

YALE GALA

YALE'S LGBT ALUMNI/AE NETWORK NEWSLETTER

Reel Talk with Actor-Producer Bruce Cronander '68

In an interview with Benjamin Gonzalez, '09, a member of the LGBT Co-op board and coordinator of the Queer Resource Center

Bruce is not as bland as scrambled egg whites. From growing up in Detroit, to majoring in Political Science at Yale, and now acting in the Los Angeles area, Bruce Cronander, Saybrook College and Class of 1968, manages to spare some camera time for his fellow alumni all the way from the hills above West Hollywood, California.

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Interview with Novelist Tom Dolby, Saybrook '98

Donté Donald, Berkeley '09

The early snow days of January will signal two important milestones for novelist Tom Dolby—the release of his second novel *The Sixth Form* and his thirty-third birthday. Accomplishing at his young age what many writers dream, Dolby remains determined to continue writing great novels.



Tom Dolby, '98

Set in an exclusive private boarding school, *The Sixth Form* details the exploits of two teenage boys navigating the blissful, yet often rough, years of adolescence. And if the setting resembles novelist Dolby's own experience, it is by no small coincidence. Raised in San Francisco by way of London, Dolby knows the interior world of America's elite private schools as he spent his teenage years at the Hotchkiss

School in Lakeville, Connecticut—although Dolby is loath to say the novel is autobiographical. As he states, "real life is generally not interesting enough to translate one to one." He admits some of the characters resemble people he has encountered, but the story sits squarely in the realm of fiction. In fact, many of (continued on page 10)

Andrew Dowe '08, Former GaYalies Coordinator

Berkeley senior Andrew Dowe is *très* busy. *Tout les temps*. This previous coordinator of GaYalies, dancer in Groove, and future Freshman Counselor is also completing a double-major in Women's Gender & Sexuality Studies and African American Studies.

Andrew, a native of Tampa, Florida, taught history, social studies, and possibly French to high-achieving, underprivileged youth last summer.

But he would like to return to France before continuing his studies. He plans on going into academia and ultimately relying on the generosity of philanthropic organizations for basic sustenance.

He hopes that GALA will add "Q" to their LGBT so that he can one day join. ▼



Andrew Dowe

**Check out the newly revised Yale GALA website—
WWW.YALEGALA.ORG**

Rosario Doriott '07, a Ya!Lesbians Coordinator

Rosario Doriott, who finished her second year as a Ya!Lesbians Coordinator last spring, describes herself as quadrilingual (fluent in Spanish, German, and American Sign Language), Hispanic, and a huge fan of the 3x3x3 Rubik's Cube.

Before graduation, while finishing up as a senior in Ezra Stiles, she also spent her mornings tutoring Korean students, through Skype, who were learning English for IvyPrep (a TOEFL and all-around Ivy League University prep program); afternoons she was a goalkeeper and webmaster for the Yale Women's Soccer Club.

Rosario, along with Megan Prichard (Yale, Berkeley College '06 and Ya!Lesbians Coordinator '06), also co-founded JustMovedHere.com, a Web 2.0 startup company that will focus on giving its users access to the resources needed before, during, and after any kind of relocation—to college, a new job, etc. The company was awarded First Prize in this year's Y2K Competition, sponsored by the Yale Entrepreneurial Society.

Rosario's major was Psychology, but she remains interested in Computer Science; she planned to attend law school to pursue a career in Family Law. ▼



"Careful Girls, She's Engaged!" (Rosario Doriott (left) with fiancée Adrienne Giffen)

Gay Giving at Yale

is always in search of support. Many giving opportunities exist. Funds can be earmarked for the Larry Kramer Initiative for Lesbian and Gay Studies (LKI); the Sarah Pettit Fund (supporting Lesbian Studies); or the Fund for Lesbian and Gay Studies—FLAGS (supporting faculty and student research).

Contributions can be sent to Development Office, PO Box 2038, Yale University, New Haven CT 06521-2038: Direct your contribution in either a notation on the check or through an accompanying letter. Gifts may receive Yale fundraising credit toward class or reunion goals. Those with questions about giving also may call the Office of Development and Alumni affairs. For student life initiatives, donations can be sent to Yale GALA, PO Box 207118, New Haven CT 06520-7118.

The Yale Gay and Lesbian Alumni/ae Association Newsletter is published three times a year by Yale GALA for its members and friends.

