their new book, *Conversations and Cosmopolitans: How to Give Your Mother a Hangover*, is a coming

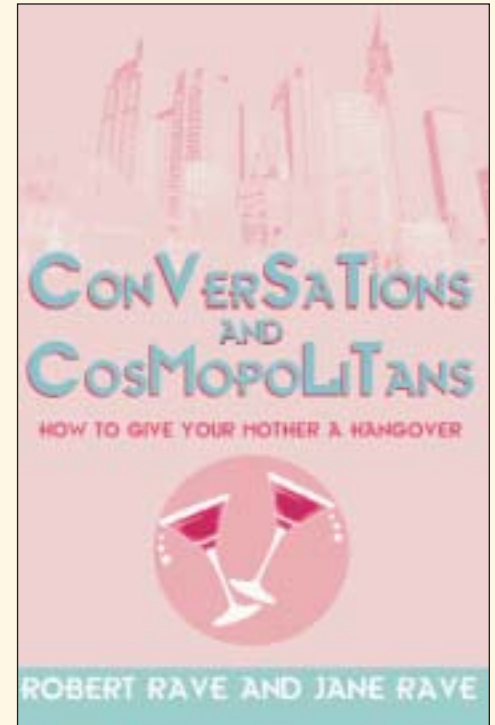
out guide written from both the parent's and the child's point of view.

The book begins with Robert's coming out letter to his parents, and then uses his experiences to help fledgling gay men address issues with their folks, including boyfriend introductions, parental visits and hometown gossip. The funniest part of the book is the "gay glossary." Want your mom to know what you mean when you talk about that gym bunny you just met, or what DL and DQ mean in your world? The Raves show both mom's definition and Robert's.

Conversations and Cosmopolitans is nowhere near as comprehensive as some of the coming-out guides on the market, but it may be just the book to hand to your mom as you share a pair of cosmos and begin "the conversation."

www.convosandcosmos.com

[▲▲▲▲△△]



DVDs

If there were a pill to make you straight, would you take it? Such is the question posed by *Fixing Frank* [▲▲▲▲△], a surprisingly literate and thoroughly engaging film that played for one week in Los Angeles last week before finding its way to DVD; where it will, with any luck, find a wider audience.

An adaptation of a play, *Frank* follows the life of Frank Johnston (**Andrew Elvin Miller**), a gay journalist who, enlisted by his psychotherapist lover Dr. Jonathan Baldwin (**Paul Provenza**), goes undercover to try and prove false the claims by a Dr. Arthur Apsey (**Dan Butler**) that he can make people straight. Is it an unethical question to ask of a man whose resume includes the coverage of social affairs, not investigative reporting? Sure. But this is film, so we suspend disbelief.

What follows is a confusing and often messy road for Frank as he attempts to navigate the road of sexuality. Issues of bisexuality aren't addressed, but you get the sense that there's more to sexuality than gay/straight, that some



middle ground must be inherent in everyone. *Fixing Frank* is not without flaw (much as you want to sympathize with Baldwin, it's tough when you consider his scheming was nearly equal those of his nemesis), but the fact that the film is filled with so many gray areas may just be the point the filmmakers are trying to make.

Finding themselves pondering a similar (if much higher budget) question, the mutants of *X-Men: The Last Stand* [▲▲▲▲△△] feel displaced and unwanted by society—drawing obvious comparisons to the gay community since the franchise debuted way back in 2000. And in the three-quel, a scientist has come up with a regimen to make mutants normal.

The final installment suffers from the loss of director **Bryan Singer**, who had his ideas and his voice stamped all over the first two films. It doesn't completely lose the message Singer tried to quietly impart (that people are people—it's what's inside that counts), but it manages to gently squash it

under the slick gloss of your standard action fare—that of explosions, sex and the obligatory dime-store novel dialogue.

Phoenix has risen from the ashes in the form of Jean Grey (**Famke Janssen**, doing more with her eyes and her face than most of the actors do with an entire script—she's just extraordinary), and the X-Men are at a loss as to whether she's the Jean Grey they've all known and loved or a changed woman; her mental alter ego having won in the battle of good versus evil.

You'll know soon enough (a violent almost sex scene between Jean and Wolverine—a rippling **Hugh Jackman**—makes it abundantly clear), and the task at hand is to save Jean from herself and prevent her from violently protesting a cure for the mutant gene they're all against, but have different views on how to handle.

It's a simple plot really, and an obvious comment on those who think biological

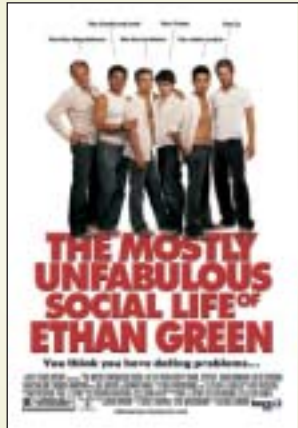


DVDs cont.

differences can be changed with a drug or therapy. And in the wake of films like *V for Vendetta* which succeed at commenting on the state of the world without providing any thoughts so deep you need a master's degree to comprehend them, *The Last Stand* succeeds as a thinking man's action flick.

But it lacks the heat of the first two installments and tries to do too much, too quickly. Director **Brett Ratner** does an adequate job at matching Singer's action packed sequences, but he's just not as good at storytelling, something that set X-Men apart from other franchise films.

Janssen is the glue that holds this film together. **Ian McKellan** as the evil Magneto and **Patrick Stewart** as the wise therapist within Professor Charles Xavier provide able support. But nice as the performances are, the flick just doesn't quite hold up. It's a fun but ultimately disappointing end to a franchise that could have been so much more.



Thankfully, *The Mostly Unfabulous Social Life of Ethan Green* [▲▲▲△△] doesn't have such lofty expectations, so the resulting film is a pleasant, albeit basic, surprise. Plucked from the popular *HX Magazine* comic strip of the same name, *Ethan Green* follows the trails and tribulations of an unapologetically gay professional "assistant" (**Daniel Letterle** in the title role) whose social observations provide the narrative for your typical sarcastic and occasionally bitter gay romantic dramedy that tracks the ins and outs of dating in your mid 20s.

Ethan has no trouble finding men. There's the

safe choice (book store owner and roomie Leo, played by **David Monahan**); Kyle, the hunk (a frequently shirtless **Diego Serrano**); and Punch, the horny twink (**Dean Shelton**, who damn near steals the show). Ethan's plight is our pleasure as he goes from stupid

decision to stupid decision, damn near eliminating any chance at real happiness in the process.

So we've been there, done that, but it doesn't mean we can't do it again—and the talented team of actors assembled for this ensemble comedy are more than capable of staying the course, and making us hoot and holler in the process.

Chief among them is **Meredith Baxter** as mama Green, a gay wedding planner who's shackled up with Ethan's ex-boyfriend. (Not in the biblical sense. He rents a room and they watch *The OC* together before he goes upstairs to jack off.) She's so maternal, so natural, the things that come out of her mouth hit you that much harder (a TV commercial for her new clientele is especially hilarious). And the hat sisters (**Joel Brooks** and **Richard Riehle**) are a riot every time they drop by—mother hen type gays in couture (OK, Ross Dress for Less, but don't tell them that).

Nothing revolutionary here, but then, when does a gay comedy need to be profound to be a solid good time?

MOVIES

Twelve films you simply must see this fall. Why? Because we said so, OK!

With the end of summer comes a few weeks of crap movie studios plop out on the street in an attempt to clean their closets (how else can you explain **Kevin Costner** and **Ashton Kutcher** squaring off in an action thriller about Coast Guard rescue swimmers?) and then dive head first into awards season, a sweeping three months of meaty roles, dynamic characters and, occasionally, a hot man or two.

With 2006 entering its final act, have we got a slew of dream projects in store for you, kick-starting with *The Departed* (Oct. 6 – www.thedeparted.warnerbros.com), one of those **Martin Scorsese** pics that involves the Mob. Once again, Scorsese teams up with his new favorite leading man (**Leonardo DiCaprio**) and adds another couple of hotties (**Matt Damon**, **Mark Wahlberg**) to the mix for good measure. And then there's **Jack**... as in **Nicholson**, chewing scenery as only he can. Two weeks later, a whole new reason to sweat ... **Clint Eastwood**. OK, so he's behind the camera for *Flags of Our Fathers* (Oct. 20 – www.flagsfourfathers.net), but he had the good sense to put **Paul Walker**, **Jesse Bradford** and the hottest Oscar hubby in history, **Ryan**



Phillippe (if **Reese** walks out, call me) up front for this World War II epic. Nothing much is gay about **Sophia Coppola's Marie Antoinette** (Oct. 20 – www.sonypictures.com/movies/marieantoinette/index.html)—unless you count Aqua Net doused hair, endless partying and gold lamé gay. **Kirsten Dunst** (above) plays the oft misunderstood queen.

There's no question what's gay about *Running With Scissors* (Oct. 27 – www.sonypictures.com/movies/runningwithscissors)—the fact that it's directed by *nip/tuck's* **Ryan Murphy** and stars a once again scenery-chewing **Annette Bening** (above right with **Gabrielle Union**) aside, it's based on the best-selling memoir of openly gay writer **Augusten Burroughs** (played in the film by **Joseph Cross**). And did we mention Bening's character



has some lesbian leanings? Things are much more overt in *Mr. Leather* (October – www.regentleasing.com) which, as the title suggests, takes a look at modern day leather contests by following a colorful cast of men through Los Angeles' Mr. Leather competition. Director **Jason Garrett's** debut garnered a ton of praise on the festival circuit, as did director **Russell Brown's Race You to the Bottom** (October – www.raceyoutothebottom.com) which stars *Harry & Max's* **Cole Williams** as bisexual travel writer Nathan who takes a road trip with best friend and sometimes lover Maggie (*Buffy the Vampire Slayer's* **Amber Benson**, pictured on next page with Williams.) So what's the big problem? They both have boyfriends. And there's absolutely nothing gay about *Babel* (Oct. 27 – www.paramountvantage.com/babel), we just think **Cate**



The same cannot be said for *My Girlfriend's Boyfriend* [▲▲△△△], which disappoints time and time again, particularly when you come to the realization that most of the potential viewing audience for this low-budget flick likely won't remember—or even (gasp!) recognize—one of its main draws, **Deborah Gibson**.

If that includes you, here's a little primer: In the mid-to-late 80s, Deborah (known as Debbie back then) and fellow pop princess **Tiffany** did their best to challenge **Madonna** and **Cyndi Lauper** for the attention and affections of the mall-bang crowd.

For her part, Debbie (who now prefers the much more mature moniker, Deborah) chalked up slew of top 10 hits (including a pair that topped the charts in the U.S.) and sold countless millions of albums around the world before her popularity waned at the end of the decade. After some time away from the spotlight, Deborah returned to the stage by



refashioning herself as a show-tune-beltin Broadway attraction.

Apparently her revitalized ambitions also included starring in a few motion pictures, as evidenced by her star turn as a reporter-turned-wedding photographer in *My Girlfriend's Boyfriend*.

Unfortunately, tuning in to this low-rent, **Kenneth Schapiro**-directed flick without appreciating Gibson's past as a teenybopper pop star is tantamount to listening to a parody of a song you've never heard. Part of the movie's twisted appeal is in recognizing Debbie/Deborah and reveling in her awkward

and earnest performance (and rioting over some of her brand new tunes that are sure to make a few viewers scratch their heads at her former chart-conquering glory days).

That said, Gibson's performance is far from the worst aspect of *My Girlfriend's Boyfriend*—though it's no easy task to point out exactly what deserves that "honor." It could be the been-there-done-that storyline, which follows the "hilarious" and "wacky" behind-the-scenes drama of a wedding involving a closeted soap star. Or it could be the writing, which showcases all the dialogue and depth of your average soap opera, interestingly enough. Other possibilities include the direction, set design and of course the other actors (which include a pair of *Law & Order* regulars, **Sean Runnette** and **Jack Koenig**, as well as *The Dead Zone*'s **Chris Bruno**)—though by this point it seems silly to continue to highlight the film's inadequacies.

Do I have anything good to say about *My Girlfriend's Boyfriend*? Not really. Though it's good to know that gay-themed movies have become so prevalent that even some bad ones are slipping through the cracks.

- Ross von Metzke and Bryan Ochalla



Blanchett's brilliant. And come to think of it, so's **Gael Garcia Bernal**, who frequently plays gay. And **Brad Pitt** may not have quite the chops of his Oscar winning co-star, but he loses his shirt so we're there.

If you're strictly looking at things from a sexual prospective and you can handle 90-minutes of **Steven Seagal** like action, check out WWE's **John Cena** in *The Marine* (he drops his pants)—and *Hedwig*'s **John Cameron Mitchell** directs live action sex (homo, hetero and everything else you can possibly imagine) in *Shortbus*, though he swears (and some critics agree) it's for artistic purposes.

Things kick into overdrive in November with the release of *Volver* (Nov. 3 - www.sonyclassics.com/volver), the latest

offering from the toast of Spanish cinema, the openly gay **Pedro Almodovar**, who takes two of his regulars (**Penelope Cruz**, **Carmen Maura**) and puts them through the ringer. Expect a gay, lesbian, bi, trans character to pop up (one or more always does) and, as he's done several times, expect his leading ladies to deal with more than their fair share of drama. The following week, drama comes to life in *Stranger Than Fiction* (Nov. 10 - www.sonypictures.com/movies/strangerthanfiction), which stars **Will Ferrell** (below) as a bland IRS worker who mistakenly becomes a character in a British novelist's (**Emma Thompson**) latest novel. If you aren't yet intrigued, the quirky cast is rounded out by **Maggie Gyllenhaal**, **Dustin Hoffman** and **Queen Latifah**.

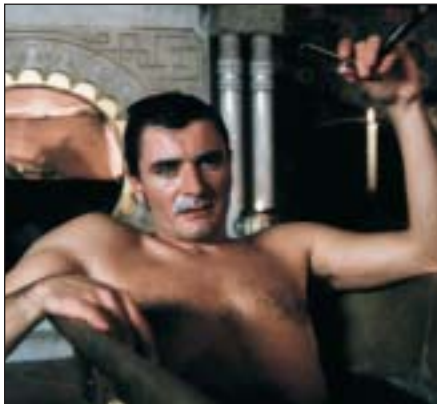


Bond is back with a new man slipping into (and out of) the suit: 38-year-old blue-eyed Brit **Daniel Craig** (above,) who more than looks up to the challenge (even if some whack jobs started an Internet campaign demanding the blonde actor dye his hair brown). *Casino Royale* (Nov. 17 - www.sonypictures.com/movies/casinoroyale), the 21st official installment in the franchise, welcomes back exactly one familiar face: **Dame Judi Dench**, who'll pop up again in December opposite the much beloved Blanchett in *Notes from a Scandal*. But we're getting ahead of ourselves. November also brings two truly good gay times to theatres, beginning with the comedy *Unconscious* (November - www.regentleasing.com)

MOVIES cont.

which, set in 1913 Barcelona, plays with sexual preference, identity and everything else Freud set against a Sherlock Holmes-style investigation—when the good doctor himself goes missing. *20 Centimeters* (November - www.20centimeters.com) is a lavish and colorful musical dreamed up by a narcoleptic transvestite who longs to have a surgery to make her genetically female. Along the bumpy road, she dreams in musical sequences the girls from *Priscilla, Queen of the Desert* would be all too proud to share in.

And there's more where that came from in December—but you're going to have to wait. Patience is a virtue, and with any luck, we'll dig up tons more goodies for you as you anxiously await our next issue.



MUSIC

For years, the Internet was a recording artist's biggest fear. From Napster to pre-release leaks, it seemed like actually buying an artist's CD was the last resort for someone wanting to jam to new music. But the music industry has taken their lemons and made a big 'ole batch of lemonade, because now, record labels are using the Web to build hype for their artists upcoming releases.

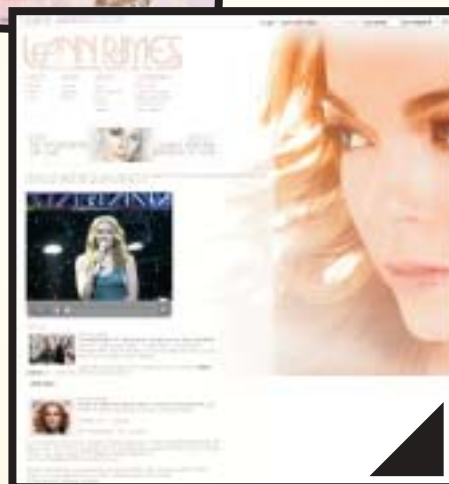
Since several of this year's most anticipated releases of the year weren't available as we sat down to prepare our CD review section, we decided to take a different course of action to music reviews this time around. Instead of popping in the latest disc from some artist and scrutinizing it top to bottom, we thought we'd just review the hype—the songs artists are choosing to represent their forthcoming works through e-cards and My Space accounts.

Unquestionably, one of the releases I'm looking most forward to this October is the latest from **Monica**, who takes her sweet time between projects. *The Makings of Me*, due in October, shows the one time teen idol has grown by leaps and bounds since she faced off with **Brandy** on "The Boy is Mine" (appropriately re-titled "The Boy is Monica's" by a San Diego radio station).

Monica's MySpace page (www.Myspace.com/MonicaMusic) previews the album with four tracks, including first single "Everytime Tha Beat Drop", a perfect 'grab a ho and get your ass to the dance



floor' party anthem featuring Dem Franchise Boyz. "A Dozen Roses" is a throw back to '70s funk soul, a sort of "Love Don't Cost a Thing," but swap the love with some sex appeal. On "Hell No," the gays will rally as Monica cranks out a slow jam that tells her man she's not one to be



taken advantage of. "Why Her" is the obligatory ballad—simple, sentimental with a dynamic vocal from Monica. The album promises 14 tracks, and if these four are any indication, we'll be playing this one for years to come.

