

Bra Straps and Fingernails



Sharon McDonald is a freelance writer in both the gay and lesbian and non-gay press. She was the co-publisher and Features Editor of the Lesbian Tide magazine, and co-edited Mouth to Mouth with Malcolm Boyd.

by Sharon McDonald

I couldn't control it, when she walked into the room my hair stood on end. I didn't like this woman.

After an introductory phone call to our lesbian writers' group, Sheila wafted into the meeting, the lesbian equivalent of a drag queen, all bra straps and fingernails. She looked each of us over, too slowly for polite company, languid brown eyes lingering boldly on a breast here, a thigh there. She settled in and began dropping suggestive jokes into our earnest arguments over feminist fine points, and sending Mae West come-hither looks to my lover. I wanted her out.

Then she read her work. It was superb. She stayed.

Sheila was the kind of woman I had always disliked and blithely dismissed. She governed her life with the philosophy that if you're not having a good time then whatever you're doing must be bad for you, and you must stop it immediately. She had trouble holding jobs, and monogamy was out of the question.

I used the more traditional philosophy that if you are having a good time then whatever you're doing must be bad for the world — which is far more important than your personal happiness — and you must stop it immediately. I stayed in jobs years too long, and was obsessively monogamous.

Politically, Sheila not only hadn't paid her dues, she never even acknowledged a debt. To the extent that feminism made her life easier, happier, and more enjoyable, she embraced it. Period. She trod regularly on the boots of party line feminist lesbians with transgressions like openly preferring black lace to flannel, reading pornography, wearing skirts, sleeping with men, and questioning the concept of "transgressions" in a movement that was supposed to expand personal options.

Between us, it was a hopeless clash of politics and style. She picked her buttons to match her t-shirt; I picked my t-shirt to match my buttons. She was garter belts and I was sensible shoes; she was *Last Tango in Paris* and I was *Lassie Come Home*. Sheila had no use for any politics, feminist or otherwise, that contradicted her body or her heart. She displayed what I called an irresponsible luxury and she called an inalienable right: a tolerance for diversity in other people. Her generosity extended across political lines, and more impressively, across the table to where I sat, conspicuously lacking reciprocal tolerance for her.

I could accept Sheila's world view in the abstract, but the specific was something else again. It was her good humored sexuality that got to me most: Sheila would flirt with an ashtray if it gave a flicker of response. And I, who had spent the better part of ten years exhorting women to greater sexual freedom and expression, was outraged.

Unwelcome questions collided in my brain. Where was her guilt? Why did it bother me that she didn't have any? What did this say about what I'd been calling feminism, and worse, what did it say about me? And couldn't I avoid these questions altogether by simply taking a personal dislike to Sheila? But even as I adopted this strategy, I could feel my slogans crumpling inside me, my speeches withering in my throat, flat before they reached my mouth. Sheila showed me the discrepancy between my goal of freedom for women and my horror at meeting one who was already free.

The fact that Sheila never returned my hostility did nothing to endear her to me. Neither did her superlative writing, which was close enough in style to my own to call up demons of competition I had prided myself on rooting out years before. There was no end to the ugly surprises Sheila unwittingly evoked for me.

While she broke every rule of approved feminist behavior known to Woman, Sheila was far from cavalier about the crux of it all. She loved women in general and several women in particular with a force and tenderness that can only be described as lesbian. She wouldn't pass out leaflets, but she would drop what she was doing to talk a woman through a crisis. She got her heart stomped on regularly by women who found her style personally seductive but politically embarrassing.

At first it was galling, then fascinating; this ardently apolitical lesbian widened, broadened, and deepened my understanding of the women's movement more than any activist. Too inherently feminist for the world at large, and not technically feminist enough for the lesbian movement, she was an articulation of many of our hopes, whether we were ready for them or not.

Sheila wafted out of my life much like she wafted in, arch and unapologetic, a string of women quivering in outrage in her wake.

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Open forum for the gay community to enable us to familiarize ourselves with the objectives of the Guardian Angels and how those objectives will benefit the gay/lesbian community.

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Phoenix Rising Foundation
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Place:
J.R.'s West, 300 NW 10th

Time:
7:30 p.m., Thursday, February 17th

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Chris, the owner and chef, says, "I'm really interested in making this place comfortable." I asked Chris about the clientele. "I think this place is really loose for the West hills, PCC and Lewis & Clark students come in here, gay people, and all the folks are really cool."