To join our e-mail list and to receive notification of upcoming GALA events, please send your contact information to: yalegala96@aol.com

Yale GALA page (Alumni), www.yalegala.org/, on Yale's Lesbian and Gay Studies at Yale University Web Site—www.yale.edu/lesbiangay/homepage.html

The Yale GALA Board of Directors:

Tim Bertaccini ES '77, Treasurer,

Timothy.Bertaccini@yale.edu

Dennis Blackwell, '87 orestesnyc@gmail.com

Graham Boettcher PC '95, PhD '06,

graham@aya.yale.edu

Tom Burke MC '85, Tom@BurkeVentures.com

Thom Cantey '00, thom@aya.yale.edu

Jesús Chapa-Malacara '04 jesus@aya.yale.edu

Bob Cruz DC '79, Secretary, bobcruzjr@aol.com

Mickey Dobbs TC '92, President,

mickey.dobbs@aya.yale.edu

Natasha Haase '91 natasha.haase@aya.yale.edu

Jason Kramer '96, LA Rep

jason.kramer@sbcglobal.net

James Robertson MBA '99,

james.robertson@aya.yale.edu

Jeff Rosa PC '94, Mid-West Rep,

jeffrosa@aya.yale.edu

Eric Shiner MA, NY Rep,

eric.shiner@aya.yale.edu

Newsletter Editor: Bob Cruz '79

Editor, this issue: Mickey Dobbs

Newsletter Production: Robert Leuze '58,

rleuze@rcn.com

Banner design: Mark Maltais '93

Latinos Push for United Organization [à la GALA]

Vivek Kembaiyan, Contributing Reporter,
Yale Daily News, published October 12, 2007,
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After 30 years of development, the Latino community at Yale is reaching a major milestone this weekend with a move toward organizing alumni on a national scale.

An interim National Latino Alumni Board, consisting of 12 former Yale undergraduates from around the country, will be meeting in New Haven on Saturday to discuss the organization of the growing Yale Latino alumni community. At the meeting, the interim board members hope to establish the ground work for a national association of Yale Latino alumni. Assistant Dean of Yale College Rosalinda Garcia, director of La Casa Cultural, said in addition to uniting the more than 3,000 Latino graduates, such an organization would provide tangible benefits for Latinos on campus.

Garcia said in speaking to alumni, it is apparent to her that “one of their biggest interests is to connect to the undergraduates—they remember it being tough, and now that they are in a position to help, they want to know what they can do.”

The structure and size of the Latino community at Yale have changed significantly over the past 30 years, she said. The first two Latino organizations founded at Yale were Movimiento Estudiantil Chicano de Aztlán, or MeChA, in 1969 and Despierta Boricua in 1972, which are Mexican-American and Puerto Rican student organizations, respectively.

Development in the early years of the Latino community was centered almost solely on these two ethnic groups. La Casa Boricua, a Puerto Rican cultural center, was founded in 1974. In the 1980s another building was dedicated to serve the Chicano cultural center, which shared the premises with the Asian American and Native American cultural centers.

Marco Davis '93, an interim board

member who served as an elected moderator of MeChA during his time at Yale, said he thinks the policies of the Yale Admissions Office were responsible for this limited categorization—Latino students were left with the choice of identifying as Puerto Rican, Mexican-American or other.

“The community was technically fragmented based on these limited admissions-office definitions [of Latino],” he said.

Garcia said early alumni networks developed along the same lines, with the creation of both the Yale Chicano Alumni Association and the Yale Puerto Rican Alumni Association in the early 1990s. Latinos who did not identify as Puerto Rican or Chicano were left without support systems, Davis said.

In 1999, student lobbying led to the creation of La Casa Cultural, which assimilated the Puerto Rican and Chicano centers and now serves as an umbrella organization for all Latino student groups.

Garcia said it was at this time that the national Latino alumni movement began to gain momentum, with the creation of several regional associations, as well as an annual La Casa alumni reception with the support of the Association of Yale Alumni.

“I have been working on and envisioning this since my first week here,” said Garcia, who has served in her current post since 2002.

Davis said he has been working towards the same goal since 2001, when he created a Yahoo! Group entitled “Yale Latinos” as a way for alumni to informally stay in touch. The group now has 350 members. In 2003, with help from the Association of Yale Alumni and in collaboration with other interested alumni, Davis sent out a letter to all of the known Latino alumni asking them to register with La Casa Cultural and received over 300 responses.

In 2006, Garcia and Danny Acosta '97, a New York alumnus who had been involved with MeChA, spearheaded work that resulted in the creation of the Yale Latino Alumni Association of the Tri-State Area. The association resulted from the creation of interim and then permanent boards, which Garcia said is the strategy now being pursued to create a national alumni association.

Garcia said she chose the 12 members of the interim board meeting tomorrow because of their previous

In October 2007, a group of Latino alumni gathered in New Haven to form the first nationwide Latino alumni organization. Rosalinda Garcia, Assistant Dean and director of La Casa Cultural, looked to other alumni organizations for models and felt Yale GALA's history, successes, relationships with the LGBT student groups, faculty, and university administration made it a great model to look to as they develop their own group. On October 13, 2007, Yale GALA's President, Mickey Dobbs, joined the group for a discussion and question and answer session. Yale GALA looks forward to working with the Latino Alumni association and wishes them the best luck!

—Mickey Dobbs

involvement in Latino life at Yale, as well as for their diversity, both geographically and by class year. The board members are from the East and West coasts, as well as Texas, and include three former cultural center directors.