LeAnn Rimes is changing things up a bit with her latest album. For most country artists, the

bread and butter is rural America—and LeAnn has played fairs, stadiums and casinos nationwide to sold out crowds for most of her career. After a brief foray into bubble gum pop and dance remixes ("Can't Fight the Moonlight," "Tic Toc"), she returned to her country roots with the mega successful *This Woman* last January. This time around, in an attempt to divide and conquer, she combines the sounds (a lil country, a lil pop, a lil gay bubblegum) with *Whatever We Wanna*, an album she's gone across the pond to work first.

That's right—a country artist trying her new material out on the Brits before hitting up casino land. The result? She's got the number one song in the UK, Taiwan, France, Belgium and Italy.

No U.S. release date here, but Rimes' last release went double platinum and delivered two number one singles, so it's only a matter of time. And from the sound of things, I can't wait. Rimes' official Web site (www.leannrimesworld.com) showcases "Rumor Bout a Revolution" and finds the singer at her feisty best, channeling **Janis Joplin**, **Ann Wilson** and every country rock chick before her for a raucous good time. "Headphones" is far heavier on the cheese—the sort of Total Request Live fare Britney's famous for (just with a better voice). And on "And it Feels Like," LeAnn soul searches and delivers one of the finest vocal performances of her career.

Going a bit more indie rock, a band like **The Purrs** is what sites like MySpace were designed for. Straight out of Seattle, The Purrs (www.Myspace.com/ThePurrs) have built up quite a following on the underground rock



MUSIC

circuit, and as they prepare to release their latest album, MySpace has proven influential in getting the word out: To 2100 friends and counting as of our press date. First single "She's Gone" is a catchy enough single while "Get on With Your Life" is the sort of guitar laced ditty you might swig back a shot of whiskey to while cozying up to a girl in the booth of a smoky bar. But to truly get what these guys are all about, one need only look as far as the title of their last album: *No Particular Bar, No Particular Town*.

A MySpace artist indeed.

And finally this month, an artist so gimmicky, so out of left field, it almost pains me to say she's kind of good.

Brooke Hogan. The name doesn't need



to mean anything—just know her dad is **Hulk**. As in Hogan. As in the man who made *Suburban Commando* and is now starring in a rip-off of *The Osbournes*, *Hogan Knows Best*. For those of you familiar with the show, you know it's been a dream of daughter Brooke's to land a record deal and get a song on the radio. And you can tell. On (www.Myspace.com/BrookeHoganMusic), she's got photos of her signing her contract,

looking at her advance check, toasting her success. And one song.

Yes folks, just one—likely because she's still recording the rest of her album, due late September. I have some hope for Brooke. Apparently, she plays piano and guitar. And based on the video for debut single "About Us," she sure can dance. Sing? She's not **Aguilera**, but she's also not **Britney**. She's a comfortable **Mandy Moore** (split the difference), and the song is heavy on the pop/hip-hop.

Nothing legendary, but fun for the moment.

And that, my friends, is the hype for the time being. I know many, many, many bands have their music online and the four I've chosen probably aren't representative of the music industry at large, but as they say—that's showbiz.



TV

With GLAAD announcing that the representation of gay and lesbian characters in lead or supporting roles for the forthcoming 2006-2007 television season has dropped, television still has a long way to go before we're accurately represented in numbers. Cable is doing better by us and the representation of Latinos is actually up this year, but numbers of African-Americans and Asian-Americans on television have also dropped.



With the loss of *Will & Grace* from the fall TV line-up (and with CBS' *Out of Practice* and ABC's *Crumbs* both cancelled), *Desperate Housewives'* sociopathic teen Andrew Van de Kamp (**Shawn Pyfrom**), *ER's* Dr. Kerry Weaver (**Laura Innes**) and *The Office's* closeted accountant Oscar (**Oscar Nunez**) are the only three gay and lesbian characters returning to network TV in the fall.

Read on for a look at some of the more promising newcomers, and a couple of our favorites from our friends over on cable.

Brothers & Sisters, a new dramedy starring **Calista Flockhart**, **Balthazar Getty** and **Sally Field**, has the auspicious honor of landing a cushy spot following *Housewives* on Sundays. The story follows the daily lives of a group of adult siblings and features **Matthew Rhys** in a supporting role as the gay brother, Kevin Walker. (ABC, Sundays, 10pm - abc.go.com/primetime/schedule/2006-07/brothersandsisters.html)



The Class offers one of the only leading characters on primetime this season. The story of a group of childhood friends who reunite in the late 20s, one of the "Class," Kyle (**Sean Magule**) is gay (CBS, Mondays, 8pm - www.cbs.com/primetime/upfront_2006/the_class.shtml)



Fashion House is a truly revolutionary concept for primetime television. Taking a cue from the tele-novelas I used to watch with my ex-boyfriend's mama, *Fashion House* will run nightly for 13 weeks on the all-new MyNetwork (which takes the place of UPN in most cities). Starring **Bo Derek** and **Morgan Fairchild** as dueling fashion mavens, Harold and Hans (from left, **Garrett**



Swan and **Tony Tripoli**) play—big gasp—gay fashion designers. (MyNetwork, Monday thru Friday, 10pm - www.mynetworktv.com/fh.html)

Ugly Betty is also set in the world of fashion—a *Devil Wears Prada* like world of fashion—starring **Vanessa Williams** as the head of one of the nation's leading fashion magazines and *Real Women Have Curves'* **America Ferrara** as Betty, the most unlikely fashion employee in history. Fashion assistant Marc (**Michael Urie**) is gay. This one also stands a great chance. It's paired up on Thursdays with *Grey's Anatomy*. (ABC, Thursdays, 8pm - abc.go.com/primetime/schedule/2006-07/betty.html)



And returning on cable

nip/tuck has consistently pushed the boundaries of sexuality. Whether it is featuring the world's most perfect transgender woman (**Famke Janssen**) or putting Dr. Christian Troy (**Julian McMahon**) in the sack with another doctor (**Bruno Campos**), the lines of sexual preference are most definitely

blurred. One constant: The show's best example of a moral center; lesbian anesthesiologist Liz Cruz (**Roma Maffia**). (FX Networks, Mondays, 10pm - www.fxnetworks.com/shows/originals/niptuck)

Dante's Cove kicks off its second season with a cast of gay and lesbian characters sure to knock your socks off. As the evil Ambrosius, **William Gregory Lee** is a stud and a half—ditto for the object of his affections, Kevin (**Gregory Michael**), and Kevin's steady, Toby (openly gay actor **Charlie David**). Hell, who are we kidding? The whole damn cast looks amazing. (here! TV, Check Listings - www.dantescope.com)



Reno 911 enters its fourth season with the continuing antics of its messed up band of cops, including one Lt. Jim Dangle (**Thomas**

Lemmon), the short-short wearing, musical theatre epithet spewing gay stereotype we love to laugh with—and at (Comedy Central, Sundays, 10:30pm - www.comedycentral.com/shows/reno_911/index.jhtml)

South of Nowhere, one of television's most intriguing dramas, returns for a second season on The N, a network for teens that's making some daring moves in its programming, casting **Mandy Musgrave** and **Gabrielle Christian** (from left) as teenage best friends—who discover in the first season finale they both like women... each other. (The N, returns in October - www.then.com/ntv/shows/media.php?id=531)

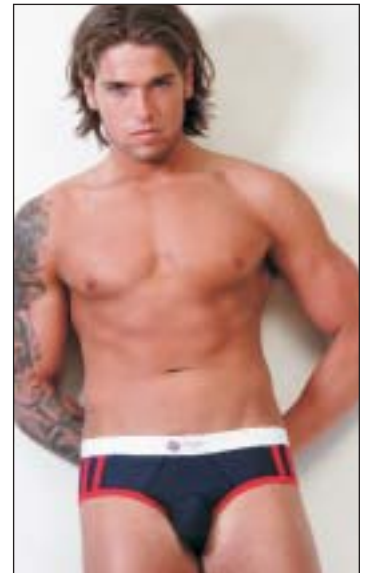


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Let's Get Soaking Wet

No, **Pepper MaShay's** not coming to a Pride near you yet again! I'm taking about the men of West Hollywood's Water Polo team, all chiseled, drenched in water, speedos clinging to their bulges just so. Whoo, deep breath. It's almost too much to handle.

But seriously, I know these are everyday men who get together for a bit of rough housing in the pool a couple times a month, but come on – these polo players are exceptionally hot. And now, you can stare at them for 16 months, because as all good teams with exceptionally hot players should, they've put out a wall calendar.

So before you hang up your suit and dry off for the season, how about another dip in the deep end with these mighty fine hunks?

For more information on the West Hollywood Water Polo calendar, visit www.wehopolo.com



splish!
splash!



marco!



polo!



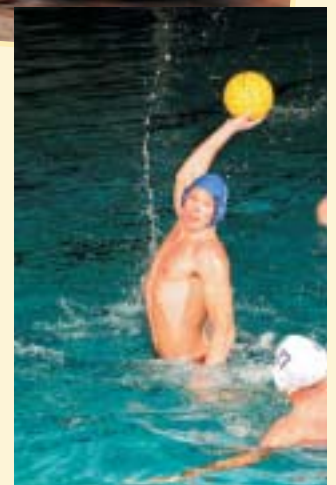
steamy



HOT!



rub a dub dub



Hate Crime

In the spirit of *In the Bedroom* comes a gut-wrenching story about the mother and the boyfriend of a young gay man beaten to death in a hate crime coming to terms with his death, and desperately pleading with the police as they ignore the signs pointing to the murderer. It's a tough film to watch, but essential viewing.

- Visit www.GayWired.com in November for a chance to win one of five copies of *Hate Crime* on DVD!



win



The OC:

The Complete Third Season

Will Marissa (**Mischa Barton**) fall off the deep end again? Into the arms of her lesbian lover? Will Mama Cohen (**Kelly Rowan**) fall off the wagon? Who bloody cares, so long as we get a fair amount of time staring at **Benjamin McKenzie**, **Adam Brody** and the slew of hot, shirtless men that parade through the beach scenes.

- Visit www.GayMonkey.com in October for a chance to win one of five copies of *The OC: The Complete Third Season* on DVD!



win



Fixing Frank

If you could take a pill to make you straight, would you? "Hell no!" is our answer, but decide for yourself when *Fixing Frank*, one of the most intriguing films about the gay experience ever released, hits DVD in October.

- Visit www.GayMonkey.com in October for a chance to win one of five copies of *Fixing Frank* on DVD!

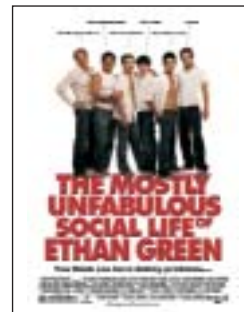
win



The Mostly Unfabulous Social Life of Ethan Green

Dating is rough, we'll give you that, but Ethan (**Daniel Letterle**) certainly doesn't make things any easier. Join him on his journey as he casts one hunk aside after another (from jock **Diego Serrano** to twink **Dean Shelton**), ignoring the advice of his mother (**Meredith Baxter**) and his hat sister mentors along the way.

- Visit www.GayWired.com in November for a chance to win one of five copies of *The Mostly Unfabulous Social Life of Ethan Green* on DVD!



win



Le Femme Nikita: The Complete Fifth Season

Fans of TV's *Alias* should probably know where the idea of a kick ass female assassin originated—first in the French film version, followed by the lackluster **Bridget Fonda** Americanization and culminating in **Peta Wilson**'s kick ass TV series, the final season of which we have for you to enjoy.

- Visit www.GayWired.com in October for a chance to win one of five copies of *Le Femme Nikita: The Complete Fifth Season* on DVD!

win



Chicago: 10th Anniversary Edition

Can you believe it has been ten years since **Bebe Neuwirth** and **Ann Reinking** revived Chicago on Broadway? Can you believe in the ten years that followed, people like **Melanie Griffith**, **Usher** and now, quite possibly, **Ashlee Simpson**, have made their Broadway debuts with *Chicago*. Griffith sings on a compilation disc here, which also included **Chita Rivera** and **Liza Minnelli**. The Bebe recording's included, as is a behind the scenes DVD.

- Visit www.247Gay.com in October for a chance to win one of two copies of *Chicago: 10th Anniversary* CD/DVD Box Set!



win





XMen: The Last Stand

The final installment in the XMen trilogy...or is it? The third pic concludes the story of mutants who just want to be accepted as they are—ring any bells—and features a fierce performance from **Famke Janssen** as Jean Grey, the Phoenix. Oh, and **Hugh Jackman** takes his shirt off.

- Visit www.GayWired.com in October for a chance to win one of five copies of *XMen: The Last Stand* on DVD!

win



Fergie: The Dutchess

I remember way back when **Stacy "Fergie" Ferguson** was the lead singer of Wild Orchid. I thought, 'that girl has talent,' and lo and behold, look where she is eight years later. "London Bridge" is one of the hottest songs of late summer and with many more to come, her solo debut promises to be one of the year's best.

- Visit www.GayWired.com in October for a chance to win one of five copies of *Fergie: The Dutchess* on CD!

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Make sure to check www.GayWired.com each week for new giveaways!

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Catching Up With Dante's Cove

Missed the first season? We've got all the essentials for you in our season one wrap up!



FACT The main house used for the Hotel Dante is where **Elvis Presley** lived while they shot *Blue Hawaii*.

Ross von Metzke

Greetings from the picturesque seaside community of Dante's Cove. Population? That all depends on how many people scorned seductress/witch Grace Neville (**Tracy Scoggins**) has cursed, killed or conned with her wicked ways in a given day.

It's all in a day at the beach for the residents of the Hotel Dante—built in the 1840s and converted into apartments for toned and tanned hotties to frolic and fuck the night away. Little do they know, in the basement beneath their beach parties lies a long buried secret—the once handsome Ambrosius Vallin (**William Gregory Lee**), cursed to a hideous eternity without love after fiancée Grace found him taking it up the butt from the butler. His only chance of freedom—a kiss from a young man.

That kiss comes courtesy of Kevin Archer (**Greg Michael**), the Cove's newest resident: He's blonde, he's beautiful, and though he's nursing a broken heart after his mom and step-dad turned their backs on him for being

gay, he's well on the road to recovery thanks to a torrid affair with boyfriend Toby (**Charlie David**). That all changes as Ambrosius recovers his young, brooding self and wages war on the Cove—desperate for the love, sex and affection of Kevin, he's convinced they're destined to be together and willing to stop anything that gets in his path.

Torn between his hero and this dangerous stranger, Kevin falls under Ambrosius' spell.

Torn between his hero and this dangerous stranger, Kevin falls under Ambrosius' spell. But Grace isn't one to take things lying down—she kills Kevin, only to have him brought back to life by Ambrosius, who spent his years locked in the basement perfecting a few spells of his own.

With Kevin bound to Ambrosius, it's up to Toby and his best gal pal Van (**Nadine Helman**) to

break him free—and with Van unknowingly packing a few mystical powers of her own, she's able to break the hold over Kevin and return him to Toby.

Which lasts all of about a minute. Asleep on the beach together celebrating their reunion, Toby is awakened from his slumber and lured to the docks by Cory (**Josh Berresford**), another of the Hotel Dante's residents who has found himself under Ambrosius' spell. There, Ambrosius knocks Toby unconscious and dumps him off the side of the pier.

The war for Kevin's affections far from over, and Grace hell-bent on making Ambrosius pay, no one will rest in Dante's Cove until everyone's lives have been turned upside down.

No one!

FACT Even though *Queer as Folk* star **Thea Gill** appears in every episode of Dante's Cove's second season, she's billed as a Special Guest Star—much like **Heather Locklear** was on *Melrose Place*.

Who's Who in the Cove

Ambrosius Vallin – Once promised to Grace Neville in marriage, Ambrosius Vallin's life plan was shot to hell when she caught him having sex with the butler. Needless to say, she was none too pleased, killed the butler and cursed Ambrosius to a loveless life. Now freed of the curse, Ambrosius is convinced Kevin Archer, the new boy in Dante's Cove, is his destiny, and he'll stop at nothing to see his destiny fulfilled. Torn between the need to possess Kevin and a genuine affection for him, Ambrosius comes off as a man with no remorse—but deep down his love for Kevin and the pursuit of happiness is true.



Grace Neville – Hell hath no fury like a woman scorned. And no woman in Dante's Cove has been more scorned than Grace Neville. Ever since walking in on her betrothed Ambrosius in a clinch with the butler, Grace has been mad as hell and dead set on revenge. Able to kill with a single glare, Grace is a Tresum witch, possessing other-worldly powers. But underneath all that anger is a broken woman who yearns to trust, deny it though she might.



Toby Moralts – The ultimate good guy gay boy you take home to mom, Toby came to Dante's Cove in search of himself—and running from the latest



in a string of failed relationships he fought desperately to “fix.” On a summer break, he found Kevin, a troubled teen coming to terms with his sexuality. When Kevin followed Toby to the Cove, the intention was happily ever after. But with Ambrosius locking his affections in on Kevin, it's up to Toby to save the day yet again, no matter what the consequence.

Kevin Archer – The ultimate catch, gorgeous California boy Kevin is everything you'd want in a man on the surface, but a deeply hurt and tortured soul underneath. “Rescued” from the hatred of his mom and step-father, he followed Toby to Dante's Cove in pursuit of love and a new beginning. But something deeper beckoned Kevin to the Cove. He was drawn by Ambrosius—he was the chosen one, with whom Ambrosius is determined to spend eternity.



Van – An orphan from the time she was two years old, Van has never known either one of her parents. An artist with non-paternal figures, Van has known she was gay from a young age but never really had anyone to come out to. Van moved to Dante's Cove after seeing an article in a travel magazine and spends her days painting images that come to her in her head. But when she begins to see a commonality between her paintings and the Cove's eerie history, her obsession with all things Dante's Cove and the region's mystical religion Tresum begins to slowly consume her.



Code of the Cove - The History of Tresum

Dante's Cove has a deep history steeped in Tresum—a rogue sect of practitioners who make their home in the cove, with unorthodox beliefs.