The bill of fare includes such items as imported beers and wines, whole grain breads, omelettes, homemade soups, sandwiches and full dinners.

"During the weekends, this place really hops," says Chris, and it's no surprise, either. Upstairs meeting rooms are available for community groups.

So come out... Barbur Boulevard to check out the Boulevard Cafe. I'll guarantee, you will be glad you did.



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RELIGION

Everything You Always Wanted to Know About Holy Unions

For many who are into long-term relationships, there is usually a need to make a public statement of the love and commitment each other has. One uniquely special way is via a Holy Union.

According to Rev. Jim Glycer of MCC-Portland, a Holy Union is "all a traditional wedding means in heterosexual society." They're not marriages in the legal sense, Rev. Glycer stressed, "because no state recognizes same sex marriages. A Holy Union is more of a spiritual event where the couple confesses before God and their friends and family their commitment to each other."

To get a Holy Union, "the couple must call for a preliminary appointment," according to Rev. Glycer, "at that time I tell them about the counseling sessions, which are designed to help them raise the level of expectations and commitment in their relationship. I want to stress that the counseling is in no way a judgement on whether to perform the ceremony. We're not the Inquisition."

The counseling sessions "usually number five, although more may happen if the counselor determines there should be." Either Rev. Glycer or the Student Clergy perform the counseling. "The counseling

includes subjects such as finances, educational backgrounds, relating to in-laws and children, common goals, monogamy versus an open relationship, spiritual meaning of the Union, and other topics." Included in the sessions "are two dealing with Relational Education. This was developed for us by a member of our congregation with a background in this type of counseling." At the last sessions, the couple meet with Rev. Glycer to go over the actual ceremony. "At that time," Rev. Glycer said, "I will let them borrow my file on Holy Unions that I have performed. I do this so they can see what others have done. I find it is a real help to the couple,

especially with their vows. However, the actual ceremony itself is determined by the couple. Like a traditional wedding, Holy Unions can be as elaborate or as plain as the couple wants."

Another ceremony that is performed is a Rite of Blessing. This is different from a Holy Union in that "it is usually performed when the relationship is in its early stages. There is one counseling session involved, and the couple is asked to make a commitment to each other to be honest. As in a Holy Union, the Rite of Blessing is a ceremony, albeit on a somewhat smaller scale. Again, this ceremony can be as elaborate or as plain as the couple wishes."

Glycer to Cut Back in May

News of MCC-Portland

On May 11, Rev. Jim Glycer, Pastor of MCC-Portland, will cut back his hours to 2/3 of his regular time. Pastor Jim, who will turn 65 at that date, will divide his time as follows, 1/3 to the church, which he will be paid for, 1/3 will be donated to the church, and 1/3 will be for "things I've wanted to do but haven't had the time to do, like read, travel, and maybe take some college courses." On February 1, a Pastoral Selection Committee was chosen, consisting of four members from the Board of Directors and four from the congregation at large. The Committee will be looking for a person who will serve as either a Co-Pastor or an Assistant Pastor. Pastor Jim explained that Social Security regulations allow him to receive 1/3 of his salary without any loss of benefits. This was a major reason for his decision.

On Valentine's Day there will be a Buffet and Dance at the church. The cost is \$2.50 per person, and it starts at 7:30 pm.

The Ash Wednesday service, which will be on February 16, will kick off an exciting series of Lenten home meetings. The meetings will consist of small groups meeting in people's homes at different nights of the week, with a daytime group meeting at the church. For further information, contact the church at 281-8868.

On February 19, the Capital Funds Drive will be having a winery tour of the Oak Knoll Winery. Meet at the church at 1:00 pm. For information, contact the church at 281-8868.

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According to Richard Lusk, Administrative Secretary, there are new office hours for the church. Hours are Monday, Tuesday, Thursday, and Friday 9:00 am-4:30 pm, and Wednesday 9:00 am-7:30 pm.

Coffeehouse Dates Changed

The annual MCC Women's Group Coffeehouse has changed its dates. It now will be held on March 4 & 5, starting at 7:00 pm both nights.

According to Martha, publicity coordinator for the coffeehouse, a super evening of entertainment is scheduled for both nights, featuring such names as Sophie Tucker, Jack St. John, the Women's Jug Band, and the Children's Church. On Saturday night only, the incomparable Fairy Tyler Moore will be performing.

Funds raised from this event go to scholarships for the Northwest District

Women's Spiritual Retreat, and the church's Capital Funds Drive.

