

Taboo
ADULT VIDEO

multichannel arcade
huge selection
magazines
clothing • lingerie
gift certificates available

Taboo Vancouver
4811 NE 94th Ave. Vancouver WA
(360) 254-1126

82nd Ave. Taboo
Updated Store with the Latest Videos & Toys
2330 SE 82nd Ave. Portland OR
(503) 777-6033

MLK Blvd. Taboo
Now Totally Remodeled
to Accommodate Your Desires!
237 SE MLK Blvd. Portland OR
(503) 239-1678

Lotions, potions and lubes at all stores.

3 DVDs for \$20

www.taboovideo.com



"ONE HELLUVA SHOW!"
Thrilling and ferociously inventive."

THE GREATEST MUSICAL OF THE PAST HALF-CENTURY!

ADDICTIVELY DELICIOUS

Judy Kaye David Hess
A MUSICAL THRILLER
SWEENEY TODD
THE DUCK AND WAGNER OF THE STREET

Stephen Sondheim Hugh Wheeler
John Doeh

APRIL 8-13 KELLER
503-790-ARTS • 503-241-1802
BroadwayAcrossAmerica.com • sweeneytoddtour.com

KATU nwa K103 Fidelity

Boys Do Cry

Queer filmmaker dramatizes untold soldier stories

For a filmmaker missing in action since 1999's Oscar-winning *Boys Don't Cry*, it seems appropriate that her follow-up is about an Iraq war soldier who goes AWOL.

Kimberly Peirce, 40, visited Portland on a publicity tour for *Stop-Loss*, which opens March 28. Turn to Page 47 for a review.

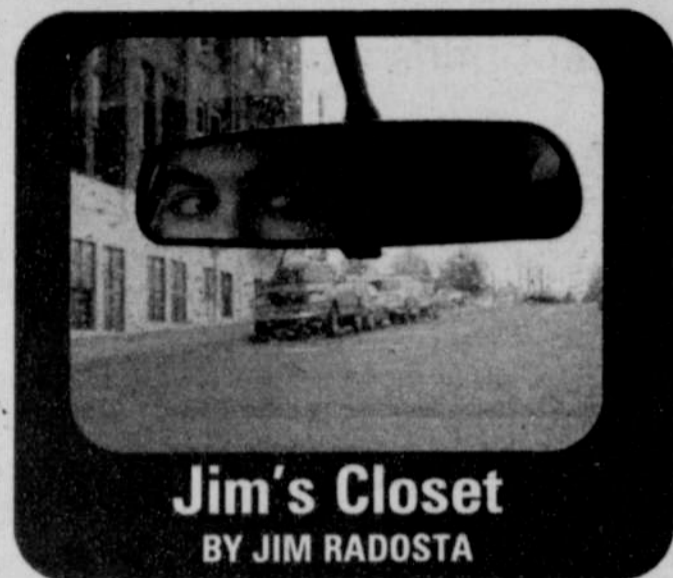
Jim Radosta: I'm sorry to start with the question you probably get asked most often, but why has it been so long since your last film?

Kimberly Peirce: You know, [*Boys*] was such an extraordinary experience. I was in my second year of grad school; I was supposed to make a 10-minute film. I was very fortunate; I learned how to become a filmmaker while making that. It set the artistic bar really high.

I fell in love with another story, the William Desmond Taylor murder mystery, about a director who's killed in Hollywood [in 1922] and the government covered it up in order to protect America's innocence. I ended up writing it; I got Hugh Jackman, Annette Bening, Evan Rachel Wood, Ben Kingsley. The studio ran the numbers, and they said: "We would like to see the \$30 million version. We would like to pay for the \$20 million version." It was a huge lesson that things that you love may not always be considered as commercially viable as they need to be to justify making them.

JR: Both of your films started out as documentaries. How does that approach influence your filmmaking?

KP: Well, the great thing for me is it allows me to be utterly pure. In this case, I was in New York for 9/11. It was one of the most devastating days of my life. All my friends came over; we watched the towers fall. We were in Lower Manhattan, so you couldn't leave. The next day we went to the vigil in Union Square; it was a vigil for victims, and New York was in a state of mourning. You know, people were walking the streets not knowing if their loved ones were dead or alive.



the 1544th Transportation Unit—the highest number of combat hours, the highest casualty rate, a community is being devastated.

A few weeks after that, my little brother told us that he was signing up. I was old enough to bring him home from the hospital with my family, so this is a major challenge to everything I know. It's pure innocence, in a way.

JR: What would you say is the biggest misconception among the public about the soldiers?

KP: That's a good question. I knew that we wanted to tell the story of patriots, guys who after 9/11 felt compelled to defend their country.

Over and over and over, almost every interview I did, soldiers said to me: "That's not what I care about. I care about one thing, and that's survival. But even more important than my own life is the life of the guy that I fight with." And that was amazing to me. Now that gets you into much bigger, interesting issues of masculinity, of camaraderie, of the bonding between men, of the love between men, of what happens when men are in combat together.

Who are these guys? Why do they love each other so much, and what does that mean? What's missing in modern society that they need to go to war to get this experience with other men?

In some ways, if there wasn't this judgment about male bonding and love, and if it didn't

run the risk of being called something negative, I think men would probably be a lot closer and it would be a lot healthier for them.

JR: Were you surprised by the success of *Boys Don't Cry*?

KP: I was most surprised that it crossed over, but that is ultimately what good drama and good characterization should do. There was an ongoing debate about how much "butch lesbian" and how much "transsexual" Brandon was...so, for me, the best thing I could do was...making Brandon



Kimberly Peirce directs Ryan Phillippe on the set of *Stop-Loss*.

Then America was declaring a war, and that was very different than the mood in New York. So I immediately knew that I needed to tell the story of the soldiers: who they were, why they were signing up, what their experience in combat was and what their experience coming home was.

I pick up a video camera. I fly to Paris, Ill. A thousand soldiers are coming home from

Teena somebody who was universally true. The most amazing moment was when I had these big straight guys coming up to me saying, "I love Brandon!" That, to me, was the moment that the movie was successful. ☺

Arts and Culture Editor JIM RADOSTA needs your feedback. E-mail him at jim@justout.com.