Tresum is a tripartite religion. The three houses of Tresum include the moon (female), sun (male) and the sky (the prophesied combination of male and female). Traditional followers believe the purpose of Tresum is to find a great balance between male and female energies on earth. Practitioners of Tresum are ranked according to the following:

Aspirant: Young, uninitiated person
Acendant: Student of the art of Tresum
Artisan: Practitioner with many abilities
Avatar: High Priest or Priestess, limited to one per house in each sect

But in Dante's Cove, the focus is on producing a Sky House child—one who combines the powers of the moon and

the sun (male and female). Which explains the magnetic attraction between Grace and Ambrosius—despite their intense hatred for one another, it's ingrained within them to create an heir.

With Ambrosius imprisoned by Grace for more than a century, Tresum powers have been dammed up and no new practitioners have been seen in the cove for generations. But with the arrival of Van, the powers began flowing freely again.

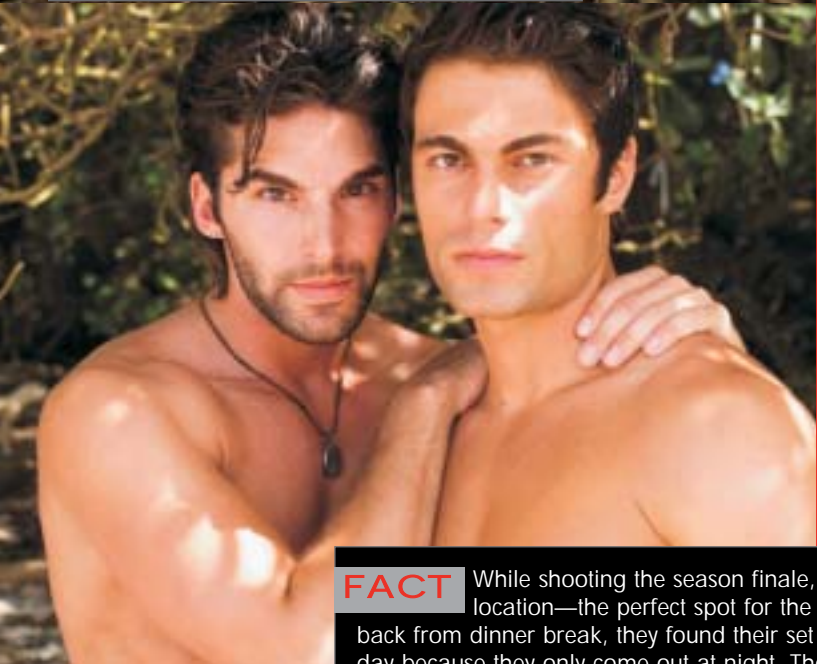
In season two, look for an intense connection between Grace and Tresum's newest practitioner.



FACT Through sheer coincidence, the home used for Grace Neville (**Tracy Scoggins**) in the second season of *Dante's Cove* is literally covered in blue shutters with little crescent shape moon cut out. The moon is a symbol of her sect of the Tresum religion and blue is its dominant color.



FACT Think *Dark Shadows* meets *Melrose Place*, says cast member **William Gregory Lee**. Of course, no one on *Dark Shadows* ever walked in on their fiancé getting screwed by his butler, and sleazy as *Melrose Place* was, I don't recall any full frontal nudity.



FACT While shooting the season finale, the crew of *Dante's Cove* set up for a night shoot in this remote gulch location—the perfect spot for the moody, spooky look producers were going for. But when they came back from dinner break, they found their set covered in nocturnal centipedes. The crew couldn't see them during the day because they only come out at night. Thousands of centipedes—some six and seven-inches long. Ultimately, the crew had to scratch the entire setting and shoot the climactic scene in the daylight.



Adam – Trust fund baby and resident party boy, Adam claims that he's straight (after all, he's been fending off childhood friend Toby's advances for years). But for a straight boy, he sure gets frazzled when Toby turns his attentions to another man, especially Kevin. Adam likes being the center of attention, no matter what it takes.



Kai – Everyone has that bad-boy friend for whom the boundaries of sexual identification don't exist. That's Kai, who gets the Cove's residents whatever they want, whenever they want it. Liquor license? Check. Plumber? No prob. Ounce of blow? Say the word. Of course, everything comes with a price, and this dark and mysterious bad boy sets the bar high.



Diana Childs – A mysterious newcomer to the Cove, Diana Childs is tall, blonde, beautiful—and she's got a secret. She first shows up on the beach in Dante's Cove in the season opener and quickly makes it known she's got business to attend to in the Cove. The new owner of the Dive Shop (and, as luck would have it, the Historical Society), as the battle against good and evil wages on, expect Diana to play an intricate role.



Michelle – Van's long suffering girlfriend, Michelle would be pleased with a less complicated way of life—nice house, nice friends, steady commitment from Van. But as Van sinks deeper and deeper into her obsession with Tresum, it becomes quite clear Michelle's conservative views toward magic don't jive.



Marco Laveau – A class act businessman with high expectations for his latest purchase (local bar H2Eau), Marco serves as a father figure to young residents of Dante's Cove. But despite all his well-intentioned leanings, chances are he knows more than he's letting on about the magical history of the Cove.



Brit – Bartender/dive instructor, this powerhouse woman is the type who always seems to get what she wants—and when she's not turning the boys down right and left, what she wants most of all is Michelle.

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Out in Entertainment

Drawing Back the Curtain on Some of the Industry's Major Gay Players

Duane Wells

The marriage between Hollywood and the gay community has always been something of a strenuous affair. In private and in some closed circles the union has proved an ideal pairing that has yielded stratospheric success, but in public it has often been a tabloid-worthy disaster, subject to scandal and relentless gossip. And yet, like so many other relationships of a similarly rocky disposition, the bond between Hollywood and the gay community continues to thrive, albeit, at times, uneasily.

Despite a tidal wave of moral and political conservatism, the last decade has been witness to a 'coming out' revolution of sorts in America, which is a testament to the therapeutic progress made by gays and the industry. Some of entertainment's biggest names in front of the camera have stepped out of the closet and into the gay limelight, testing the boundaries of not only a nervous, bottom-line driven industry, but of the mainstream public as well. **Rosie's** out. So is **Ellen**. **Ian McKellan**. **Nathan Lane**. Even a certain former boy-band singer by the name of **Lance**. But splashy headlines and unending entertainment chat-fest fodder aside, there is perhaps an even bigger, though infinitely more discreet revolution taking place behind the scenes in the biz.

Theirs are not the names you frequently see on the covers of magazines or scrolled across the screen on your favorite entertainment television programs. They are the network chiefs, agents, producers, publicists and composers behind the bold faced names that dominate popular culture—through their examples as openly gay men and women, they are re-negotiating the balance of power between the GLBT world and the universe of Hollywood. Collectively, this openly gay army of talented below-the-liners are charting a new path in Hollywood—one on which it is okay to be gay if you're smart, talented and up to the challenge.

As a kid, my beloved, bible-quoting grandmother was fond of saying to me, "Let your light so shine before men that they may see your good works and glorify your father which is in Heaven." Back then I took that quote to heart as I reminded myself to let my actions, not my words, be exemplary of what I was all about.

As a more fully realized adult, I've not always been the biggest fan of the bible (though I still think it's a great book), but I am a disciple of new guru—**Oprah**, who just a couple years ago provided me with a similar, but slightly more 'spiritual' mantra that I could better identify with: "Let your light shine. Shine within you so that it can shine on someone else. Let your light shine."

The six entertainment players we profile in the pages ahead are shining examples of the changing face of entertainment. Their very existence, the caliber of their accomplishment and the openness with which they live their lives in a business sometimes afraid of its own shadow, shines a light on the path that lies ahead for gays and lesbians already in or aspiring to be a part of the entertainment industry.

Because they are, we are all of us seen more clearly.

Damon Intrabartolo – The Conductor

“I am the queeniest conductor in the United States and I own it!” **Damon Intrabartolo** defiantly proclaimed as we chatted recently on a friend’s porch about his experiences as an openly gay conductor in Hollywood for the last 13 years.

Suffice it to say, Damon Intrabartolo is no shrinking violet. Whether talking about his 25-year-old chef boyfriend Tresh or contemporary politics, Intrabartolo attacks every subject with the same exuberant gesturing and boyish enthusiasm that he has brought to his work as score orchestrator and conductor on film projects that have included everything from the upcoming *Dreamgirls* to *Superman Returns* and *Fantastic Four*.

Duane Wells: So Damon, you’ve been doing music for a long time. You’re like a prodigy...

Damon Intrabartolo: No, I was a prodigy when I was a kid. Now I’m just an old queen. (laughs)

DW: How did you first get involved in music?

DI: I started playing piano when I was six. My grandmother taught me. I was an organist for my church when I was 14. And ever since then it’s been the only job I’ve had.

DW: What was your first major gig?

DI: My first movie that I orchestrated was *The Usual Suspects* when I was 19. That was when I met my best friend, **John Ottman**. I didn’t

know what orchestrating was but said yes anyway because that’s what people do in this town; learn as you go along. And that was it. I’ve been working with John for 13 years now.

DW: Were you out when you did that first movie?

DI: Oh yes! Of course.

DW: Do you think being gay brings any unique perspective to what you do?

DI: I think I bring my politics to the podium and I’m very vocal about it. That makes some people uncomfortable, but it also weeds out who I want in the room with me. There’s a lot of internal homophobia in music in this country and there’s an especially large amount in film. So when you merge music and film, which is what I do, you run into quite a bit of it. And I definitely weed it out. I don’t work with it.

DW: What do you think has changed most about being openly gay in show business over the last decade? Is it easier now?

DI: Easier? No. Not at all.

DW: So you don’t think anything has changed in terms of the level of acceptance of gays in entertainment over the last decade?

DI: I think the level of expression has changed. I think the volume at which that expression has gone out has definitely increased, but I don’t think that I’d say the level of acceptance is any different. I’d love to say [homophobia] is so passé, but it’s so not. It’s really prevalent. The fact that there’s still a mass consciousness of speculation—that ain’t progress honey.

DW: So, what is, in your opinion, the greatest challenge facing gay Hollywood right now?

DI: The challenge is to go beyond fear. That means telling more stories that are not about middle-America. **Kimberly Pierce**, who wrote and directed *Boys Don’t Cry*, she goes beyond fear. She’s not careless or reckless but she goes beyond fear. **Duncan Tucker**, who wrote and directed *TransAmerica*, went beyond fear. [Acknowledging] the power of being openly gay—and I mean openly gay when you have everything to lose—that is going beyond fear. That’s where we really need to start.



Project Publicity / Len Evans and Jeff Dorta – The Publicists

Len Evans and **Jeff Dorta** make up the dynamic duo behind Project Publicity (www.projectpublicity.com), a unique PR firm that specializes in bringing gay and alternative culture into the mainstream. Known for pulling off attention grabbing stunts like sending **Paris Hilton** down the red carpet at the MTV VMA’s with nightlife personality **Kevin Aviance** in full drag, Project Publicity has in only five years developed a reputation as the go to resource for reaching the gay and lesbian community. With a client list that includes everyone from top DJ’s like **Junior Vasquez**, **Manny Lehman** and **Seth Gold** to ‘straight’ talent like **The Gastineau**

Girls and DJ Skribble, Evans and Dorta have carved out a unique niche for themselves in the world of public relations that grows larger one coming out story at a time.

Duane Wells: How did you two meet?

Len Evans: We went to high school together on Long Island and we were friends. Well that’s not true. We actually hated each other in high school.

Jeff Dorta: I was wondering if you were going to go there.

LE: (Laughs) But then we reconnected after high school. We didn’t come out to each other until we started to hang out together in New York and we hooked up. And then we actually



dated for five years but neither of us had any idea what we wanted to do.

JD: So Len came to New York and got a job as an intern with **Jason Weinberg** who is now a huge manager in Hollywood. He got the first internship and then I joined him, so we were both interns for Jason.

DW: How did you decide to form Project Publicity?

LE: [It was] after years of making money for other people in corporate. I was going out a lot, and I knew a lot of DJ's and entertainment people in nightlife and I realized that none of them had representation. So Jeff and I started building a business on the side, which was kind of bad but we were. We were taking the knowledge that we had in the mainstream area and using it to create images for DJ's.

JD: We started to realize that if gay talent had the same kind of support behind them as mainstream talent they could also get media attention and it could help build their careers.

DW: What makes Project Publicity different from other publicists?

LE: We represent a gay industry. There are a lot of companies that take on projects that want gay publicity. Like Paris Hilton. She's not gay, but there are firms that focus on publicity to get Paris that gay following.

JD: We do the opposite. We represent gay artists and we are trying to get them into the mainstream.

DW: What do you feel is the most unique challenge you face in terms of representing gay talent?

JD: I think we still have a problem with discrimination. Not everyone is willing to give gay artists a chance. So there's still that stigma. I think it's listing though. With more people coming out, it's helping.

LE: I also still think our own industry works against the artists and the talent that we have. There are magazines, and I won't name names, always featuring straight people on the cover, trying to cater to advertisers, but they don't even know who independent artists are.

JD: I agree with that because *Essence Magazine* would never have **Ellen DeGeneres** on the cover. They have a clear focus on who their demographic is and I don't think the gay press always does. I don't think gay readers necessarily want to read about **Sharon Stone**. If they want to read about Sharon Stone they can read *Premiere* or *Entertainment Weekly*. So I don't really understand why magazines continue to put those people on the cover just because they're stars.

DW: Of all the projects that you guys have worked on, is there one that stands out as your proudest?

JD: I'm so proud of everything that we did with the Kevin Aviance gay-bashing coverage.

LE: That was global. Kevin called us from the emergency room and told us that he was there and they wouldn't do anything for him—that they thought he was a bum on the street and that this was a hate crime, a gay bash. I called up a neighbor who works for NBC and it all started with her reporting it. And then we got onto the AP News Wire and the next minute we were doing CNN.

JD: What was so special about that was that Kevin was beaten and the hospital really wasn't taking it seriously. The police had been there, but they didn't have any suspects. They didn't know who these kids were. But it was actually the coverage that led to the arrests. The first coverage went on the news at five o'clock and within a half hour they had the first person.

LE: And two hours later they had three more suspects.

JD: They found these guys because of the coverage. Then the coverage blew up and went international and now Kevin is going to be on *Tyra*.

LE: And we're working on something with **Oprah**. It turned something negative into something positive.

Jonathan Howard — The Agent

Not all agents are like **Jeremy Piven's** Ari Gold character on the HBO series *Entourage*. In fact, some of them are actually nice guys. And some of them are even gay. Case in point—**Jonathan Howard**, a talent broker at Hollywood's high-powered Innovative Artists Agency. For more than two decades, Jonathan Howard has been the architect behind the careers of some of Hollywood's most bold-faced names. With a current roster of talent which includes names **Liza Minnelli**, **Jenifer Lewis**, **Loretta Devine** and **Scott Wolf** (both at right) turning to him for his sage advice and guidance, Howard is one of Hollywood's busiest and most sought after reps.

Duane Wells: You're openly gay behind the scenes in a business where it is difficult to be openly gay on the other side of the camera. What is that like for you?

Jonathan Howard: I live my life openly gay. I've been out since I was a teenager. I don't

separate it from what I do, because behind the scenes you can be openly gay. There's no prejudice in any way that I find. So I can be myself in my life and when I'm at work and it's never an issue.

DW: So you don't believe that being openly gay has in any way affected you as an agent?

JH: I've been an agent for 21 years now. If I thought back, I'm sure there have been times when I've come face to face with some kind of homophobia within the business, but that's not because it's 'the business' and it's probably no

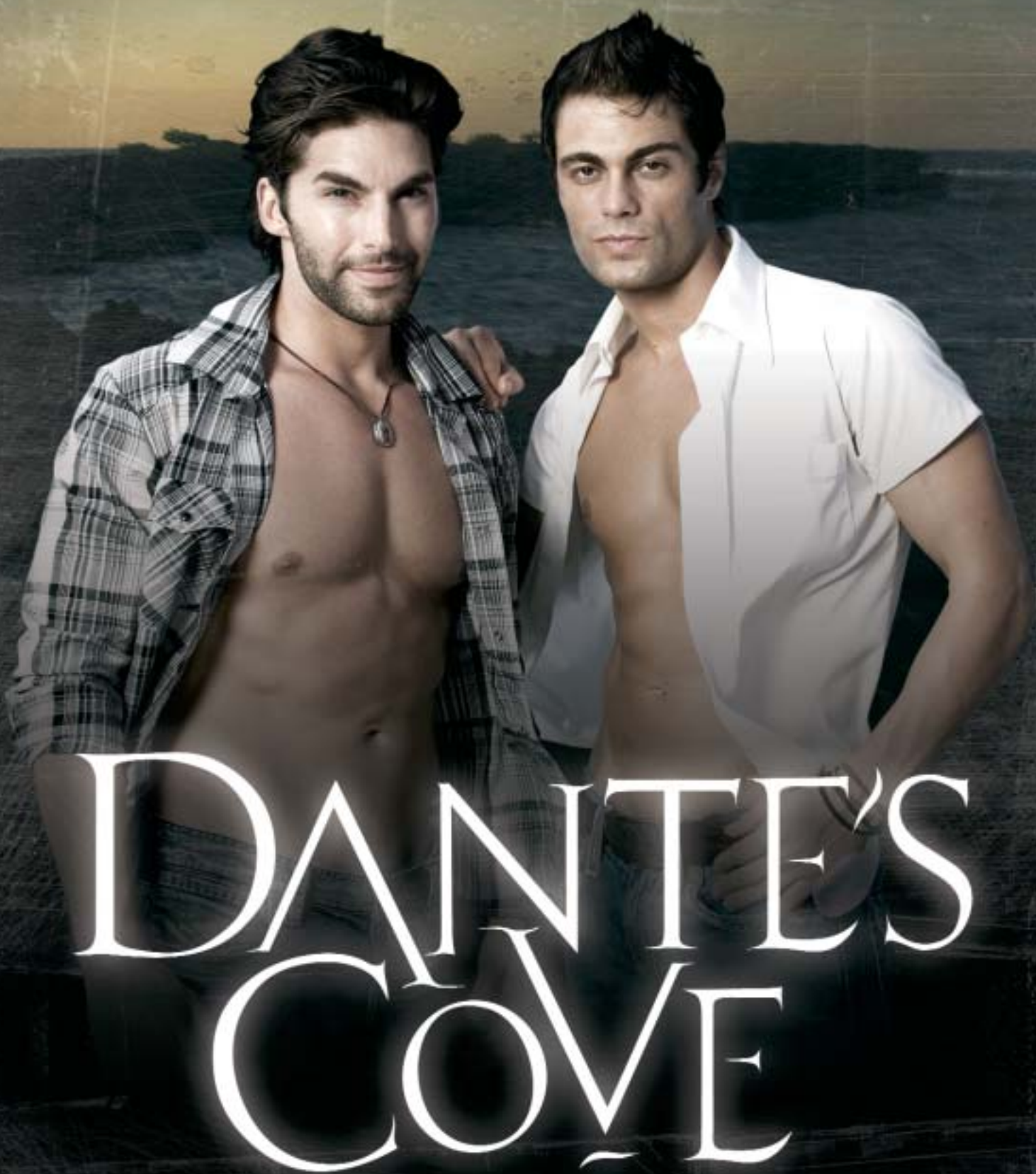


different than coming face-to-face with homophobia in any workplace.