Theme of this year's Coffeehouse is "Hard Times." Cost is \$3.00 if employed, \$1.50 if unemployed, and 50¢ for children. The admission price includes all your beverages. Delicious home baked goodies will be on sale.

Tickets for this fun filled event will be available at the door only. Be sure to attend the Coffeehouse on March 4 & 5 at MCC-Portland, corner of NE 24th & Broadway.

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Valentine's Dinner for Two



Valentine's Day. The one day saved for you and the one you love (or are thinking of getting serious with). You can send them flowers, or candy and even a card. But what better way to show them how much you think of them than a fireside dinner?

First, pull the coffee table closer to the fireplace. (If you don't have a fireplace that's o.k. It's still romantic and a lot of fun to dine this way.)

Cover the table with a table cloth. Set the table as casually or as elegantly as you like. If you are putting flowers for a centerpiece be sure they are low so as not to block the view of your partner.

Enjoy the evening. It's sure to show him or her how much you care.

CHILLED ASPARAGUS SALAD

This is one of my favorites, if not my very favorite salad. Since fresh asparagus is not readily available except in specialty shops right now, we will have to use canned.

1 can asparagus
red leaf lettuce or romaine
mayonnaise (not Miracle Whip or other salad type mayonnaise)

For each serving, place 6-8 chilled asparagus spears atop one large leaf of red lettuce. Top with a dollop of mayonnaise.

MENU:

1978 Chateau Belair Graves

CHILLED ASPARAGUS SALAD

HASEN IM KRAUTERSENFOSSE
(rabbit in herbed mustard sauce)

RICE PILAF WITH MUSHROOMS

BROCCOLI WITH ORANGE SAUCE

D'ANJOU PEARS WITH ROQUEFORT

COGNAC AND COFFEE



RICE PILAF WITH MUSHROOMS

Easy to prepare and delicious

1 cup chicken broth
1 cup instant rice
1 tablespoon butter
1/4 cup sliced fresh mushrooms

In medium saucepan bring broth to boil, add butter, salt and rice. Remove from heat.

In saute pan or skillet melt 2 tablespoons butter over medium heat. Add mushrooms and saute until tender, about 4-5 minutes.

Add mushrooms to cooked rice and toss gently. serve.

HASEN IM KRAUTERSENFOSSE

(Rabbit in herbed mustard sauce)

This recipe calls for using rabbit. Chicken can be substituted.

4 rabbit thighs rinsed and dried
1/2 teaspoon salt
Freshly ground white pepper
1 tablespoon butter
1 tablespoon oil
1/4 cup chopped onion
1/4 cup chopped carrot
1/4 cup chopped celery
1 tablespoon all purpose flour
3/4 cup chicken broth (preferably homemade)
1/4 cup dry white wine or vermouth
2 teaspoons minced fresh tarragon or 1/2 teaspoon dried, crumbled
1/4 cup whipping cream
2 teaspoons Dijon mustard
1 teaspoon minced fresh parsley

Season rabbit with salt and white pepper. Melt butter with oil in heavy large skillet over high heat. Add rabbit and saute until golden brown on all sides. Remove rabbit from skillet and set aside. Reduce heat to medium, add onion, carrot and celery to skillet and cook, stirring occasionally, until softened, about 5 minutes. Reduce heat to low, add flour and stir 3 minutes. Blend in broth, wine and tarragon, scraping up browned bits. Return rabbit to skillet with any accumulated juices. Increase heat and bring sauce to boil. Reduce heat, cover and simmer very gently until rabbit is tender, basting occasionally, about 45 minutes.

Transfer rabbit to platter and keep warm. Strain sauce, pressing on vegetables. Degrease sauce. Return to skillet and stir in cream. Place sauce over high heat and boil until thickened and reduced, about 3 to 4 minutes. Remove from heat and blend in mustard and parsley. Taste and adjust seasoning. Pour sauce over rabbit and serve.

BROCCOLI WITH ORANGE SAUCE

Here's a recipe that I would never have thought of. The idea of broccoli and oranges together just never occurred to me. So when I came across this recipe I figured, let's give it a try. Well, it's wonderful. If you do not prepare any of the other recipes, please do yourself a favor and try this one. You won't be sorry.