The board includes Yalina Disla '07, two members of the class of 1976 and several alumni who attended Yale in the intervening years. The board and Dean Garcia have been aided in this

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What are you currently working on?

Right now I'm co-producing a feature film—it's an actor's film, written and directed by a fellow who has done a lot of film acting here. It's an interesting script. I'm also acting and auditioning for episodics; just yesterday I auditioned for this show, *Heartland*, on TBS. I came down here four years ago to get serious about the acting. What I have found about my age is that most of the people, most of the jobs, are what they call "five-and-under" (i.e. five lines and under) and there are people who've been doing it for 35 years and there are fewer and fewer roles [for] people doing larger roles so they're doing whatever they can get. And it's not a lot of acting. My audition yesterday was literally two lines. So I'm reevaluating if I want to approach acting this way because I also produce and have acted in a play, which got a rave review in the *LA Times*.

Do tell.

It was called *In the Heart of America*, and it was a play about the first Iraq War, and more generally about all wars: the horrors of it and all. There was also a gay element in it because it was a five-person play with one of the two leads being a redneck and the other being an Arab-American. So they fall in love and the tragedy ensues. My role was as the Special Forces Lieutenant from the Vietnam era. I guess you could say I was a ghost. My nemesis was this Vietnamese woman, also a ghost, so we were this strange duo. My character standing for the attacking past and hers as the victimization of war. Certainly not a comedy. I think I'm going to want to do that more than the costar auditions. I think the stage is a better chance to act than with seven people in a little room.

What was your first job after Yale?

Well, first I was drafted into the army for the Vietnam War. At the time, there was no lottery and everyone went so I was drafted right out of Yale. Afterwards, I went to Stanford—actually I had been accepted before I went to Vietnam, but Stanford held a place for me when I got out. Then I worked for two different law firms for a total of about probably three or four years in defense antitrust litigation. Which I hated. I was then recruited to work for a captive leasing company in a bank at Minneapolis as their general counsel. Then I was hired away by three previous employees of that same company to start an independent leasing com-



Bruce Cronander

pany. I was with them for eight, nine years and when I joined the mill; there were four of us in the company, which wasn't worth anything. By the time we all had left, my stock was worth quite a bit. I left because I found out I was HIV⁺. That was 22 years ago. At that point in time that was really a death knell. It was before AZT was available or just when it was coming out. Friends around me were dropping like flies. Although I'm positive, I've never had any major problems with illness.

That's what stopped me from being a lawyer and started me thinking what to do [with the] rest of my life. So then I found myself acting.

I'm interested in knowing how one goes from law school to *The Itty Bitty Titty Committee*.

You know, I stopped being a lawyer and had enough cash in hand and didn't have to worry about where my next meal was coming from. First, I did a lot of nonprofit work and founded a group in San Francisco that helps people with AIDS as well as mental and physical disabilities in the Tenderloin, which is the worst neighborhood. Then I was looked around wondering what to do with my life. I determined that I would live and not die. But my only real experience in acting was when I was in Vietnam as a Vietnamese interpreter. Actually, Yale probably saved my life, literally, because when they were getting ready to ship me overseas in the infantry (this was 1968–69; everyone was going as an infantry soldier) I went up to my commanding officer in the adjutant general's office and said that I wanted to go over but that I didn't want to kill people. So he took me to this room, there was a huge room full of cubicles, and I was put in a cubicle with a civilian who had files and files stacked up everywhere. As it turned out he was a Yale father, his son graduated the same year as I did. He said that he couldn't stop me from going, but at least he could send me to language school and get me out of the infantry. I went for a little over two years and learned how to interpret. That little Yale connection was more important than whatever job I could have gotten with a degree. But in any event, I acted a bit in language school. We put on a production of *Damn Yankees*. I played Joe, and I remember that experience well and enjoyed it. I (continued on next page)

Dennis Blackwell, '87, Joins GALA Board of Directors

Yale GALA has invited Dennis Blackwell to join its board. Dennis is an alumnus of Yale College (class of 1987), and received his B.A. in English and Theater Studies. Dennis did his graduate work at the Eastman School of Music in Rochester, NY, earning a Master of Music in voice performance and literature in 1991. Dennis is a professional singer and actor whose credits include

performances with New York City Opera, the Kennedy Center, Wolf Trap Opera, City Center Encores! series, and the New York Gilbert and Sullivan Players.

A former resident of Timothy Dwight College, Dennis looks forward to serving as a Yale GALA board member.

"This is a great way to reconnect with my alma mater, to network with fellow alumni, and make new friends," Dennis recently remarked. He currently resides in New York City with



Singer, GALA Board Member Dennis Blackwell

his husband, playwright and stage director Gabriel Shanks. ▼

Bruce Cronander

(Continued from previous page)

realized that what I wanted to do was to fill it with joy. I found that joy in taking acting classes, auditions, and community theatre. Then about four and a half years ago, having sort of been hooked on acting, I decided it was time to reinvent myself: I sold my house and moved down to do more serious work. This was the place to be. After a period of time I got my union card, an agent, a manager, and the rest is history.