DW: Has being gay informed your ability to do what you do in any way?

JH: I don't think so. My sexuality does not play a part in how I do what I do. I think it plays a part in

Possessed and Undressed.



here! Gay Television. No Apologies.

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who I am. I'd like to say I have great taste, I'm good with people, that I have a great eye for talent and I love the theatre, but I don't think that happens just because I'm gay. I'm sensitive but I think there are sensitive straight people as well.

DW: So you'd say the qualities that make you good at what you do are actually more human qualities than specifically gay ones?

JH: Exactly.

DW: What do you see as the greatest hurdle for the gay and lesbian entertainment community in the years ahead?

JH: I would probably say a completely out gay or lesbian actor being allowed to play the romantic heterosexual role in a film; the flip side of **Tom Hanks** starring in *Philadelphia* or

of **Heath** and **Jake** in *Brokeback Mountain*. If Heath Ledger is allowed play a man who is having a relationship with another man, why can't somebody who's out of the closet have that same opportunity presented to them. That would be the next challenge I would like to see addressed—giving somebody who is completely out the closet the freedom to play a part that is not who they are.

You would think that after an exceptional 20-plus-year career in the entertainment business, marked by such noteworthy projects as the Academy Award-winning *Gods and Monsters*, the Academy Award-nominated *Tom and Viv* and the Cable Ace Award-winning *The Twilight of the Gods*, **Paul Colichman** might want to take it easy these days.

Hardly the case.

From his office deep in the nether regions of the smoggy Los Angeles skyline, Colichman is overseeing a long-overdue revolution. As the CEO and co-founder of here! Networks, America's first gay television network, Colichman is the master architect of a paradigm shift in entertainment that will likely reshape the face of cable television for decades to come. Overseeing current projects like *John Waters Presents Movies That Will Corrupt You*, a film series hosted by the director, and the popular *Dante's Cove*, a gay-gothic horror series, Colichman is behind the first tidal wave of gay-themed entertainment flooding into more than 48 million homes nationwide.

Duane Wells: What does here!'s existence say about what it means to be gay in the entertainment business today?

Paul Colichman: I think it says something about where we are culturally and technologically. Let's start with technology. When there were fewer choices, those choices had to be very mass in their demographic. That basically tyrannizes any niche group. Mass technology has allowed more and more channel space. That's really the technological story behind how gay services can now exist. Because here! could exist it has spurred more basic cable services to approach the gay community and try to serve us. They still have to serve us in a generic way because they are basic cable, but it's all good for us. here! came first. And I think it has spurred Bravo and Logo and the basic world to try to serve us better, but I'm happy to see them. That's different from here!'s goal. here! did not attempt to frankly serve a straight audience. Our audiences are the GLBT community. We're

Paul Colichman — The Network Chief

a diverse enough group, so just serving us is enough of a challenge (Laughs.)

DW: What have you seen change the most in the industry in terms of what it means to be gay?

PC: Interestingly, I think that society is ahead of the industry, which is shocking really because you would think that the entertainment industry would be at the forefront, especially with so many GLBT members in some of the most influential positions. We've been the mirror reflecting society. We've not been the leaders in this area.

DW: Would you say it is as difficult to be out today as it was say 10 years ago?

PC: People always ask that question. My answer is: Does anyone ever realize how difficult it is to be in the closet? People talk about the difficulty of being out, but what about the difficulty of not being out? What does that do to your life? Spending every day living inauthentically? There's an old saying, "The only thing that can truly hurt you are your secrets." I think that living an inauthentic life keeps you from doing what you love, because how can you truly love it if you are lying while you're doing it?

DW: You once said, "The ability to empathize is essential to producing." With what project have you most empathized with the story and characters?

PC: *Gods and Monsters* is my favorite. I thought the character as portrayed perfectly by **Ian McKellan** reflected the lives of so many gay people, both past and present. In the movie there's a line where his character says, "I've spent my entire life running from my past and now it floods all over me." All of us—we can never run from our past. We have to embrace who we are, where we came from, our journey and where we are now. If you can truly embrace your own journey, you can much



more easily see other people's and help them along their journey. If you can, to the people you meet, be a positive force to helping them embrace their own lives. I just don't know what higher purpose you can serve.

DW: Do you have a dream project?

PC: On some level the network is my dream project and I get to work on it every single day. It's not just about one movie or one television series. It's about the diversity and tapestry of the programming we present and expanding it every day and making it better every day. The great thing is that it's like a movie that never ends. It is its own ultimate dream project because it will always be evolving. It will always be our job to make it more perfect.

Tajamika Paxton – The Producer

Before her 30th birthday, *Newsweek Magazine* named independent producer/director/writer **Tajamika Paxton** one of the people “Changing the Face of Hollywood”—and with good reason. Beginning her career in Hollywood as a production assistant and later as an associate producer on **Star Jones’** short-lived legal television program *Jones & Jury*, Paxton went on to manage singer **Me’Shell NdegeOcello** and to work for MTV Films as a creative executive before landing a plum assignment as Vice-President of Development for **Forest Whitaker’s** production company. Along the way she has worked on projects like *Election*, *The Wood*, and *Green Dragon* and has become a powerful voice in support of emerging gay and lesbian filmmakers as a board member for Outfest, the Los Angeles Gay and Lesbian Film Festival.

Duane Wells: How did you decide you wanted to be a producer?

TA: I was acting and I had auditioned for two or three roles and all of them had been prostitutes. That was two or three roles enough for me. I then said, “Who are those people who sit behind that desk and decide who gets to be in a movie? I want to do that. I want to sit behind that desk.”

DW: At what point in your career were you out?

TA: Once I joined the Outfest Board in 1999, that’s when I was officially out. I remember it distinctly because Outfest sent out their bulletin and they put my name on the letterhead. I thought to myself, “Everyone who picks this up



and goes to the website will know that I’m gay.” But I remember feeling very protected because I came out as a part of Outfest, an organization with a 20-year history in this city.

DW: And how has being a black, openly gay woman affected you professionally? Or has it?

TA: I just began to ponder this. Of course you always wonder. But only recently did I ask myself if being gay had harmed me professionally. I had to ask myself because with the black filmmaking community, it is very clear to me that I’m a part of it, but like overlapping orbs, I’m not exactly within that group. Much like within the gay community, I don’t feel totally within that group either. It’s a very unique position to occupy. I’m a kid of

divorce, so I want to be loved and play well with others and have a good time, but I realize that I’m not getting invited to people’s houses over the weekend and that my relationship with people is sometimes warm but distant. I don’t lose sleep about it, but I can’t help being aware of that. But I think it’s worth noting, though, that many of the great places I’ve gotten to in this business have been because of white women and gay men.

DW: That said, how do you think being gay informs your work? Or does it?

TA: The bible says, “You will know the tree by the fruit that it bears.” I think my presence on these projects makes it a different experience for a lot of people. I don’t think you realize that when you are out; people are observing you. So on a movie that I’m producing, on a set with 70 or 80 people who know I’m gay, I think that provides a level of visibility that is really important. I think that factors in the next time somebody gets ready to scream “Dyke!”

DW: What are your thoughts on the ‘coming’ out revolution with people like **Ellen**, **Rosie** and **Lance Bass** going public about being gay?

TA: I think all this coming out may be triggering the notion that the fear of what we’ve all been hypnotized to believe is going to happen to you when you come out, may not in fact happen. You might be more liberated than you’ve ever been. You might create better work than you’ve ever created. That’s what I’d like to see become the new conversation. Not talking about the fear of what’s going to happen when you come out, but talking about the kind of great life you will have after you do. But what I’m [also] waiting for is the black gay revolution. I’m waiting for that moment when the black people who we know are gay can come out. When the Mexican guy can come out. I’m ready for that moment.

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The Hollywood Morals Parade

Hero worship has been a staple of civilized societies since the beginning of time. It's a wonderful thing to have an example of greater good to look up to—it gives us something to aspire to; a goal to attain.

But heroes are people who affect positive humanistic change. Heroes used to be world leaders, humanitarians, prophets, Gods.

Now major media has positioned Hollywood as the new arbiter of our moral conscience. Movie stars are taking the place of parents when it comes to who a kid wants to be like when he grows up. Lionizing people whose job it is to act like a hero is not what positive role modeling is all about. We need to have heroes who have done something more than just be famous.

Behaviors in Hollywood are not necessarily ones to emulate. Movie stars get married and divorced so fast the ink doesn't have time to dry on the marriage license. Rampant drug use and half-hearted attempts to get clean are everyday life for the residents of Tinsel Town. Utter self-serving debauchery is simply par for the course, and we all go along for the ride like this is completely okay. No one here has to answer for any of their actions, so they continue to act out in increasingly outrageous ways. The adage here is that any attention, whether good or bad, is a good thing.



Hollywood is a business. It's meant to sell you something and make money for itself. What it sells is make-believe and fantasy. In this day and age of war and strife, we all could use a little escape. But eventually we have to pull our

heads out of the sand and pay attention to what is really going on.



Problems don't go away by ignoring them. But since most of us wish they would, we happily subscribe to the banal and vapid pastime of celebrity worship. We consume a daily diet of inside information on the people we watch on TV and in the movies—they make us care about them, and in-turn, we buy their products.

We can't blame Hollywood for trying to make some cash.



They are only doing what any animal would naturally do to survive. We can blame ourselves, however, for being gullible and for turning a blind eye to what is really going on. Hollywood isn't necessarily looking out for our best interest. Whether it is Corporate America, organized religion or the Big Three, survival depends on the revenue they can bring in. Hell, it's in the name: Show Business. It's a matter of selling things to make money. And if non-stop **Britney** speculation is going to sell magazines and give **Matt Lauer** something to do on a Saturday night, then we will continue to get all Brit-Brit, all the time.

"**Lindsey Lohan** crashes her car while being chased by paparazzi!" Guys with cameras were following her for what, exactly? A few pithy movies and some mediocre pop tunes hardly seem like worthy fodder for obsessive attention. What has she done to warrant such regard? If a drug snorting, rebellious, pampered teenager is what it takes to be recognized these days, then there should be a phalanx of photogs outside half the homes in America.

Why do we all care so much? We care because it diverts our attention from our so-called problems, from ourselves. It's a distraction on a worldwide scale. Too many people are obsessed with the lives of celebrities. It's sad, really, that people will pay such rapt attention to a stranger's basic comings and goings and yet completely neglect their own lives.

There are stars that do good work, of course. Many celebrities use their status to make change. Unfortunately, that all gets overshadowed by their much more scintillating private lives. While **Angelina** may talk about the crisis in Africa on *Oprah*, the stuff that makes the papers is whether her stolen boyfriend is going back to his ex-wife or not. We shouldn't do good deeds in order to get recognition, but sometimes seeing someone get recognized for something actually brings attention to the deed that needs to be done. It's silly to try and glamorize genocide, but if slapping a pretty, well-known face on a cause will bring attention to it, maybe it's worth it. We do what celebrities tell us to like obedient little children anyway. Maybe if more told us to do positive, uplifting acts of kindness we could all be better people.

What's concerning is that people don't see how easily led they are. Why do we care so much about celebrities? Their lives are interesting and their stories are entertaining, but it's not about them at all. It's about us. It's about us disrespecting the value of our own lives trying to be like someone else. We are

looking to escape our own beige-colored realities through the Technicolor dreamscape of Hollywood because dealing with our own lives seems too much like work. We are so easily manipulated by big media because we want to be. We would all much rather bitch about how unfulfilling our lives are while comparing ourselves to **Paris Hilton** than to actually work at finding love in ourselves. Our everyday lives are just as exciting and special as theirs if only we would appreciate our own unique human experience.

Hollywood is fun, and it does pay the bills, but let's not confuse if for more than it is: Entertainment. It is not the moral benchmark to which we should aspire. It's not a reality we should try to imitate. In fact, it's not reality at all. The true heroes who are silently changing the world are the ones we should look up to and aspire to be. Being famous is not a goal one can achieve, but a side effect of doing something truly great. Maybe if we made humanitarianism sexy and easy to digest in MTV-size bites of info our children would think that doing good things was cool too.

Our children see the attention we give celebrities who act like jerks, and, starved for our adult attention, in-turn, act like jerks themselves. They see sociopathic behavior highlighted on television news and in magazines and think that it is okay. The media makes bad behavior seem, no matter how negative, like a cool thing to do. "They are getting attention. Look how many people care about them. I have to act like that to be noticed." That is what our children are learning. We are showing impressionable future world leaders that the squeaky wheel does indeed get the grease.

Hollywood will always try to sell us something—and that's fine as long as we realize what's going on. It's great to have role models or idols, just make sure they are worthy of the honor. Your role model should be one of high moral character who is positively affecting the world, not just somebody who can take a pretty picture. Don't like somebody just because you were told to. Even celebrities have to prove themselves worthy of your time and attention. While their every move may be broadcast for the world to see, they are still human beings with human flaws. Put them under the same scrutiny that you would any potential friend. Hopefully you don't allow assholes randomly into your life—the same should hold true for the rich and the famous.

Greg enjoys giving Gay America a dose of reality in his bi-weekly column "Digital Therapy" on www.gaywired.com. You can also check out his hilarious opinions and irreverent ideas at www.gregsgoodybag.net. He is always available for assignments.



BBC America's



Duane Wells

Okay. I admit it. I am an unabashed Anglophile.

Long before BBCAmerica staked its claim to fame on basic cable in the US, I was a fan of early BBC programming on local public television and any other network with the courage to run the sometimes edgy and often thought-provoking fare that regularly entertained our black pudding lovin' cousins across the pond.

From a very young age, wickedly funny shows like *Keeping Up Appearances*, featuring the iconic **Patricia Routledge** in her award-winning turn as the unforgettably uppity Hyacinth Bucket, and *As Time Goes By*, starring the ever Oscar-worthy **Judi Dench**, helped to inform the very dry, witty repartee that I would eventually use to assure resounding victory in endless verbal jousts with my gay cohorts as a young man desperate to impress his peers. So, needless to say, when BBCAmerica launched in 1998, I was beside myself with glee. However, until recently, the true source of my glee went duly un-examined.

Thanks to God's gift to semi-quiet reflection, otherwise known as DVR or TiVo, I found myself at home on a recent Sunday afternoon scrolling through copious amounts of saved television programs in need of escape from a pounding hangover that still lingered from the festivities of the previous evening. After going through page after page of programming, it occurred to me that more than 50 percent of the television I had recorded found its provenance at BBCAmerica. Given that I am prone to self-examination, I questioned myself

about my predilection for BBCAmerica's programming. Was my clear preference for BBCAmerica purely the consequence of a prideful love of all things British? Or was there something more beneath the fold, as it were? Upon closer examination, I realized my television viewing habits had a little bit to do with both.

Of course, BBCAmerica's programming quite naturally appeals to the inner Brit in me that is dying to be unleashed. However BBC America's programming is also something of a manifestation of my gay hopes and dreams. On a BBC show, gay characters are de rigueur rather than a cause for alarm, or better yet, a press release.

Quite to the contrary, the question of sexuality is often innocently woven into the fabric of many BBC shows without any fan fare or unnecessary pandering to stereotype and therein, perhaps, lies BBCAmerica's unending appeal to gay viewers like myself. Take a show like the wildly popular *Footballers Wive\$*, a nighttime soap opera so scandalous it eats its American relations for lunch. The over-the-top antics of the self-obsessed caricatures on *Footballers Wive\$* would be enough to make this show, like the politically incorrect comedy juggernaut *Absolutely Fabulous*, a runaway hit with gay

America. Yet underneath the superficial, cocaine-laced surface of this nighttime drama, there is something even more relatable to gay life than the never-ending histrionics and frequent sexual encounters that string together each episode of the hit series.

Not only does *Footballers Wives* (bottom left) prominently feature fictional gay and bi-sexual sports stars in a manner that American television would never dare, it also features an openly lesbian agent and team owner and deals with issues like the hypocrisy of 'ex-gay' groups, gay bashing and the sometimes fluid nature of sexuality when drink and drugs are involved. Add to all of that frequent shower scenes filled with hunky, muscled actors, full frontal male nudity and a heaping helping of bitchiness served with a side of delicious diva antics and what you have is a perfectly satisfying slice of gay nirvana never before seen this side of the Atlantic. Best of all, *Footballers Wives* is not marketed as a 'gay' show; it is simply marketed as sensational escapism for all.

The same can be said of BBCAmerica shows like *Hex*, the British kin of *Buffy the Vampire Slayer* and *Charmed*, which has a lesbian ghost as a central character; *Trust*, which includes in its cast a gay lawyer whose sexuality, though clearly established early on in the series, plays a scant role in his character's story arc; and *At Home With The Braithwaites*, where a newly wealthy family is forced to face, among other challenges, the coming out of one of their own.

What makes these series unique is that they deal honestly with gay issues without turning

the gay characters that populate them into circus freaks, 'sexual predators', or, worst of all, asexual comic relief, which is both refreshing and endearing.