2 teaspoons butter
1 teaspoon olive oil
1/4 cup chopped green onion
1 3/4 cup fresh orange juice
1/4 cup dry white wine
1 pound broccoli (trimmed), stems peeled and larger stalks halved or quartered lengthwise
2 teaspoons grated orange peel

Melt butter with olive oil in small saucepan over low heat. Add green onion and garlic and cook until soft, about 3-4 minutes. Add orange juice and wine, increase heat to high and boil until thick and syrupy, about 4 to 5 minutes, stirring often. Set aside.

Bring 2 quarts salted water to rapid boil over high heat. Add broccoli and cook until crisp-tender, about 7 to 10 minutes. Drain well; pat dry. Transfer to serving dish. Add sauce and toss gently. Sprinkle with peel and serve.

D'ANJOU PEARS WITH ROQUEFORT

Sweets for the sweet?

While composing this article I gave that question a great deal of thought. But the more I thought about it the more I realized that an ending to this dinner need not be a rich mousse or torte. Especially since we are so calorie conscious today. This dessert is simple but quite fulfilling. If you have never tried it, please do.

1 pear halved and cored
4 medium thick slices roquefort cheese

Bon appetit. Bon Amour.

Simple Italian Elegance

Tucked away in the historic Yamhill District, Antonio, a very intimate and romantic restaurant, brings a touch of simple Italian elegance to downtown Portland.

Decorated in rose and blue tones, a counterpoint to the classic black and white tile floor dotted with small candle-lit tables, Antonio is the ideal setting for romance or quiet conversation over sophisticated Italian dishes.

Tony Lagana, the person responsible for Antonio, personally insures that his dishes are prepared with the authenticity of his native Rome. Trained in restaurants

in Rome, Florence and Venice, Tony is constantly on the watch that his standards are maintained.

You will not find pizza or calzone or spaghetti and meatballs at Antonio, the dishes here are delicate, with all the sauces sauteed freshly to order. From the seven possible courses, you might try the Caesar Salad, crisp and well seasoned and prepared at your table. Among the entrees are chicken dishes, such as Pollo Picatta.

Veal dishes include Saltimbocca alla Romana (veal scallops rolled with ham, mozzarella and herbs, then sauteed in wine

and butter).

The seafood dishes include Zuppa di Pesce (Cioppino) with generous portions of shrimp, clams in the shell and red snapper, well seasoned with garlic and oregano. Pasta dishes, prepared al dente include the classic Fettuccini Alfredo or Linguini con Vongole (linguini and clams) served in the traditional style, not in a heavy cream sauce, but in an aromatic sauce of wine, olive oil and clam nectar.

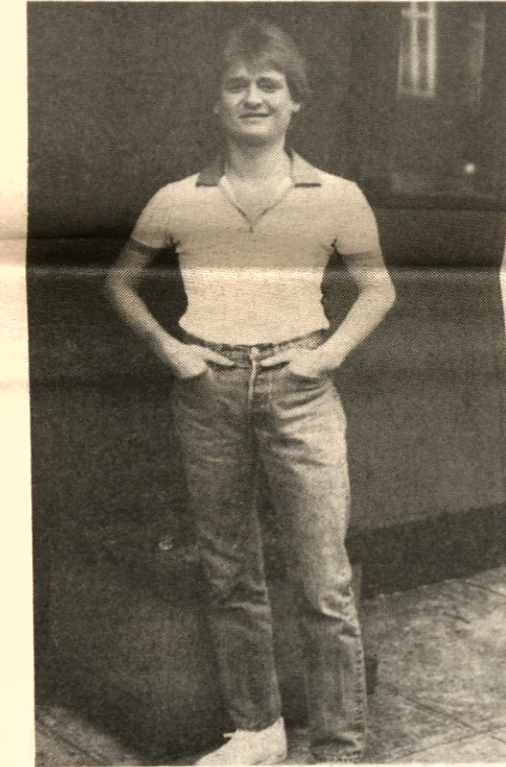
To accompany the meal, Antonio offers a well selected list of dependable Italian table wines.

Finish the meal with a Tartufo, a large ice cream truffle with an almond center, rolled in ground espresso and chocolate. And, of course, an espresso.

The a la carte menu allows flexibility in price — dinner for two with all the courses and wine runs around \$40.00 (tips not included).

One word of caution, Antonio is not a place to rush through a meal, so if you have after dinner plans, be sure to allow yourself time to dine, and enjoy.

Antonio, 128 SW Yamhill, Portland, OR



Rick at Somebody's Place

Story and Photo by Karl Johnson

The first in the bartender series is Rick at Somebody's. Rick Burke was born in Globe, Arizona on 11-22-55 (still a child). Rick has lived in Los Angeles, more precisely, Hollywood, a small town boy goes big city.