Was your major overtly relevant to your career choice?

Oh, not at all. It didn't really help me in a legal career either. What obviously was a benefit in going to Yale was how it opened doors. Not so much for an acting career but certainly for getting my first several jobs.

Were you involved in any theatre productions while at Yale?

You know I didn't do much. I became a bookworm and spent my junior year in Paris. It was my year in Paris that I came out. Actually, it was in Greece on the Parthenon but that's a different story. I was on partial scholarship so I did a bit of extra work, but I didn't have a lot of outside interests. Getting the good grades was as much as I could do, considering the public school I came from as opposed to a private school. It was very segregated between public and private high

school guys. George Bush was in my class, but he was an Andover-Exeter guy, so to socialize with him would have been taboo—because the private school guys just didn't socialize with us publics.

What have you learned through acting that Yale couldn't teach you?

My first answer, I guess, is everything. Yale, for me, was a wonderful academic experience, but I was young and naïve and I didn't know myself. I don't think Yale particularly helped me do that. Acting has taught me to be more public about my vulnerability, more public about my emotions, and more [accepting of] them. For me, Yale was pretty strictly an academic experience. I never thought I'd get in, I was amazed that I was there, and amazed that I graduated. Yale opened doors. I think that was the real value.

You've been a lawyer, a stage actor, a guest on Fox's acclaimed *Arrested Development*, and on the silver screen. What are you conquering next?

Co-producing the feature film because they still need financing. (Co-producing means I'm writing a check.) There's a role in it for me—a sleazy gay talent agent—so it'll be a fun character to play. I'd like to do more stage acting; I've decided it's where I can really feel like an actor more than just a bit part. But then again I get a lot of small checks from the union. So when

State of the Union is played, I get \$28 every so often, then my residual checks from *Arrested Development*. If only I had my union card and this one commercial had been a union commercial, then I would have made an incredible amount of money on it. Two years ago I did this bit for Partypoker.net. This is the depth: in it I'm playing poker with a German Shepherd. This is what an actor has to do sometimes. And the German Shepherd probably got paid more than I did! I produced one play, and that was a lot of fun and the check was much smaller. I'd love to produce more plays. I enjoyed it because my job as a lawyer in a brokerage company gave me the role of seeing that the deal got done and that every side of the deal was represented by the individual counsel. So as a producer, I do so much of what I did as a lawyer. Now I'm just being the buffer between director and actor—soothing egos you know—as opposed to board members. I enjoyed that.

Any chance that you'll pack up again and reinvent yourself again?

I'm single at present but, you know, if I fell in love with someone in New York I don't think that'd be a bad thing to move again. I don't think I could up and move back to Detroit where I grew up, but . . . my life has changed so many times and my life has been good so I've learned to never say never. Who knows? Would I be amenable to moving? Sure. Who knows? ▼

New Haven's Church on the Green Welcomes LGBT

From the October 11, 2006 *Yale Daily News*, Angelica Baker, Contributing Reporter

Reverend John Gage '92 was officially installed as senior minister at United Church on the Green only a little over three weeks ago [Sept. 2006—ed.], but it took him no time at all to become a celebrity at his local Starbucks.

When he stopped in for his morning coffee one Thursday, Gage said, he was surprised and thrilled to learn that every barista working that morning had seen the commercial he filmed urging members of the New Haven community to become a part of United Church on the Green.

"They'd all seen it airing on Bravo during 'Project Runway,'" Gage said.

The commercial, which was funded by the church and filmed by Comcast, is the first step in the church's campaign to reach out to New Haven citizens who feel marginalized by traditional religion. Gage said the church is especially concerned with welcoming gay, lesbian, bisexual, and transgender worshippers. While he identified New Haven as a city that generally welcomes its homosexual population, Gage said many religious homosexuals still feel that there is no place for them in the Church.

Parishioner Fred Walker first raised the idea of advertising the church at a Board of Stewards meeting last August.

"I felt that with John taking over, it was time for the church to be renewed with new vigor," Walker said. "John has been able to reach out because he is able to use language and phrases that mean something to young people today. What he says isn't holier-than-thou. It's holy, but it isn't holier-than-thou."

In the ad, Gage, who served as the church's associate pastor for six years before becoming senior minister, is shown walking up the steps of the church wearing a rainbow stole and stating that while almost every church in the world hangs a sign saying "All are welcome," too many people discover that "All" does not include them. The ad concludes with Gage sitting inside the church, the large black cross tattoo on his arm fully visible. He tells the camera that at United Church on the Green, he and his congregation are building a community where no matter where you are on life's journey, you are invited and welcome.

"The idea, and the last thing I say in the ad, is that at United Church on the Green in New Haven, our faith is over 2,000 years old, but our thinking is not," Gage said.