Past glories and nighttime soap operas aside, BBCAmerica continues to enthrall and entice gay viewers with each new season by exploring the intricacies of GLBT life in a manner that treats the notion of sexuality with utmost respect and dignity. Rather than **Maury Povich**-esque exploitation-fests which parade transgender men and women across a stage begging the question, "Is it a man or a

On a BBC show, gay characters are de rigueur rather than a cause for alarm, or better yet, a press release.

woman?", BBCAmerica will in the upcoming television season explore the question, "What is going through the mind of a gay man who takes a wife?" in its documentary film, *My Husband Is Gay*. Also, a 12-year-old girl deals with the fact that both her moms were men only three years ago in the documentary *My Mums Used To Be Men*. Be still my gay heart!

If that weren't enough, BBCAmerica will present among other gay-friendly fare this season, the US premiere of gay icon **Kylie Minogue's** *Showgirl* (below center,) the über glam spectacle of a concert tour the Aussie diva had to reschedule when she was diagnosed with cancer last year; more gay inspired hilarity from **David Walliams** and **Matt Lucas**, the clever duo behind the seriously funny sketch comedy *Little Britain*; more altitude challenged gay

hi-jinks on the airline comedy *Millie High* (bottom right;) and, with any luck, even more nudity from the ruggedly handsome **Spencer Claridge** of the BBC's strangely homo-erotic male bonding, *Jackass*-like series *Ed vs. Spencer* (directly below,) which though not gay at all is imminently watchable nonetheless.

With my reflection at an end, I concluded that my affection for BBCAmerica has as much to do with my well established Anglophilia as it does with the fundamental respect the network's programming has traditionally demonstrated toward my humanity. BBCAmerica's warm, inviting and all-encompassing pinkish glow silently sows the seeds of revolution—not with gun powder, but with something more akin to studio quality pressed powder. And all the while, it ensures one thing—at least one gay revolution will indeed be televised.

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Monkey See





[Tony DiMaio]



As summer draws to a close, it gave us some time to look back on the truly amazing time we've been having up here in Hollywood. Film premieres, film festivals, charity benefits, impromptu club performances and even a Rodeo. Oh my! From the truly sexy stars of *Another Gay Movie* to the slew of people who turned out in support of *The Mostly Unfabulous Social Life of Ethan Green* (say that ten times fast), Hollywood was literally bursting at the seams with gay (and gay friendly) talent this summer. And so, sit back, relax, and enjoy the recap.

On Top

Opening night for the quite amusing and perfectly raunchy *Another Gay Movie* had most of the cast present. (1) – Hunky **James Getzlaff** (of *Boy Meets Boy*), executive producer **Jonah Blechman**, **Stephanie McVay**, sexy **Jonathan Chase** and **Mitch Morris**. (2) – Still caught up in the moment, Blechman and Morris enjoy another photo op. (3) – This year's AIDS Project Los Angeles Summer Party managed to attract a killer talent roster! **Mark McGrath** (of Sugar Ray and TV's *Extra!*) performed his hits for excited fans. (4) **Jordan Knight** (you remember the New Kids on the Block) sings his latest single "Say Goodbye," a duet with (5) **Deborah Gibson**, for the first time in public.

Row 2

Wowing the crowd was none other than (1) – former teen idol **Deborah Gibson**. (2) – Sugar Ray's **Rodney Sheppard** and **Murphy Karges** don't miss a beat! At the premiere of *The Mostly Unfabulous Social Life of Ethan Green*, (3) – Poster Boy's **Matthew Newton** swing by to lend his support (4) - one hot fan strikes a pose for the camera (5) – sexy **America Olivo** (6) – and hunky stars **Diego Serrano** and (7) **Daniel Letterle** (of *Camp*) all make time to get their picture snapped.

Row 3

Also swinging by the premiere, the kooky **Rachel Dratch** (of *Saturday Night Live*) swings by. Rachel stars as "Extremely Drunk Woman" in the forthcoming here! Films release *Freshman Orientation*, (2) – *Cybill* and *Last Holiday* star **Alicia Witt** gives some love to her friend and *Ethan Green* star **Shanola Hampton**, and (3) – **David Monahue** turns out for the debut of his film. At the closing night of this year's Outfest, (4) – **Jeff Stryker** made an appearance. (5) – *Extreme Home Makeover's* **Eduardo Xol**, and (6) – **Wilson Cruz**, who will be joining the cast of Logo's hit series, *Noah's Arc*, were both in attendance and presenters at the award's ceremony.

Row 4

Closing night sure had its share of eye-candy. (1) – *American Idol* (and *Eating Out 2: Sloppy Seconds*) star **Jim Verraros**, (2) – handsome **Derek Magyar** and **Emily Brooke-Hands** of closing night selection *Boy Culture* with *Boy Meets Boy's* **Jonathan Trent**. Once again, (3) – Deborah Gibson gives stunning performances at the Factory and Girlbar, and ends the night (4) - in the arms of *NSYNC's newly out **Lance Bass!** (5) - *Sordid Lives* stars **Patrika Darbo** and **Ann Walker** prepare for the LA Gay Rodeo's Goat Dressing competition. It was a sight to see!

New School Marketing Campaign



The advent of the Internet has changed the manner in which most business is conducted nowadays in more ways than could have ever been imagined. But no well-established business tool has been more profoundly affected by the Internet than marketing. What was once a sacred cow controlled by a privileged few is fast finding its way into the hands of the masses and 'oh my gay stars,' what a stir it is causing.

Blogs are the new "Chat Fests"

Hosted by millions of people comfortably seated in front of their computer screens across the Web, blogs have brought the notion of the living room style talk show from the small screen into their host's very own living rooms. Like the *McLaughlin Group's* **John McLaughlin** or *The View's* (former) **Meredith Vieira**, blogs make it possible for ordinary people to moderate discussions with a wide cross-section of the planet on whatever topic moves them at a given moment.

Whether the subject is politics, pop culture or barbecue, you can rest assured that people are blogging about it. And what's even more important than that is that a lot of us are reading blogs, with more regularity in most cases than many of us read our local newspapers. Whereas, once upon a time, Average Joes had no outlet to express their opinions, in today's world anyone who's ever had a thought, no matter how hare-brained, can find a medium to unleash it—and we are all clearly lining up to hear what they have to say.

New media provides powerfully alternative ways to promote yourself... and your pet project

Duane Wells



With more than 12,000 launching every day, by some estimates, blogs have become not only a popular new medium through which people can connect about matters of interest to them, but also an important, interactive and fast-paced way to get the word out. In



fact, because of their responsiveness and grassroots appeal, everyone from publicists to major corporations is beginning to acknowledge and respect the power of the blog. When a major entertainment news periodical like *US Weekly* references a news item first reported on the popular entertainment gossip blog PerezHilton.com, it becomes readily apparent that age of the blog is upon us.

Network executives are now monitoring fan blogs of popular shows to see what viewers are saying; record label A & R execs are logging on to blogs to interact with teenagers to figure out what they're listening to and to identify new trends; Soap Operas like *All My Children* unleash stars like **Cady McClain** as ever tormented Dixie Martin to take her fans on a behind the scenes look at the show with CadysConfessions.com; Even politicians are using blogs to make voters aware of issues they want to bring to public attention.

But what is even more interesting is that individuals are using blogs to draw attention to new products and

sometimes even themselves, which may in the long run prove to be farthest reaching effect of the blog. After all, who needs to do the talk show circuit for a bit of shameless self promotion if you can do the blog circuit without ever taking off your PJ's?

MySpace is the new "Street Team"

MySpace is rapidly becoming the little social networking site that can do anything. With more than one-hundred million 'rabid for contact' members, MySpace offers just the kind of captive audience needed to launch any kind of venture.



For those not familiar with the concept, street teams have long been a popular method used by certain types of companies, particularly entertainment oriented ones, to boost awareness about a product or a project. They are the people handing out postcards outside of a mall about a new club; the band of youthful figures who pop up in the wee hours of the morning and plaster posters touting new music and film releases on bus stops and construction sites; the people who stand on sidewalks and hand out flyers featuring discount coupons for the latest vitamin supplements to passersby out on a Saturday afternoon stroll.

However sites like MySpace are reducing the need for these teams because it is a whole lot cheaper to mass email a hundred million folks from a computer than it is to print up thousands of post cards and then hire teams all over the country to distribute them. Effectively, MySpace is the new street team.

Both established and emerging talents are now using MySpace to promote their latest projects—in many cases with staggering results. Previously unknown bands are charting with their debut releases thanks to a groundswell of early support on MySpace. And independent artists are garnering significant more attention because of their popularity on

MySpace and the forum it gives them to market their music. Even tried and true names in the music biz, like gay icons **Taylor Dayne** and **Jody Watley**, have used MySpace to not only keep in touch with their fans but introduce new music—something they'd likely not be able to afford if they were shelling out for street teams, publicists and marketing blitzes.

Unknown actors, like *Dante's Cove* star **Gregory Michael**, have seriously upped their street appeal through the help of MySpace. At



press time, the former *As the World Turns* star had drawn more than 20,000 friends to his MySpace site, garnering interest for the show and his official website, GregoryMichael.tv.

Even mainstream film releases like this summer's runaway hit *The Devil Wears Prada* have been the beneficiary of early buzz from the tens of thousands of friends on the film's MySpace page. No matter what the project or product, there can be little doubt that if you want people to know about it, MySpace is one of the cheapest, most effective ways of making sure they do, which for struggling and emerging talent is a God send.

All of this amounts to a new day for marketing as new media is innovation by innovation giving the old visage of marketing a much needed facelift, in the process giving it a new look that is younger, fresher and, maybe most exciting of all, do-it-yourself.

LINKS

- www.MySpace.com
- www.PerezHilton.com
- www.CadysConfessions.com
- www.GregoryMichael.tv

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Mac Daddy



The new, highly successful Mac ads (www.apple.com/getamac/ads) exemplify it best: Macs are for creative people. The ever-so-cute and ever-so-hip **Justin Long** (please, don't make me say how much — never mind, wrong column) tells everyone how Macs can open up creative vistas hence unseen for any user in an instant. According to the jump in Apple hardware sales, the commercials are working, and they're working because they're true. When it comes to entertainment media of any kind including music, movies, photos, publishing and web design, Apple really does do it better. And they've been doing it better for years.

Look around and you'll probably see something that was touched by the mighty hands of **Steve Jobs**, Apple CEO and main thinker. Macs have ruled the graphic arts industry for decades with programs like **Photoshop** and **Quark Xpress**, **In Design** and **Illustrator**. Be it magazine or newspaper, menu or album cover, chances are there was a designer somewhere with an Apple of some kind. Turn on the radio and hear songs recorded at studios run on Macs, from the automation of Pro Tools to the ease-of-use of Logic Pro, again, Macs have ruled the recording industry for years.

And then there's Hollywood. Let's not forget when Steve Jobs left Apple he went on to found Pixar Animation, and when he came back, he brought his love of film and the industry was given the gift of **Final Cut Pro**, the most comprehensive off-line video editing suite there is. Then, consumers got lucky and the engineers at Apple decided to run their **iLife**, making all the above mentioned things—

movies, music, photography and art—available to anyone at any level at the click of a mouse.

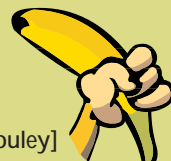
But Apple isn't content just being the computer that creates entertainment. With the advent of the Intel iMac and the program **Front Row**, Apple wants to be the multimedia hub of the household. Here at Park Howard (yes, I've named my house. Why haven't you?), the **Intel iMac 20"** is located right on the bar between kitchen and dining room and it is kept busy via remote control, watching TV programs downloaded from **iTunes**, music out of iTunes, DVDs, home movies created in **iMovie**,

streaming radio from Live365.com (which now has an American Idol Underground channel for those fans that can't get enough) and even TV recorded through **EyeTV** (www.elgato.com), the Mac version of Tivo.

But while studios and entertainment industry professionals have been benefiting from Apple's ease of use on multimedia integration for years, perhaps the biggest impact is when the company went from being just a hardware company to a hardware and software company (although they'd be loathe to admit it). Now, through programs built right in to the newest system **Jaguar** (soon to be Leopard) and add ons like iLife '06, things reserved for high price studios are now common place. Everybody is a movie studio (**iMovie**), recording studio (**Garage Band**), photo lab (**iPhoto**), production house (**iDVD**) and web designer (**iWeb**). The results? Just look at YouTube (www.youtube.com) or MySpace (www.myspace.com) and now you can watch short films, listen to music, or enjoy a podcast all created with one or two programs on a Mac. PC's have tried to catch up with multimedia centers, but they pale in comparison in terms of ease of use and overall, well, beauty.



And that's really where the Mac wins. It does all this, and it does it beautifully. The machines are innovative in design and have forever changed your desktop and laptop. The programs are intuitive, similar, easy to use, and beautiful. And in the age old battle of style versus substance, Apple now wins in both categories, particularly in the creative fields. Add in the fact that they will now run Windows, and, well, not to sound like a commercial, but why buy anything else?



[Charles Karel Bouley]

But which of the new Macs to buy?

If you travel, like to go to the local coffee house or bookstore, need your personal computer at work or any other portable option then you have three choices: buy a PC and have the battery blow up on your lap and go on disability; or, buy a **MacBook** or a **MacBook Pro**. The difference? The power. Expandability. \$1000.

Don't overbuy. The MacBook is a fine machine, and the 13" black model is about the sleekest damned computer available. Apple changed the monitor to a 13.3" widescreen glossy TFT display and it's a huge improvement over their traditional screens on the Powerbooks and iBooks. It comes with the 1.8 or 2.0Ghz Intel Core Duo and the top of the line price is \$1500. A great improvement is the magnetic power connection called **MagSafe**. No longer can or will you pull your laptop off a table or anyplace else because you (or your dog or cat) got caught on the cord. It disconnects quickly. It also has



a built in **iSight** camera for video chatting with friends.

This little gem will do whatever you want, in white or black, and is all the mighty computer an average person needs: Even those that want to podcast, blog, make an iMovie, a website or any such things.

However, the word Pro does matter. Apple calls all the great applications Pro. Final Cut Pro. Logic Pro. **Aperture** (pro implied). Pro names means pro computing, so enter the MacBook Pro. Ranging from \$2400 to \$2800 standard, the 17" is the machine seen on stage with bands, in recording studios, on film shoots, photo shoots, on the desks of major writers—it's the computer of choice for the entertainment world. It's got five times the speed and eight times the graphic bandwidth of the current Powerbook models, including the Powerbook G4 on which I write this very column.

And yes, I'm envious and want one for keeps. Apple only loans them to us lowly journalists for a few weeks, tempts us, then takes them away. If power computing on the road is what you need, this is it. And yes, they'll run windows, too. However, since Apple always has to do one thing to make us go "why, oh why!," they changed the PCI card slot on this machine, so PCI cards, like the broadband cards from Verizon and Sprint, will not work. New Express Card/34s are coming, but are not here yet. That's the main reason I don't have a MacBook Pro. I need my Verizon card for when I travel. It saves me a fortune at hotels and such. Just \$50 a month for unlimited web all over the country. Not a bad deal and pretty reliable service. For info on existing cards go to

www.verizonwireless.com or www.sprintpcs.com. For more info on the MacBook Pro go to www.apple.com/macbookpro.

Everyone who screamed that Mac is not competitive in pricing will now have to sit down and shut up. The laptops are perfectly priced for what they do. And then, enter the MacPro. Everyone knew when they announced the MacBooks that by changing the names they were changing the Towers, too. But when?

Well, when Intel got the chip Jobs wanted. August 7, 2006 the **MacPro Quad** was introduced, a machine with more power than every single one combined that guided NASA during the space race. Quad Core up to 3Ghz, millions of configurations, right out of the box it's the fastest Mac ever, and for \$2499. For more info go to www.apple.com/macpro.

And then there's the **iMac**. I love the Intel iMac so much, and it has become such a home entertainment hub that when Apple asked for their review unit back I had to break open the piggy bank and go buy one myself. And I have three other Macs. But this 20" is fast, very fast. It boots up 60-percent faster than the other Macs. It's got the built in iSight camera, so now we actually

use video chat instead of just having it available. 2.0Ghz of speed, ATI Radeon Graphics, easily expandable RAM (special RAM though, be warned), this beautifully designed all-in-one is a monster. AND, Apple now accepts DVD + and DVD— discs, instead of the more expensive DVD— only. Starting at just \$1299 there is no reason not to have one as a hub in every home. For more information go to www.apple.com/imac.

So the question is no longer are you a Mac or PC? Now, you can have both in one package, and become an entertainment powerhouse in your living room or at the coffee shop.

Now that the Intel machines are out, and iPods are going strong, there's a glut of binary-native programs and widgets coming, along with third party gadgets and items. In the next column a discussion on must-have items to surround and expand the new macs will be discussed. That's once I dig my way through the pile.

LINKS

- www.apple.com/getamac/ad
- www.elgato.com
- www.youtube.com
- www.myspace.com
- www.verizonwireless.com
- www.sprintpcs.com
- www.apple.com/macbookpro
- www.apple.com/macpro
- www.apple.com/imac

Karel (Charles Karel Bouley) is a talk show host for KGO AM 810 San Francisco, heard Saturday and Sunday 7pm to 10pm or online at www.kgo.com. He is also heard weekly on the syndicated Bill Press Show (Sirius and others) and on WOAI San Antonio. Each Wednesday he joins Larry Flick for Out Q In the Morning on Sirius, 10am Eastern, 7am Pacific. He is a columnist for Advocate.com and IN Magazine Los Angeles and his book of essays You Can't Say That is published by Alyson Press. He maintains a blog, podcasts and message boards at www.karelchannel.com and can be reached at info@karelchannel.com, all of which are powered by Mac.



The Return of a Rock 'n Roll Icon

*Joan Jett Supports
'Sinner' With National
Headlining Tour*



With more than 25 years in the spotlight, musically and personally, Joan Jett is more than comfortable in her own skin.

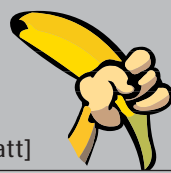
"I know my strength," she shares, "and that's just being me."

Indeed, this summer's *Sinner*, Jett's first domestic release in nearly a decade, has the rock icon's signature stamped all over it. She refuses to rest on the laurels of such hits as "I Love Rock 'n Roll," which topped charts for eight amazing weeks in 1982 and pushed her record of the same name to sales in excess of 10 million copies worldwide. Still, writing another smash of that caliber for this album was not Jett's top priority.