I asked Rick about his hobbies, "You mean besides men? hmmm, (long pause), Travel, horseback riding, tennis and cards.

Coming to Portland from Los Angeles in November 81, Rick first worked at the Bijou Cafe, then in February of 82 he was hired on at Somebody's. "the guys here are like brothers," he says, "they're my family away from home. They are willing to help each other on or off the job, and I really get off on the customers, some more than others."

As far as the future is concerned, Rick plans to continue his education, he is studying Restaurant and Bar management.

Asked if he plans on staying in Portland for awhile, he said, "Unless Mr. Right drags me off somewhere; by the way, I am taking applications."

Stop by at Somebody's and say hi to Rick, serving you from 11am to 7pm Monday through Friday.

The Steak Cellar

A Portland institution for almost 20 years, the Chocolate Moose is one of the most relaxing taverns in the city. The atmosphere is cordial, laid-back, soothing. The decor is pleasing to the eye. The Chocolate Moose is a place where one can enjoy the simple pleasures of relaxing and good conversation.

Chuck Council, the owner of the Chocolate Moose, started working there in 1972 while attending Portland State University. He bought the place in June of 1979, making very few changes in the set-up. He's put prints of Thomas Nast political cartoons, dating from the 1870s, on the walls. A beautiful collage of birds, constructed by Tony Silvers, hangs on the ceiling, running the length of the tavern.

The menu, containing beautiful calligraphy by Victoria Corbett, contains sand-

wiches, such as cold pot roast, each made with homemade mayonnaise; soups, such as beef and vegetable ragout; cheese plates featuring Oregon Cheddar and Havarti from Denmark; and a wine list with wines from Portugal, France, Italy, Greece, and, surprisingly, Australia.

Council has a knowledge of wines that is unsurpassed. When asked about Australian wines, he said, "They are a better wine, with a higher quality than those from California. Also, they are considerably less in price." To prove his point, he served a sample of Johannisburg Riesling to this writer. His point was very well taken on the merits of Australian wines.

The Steak Cellar, which was opened in June of 1977, was acquired by Council when he bought the Chocolate Moose in 1979. "Sort of a package deal," he said.

The Cellar has a rich, red and wood decor that is both esthetically pleasing and ultimately relaxing."

Prices at The Steak Cellar are moderately priced, with the most expensive item, a New York Steak dinner, being only \$7.95. The restaurant is geared more towards adult patronage rather than families. "There are plenty of Stuart Anderson's and Mr. Steak's," Council said, "We have it this way because we're downtown, in the mainstream of the city's nightlife."

The Chocolate Moose is open from 11:30 am to 1:00 am Monday through Friday, 12:00 pm to 1:00 am Saturday, and 12:00 pm to 12:00 am on Sundays. The Steak Cellar is open from 5:30 pm to 10:00 pm Tuesday through Sunday. Both are located at 211 SW Ankeny, right on the corner of SW Second and Ankeny.

WINE



WINE TASTING CALENDAR

February	4	Rhone Valley
	11	Sparkling Wine
	18	Red Bordeaux over \$10
	25	'80 Oregon Pinot Noir
March		
	4	'80 California Pinot Noir
	11	Alsace
	18	'80 Oregon Chardonnay
	25	'81 California Chardonnay

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Recently, Congress quietly passed a withholding law that will cost American savers and investors the use of 10% of their interest and dividends.

In simple terms, effective later in 1983 this new law requires banks and other financial institutions to deduct 10% of the interest or dividends you earn on your savings and investments. That money then goes to the Internal Revenue Service in much the same way as payroll deductions are now handled.

The sponsors of this law have told us it was designed to catch a small minority of Americans who evade taxes on their interest and dividends. But the truth is the law penalizes the great majority of America's savers and investors who pay their taxes faithfully. What's more, the federal government is now receiving all the necessary information to curtail tax cheating.

Though the law does include exemptions for some low income and elderly Americans, if they go through the red tape of filing an application, most savers and investors will forfeit some of the money they could earn in compound interest. We urge you to join our efforts by writing letters to your representative in Congress and to Senators Hatfield and Packwood. Tell them you want the 10% withholding tax repealed, because it would impose an unfair penalty on savers like yourself.

To assist you in contacting your representative and senators, we have provided their addresses. If we all act now, Congress will get a clear message from the voters back home, and they will work to repeal this needless law.

