

Come **OUT** with us and
Get your **GAY** on at



Your essential **PRIDE** and **DRAG** store
for products and services

Look for our booth at the **PRIDE FEST** on the waterfront
and in front of **Boxxes** on Stark Street

503-880-5296

1007 SW Morrison

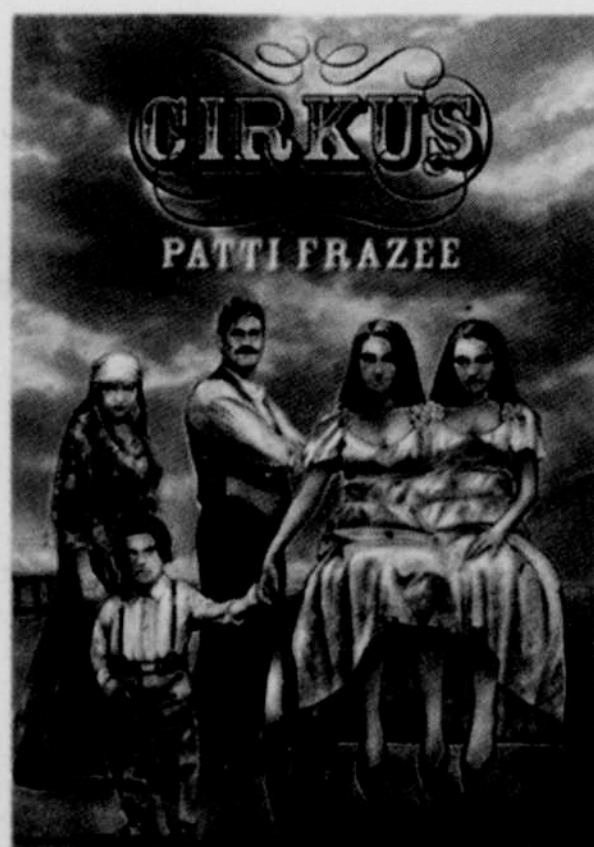
www.3rdgirl.com

A Feast of Words and Dreams...

Susan Power, author of *The Grass Dancer*

A New Novel from Alyson Books by Patti Frazee

2005 Emerging Lesbian Writer's Fund Honorable Mention Recipient,
Astraea Lesbian Foundation for Justice



www.pattifrazee.com

Exclusive
Portland Reading &
Booksigning!

Thursday, July 6
7:30 p.m.

In Other Words
8 NE Killingsworth St.

503-232-6003

Folks as Queer

Protective parents parade paranoia
in Peter Paige's directorial debut

Peter Paige may have been the poster boy for nellys during his five seasons on Showtime's *Queer as Folk*, but this sissy is one tough cookie.

Paige, who lived in Portland for a couple of years in the mid-1990s as a struggling stage actor, returned to the Rose City in 2004 to star in *Say Uncle*, which he also wrote, directed and co-produced. Quite an achievement for a first-time filmmaker.

He stars as Paul, a naive gay man who is crushed to learn that his godson's parents are moving away. Desperate to maintain contact with children, he starts playing with kids at a park...until a suspicious mother named Maggie (Kathy Najimy) decides he's up to no good and launches a smear campaign to "protect" her children.

Paige spoke to me from Hollywood, where he lives with his partner of three years.

Jim Radosta: What inspired you to write *Say Uncle*?

Peter Paige: I'm so tired of being told to be afraid. Every day we're told more things to be afraid of—the mailman, the foreigners, food that we're not supposed to eat, the diseases that are coming to get us—and I just have reached a place in my life where I'm so fucking sick of being afraid all the time that I wanted to explore that.

People always assume that I'm Paul because I play him, but I'm also Maggie.... I want to protect the people around me, and I want to be heard. Maggie came out of me, too.

JR: Well, it sounds like you really did confront a lot of your fears just in pulling this whole project together.