"If we have another hit, great," says the singer, who has scored no less than nine Top 10 singles over the last quarter-century. "If not, we go out, play and do the best we can. I just hope fans are as excited about this record as I am."

After a near decade-long draught in material from Jett, the disc has been embraced by fans clamoring for something new from their idol. Still, the idea that *Sinner* is filled with new songs is somewhat misleading. Many songs are re-recordings and re-released versions of tracks from previous offerings, namely Jett's 2004 Japanese-only release *Naked*.

Even still, since its June street-date, critical response to *Sinner* has been overwhelmingly positive. Many consider Jett's latest radio-friendly mix of rollicking guitar, sassy lyrics and outspoken politics one of the best of her career. Though the former member of The Runaways did not know it would arrive to such rave reviews, she was certain fans would enjoy the album.



[Paul E. Pratt]

"I play three-chord rock'n roll," Jett says. "That's what it's always been. People know what to expect from me. In that sense, I never worry about disappointing them."

In recent years, Jett has been more interested in grooming new talent signed to her Blackheart Records. Started by Jett in 1980 after 28 other companies rejected her demos, the label placed the singer at the forefront of not only women rock musicians but record executives. With longtime collaborator **Kenny Laguna**, Jett's production talents proved seminal in recent years for such Blackheart acts as Cleveland-based punk group The Vacancies and The Eyeliners, a pop/punk outfit from Albuquerque.

Meanwhile, the Laguna/Jett pairing took more than eight years to write, record, put the finishing touches on and release. During that time, the rocker refused to worry about keeping the 14 tracks on *Sinner* "contemporary" or "timely."

"Themes of love, sex, social issues and politics are universal and, therefore, timeless," she opines.

Longtime gay fans should be particularly fond of this release. Starting with first single, a cover of The Sweet's "A.C.D.C." with an accompanying video starring the gorgeous **Carmen Electra**, Jett continues her trend of sexual and gender ambiguity.

Though Jett refuses to discuss her own sexual orientation (many might think the tracks on *Sinner* are statement enough), she answers precociously when asked if she can relate to the song's lyrics about a woman who has lovers — both male and female — around the world.

"I'm all about blurring lines," she admits.

Jett would rather discuss the first time she heard the infectiously upbeat song, years ago in a Los Angeles-area dance club for teens.

"It was all glamour music, Gary Glitter and T-Rex," she recalls, "But this was a great rock'n roll song, and it's very pertinent to the world we live in today."

Arguably its most enjoyable, radio-ready cut, "A.C.D.C." is not the only time Jett addresses gay sex or sexuality on the album. The singer says she

"had to" record "Androgynous." Written by Paul Westerberg of The Replacements, she says the toe-tapping staple of her live show "really touches" her personally.

"Even though I know I'm a girl, and that's who I like to be, I don't tend to go into these roles people tend to dictate about how we're supposed to dress, who we're supposed to be,"

"Even though I know I'm a girl, and that's who I like to be, I don't tend to go into these roles

people tend to dictate about how we're supposed to dress, who we're supposed to be," Jett admits. "I think it's fun to comment on that."

Meanwhile, considered by many the "original riot grrrl," Jett continues to explore sexuality and identity on tracks penned with musicians she unquestionably influenced. Le Tigre/Bikini Kill standout **Kathleen Hanna** appears on a number of songs and out-lesbian super-producer **Linda Perry** contributes as well.

After debuting music from the disc on this summer's Vans Warped Tour, Jett plans to satiate fans with a headlining tour of her own in the fall. Kicking off October 12 in Philadelphia, Jett and opening acts Eagles of Death Metal and Valient Thorr (joined periodically by Throw Rag) criss-cross the nation before wrapping up November 19 in South Carolina.

As happy as Jett is with the new album, she says the real payoff comes performing live.



"When you lock eyes with someone, see them beaming, you know it's about being so much more than that person standing onstage," she says, "It's a hard moment

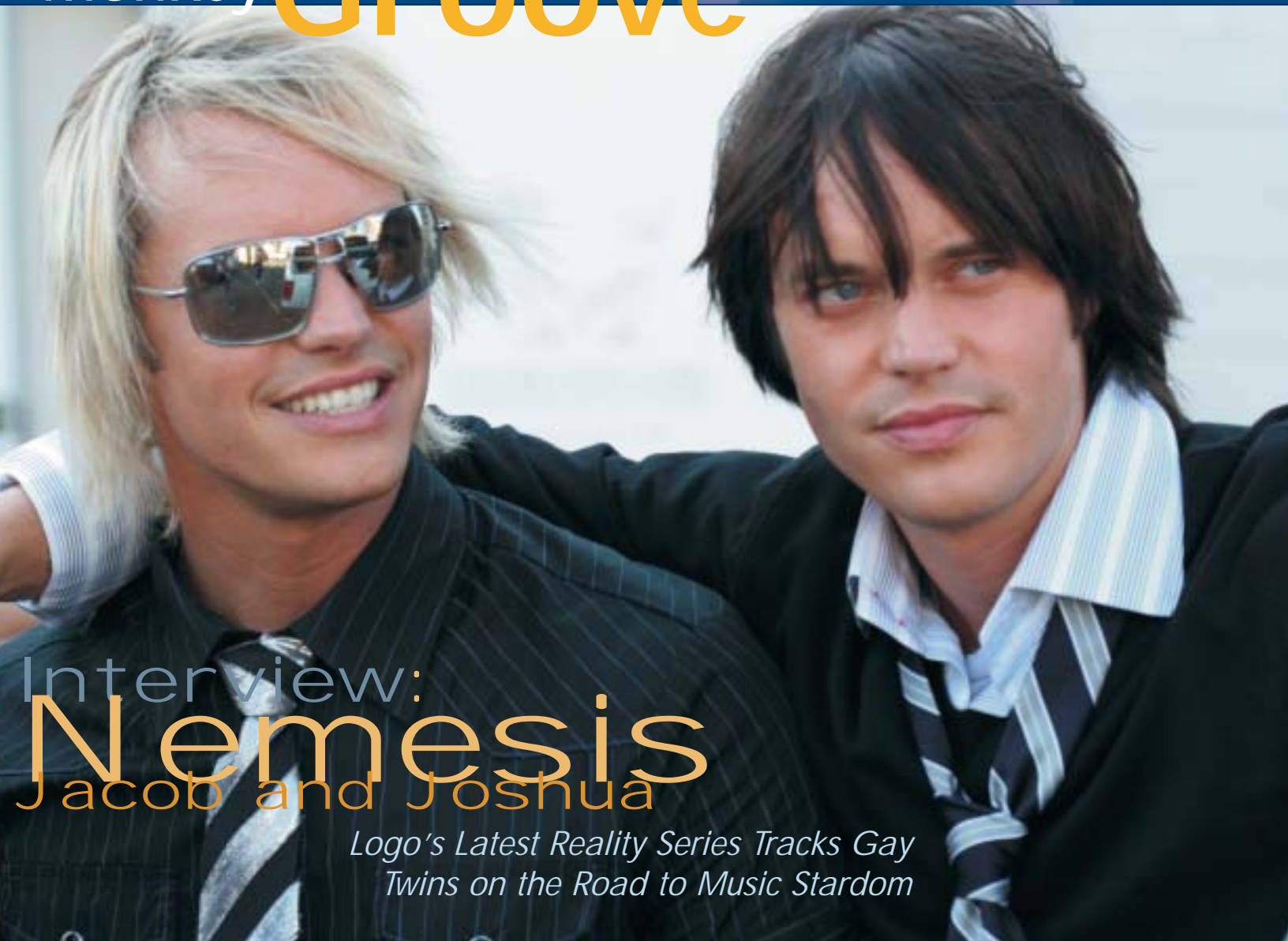
to describe, that connection."

Calling those moments "heaven on earth," Jett loves when people tell her how the music has helped them through the best, or worst, times of their lives.

"That's why you're really playing, those moments," she admits, "They're constantly happening if we just slow down long enough to see them."

www.JoanJett.com

Paul E. Pratt is a San Francisco-based freelance entertainment and features writer. His work appears in over a dozen LGBT publications across the country and around the world. To read more of his work, visit: www.PaulEPratt.com.



Interview: **Nemesis** Jacob and Joshua

*Logo's Latest Reality Series Tracks Gay
Twins on the Road to Music Stardom*

We've all seen what happens when a famous pop star comes out of the closet.

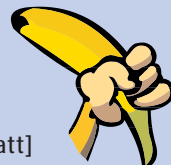
But what happens when twin brothers who've yet to put out their first album decide to make a go of it as an openly gay duo?

Meet **Jacob** and **Joshua Miller** (from left,) soon to be better known as **Nemesis**. Signed to Curb Records, the same label behind **LeAnn Rimes**, **Tim McGraw** and **Kimberley Locke**, the boys are starring on Logo's fall reality series *Jacob & Joshua: Nemesis Rising*, which will track the label's attempt to do a first: Launch an openly gay act to the mainstream.

Raised Jehovah's Witness', these two have their work cut out for them. From writing and recording to almost being dropped by their label; coming to terms with life in front of the camera to the inevitable trip home to visit the family, this is one adventure you won't want to miss. And as our interview reveals, Jacob (outspoken, in your face and confident to be out and proud) and Joshua (soft-spoken, reserved and unsure of how things will all play out) may seem different as night and day. But at their core, they're just two brothers at the cusp of a potentially groundbreaking moment.

Ross von Metzke: Tell a little bit about the show. How did the concept come about?

Jacob: We started working with **Desmond Child**, producer, songwriter extraordinaire, and he was pitching his own show to Logo about his partner and their boys. Part of the theme of his show was Joshua and I, and then we got a call from **Brian Graden** asking if we'd be interested in doing a show about just **Nemesis**, so here we are.



[Paul E. Pratt]

RVM: What was your initial response, knowing that to do this show you would pretty much have to be out?

Joshua: We didn't really know that at first. When Brian Graden came back and said 'We're kind of interested in doing a show about Nemesis,' and yes it was that we would be out. I just wanted the show to be for sure about our music. I was kind of concerned that all of that would fall by the wayside.



RVM: How did the label react? Both to the idea of the reality show and that you guys would be openly gay artists?

Jacob: They loved it, which comes as a surprise to a lot of people, but the label already knew we were gay. They didn't know we were gay when they signed us. But **Mike Curb**, the head of the label, embraced the fact that we were gay from the beginning because, as far as I was concerned, I was never interested in hiding the fact that I was gay. I was just going to be me no matter what. Joshua was always a little less willing to be so open to discuss his sexuality than I was.

Joshua: I never discussed it with the record label and never would have. That was handled by the production company that filmed it, and I think everybody was very nervous about telling Curb that we were going to be filming a reality show and that their artists were going to be openly out.

Jacob: Everybody except me. I was never nervous about that.

Joshua: No, but I think everybody else was. And so as a result, Jacob and I didn't do (the show). The response coming back from the label was great. Unexpected and very exciting and Mike Curb, in an interview which will appear in one of the episodes, spoke eloquently and at great length about how he feels about having two guys on his label who are openly gay.

RVM: Have your families been prepared at all for the debut of the show?

Joshua: (laughs) Well, they were when we went to Montana and told them we were gay.

RVM: And how did that go over?



Joshua: Jacob and I are kind of like the Smothers Brothers, which we've heard since we were very little, so I think that people should probably brace themselves and prepare to see a lot of mud slinging. Jacob can be very cruel and domineering at times.

Jacob: I am not.

Jacob: Josh is very dumb and stupid sometimes. He needs a firm hand.



RVM: Alright. And I'm going to step out of the crossfire.

Joshua: The thing is, you know, what's it like to try and launch a debut album and be out and gay at the same time? Are you worried about that? Of course we're worried about it.

RVM: I was trying to think about it, and I really think you guys are the first who have tried to launch a debut on a major label as out artists.

Joshua: To our knowledge, we are.

RVM: So what kind of thoughts do you have about it? You two are pioneers in a sense.

Joshua: Very respectfully. It was a very delicate issue and I knew going home to film the coming out story, to me, immediately suggests that the family is not close or that they have problems. What kind of loser goes home and comes out to his parents on television and expects them to deal with it? But it wasn't like that at all. And I don't know how to explain that other than to say you'll have to watch it and see. It was very respectful and everybody took great pains to make sure it was handled in a way that befits the nature of Jacob's and my relationship with our family which is very, very close.

RVM: Obviously, you want people to enjoy the music, but aside from that, what do you hope people take away from watching *Nemesis Rising*?

Jacob: I hope it's purely entertaining for some people. For other people who are conflicted about whether they should be out in their own life, I hope they can see us and say, OK, you can do it.

Jacob: As far as I'm concerned, there really is no blueprint. What I do know is we have an amazing group of people around us who support us, and they're working really, really hard to make sure that the show is successful, that we're successful and that things go well. I guess I feel we have the best of both worlds. I'm being able to do what I love and that's sing, write music, and perform for people. And at the same time, being able to show people that, hopefully, we've reached a place in time where you can just be yourself, and you don't have to hide that you're gay. I hope the world's ready for that.

LINKS

www.LogoOnline.com
www.NemesisWebsite.com
www.MySpace.com/NemesisWeb

Locke and Key

American Idol's Kimberley Locke throws fans a curve ball, but stays faithful to her gay base.



For her new album *Based on a True Story*, Kimberley Locke wanted to try something new: She decided to write her own music. Despite having contributed to only one track on her 2004 debut, Locke realized it was the best way to control the sound and content of her sophomore set.

“I didn’t know if I was going to be any good at writing,” Locke explains. “But I wanted to give it a shot. If it worked, great; if not, there are plenty of great songs out there.”

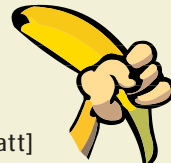
According to Locke, though, her efforts paid off. The result is a “very personal” new album due in stores this October. Of the disc’s final line-up, Locke contributed to or co-wrote “all but one or two.”

“I’m very proud of this project because it has my name all over it,” says the Gallatin, Tennessee native. “I was there throughout the whole process of putting the album together—from writing and recording to production.”

Locke says “all the songs directly relate” to her personal experiences while recording the album. But despite breaking off an engagement during that time, she assures fans the album is “very upbeat.”

“It’s not a sad album at all.”

In addition to showing growth, the singer hopes the new disc continues to defy fan expectations. She acknowledges that, after being named second-runner up to **Clay Aiken** and **Ruben Studdard** on *American Idol's* smash second season, most thought they had her pegged as a singer.



[Paul E. Pratt]

"Everybody expected me to come out and sing big, black girl ballads," Locke explains.

While she concedes these might well prove to be her forte, in the singer's opinion, African-Americans are often allowed to perform only "Black music: R&B, hip-hop, rap." While to some it might seem she purposely went against that expectation on her debut *One Love*, Locke prefers to draw inspiration from performers who defy categorization.

"Look at **Tracy Chapman**. What genre is she?" asks Locke. "**Tina Turner**? **Ray Charles** specifically said he didn't want to be pigeon-holed. If you put out good music, the songs speak for themselves."

Rather than cave to pressures to record urban music from the start, Locke's first single was the pop-rock-tinged "8th World Wonder." Broadcasters and listeners alike embraced the track immediately. Locke and the song land firmly in the Top 20 at pop radio, and Adult Contemporary radio made the single her first Top 10 hit.

Remixes of "8th World Wonder" were wildly popular at clubs across the country and found itself in Top 5 on dance charts. As a result, Locke became a staple at gay venues, including Pride parties and festivals.

"Gays embraced me even before I knew it," the 28-year-old singer says. "I don't know why, but it must be something positive so I just roll with it."

As for her early career choices, Locke stands behind those. "I'm glad I could step out of my comfort zone and surprise some people."

In addition to "8th World Wonder," Locke went on to score an another Top 10 on Adult Contemporary charts with "I Could" and later hit number one with holiday smash "Up On the Rooftop." Despite her proven track record at adult radio, Locke threw fans yet another "curve ball" in late-July. "Supawoman," the first single from *Based on a True Story*, is Locke's most R&B-influenced release to date.

"Gays embraced me even before I knew it, I don't know why, but it must be something positive so I just roll with it."

The singer insists the decision to finally move toward urban radio was not part of a "deliberate" plan. Rather it reflects where she is in her life and the writers she worked with on the track and CD, which she says a wide array of musical sounds and styles. Ideally, Locke hopes the song finds a home at R&B, pop and contemporary hits radio.



"It's not about the genre of music to me," says Locke. "It's about the song. I think I made it clear I don't ever want to be an artist who does just one kind of music."



As she gears up for the release of her latest disc, Locke maintains a schedule laden with benefit work. Since leaving *American Idol*, she says educating about and raising money for HIV/AIDS has become her "cause of choice."

During the summer, Locke spent a weekend at Minnesota-based Camp Heartland. The AIDS service organization is geared toward children infected with and affected by HIV/AIDS. "Those kids are so strong," Locke relates. "They can't even enjoy being kids, though, because they have to think about having a disease that threatens their lives."

The singer says the opportunity brought with it some valuable lessons. In fact, she feels the children could well have helped her more than she helped them.

"I learned the things I think matter in my life are really not that important," she explains. "I'm healthy, not to mention I have a little celebrity status. Some of those kids weren't even supposed to be alive. They were supposed to die before they were five."

LINKS

- www.americanidol.com
- www.KimberleyLockeWeb.com
- www.KimberleyLock.org



Gay-Friendly Fuel Sippers

Scott Corlett



Toyota Camry



Toyota Corolla

Is your wallet getting squeezed by the ever-rising cost of gasoline? Sick of having to delay the purchase of those ass-hugging new jeans in order to pay your gas card? Do you think money is better spent on Prada than premium?

Since we share both your pain and the desire to see you in a skin-tight frock, Gaywheels.com has come up with a list of diesels, hybrids and good ole' gasoline-powered vehicles that are both fuel-efficient and manufactured by gay-friendly companies. So visit the used car section of Gaywheels.com, throw an ad up on Craigslist.org and sell that old gas-guzzler — then figure out what you'll do with all the savings once you're motoring in one of these fuel-sipping hotties.

