

# OUT

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—*Gossip Girl*

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Ed Westwick, Chace Crawford, and Penn Badgley photographed by Kenneth Cappello for *Out*. Styling by Gregory Wein. Grooming by Roderick Ortega at Solo Artists. Porkpie hat by Bailey. White cotton button-down and black silk tie by Thomas Pink. Black wool slim two-button suit by Z Zegna. Black leather studded belt by H&M. Black crocodile watch by Hamilton. White cotton button-down shirt by Thomas Pink. Gray and white pin-striped suit by AIX Armani Exchange. Black silk slim tie by Juicy Couture. Black crocodile strap watch by deBeer. White button-down shirt and black double-breasted blazer with satin trim by Dior Homme. Black sateen pants by Prada. Watch by Cartier. This page: Photographed by Joshua Jordan. White shirt, tan neoprene jacket with leather trim, and blue nylon trousers by Burberry Prorsum.





## Love Transamerican Style

A NEW KIND OF TV STAR SHEDS HER PAST AND LOOKS FOR LOVE.

**K**nown by many for the cataclysmic romance that Showtime adapted into the movie *Soldier's Girl*, Calpernia Addams was thrust into the jagged-edged terrain of media scrutiny in 1999 when her army boyfriend, Barry Winchell, who was sleeping on base, was murdered by another soldier. A musician and burlesque performer at the time, Addams abandoned her artistic endeavors while mending her heartbreak and tending to the trial of Winchell's killer. Almost a decade later Addams is looking for love again, this time on TV in *Transamerican Love Story*, a competitive-dating reality show.

But first, her name. "I worshipped Carolyn Jones as a child," she says of the actress who played Morticia on the '60s TV series *The Addams Family*. She adopted Calpernia Addams as her stage (and legal) name. "Calpernia was Morticia's aunt. She enslaved a minister and danced naked in the town square before being burned as a witch in 1706. So we have parallel career tracks."

Unlike the U.K.-produced reality skein *There's Something About Miriam*—which featured six contestants wooing a 21-year-old model named Miriam without revealing her identity as a trans woman until the finale—the Logo show *Transamerican Love Story* is groundbreaking because each of the eight potential suitors was aware of

Calpernia's gender status before filming began. There are no "tucked beneath the skirt" punch lines or last-minute surprises.

"TV shows or movies about transgender people have skewed toward stories about their transition and adversities," says Brian Graden, president of Logo and of MTV Networks Music Group Entertainment. "So, ironically, telling a traditional romantic story may be the most groundbreaking aspect of this show."

Though the show is a milestone in the treatment of its star, the show promises to be noteworthy for refusing to take itself too seriously.

"It's been tricky for me," says Addams, "because not only am I a trans woman, but I also have the heavy history of *Soldier's Girl*. After [the movie's release] I felt like I needed to be the absolute classiest, most intelligent figure I could be, to respect Barry's memory. But now, finally, years later? I'm ready to bust out. I'm ready to be sexy and funny. I'm ready to say things that I want to say that not everybody is going to agree with."

"The cool thing about *Transamerican Love Story* is that it's meta—it's postmodern. So in the series [host Alec Mapa and I] kind of laugh at the genre and its conventions. We're all in on the joke." **CLINT CATALYST**

*Transamerican Love Story* premieres February 11 on Logo.

### SYLLABUS: FILM 2000

#### O FANTASMA DIRECTED BY JOÃO PEDRO RODRIGUES

If *O Fantasma* told a story, it would go like this: While working the night shift in residential Lisbon, an improbably hot, pathologically horny garbageman named Sergio (Ricardo Meneses) embarks on a desperate quest to satisfy his fetishistic compulsions. After developing a crush on a hunky swim jock named João (Andre Barbosa)—and venting surplus sex drive on a number of anonymous tricks—Sergio finds his advances rebuffed, and he suffers a breakdown. While the plot of writer-director Rodrigues's debut feature is simple enough, *O Fantasma* pulls off the complex feat of using every shot, shape, sound, and scene to diagram the forms and movements of lust itself. From the opening image of a crazed Doberman clawing at a locked door (behind which Sergio engages in rough sodomy) to the outrageous climactic meltdown, a long, wordless sequence in which our dejected hero dons a latex bodysuit and vomits his way through the Martian landscape of a vast garbage dump, everything is nonstop (sometimes over-the-top) metaphor. *O Fantasma* is audaciously, perversely, and quite literally a mind-fuck. **NATHAN LEE**