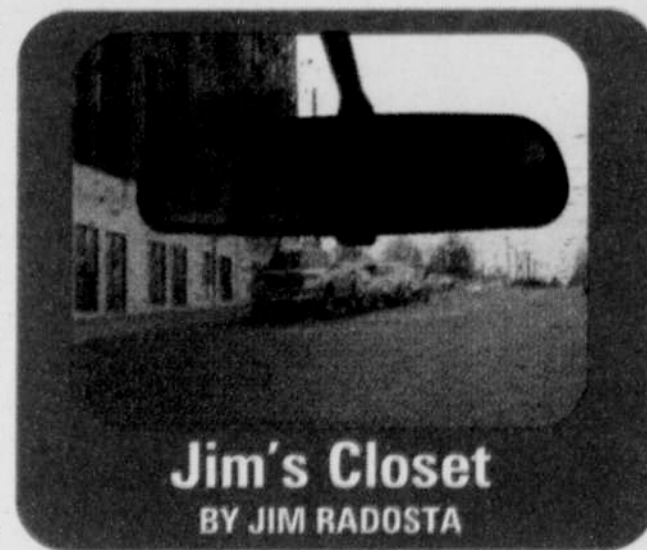
PP: For the love of God. [Laughs] It's entirely true. Absolutely. It is the bravest thing I've ever done.

JR: Was it the plan all along for you to be the writer, director and producer?

PP: No. When I started writing the script, which was years and years ago, I had no intention of directing it and no knowledge about how to produce a film. And then after a few years on *Queer as Folk* and being on the set every day, I recognized that I had a really solid understanding of what directing meant and that I probably had the skills and natural inclinations to make it work. So I pulled the script out and...started doing some rewrites and sent it around to some producer friends.

JR: But while you were filming, the financing wasn't completely settled, right?

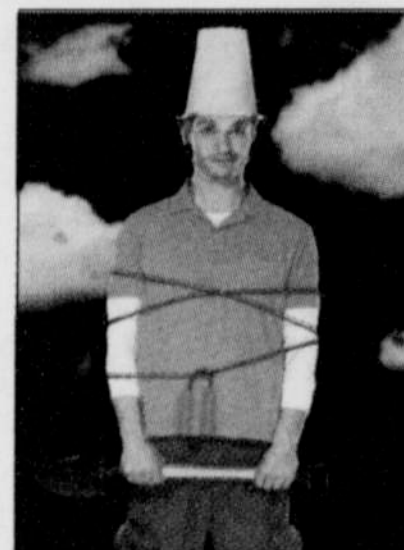
PP: Far from it. We came to town with what we thought was enough money to get the film in the can, but we did not have the money to finish post-production at the time. One of the things that happened is when we came up to pre-scout in Portland...the film commission said, "There hasn't been any work in here for a couple years, and everybody's really hungry." Then in the three weeks prior to shooting, three other productions rolled into town. No one told us that a lot of the crews were eaten up. We ended up having to bring our trucks in from



Missouri! It cost us more to get things in the can than we thought, so we were tapped out of money.

JR: Were there times when you thought that fate was aligned against this production, or did you just motor through?

PP: Well, here's how I describe filmmaking, and I think most filmmakers would agree with me: Every single day, the whole thing falls apart, and if you get it back together, it's a good day.



Peter Paige

JR: This subject matter is rather timely with the increasing visibility of gay families. Do you think the hysteria surrounding gay men with children is starting to go away, or is it just giving fuel to our fear-mongering enemies?

PP: To be perfectly honest, I don't really give a shit what it's doing for our enemies. People need to feel entitled to the lives that they dream for themselves. And if you're a gay

person who wants kids, there just can't be anybody to tell you that that's not OK.

You know, as much as I'm happy to comment on gays and kids—and I would like to have kids myself—the movie to me is really about what it means to be different in this culture. I think it is as relevant to what it might mean to be of Middle Eastern descent living in this country at this moment in time as it is to be a gay man who wants a kid.

JR: Now that *Queer as Folk* is off the air, have you had time to reflect on what a groundbreaking series it was?

PP: It was interesting—just the other day I got *The Advocate* and they did a big poll about what it means to be gay now, and one of the questions was, "Which of the following do you consider a part of your gay experience?" It was a bunch of TV shows, and *Queer as Folk* won by a super-huge landslide with well over half the vote. I was so moved by that. 10

Hollywood Theatre presents the Portland premiere of *SAY UNCLE* 7 p.m. June 16 at 4122 N.E. Sandy Blvd. followed by a Q & A with Peter Paige and a panel discussion on queer parenting. Tickets are \$10. Proceeds benefit Basic Rights Oregon. The film opens July 7 at the Hollywood.

Arts and Culture Editor JIM RADOSTA needs your feedback. Write to jim@justout.com.