If Size Doesn't Matter

Sure, Toyota is best known for the quality of its vehicles and for its egg-shaped hybrid, the Prius (see below), but Toyota also produces some of the most fuel-efficient gasoline-powered autos on the market. At a base price of \$14,205, the four-door **Toyota Corolla** makes a very green 32 miles-per-gallon in the city and 41 mpg on the highway. Long a hit in Europe, the cute-as-a-bug **Toyota Yaris** finally has arrived on this side of pond. The Yaris, which is available in sedan or three-door versions, sees 34/40 mpg city/highway—this at a base price of \$11,050 for the liftback! Forget that vacation in Saugatuck; Mykonos here you come.

Motown is known for putting out oldies-but-goodies. Here are three, low-priced, gasoline-powered little movers that are bound to be classics. Available in every imaginable configuration—sedan, wagon, three- or five-door hatchback—the tried-and-true **Ford Focus** gets 27/37 mpg and costs just \$13,995 for a base three-door version. At a rock-bottom \$9,995, the **Chevrolet Aveo**, which is available as a sedan or five-door liftback, makes 27/35 mpg. New to Detroit's lineup, the sporty, five-door **Dodge Caliber** clocks in at 28/32 mpg and a base price of \$13,985. 'Cause baby, there ain't no mileage high enough...

Like 'Em Bigger?

Need to haul your girlfriend's Bernese Mountain dog or your boyfriend's tag sale find? At 31/34 mpg, the boxy, hip **Scion xB** costs a mere \$14,030 and sports a cavernous 43.4 cubic feet of cargo space when the rear seats are folded down. Or how about the **Ford Escape Hybrid**, which sees 36/31 mpg (hybrids, due to their ability to shut down their gasoline engines during traffic stops, make better mileage in city) at a base price of \$26,240. Woof!

The **Toyota Prius** is the must-have hybrid that won the hearts of eco-conscious Americans. Engineers at Toyota claim that the roomy, five-door Prius, which uses Toyota's proprietary Hybrid Synergy Drive technology, makes an astounding 60/51 mpg. As with the stated fuel economy numbers of all hybrids, you have to take these figures with a grain — or maybe a shaker — of salt. We experienced an average, real-world mileage for the Prius in the mid-40s. At a base price of \$21,725, that's still one tough egg to beat.

For the 2007 model year, Toyota launched a hybrid version of the best-selling sedan in America, the Camry.

The **Toyota Camry Hybrid** sees 40/38 mpg and costs \$25,900 for the base model. The Camry Hybrid utilizes the same Hybrid Synergy Drive

technology as the Prius but sports a larger four-cylinder engine than its sibling. In the Camry Hybrid, the idea is to achieve the fuel economy of a four-banger and the horsepower of a six-cylinder. Toyota delivers on this promise, but don't expect heart-pumping driving dynamics. For that, you need to go diesel.

If you're looking to save the planet while maintaining your stylish elegance, Mercedes has just the answer. The diesel-fueled **Mercedes-Benz E320 BLUETEC** sedan makes 27/37 mpg and zero-to-60 in a mere 6.6 seconds. No bellowing clouds of black, sooty smoke here: Mercedes's new, lower-emission, Orwellian-named Bluetec diesel system should help win back skeptical American consumers who lost their appetite for oil burners after Detroit's disastrous flirtation with diesel engines during the '70s and '80s. Pricing is not yet announced for the E320 BLUETEC, but look for a figure in the low \$50s.

Supersize Me

Still not ready to give up your road-ruling, over-compensating-for-you-know-what SUV? Soon, you won't have to. For 2007, Mercedes plans to offer two diesel-powered

SUVs: the midsize **Mercedes-Benz ML320 CDI** and the full-sized **Mercedes-Benz GL320 CDI**. Both available as seven-seaters, these SUVs should see mileage in the low to mid-20s (compared to the mid-teens for their gasoline-fueled iterations). Initially, the German haulers will be relegated to 45-state status, meaning they won't meet the emissions requirements of the five states (CA, NY, MA, VT, and ME) that abide by California's stringent air-quality standard. Later versions will incorporate Mercedes' 50-state-legal Bluetec emissions system. Look for base prices in the mid-\$40s and the upper-\$50s, respectively.

Do you want German diesel technology without the German price tag? You need look no further than the **Jeep Grand Cherokee CRD**. The folks at DaimlerChrysler know how to share: this Jeep will feature the same, powerful, German-built engine as the Mercedes SUVs. Neither pricing nor fuel economy figures for this backdoor Benz are yet announced, but expect mileage in the low 20s and a base price just over \$30k. Like its European cousins, the Grand Cherokee

CRD will launch with only 45-state status, with 50-state Bluetec emissions to follow.

You might be packing

Platinum, but sometimes Visa will suffice. When equipped with **GM's** Active Fuel Management system, which cuts off four of the engine's eight cylinders during periods of low power demand, GM's full-sized, seven-seat SUVs clock mileage in the low 20s on the freeway. Considering that competing haulers see fuel economy only in the mid-teens on the long road, the ingenuity of GM's engineers is worth every penny of the average mid-\$30s base price for the company's styling SUVs.

If, like us, you are ready for some relief at the pump, check out these gay-friendly fuel sippers at **Gaywheels.com**. Do it for the environment — or just to afford some new shoes.

www.gaywheels.com



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THE GAY-FRIENDLY AUTOMOTIVE RESOURCE



Dodge Caliber



Ford Escape



Mercedes-Benz ML320 CDI



Mercedes Benz SLK280 & SLK350

Cruisin' Comedienne

Interview **Michele Balan**

L. A. Vess

For the past dozen years, brash New York comedian **Michele Balan** has been entertaining and titillating gay and straight audiences across the country—and on the high seas. Balan's list of credits are lengthy—she has shared the stage with **Kathy Najimy, Jennifer Holiday, Taylor Dayne, Harvey Fierstein & Nell Carter**; appeared on Comedy Central, USA Network's *USA Live* and *Up All Night*, and headlined and hosted many Pride events and fundraisers.

The 'bi-comical' Balan's performances range from the Montreal Just for Laughs Festival to the infamous Friars Club; from Dinah Shore Weekend to Caroline's on Broadway in NYC. Her most recent claim to fame was ending up in the final four of this season's *Last Comic Standing* on NBC. Sadly, Balan was voted off by the audience — but not before garnering a whole new legion of fans.

We caught up with Balan after enjoying her stellar performance aboard a RSVP gay & lesbian cruise to find out how she got into the biz—and where she'll be cruisin' to next.

Do you think being from New York gave you a natural predilection for comedy – considering what a crazy place the Big Apple is?

Since I was born and raised in NYC, I think it would either be another crazy person on the street yelling things to street signs or being a comic. Street signs don't pay a cover charge so



I went the other route. I do think that growing up in NY also gives you tough skin which makes it easier to do comedy.

What made you decide that you just had to grow up and be a comedian?

Who said I grew up? Being a comic keeps me young (even when the outside looks old). Being a Jewish New Yorker, being funny just came naturally and after years of hearing people tell me to be a comedian, I thought, why not try. I was an executive in a company for years, and then I decided to leave a steady paycheck, a

good paycheck, for a life of uncertainty!

I read something about how you used to imitate Bette Midler on stage?

Yes, I actually was a female, female impersonator. When I was younger people would always say I reminded them of her, so I then lipsank her songs and did crazy shows as Bette Midler. I won many lip-syncing contests and was booked in gay bars, house parties, etc. That really was the springboard to being myself and a comedian.

Margaret Cho has Bush-bashing, Jeff Foxworthy has the whole redneck bit - what would you say is the core theme of your comedy routine?

I have a 1 hour CD and a 1 hour DVD, so in 2 hours already recorded, I cover everything! From the news to sex products!

You've shared the stage with some pretty impressive talent – Kathy Najimy, Taylor Dayne, Harvey Fierstein, Nell Carter – who has been your favorite performer to work with?

I have also worked with others like **Lisa Lisa, Ce Ce Penniston, Pepper Mashay**, etc. They are all great. Harvey was a sweetheart and of course I love Nell.



Dating

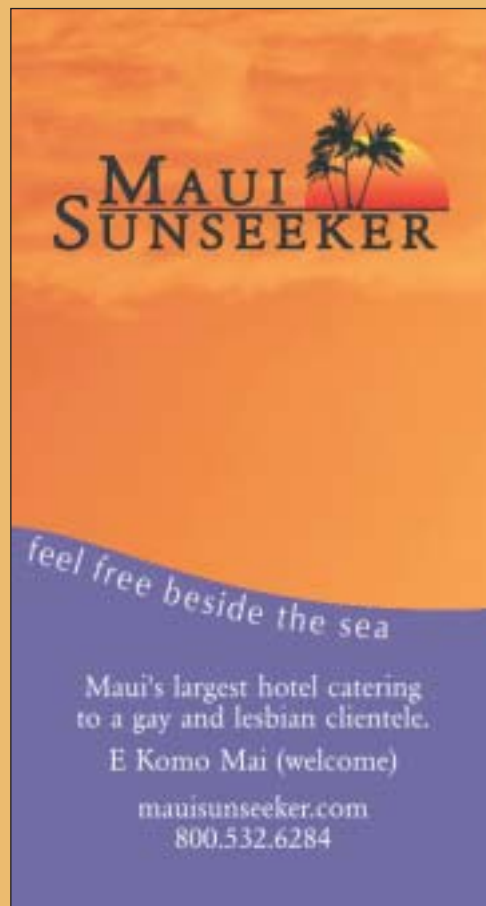


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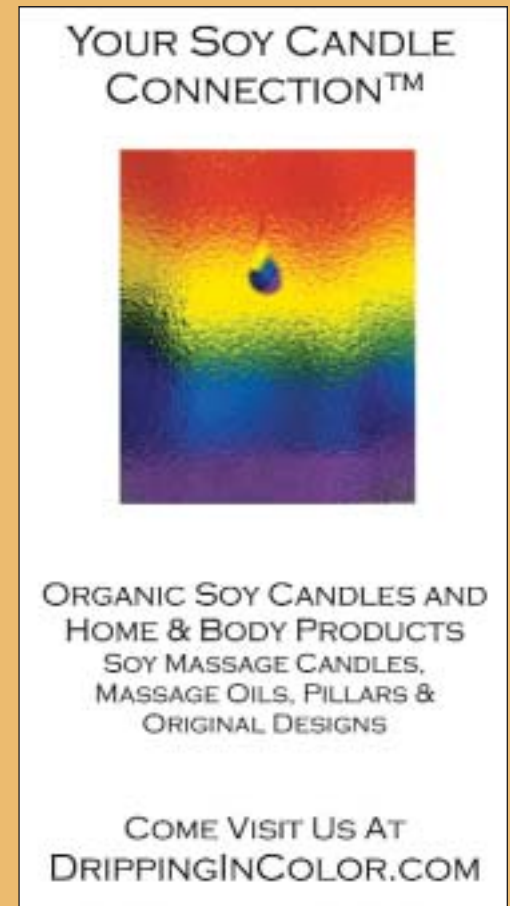


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Who is your favorite comedian out there today? Other than yourself, of course.

I like the old Jewish comics from the Catskills... that's my type of humor... one liners that kill ya.

The late, great Nell Carter appears on your CD *Neurotic by Nature*, singing a parody that you wrote – how did that come about?

Nell Carter and I met on an RSVP cruise in the 90s and we became great friends. We were very close and when I was in L.A. recording my first CD at the Improv she came on stage to sing my song parody... the audience went crazy. I miss her.

Your latest gig is performing on one of Olivia's fabulous lesbian cruises to the Bahamas. You're also a regular performer aboard RSVP's gay & lesbian cruises. What attracts you to being a cruise line comedian?

I do cruises, theaters, comedy clubs, gay pride events, 'straight' events... I go where I am hired. The cruises are always fun as I get to see the world and make a living... nothing wrong with that!

Do you find that passengers engage in 'celebrity' stalking after your performances on cruises, or are they generally respectful of leaving you alone to enjoy the trip?

Sometimes I get bombarded by people but that only means that they enjoyed the show... if no one came up to me, that would mean that they hated my show and have nothing to say... so I prefer the stalking!

In addition to your GLBT cruise gigs, you've performed at Pride festivals, HRC dinners and other queer-themed events. Do you feel that your identification with the GLBT community has caused you to be pigeon-holed as a 'gay' comedian in any way?

At one time I felt I was pigeon holed, but thankfully the times have changed and I am able to cross over to straight shows and just be a comedian. I don't like being called a "Lesbian Comic"... I am a comic and it should have nothing to do with who I sleep with. They never say... coming to the stage... a "straight married comedian" so why should they say "Lesbian comedian?"

Tell us about your DVD *Live! Just Barely* – what's the significance of the title?

As I get older, I think its nearing the end... that's part of being Jewish... gloom.

Do you have any plans to release another CD or DVD soon?

Not sure as these productions are quite an undertaking. Plus I need to write another hour of material.

What else is on the calendar for Michele Balan this year?

LOTS!! Keep an eye on my website www.michelebalan.com.

You've been working as a comedian for 12 years now, where do you see yourself in another five years?

LIVE... just barely!

LINKS

www.michelebalan.com
www.nbc.com/Last_Comic_Standing
www.olivia.com
www.rsvpvacations.com



Overcoming Stereotypes to Show Mainstream America...

Do you remember the first image you saw of a gay person on TV? The first time you read something about gay people? Did you agree with what was being said about you? How you were being portrayed? Probably not.

Nevertheless, the gay images people see in mass media can determine their overall feelings and thoughts about you and your gay compadres. What people see or read influences how they perceive and treat gay people—which makes the images and portrayals we see in mass media that much more powerful.

I worked with a fella who was known as “cousin Ed” in his family. Cousin Ed was a banker. But once he came out, he was no longer known as “cousin Ed.” He wasn’t even known as “the banker.” “Gay cousin Ed” and “the gay banker” took its place—heck, most of the time he was just reduced to being “gay.”

When we come out, we run the risk of losing our identity and being overpowered by the gay stereotypes that are propelled by the media. Everyone’s got their preconceived notions of what a gay person is, so we get plugged right into that image regardless of what we’re really like. But no one really knows exactly what a gay person is—except for a gay person.

Stereotypes miss the human element—our unique life experiences as gay people. When we open up, we become real people with real stories who share in the common human

experience. Our differences fade and our sameness prevails. We’re more easily understood—we’re welcomed. Accurate images shatter stereotypes. Without the human element, we are dehumanized as “the other,” and prejudice and discrimination can thrive. We are misunderstood, feared, judged and rejected.

So it is up to each one of us to set the record straight by educating those around us—family, friends, colleagues, society—about what being gay is and isn’t. We have a responsibility to ensure respect and equal rights.

stereotypes is to become a real person by telling people who you are.

You’ll be up against many popular images of gays and lesbians: *Will & Grace*, *Queer As Folk*, *Noah’s Arc*, *Dante’s Cove*, *The L Word*, *Queer Eye For The Straight Guy*, *Ellen*, *Rosie*, *Melissa Etheridge*, *Sir Elton*, *George Michael*, *Lance Bass*, *Brokeback Mountain*—just to name a few. It’s absolutely positive and wonderful that we can finally see ourselves reflected in the world. This is crucial for enhancing our self-esteem that has been so eroded by the gay stigma. For far too long



Each time one of us takes this responsibility to heart, someone gets to know us better, and stereotypes decrease one person at a time. It’s a powerful ripple effect. Remember Rosa Parks?

Yes, it’s risky. We may fear rejection by those we love. We may even fear losing all we have. Coming out is a tough road to walk. But living our truth is the road to inner peace and happiness, and it’s the path to creating a new gay-affirming world. The best way to beat

there were no positive images of us. We could only look to so called sinful, dirty porn clouded in shame and secrecy to find images of men together.

Elsewhere we saw images of gays who were insane, sick, bad and wrong. Homosexuality was illegal. Thank goodness times have changed. But TV Land has its limitations.

First, it produces mostly fiction with a lot of glamour and glitz. Second, the story lines are



... Who We Really Are

largely experiences of a certain segment of middle class urban gay populations. While plots do expose real issues that many gays deal with, it's not in a way that's a true reflection of people's actual lives.

How many of us drive our car into the house of the person who's cheating with our partner as on *Noah's Arc*? This outrageous fantasy is there as relief, because I don't think people really want to watch the pain of our truth.

When Ellen had a comedy show about real gay issues, it was cancelled. Now that she's an out, vanilla, daytime talk show host who rarely goes near gay issues, she's a huge success. Is she conforming and selling out, or fostering acceptance by being "normal" just like

most gay men are. And he does nothing to further our cause. He makes people comfortable enough to let him make them over, but not enough to let him get married for love. Being gay in real life is much less fun. Many of us are coping with living and working in a straight world. We suffer and behave accordingly—with great discretion.

Even with these major flaws, there are aspects of these shows (love, friendship, self-acceptance, struggle) that are universal and help others affirm us. Prime example: *Brokeback Mountain*.

Brokeback sheds light on three major myths that have been plaguing the gay community for years.

Marlboro men—with a gay love story, the movie makes us question the very foundation of our concept of manhood.

Drag singer **Kevin Aviance** was beaten right in Manhattan this summer while thugs shouted he wasn't masculine. If it weren't for the social stigma of being gay, there wouldn't be a problem. It isn't wrong to be gay. What's wrong is the social stigma gay men face. That sick stigma (homophobia) is how a gay man is seen as being less than a real man—a sissy.

Third, *Brokeback Mountain* portrays being gay as being about love, not sex. It's a love story between two men. Their gayness is a healthy expression of who they are, rather than being about lust and choosing the 'immoral gay lifestyle.' Ennis and Jack try to squelch their compulsion to live the 'right lifestyle.' But it doesn't work because being gay is a part of their essential nature. Unfortunately, innocent woman get hurt because the guys aren't able to be who they are because of their fear. We must challenge this fear everyday by living our truth and breaking down gay stereotypes.

So how can you help others understand who you really are when you're competing with the glut of gay images out there? Turn things around. Put them in your shoes. Ask them, 'What made you straight?' 'How do you know you're straight?' 'Is it a choice?' 'Do you believe you're going to hell?' 'Why would you want to get married?'