In all of the church's promotional literature and on its Web site, a commitment to being open to people of all backgrounds is heavily emphasized, with lesbian, gay, bisexual and transgender persons mentioned specifically.

Ruth-Anne Olson, who has attended United Church on the Green for almost a year, said she loved the commercial because she felt it captured the essence of the church's mission.

"The idea of being open to anyone, whoever they were

and wherever they might be in life's journey, really appealed to me when I started coming here," she said.

Gage, who is openly gay, said that while reaching out to a particular demographic is not necessarily the church's primary focus, providing a place for members of the LGBT community to worship is an integral part of his ministry.

"Back in 1989, [the church] took the step of voting to welcome all people and specifically extending that welcome to gay, lesbian, bisexual, and transgender persons," he said. "I feel like because we can make that leap and because a lot of churches can't, that we have a responsibility to do that."

Gage said he feels that this responsibility extends to a number of communities in New Haven besides those who may be discriminated against for their sexual orientations. United Church on the Green's current mission is to provide a home for all families, including interracial couples and single-parent families, he said.

"We really feel that we're trying to get away from that cookie-cutter idea of a nice white Christian family and say



Rev. John MacIver Gage

God makes families in all shapes and sizes," he said.

United Church on the Green was dedicated to being an open and accessible haven for people to worship long before the vote to accept homosexuals, said Walker, who has attended the church for 35 years.

"The church has been pushing the envelope since the very beginning, and not only on this issue," he said.

In 1971, Walker said, the church opened its doors to demonstrators participating in the Black Panthers riot. As other churches boarded up their doors, United Church on the

Green fed the demonstrators peanut butter and jelly sandwiches and allowed them to sleep on the pews, he said.

Gage said that the same principles remain an integral part of the church's mission today.

"The goal is to let people know that contrary to what is put out there in the mainstream media and our country, there is more than one authentic and faithful way of following Jesus," he said. "Unfortunately, all we hear, in the media especially, is an increasingly right-wing kind of Christianity. There are a lot of people who aren't served by that kind of faith, and we offer an alternative."

Religious studies professor Dale Martin said he also sees a discrepancy between the actual accepting environment of most churches and the public idea of what organized religion stands for.

"I think a lot of people in society have misconceptions of what church is all about," he said.

Martin's recently published book, *Sex and the Single Savior: Gender and Sexuality in Biblical Interpretation*, discusses some of these misconceptions. One section of the book discusses how many people link Christianity to traditional family values, which Martin argues are "not that traditional after all," dating back only to the 1950s.

"The Christian right really gets most of the coverage," he said. "People think that the old-fashioned heterosexual nuclear family is the Christian ideal. That isn't true in the scripture and it isn't true in a lot of churches."

Shannon Craigo-Snell, also a religious studies professor, said she agreed with Martin's assessment of New Haven's churches as being more open to gay, lesbian, bisexual, and transgender persons than most people realize.

"It's a great thing for people to be more aware of that," she said.

But Craigo-Snell said a church advertising itself on television—regardless of intention—is somewhat unconventional.

"It is of course a little bit strange to have a church making a commercial," she said. "We aren't used to that."

Still, she said she would consider the ad reasonable if it were thoughtfully produced.

The church's current commercial "is part of a continuing campaign known as 'God is Still Speaking,'" Gage said. In 2004, the church released its "bouncer ad," which Gage said has become somewhat infamous. The ad, which featured two bouncers standing in front of a church and turning people away, was turned down by NBC and CBS. According to Gage, the networks felt that the same-sex couple shown being denied entrance to the church turned the commercial into an advocacy ad for gay marriage.

"That was the beginning of our trying to speak to people in a language that they understand," Gage said. "You have to shock people a little bit and step out of the box a little bit to

let people know you're doing something different, by using humor or just by me being a guy with an earring and a tattoo and a funny-looking beard."

The current commercial, which has been on the air for several weeks and will continue to run for approximately a month, is being shown in New Haven, West Haven, East Haven, Hamden, and Branford.

Within a week of the commercial's debut, it was met with a huge response from the gay community in New Haven and around the world. Gage said his e-mail inbox is full of messages from people around the country who had heard about the church and wanted to write in with their support.

"They're not going to come to church—they're too far away," he said. "But they're amazed to hear of a church that's offering this kind of welcome."

Since the commercial's debut, the church has seen a 30 percent increase in its attendance, Gage said.

Walker recalled one person in the congregation who balked at the idea of filming a commercial when the advertising budget was first finalized, but he said that he has heard no complaints since the commercial aired.

"Generally speaking, the congregation moves forward as a group," he said. "Even if someone is dragging their heels, there is forward movement."

While he said he sees no problem with the church advertising to attract worshippers, Martin said he could understand some members of Gage's congregation being hesitant at the prospect of their church being seen solely as "the gay church."

"You want your church to be seen in all of its variety and fullness, for all that it does," he said.