Then share your experience: How you're the same but different than the gay images they see on TV and in film, how being gay has been hard for you; why it has been so hard. The trick is not to give up. Just like it takes seven attempts to quit smoking before succeeding, it takes time to change long standing, deeply held beliefs. But most people come around and discard their prejudices once they know and hear the truth from someone who's gay—you.

Angelo Pezzote has appeared on Montel and regularly appears on www.gaywired.com. His private practice is in Manhattan, NY. Worldwide telephone consultation is available. Call 917-673-5003 and visit www.askangelo.com.



everyone else? Either way, it's the exciting gay fluff that gets viewers and sells, not the real life issues. People like to watch gay characters to be entertained, not to learn about their plights of suffering. They like our talent but don't want to see or hear about our "sex" lives.

Shows are sure to include the flamboyant, finger snapping, swishy, lisp fashion queen that decorates, cuts hair and throws dinner parties. The character's familiar—always good for a laugh, but I don't think he reflects how

First, it busts the myth that gay men aren't real men. I challenge any and all of you to see these men as any less than real.

Second, it shatters the stereotype that gay men are effeminate. *Brokeback Mountain* is a story about manhood. All our lives we are taught that real men aren't gay. A central theme in gay men's lives is reconciling their gayness (which is seen as being feminine) with their manhood. But by contrasting American culture's most celebrated man's man—two





Sportin' Casual in Fall/Winter 2006

Five tips for looking your best while at play this season

► Fashion News Flash:

'Casual' does not equal 'careless' according to a recent survey of fashion observers. Announcement sends shockwaves through style challenged communities around the globe.

There is an epidemic of lazy dressing taking root all across America. Symptoms include: slovenly appearance, inability to coordinate textures and/or colors, dramatic misuse of accessories, an unyielding commitment to wearing flip-flops year-round and a delusional belief that all of the aforementioned are the essence of casual dressing.

At least in part, the spread of this plague is the result of newly casual office environments, relaxed dress codes at restaurants and the generally laidback downtown styling that has been the hallmark of major runway collections for several seasons running. But all that aside, this virus, which has been known to wipe out an individual's fashion genes altogether, has benefited most from unsuspecting folks being exposed to the contagious notion that casual and fashionable are somehow mutually exclusive.

Feel like you might be suffering from this malady? Curious as to what the cure might be? Well, you need look no further than that old-school remedy better known as fashion therapy to find your answer. You don't need a fancy makeover or a team of surgeons. All you need is a little attention to detail steeped in a cup of good sense to beat this thing. However, to achieve best results long-term, on-going home therapy (which includes daily exercises like taking a long hard look in a full-length mirror before going out and asking yourself if the person you see staring back at you looks like someone you would find interesting to talk to at a party) is highly recommended.

Note: An honest disposition is also extremely helpful and indeed essential to the success of this therapy.

For the afflicted and for those at risk of falling into the clutches of fashion malaise this Fall/Winter, here are five tips for sportin' a casual style that will look anything but careless all season long.

1. Keep It Simple: Less is most certainly more. It's an age old truth, but it is also one that never goes out of style. Looking your best at play this season is not about how much you wear but how you wear it. A classic white, long-sleeved thermal tee worn with a pair of **Michael Kors** jeans, a Red Monkey studded belt and some **Mark Nason** boots is the epitome of stylish sporty casual dressing this fall. Contrary to popular belief, as demonstrated by what I find roaming the streets on any given



Saturday night, you don't need rhinestones to sparkle.

2. Keep It Sexy: Sporting a casual look can have a ruggedly sexy appeal if you play your cards right. Keeping it sexy can mean something as bold as outfitting yourself with a pair of this season's **DSquared** patchwork jeans slung low on the hips or something as simple as casually unbuttoning one extra button on your **Lacoste** henley. Whatever your choice, remembering that sexy and casual go hand in hand might just land you somebody to hold your, uh, hand this fall (that is, of course, if you're interested in that sort of thing).



3. Keep It Clean and Fresh: By design, items like footwear and outerwear might look distressed, but your clothes shouldn't. Looking like you slept in

your clothes is not a style, it is looking like you slept in your clothes, period. Even a t-shirt looks better if it looks as though it's been washed and fluffed.



4. Keep It Fun: Casual doesn't mean boring. For Fall/Winter 2006, play with fun items and look for interesting detailing that is eye-catching, but discreet. By discreet I mean the kind of detail that others only pick up on after closer examination. A great example of this can be found in **Andrew Christian's** vintage paratrooper fatigues, which on the surface seem like a new take on a basic, but feature an embroidered eagle near the hem that give them and added touch of pizzazz. These fatigues are the perfect thing to slip on with a pair of D-Squared sneakers for an afternoon coffee date for a look that clearly says, 'I'm pulled together, but casually so.'



5. Keep It Real: It is an established fact that temperatures drop during this time of the year. You know it and I know it, so let's all agree to dress like we do. Dressing to the proper season is a big part of what style is about. If it's 3° F outside, please don't try to convince the world that you're comfortably warm in a tank top while standing outside under a heat lamp. Your hours at the gym can still be proudly displayed in a fitted long-sleeved **John Bartlett** henley or a body conscious **Narciso Rodriguez** V-neck sweater. Best of all: Instead of being cold and looking ridiculous, you'll look good and feel warm. Now if that's not a fair trade-off I don't know what is.

Thank goodness curing fashion malaise this Fall/Winter season ain't as difficult as finding a solution to the crisis in the Middle East. Otherwise we'd surely be in for an ugly few months ahead.

Stalking **Monkey**



Jerome Tenpenny **MySpace**

How many times a day would you say you're on MySpace? You seem to have become one with your YouTube comments?



I would say I'm on MySpace about 3-4 times a day. And I absolutely live for a good YouTube comment; a good Diva comment clip or a twisted funny one will set me free!

Ever run into a MySpace stalker? Fans who won't leave you alone?

I haven't run into a stalker yet, although there is this one guy who emails me everyday who claims to be in love with

me even though we've never met or spoken to each other. He's gonna be [in town] in October with friends and wants to meet. Yikes!

What would you say is the harshest comment you've ever fielded on MySpace?

Someone once said that I like crap music! How Rude!

Admit it. You've used the pages of MySpace to search for your dream man, haven't you? At least once.

I think it's gonna take more than MySpace to find my dream man, but hey I'm willing to try!

Where else are you likely to find you online?

Mostly on all the Diva Fan sites being that I'm obsessed with many of them. **Madonna**, **Kylie**, pre-crack **Whitney**, etc. I also spend way too much time on YouTube. I seriously need an intervention!

- Nah, Jerome. We love you just as you are. Oh, and yeah, that guy **DEFINES** stalker!

AngelEyes2184 **Adam4Adam**

So you're an aspiring model. How often do people ask you to model on Adam4Adam?



Nobody asks me to model on adam4adam. And if they do, I don't do it.

And what else do people you chat with on this site ask you to do?

They ask me for a naked pic so they can see all of me. But I don't have pics like that.

If you're chatting online, what sort of guy are you typically looking to chat with?

I like masculine guys, nice body or average. Something that goes with

me. I just don't like fat guys.

What are you wearing right now? Be honest!

I'm wearing sport clothes 'cuz I'm about to go to the gym.

If you weren't answering these questions right now, what would you be doing?

I be doing my friends online and responding some email.

What's the most obnoxious question anyone has ever asked you online?

Well they say they want to fuck me or I fuck them.

- Well, whether you're doing your friends or not, this foreign stud sure is hot!

Chad Boardman **AIM**

OK Chad, what brings you on instant messenger today?



Well, I'm at work and it starts up automatically.

LOL. So, how do you have friends divided in your buddy list? Do you have a separate column for tricks?

Separate screen name.

Have you ever had to block someone?

Never blocked someone, no.

Is that just because you're nice or you don't have any freaks in your life?

Neither. The freaks just don't have my IM. No, I'm a nice guy. I don't really use IM to meet people, more just to chat with those I know.

So what do you use to meet people?

Some very dignified Websites, highly developed for finding "meaningful relationships."

Ah, so you're on Manhunt?

What's Manhunt? I'm talking about godschildren.com. LOL. Yeah I'm on Manhunt. Why not? It's fun. Doesn't mean u have to be a whore.

- Chad, actually, we've seen your profile. It does mean you have to be a whore.

Charles Romaine **AIM**

OK. It's 3 in the afternoon on a Monday. What in the hell are you doing surfing the Web?



Sending monk-e-mails. The newest craze to hit the net

You're kidding. What a coincidence. We're Gay Monkey Magazine. And what exactly is a monk-e-mail?

You have your pick of three different monkeys, you can dress them up and put them in various locations and type whatever you want and then send it. The monkeys repeat your text in funny British accents. We send dirty monks to each other here at work

So what's the dirtiest thing your monkey's said?

I'm bringing "Sexy/Back" because my

"London Bridge" is falling down. Do you like my banana?

And do people at work or on the Web seem to like it?

I was told my banana's a little yellow.

I hear they have a cream for that. So, when you aren't sending monk-e-mails, where are we most likely to find you online?

Ebay. Every Monday I need a new liver after spending the weekend w/ my alcoholic friends.

- As a fellow boozier, I can relate. I'm just not sure about that whole yellow banana thing.

Monkey'Scopes



Aries (March 21–April 19)

In 2004, Gwyneth Paltrow said she was retiring from show biz. "I hated acting," she explained. "Acting and the whole circus around it." Yet she starred in *Proof* and she has supporting roles in *Running with Scissors* and *Infamous* coming up. Doesn't sound like much of a retirement. As Mars does a funky chicken dance opposite your sign, you're making about as much sense as Gwyneth. "I want you, I need you." "I can't stand you, leave me alone." Which will it be? Try not to drive your loved ones completely bonkers.



Taurus (April 20–May 20)

Nelly Furtado could have been writing your personal theme song when she composed "Promiscuous." The song is a hit single from her latest album, *Loose*. It received heavy airplay during those summer Pride parties and parades, and Furtado has now been officially anointed as a gay diva. She's very excited about this and wants to please her gay fans everywhere. The moon is encouraging you to embrace the people who love and support you, too. If you need extra cash, start your own fan club and collect membership dues.



Gemini (May 21–June 21)

Former cast member of *The View* Meredith Vieira has come out with her real feelings about the show. Vieira says that after the Star Jones controversy, the show was a joke. She doesn't have to worry about that anymore since she's making a fresh start on NBC's *Today*. Mercury retrograde is pulling your thoughts toward the past. You're reflecting on that love affair gone weird. So your ex, Billy Bicep, traded you in like a pair of last year's loafers. Fuggedaboutit. It's time to move on.



Cancer (June 22–July 22)

George Clooney and Ellen Barkin reportedly got quite close during the filming of *Ocean's Thirteen*. Clooney is 45 and Barkin is a super-sexy 51. Good for ole George—he's dating somebody age appropriate instead of a 20-year-old bimbo. As Neptune goes direct, you'll engage in your own course correction. Instead of dressing like a teenager, you'll aim for adult styles. When buying a new car, you'll avoid the hot rod and go for the Lincoln Town Car. Yeah, right. Like you'd be caught dead driving that to the gym.



Leo (July 23–August 22)

Egotistic Fire signs will nurse a grudge long past its expiration date. Angelina Jolie still refuses to appear in the same building as her estranged father, Jon Voight. Of course, he did once publicly plead for his daughter to seek health for her "mental problems." If you dis Angelina, you're the one with the mental problems. A peacemaking full moon has you reconsidering your overreaction to past slights. Just because your brother once questioned your passion for disco doesn't mean he's a complete jerk. Really.



Virgo (August 23–September 22)

Elton John told *Rolling Stone* that he's eager to record a hip-hop album. "It may be a disaster, it could be fantastic, but you don't know until you try," he said. You're voting for "disaster." Mercury retrograde has you clinging to the tried and true and avoiding change at all costs. You don't care if mesh shirts are out, you'll wear your favorite black one until it disintegrates on your hot bod. And even if your friends are scheduling commitment ceremonies and adoptions, you'll still party every night.



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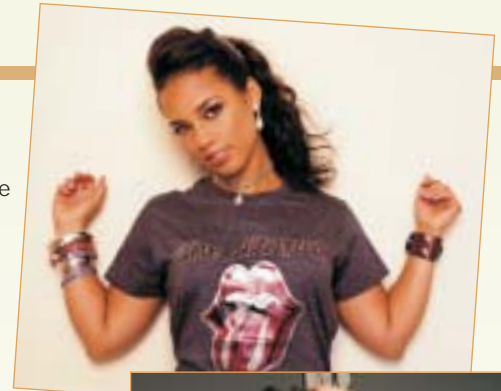
Stargazing



Libra (September 23-October 23)

Alicia Keys is a passionate campaigner for HIV awareness. She's urged teenage girls to refuse to sleep with guys who claim that sex with a condom "doesn't feel right." She points out the wide variety of condoms available on the market which produce better sensations for the men. Keys tells girls to value themselves and engage in safe sex. The same message could be given to you right now. The sun in your sign is making you hornier and happier than you have been in a long time, but don't imagine that you're indestructible.

Best Day for Multiple Orgasms: October 6th
Best Day for Having Your Say: October 22nd



Scorpio (October 24-November 21)

You understand what Heather Mills has been going through during her bitter breakup with Sir Paul McCartney. He doesn't let her into the house and accuses her of stealing stuff. Meanwhile, the entire world is calling her a whore because of rumors that she once serviced wealthy Middle Eastern men during her younger years as a "model." Your reputation has been dragged through the mud, too, but two planets are restoring your confidence and your popularity. As Mercury and Jupiter give your image a facelift, enjoy this change in fortune.

Best Day to Serve Up a Cold Dish of Revenge: October 23rd
Best Day for Personal Illumination: November 1st



Sagittarius (November 22-December 21)

Cher's son Elijah Blue claims that he once slept with Paris Hilton and worried that he'd caught an embarrassing social disease because he didn't use a condom. He reportedly washed himself off with a household cleaner afterwards. Yuck. Venus is kicking up the lust factor, and you're flirting with anything that moves. But don't lower your standards, 'okay? Steer clear of the bimbo whose shoe size is bigger than his IQ. Avoid wealthy sons of Greek shipping tycoons who possess the manners and personal hygiene of a goat.



Capricorn (December 22-January 19)

Madonna misses the freedom she once had back in the days before she was a famous, married mom of two. She used to love dancing in clubs and partying the night away. Times have changed for her. They've changed for you, too, but that's not necessarily a bad thing. You're no longer quitting your job and moving across country to live with a new boyfriend every five minutes. And God forbid - you actually have a 401k. Jupiter says celebrate all that you are now while honoring all that you were then.



Aquarius (January 20-February 18)

While working on *The Ghost Whisperer*, Jennifer Love Hewitt has been learning about the other side. A medium helped her get in touch with her grandmother, who conveyed love and good wishes to her granddaughter. As a kooky Air sign, you're comfortable with the world of the paranormal. Your last three boyfriends were possessed. Your dining table has an Ouija board as a centerpiece. The sun is encouraging you to access your intuitive powers. Conjure up a fling, already. You could use one about now.



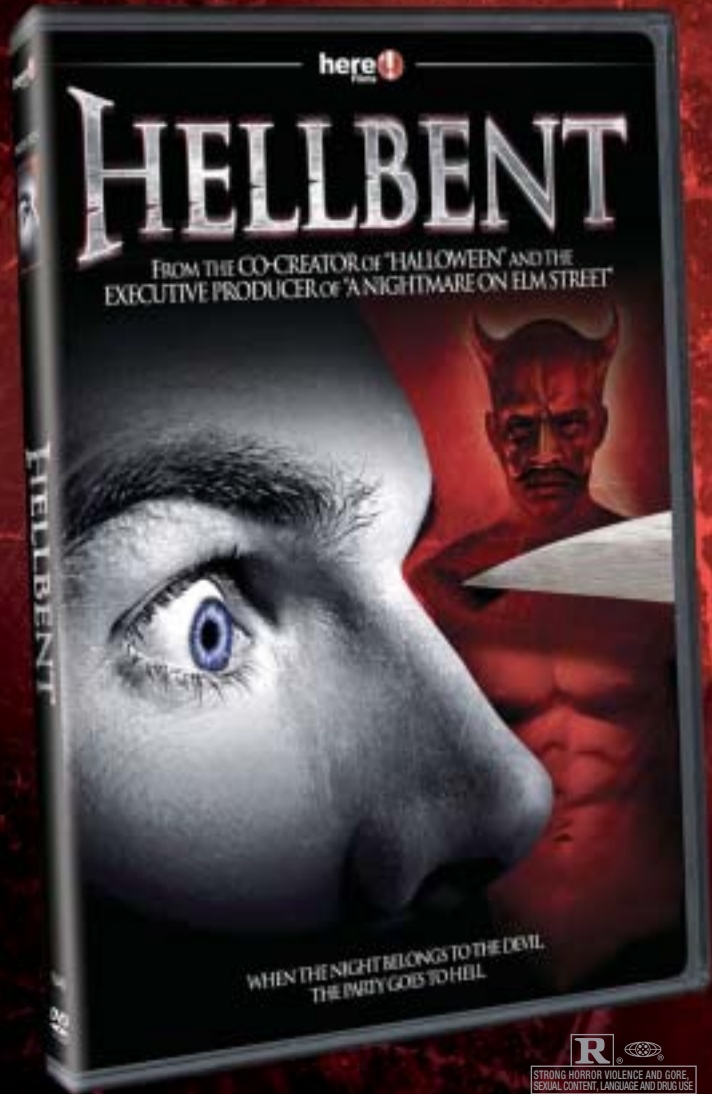
Pisces (February 19-March 20)

Rupert Everett is signing on to fight for an important cause. He says Starbucks is spreading like a cancer. He's working with a group of 1,000 locals to block the opening of the ubiquitous coffee joint near his home. Venus is increasing your own desire to see justice served. You think Tom Cruise should be forced to toil in small, underfinanced independent movies until he stops with the weirdness. And Mel Gibson should take a tour of the Holy lands to show that really, he doesn't hate the Jews.



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