Although Martin said he has not seen the commercial, he wishes that more New Haven churches would reach out to potential worshippers with as much success as Gage. He said he feels that many people pass by his own Episcopal church, Christ Church New Haven, and automatically associate the Gothic cathedral with a stodgy, exclusive atmosphere.

"In reality, we have a gay Christian reading group that's advertised in the church bulletin," he said. "I wish we could get out the word. People don't want to go to church because they have a preconception of what that means, and it's really not true, at least not around here."

While Gage identified New Haven as a city where many homosexuals feel free to be themselves, he still feels that life as a religious homosexual in this country remains a challenge.

"If you grew up in a faith tradition, you make the decision: which part of yourself are you going to amputate?" he said. "Are you going to cut off your faith so that you can be free in your God-given sexuality? Or are you going to cut off your sexuality so that you can continue to be part of a community of faith?" ▼

'Sexualities' Series Features Avant-garde Director Ken Jacobs

Danika Fears, *Yale Daily News*, Nov. 13, 2007

"Warning: Throbbing light ... not for persons afflicted with epilepsy" flashed on the big screen in the Whitney Humanities Center Sunday night. No, this was not a psychology experiment but the film screening of a notable avant-garde filmmaker.

"I hope people learn something tonight," experimental film director Ken Jacobs said. "I'm so disappointed with American society. These are very grim times."

Jacobs screened the films "Saturday Afternoon Blood Sacrifice" and "Little Cobra Dance," featuring filmmaker and actor Jack Smith, and then spoke at length about his relationship with Smith, who was a pioneer of underground cinema and a key figure in the 1960s gay movement.

The screening and symposium were part of the Yale Research Initiative on the history of sexualities film series, co-sponsored by film studies professor Ronald Gregg as part of his postwar queer avant-garde film class.

Jacobs' past and present works shown at the screening reflect his belief that film form can be used to communicate philosophical and political statements, he said during the symposium.

Gregg said Jacobs is especially relevant to his class because of his close collaborations with Smith. Smith and Andy Warhol were both entrenched in the New York art scene in this era, but Warhol only exploited those around him, while Smith was the more genuine artist, Jacobs said.

"It is interesting to see the shift from a radical political critique of class, exploitation of the working classes, the forgotten poor, and outcasts in the early work of Jacobs and Smith to a cinema about Hollywood glamour, fantasy, and pan sexuality in Smith's work after working with Jacobs," Gregg said in an e-mail.

Throughout the symposium, Jacobs reminded audience members that art and visual material can create powerful social statements—a sentiment that Jacobs conveys through films such as

Capitalism: Child Labor and *Capitalism: Slavery*.

In *Child Labor*, Jacobs uses a stereo card as the only visual material. An image of shoeless children with weary faces standing in a factory is filmed using a flicker effect that alternates between 2-D and 3-D.*

Jacobs filmed *Slavery* in the same fashion—with a stereo card portraying black slaves picking cotton with a white overseer in the background. The camera remains focused on the same image for the entirety of both short films.

"What I find most remarkable about Jacobs' work is the way he uses carefully modulated iterations and repetitions of his imagery to draw attention to latent ideas and meanings that would otherwise remain invisible," Richard Suchenski GRD '11, a graduate student in film studies, said. ➔

* According to an internet source, stereo cards were popular from the 1840s through the 1930s. Two almost identical pictures were mounted on a stiff cardboard backing so that, when viewed through a stereoscope (a set of lenses), a 3-D picture could be seen.—Ed.

GALA Hosts Annual Campus Dinner for Yale Students, Faculty, and Staff

On November 9, 2007, Yale GALA held an autumn mixer for LGBT alumni, faculty, staff, and current students in New Haven. Our venue was the Afro-American House on Park Street. Dean Pamela George, executive director of the Afro-Am House, graciously allowed GALA to use this beautiful, recently renovated space for this event.

The event was attended by approximately 60 guests, with catering provided by Eli's on Whitney and wine pairings for each dish. At the helm was Tim Bertaccini, Yale GALA's treasurer, who coordinated and supervised this event, which brought together students and alumni from Yale College and various professional schools for an evening of celebration and networking. GALA board president Mickey Dobbs generously contributed a variety of delicious wine, which received high marks from all who partook.

Near the end of the evening, Mickey, Tim, fellow board officers Natasha Haase and Robert Barnett, long-time GALA member Corey Friedlander, and newly inducted board member Dennis Blackwell each said a few words to the guests. Natasha and Mickey provided information and membership sheets to all attendees not current members of

GALA, pointing out that the membership fee is waived for all present students and encouraging everyone to join.

Yale GALA thanks Dean George and the Afro-American House for their generosity and invaluable contribution in making this event a success. ▼

The recently renovated Afro-Am House at Yale, where GALA held its annual dinner.



Elis Come Out of Beinecke Plaza Closet

Samantha Broussard-Wilson and Alexa Chu, Contributing Reporters,
Yale Daily News, published Friday, Oct. 12, 2007

Yale students braved the rain Thursday afternoon to walk out of the closet—on Beinecke Plaza.

The event outside Commons—in which students walked through wooden doors to represent the process of sharing one's sexual orientation with others—was part of the Lesbian, Gay, Bisexual and Transgender Cooperative at Yale's celebration of Thursday's National Coming Out Day.

The atmosphere surrounding the Co-op's festivities was less charged than it was last year, when several students in a fictional group calling itself the National Organization to Gain Acceptance for Your Sins—or N.O.G.A.Y.S.—posted public fliers and sent out campus-wide e-mails that appeared to condemn homosexuality.

In addition to the activities on Beinecke, the Co-op sponsored several other events to commemorate Coming Out Day, including a [Pierson College] Master's Tea with gay activist Larry Kramer '57 on Wednesday, a rally and speech Kramer delivered yesterday, and a campuswide Co-op dance tonight.

Throughout the day, Co-op members stood on Beinecke and distributed pamphlets and information about resources available to gay students at Yale.

As students walked through the wooden doors Thursday,

'Sexualities' series *(Continued from previous page)*

When asked why he chose to use antiquated materials such as a stereo card, Jacobs recalled the origins of film production.

"Its radical, and it gets down to film's roots and sees where else it could have gone," he said.

The use of primitive materials in Jacobs' films will symbolically portray his belief that humans must investigate the roots of politics in order to see what other directions America could have gone, he said.

During the symposium, he addressed the need for a strong relationship between form and political elements in order to create art. While he admitted that he can appreciate documentaries that lack form, such as those of Michael Moore, he feels that the filmmakers who make them have not yet made works of art.

Some audience members left with a lasting impression of Jacobs' work.

"I think the event tonight is one of the one or two best discussions I've been to here at Yale," David Pratt-Robson '08 said. "There are times watching Jacobs' stuff that I'm positive I'm asleep before I realize that I'm actually completely awake."

Inevitably, this effect is exactly what Jacobs strives for. Through his art, he attempts to wake up audience members and teach them—although, with a film speed of 18 frames per second, it may be difficult to fall asleep anyway. ▼

they identified themselves as gay or lesbian or declared themselves to be allies of the LGBT community. Despite the stormy weather, the simple presence of the symbolic door on Beinecke Plaza raised awareness about LGBT issues, Co-op Secretary Edgar Diaz-Machado '09 said.

"Even the people that just walked by could see what we were doing and gained awareness of National Coming Out Day and the existence of an LGBT community on campus," he said.

But Ya!Lesbians Coordinator Rachel Schiff '09 said she doubts students seriously considering coming out benefited from the public tabling.

"I don't think it's that effective in impacting people who are coming out, because it's in the middle of Beinecke Plaza and people are rushing to class," she said.

The Co-op dance, which is scheduled for tonight, however, is a valuable event for the entire Yale community, she said.

At a talk in William L. Harkness Hall following the events [Thursday] on Beinecke Plaza, Kramer voiced his concern about what he sees as a decrease in gay activism since the 1960s, said Diaz-Machado, who attended the event. Alejandro Bustillos '11, who was at today's speech, [reported] that Kramer said the gay community has grown dormant in its pursuit of change and does not have the same passion it once felt.

In 2001, Kramer's brother, Arthur Kramer '49 [who died in January—Ed.], provided funding for the Larry Kramer Initiative, a five-year program that supported lesbian and gay studies at Yale. After graduating from Yale with a B.A. in English, Larry Kramer began a career as a gay activist, eventually founding the Gay Men's Health Crisis, a nonprofit organization dedicated to fighting AIDS.

Diaz-Machado said he found Kramer's speech today particularly compelling because he thinks the LGBT community at Yale is not committed enough to political activism. He said he thinks undergraduates are particularly uninvolved and tend to be more interested in the social aspect of the Co-op. "We have 200 people on our mailing list, but only 20 people usually show up to our events," Diaz-Machado said. "Most people aren't involved because they want to be politically active."

Bustillos said some students were frustrated by Kramer's speech because they think real change through gay activism is hard to achieve. At Yale, students' quest to engender meaningful dialogue is often stalled by layers of administrative red tape, he said. But Bustillos said he found Kramer's speech inspirational, and there is a need for leaders such as Kramer who are uncompromising in their defense of gay rights. "Here, at an extremely prestigious school, we're very powerful," Bustillos said. "This institution has created some of the most important leaders. We're just not as active as we should be."

Last November [2006], two students in Jonathan Edwards College who claimed responsibility for the N.O.G.A.Y.S. incident . . . apologized to Co-op Board members. ▼

his readers are often shocked to discover his writing is not a true rendering of his own experiences, as it seems so realistic. However, using his life and the lives of people he has known as frames of reference, Dolby notes one of his main goals is to paint “very real” and “well-defined” characters that resonate with him and his readers.

Positive Early Reviews

Examining the lives of students immersed in the closed society of boarding school, *The Sixth Form* seeks to transport its readers to a world many people would never really encounter. And if early reviews are any indication, Dolby's *The Sixth Form* achieves this feat with great ease and success. Perhaps the most telling example of the novel's reception lies in the comparisons that are being drawn to the benchmark American preparatory school novel, *A Separate Peace*. However, Dolby remains casually unaffected by these glowing reviews.

While he acknowledges the great reviews are “flattering,” he does not “hold them near and dear.” His primary goal, he notes, “is to write stories [he] is entirely passionate about,” a goal that has greeted him with great success.

When asked what advice he would offer to aspiring writers, Dolby is largely practical. “Write every single day,” he advises. Likening the art of writing to a muscle that must be thoroughly engaged he states, “track and field runners train every day,” so too should writers. And while he does not expect every word to be a masterpiece—in fact, he acknowledges it will often be “absolute garbage”—the very process of writing strengthens the writer's ability.

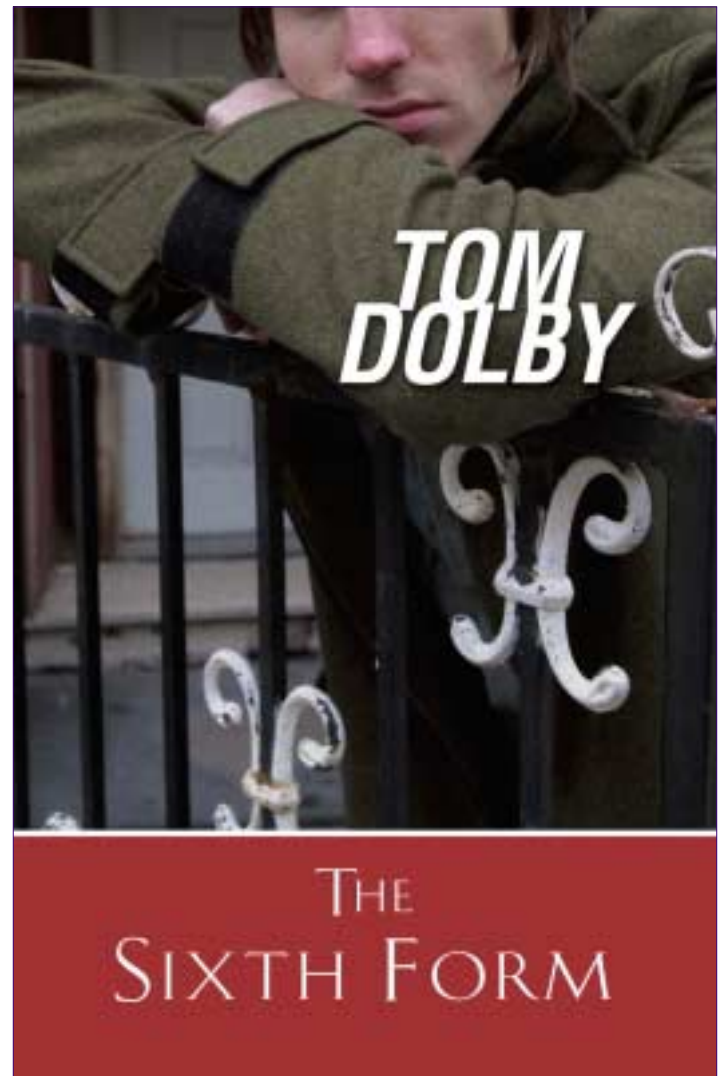
“It's a dangerous game to wait for the mood to write,” He admonishes, “for the mood hardly comes.” This is sage advice for many writers in waiting. And what about those hoping to write the next great novel? “Just dive in” he simply suggests.

While many people would be reveling in the present success, Dolby keeps his eye directed to the future. “In ten years, I hope to still be writing and publishing books,” he

says with an air that speaks to the determination that has led him thus far. And we readers gladly await what his pen will produce.

Tom Dolby's weblink is: <http://www.tomdolby.com/>. ▼

Pictured is the book cover for Tom Dolby's second novel, *The Sixth Form*, set in an exclusive private boarding school.



Latinos push for united organization [à la GALA]

(Continued from page 3)

effort to create a national alumni association by the Asian-American community, which is developing its alumni association in a parallel fashion, as well as Yale GALA, a Lesbian, Gay, Bisexual & Transgender alumni network, Garcia said.

Cassie Rodriguez '08, who is working with La Casa to coordinate Latino Heritage Month events, said she is excited by the opportunity to continue her involvement with the Latino community.

“[An organized alumni community] is something to look forward to in the future,” she said.

Interim board member Billie Gastic '98 said [she] thinks this weekend's meeting is momentous.

“This has been a long time coming and is the result of generations of hard work and commitment,” she said. “We have a very strong and active alumni community, and [this board] is an opportunity to ensure that Latino alumni are seen and heard at Yale.”