Senators Mark Hatfield and Bob Packwood may be reached by addressing as follows:

The Honorable
United States Senate
Senate Office Building
Washington, D.C. 20510

U.S. Representatives: First District—Les AuCoin; Second District—Bob Smith; Third District—Ron Wyden; Fourth District—Jim Weaver; Fifth District—Denny Smith may be reached by addressing as follows:

The Honorable
United States House of Representatives
House Office Building
Washington, D.C. 20515

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Four Tomatoes And a Cup of Swing

by Deb Seaberg

What do you get when you mix four tomatoes, a cup of swing, a dash of blues, and endless potential? A good time with Portland's all-woman band, Sister Tomato. The band consists of four women; Paula — lead singer, Judy — pianist, Donna — bassist, and Cat on drums.

Paula started her career singing folk music in the '60s and later was influenced by ragtime and blues. Judy heard Paula perform about three years ago, and together they formed what evolved into Sister Tomato. Paula composes in a number of styles, including blues, swing, soft rock, latin, and women's music. She has a unique style and imagination. Her powerful songs and voice involve the audience in a deep range of emotions.

Judy has been playing around (on the piano) for 36 years, and has recently begun to take it seriously. Her extensive background in voice and music theory is a real asset as the Tomatoes work out foot-stomping arrangements of both '30s and '40s swing tunes, and Paula Elliott originals.

Donna is a self-taught guitar picker, but she began studying violin at age 13, and played in various youth orchestras. She has been playing and studying electric bass on and off for the past eight years, and has been Sister Tomato's bass player since July, 1982.

The newest member of Sister Tomato is Cat, the drummer. Cat started playing drums at an early age because her mother was afraid that drumming on her thighs would make her a social outcast. A rebellious child, Cat continued to drum on her thighs, and practically anything else, and now enjoys the life of a social outcast.

Earlier this month I had the pleasure of interviewing the women of Sister Tomato, and this is what transpired.

DS — Why the name "Sister Tomato"?
ST — It sort of started out as a joke, because we couldn't think of names, I was looking through the Thesaurus and under "Woman" all it said was "see female". And there was this list of just absurd words given to females like, skirt, broad, hussy, shrew, and in order was "sister, comma, tomato". And I ended up using almost all of those words in this description in a song. Everybody in the group were embarrassed by it. All of us I think were embarrassed by it originally. It certainly brings to mind strange things.

DS — Do you intend to record for an album? Is that the direction you're going in?
ST — Well, our direction is to certainly be good enough to do that. Whether or not it ends in that isn't the goal in itself. It's the quality of the work that we're doing that matters.

DS — What's your motivation?
ST — Well, it's exciting! One of the good things about this group is everybody has a lot of potential. We didn't start out knowing how to play blues or jazz at all, but we knew we could learn how to do it. Paula's always been able to sing many styles, and the potential that's seen there with her songs, with the music, it's just there, and we kind of evolved from it, and exist because of it, and that's exciting! It's nice to be in a group where you're part of a free



flow of ideas, and just try stuff, and if it doesn't work we try something else. Hardly anything is sacred. 'Cept Tomatoes. No, nothing is sacred. That's how free we are to experiment.

DS — Does everybody in the band make their living at this?
ST — No, we all have outside jobs. One's a "pill hill" pharmacist. One's a music theory teacher. One's a professional musician, and one's a bus driver.

DS — How about road travel then, do you arrange things around your jobs?
ST — Well, we're planning a few things.

DS — Excited?
ST — Yes.

DS — Do you have a regular following in the Portland area?

ST — It's growing. We do have wonderful regulars. And we hope to find more on the road, too.

DS — How long have you been together as a four-piece group?

ST — As we are, we've been together a couple months.

DS — You've been through some changes then?

ST — Yes. Judy and I (Paula) have been together for more or less three years now. We had formed a trio with another woman and that lasted long enough for us to recognize its potential and its limitations. But not enough to really spark. WE knew what that group was and wasn't, but we also knew what the music was, and had a growing sense of the music as part of the ultimate goal. And that's when original arrangements started happening, too.

DS — Where does your style come from? Why do the blues, jazz, and swing?

ST — Folk and light rock are pretty popular styles for women's groups. There's a lot more people doing it, but basically, nobody in town here is doing jazz in the women's groups, or swing. So it's kind of neat. I mean, it wasn't like we just choose it to be different from everybody else, but it pleases me that we have something that's

different from what everybody else is doing. And what we are is really because of Paula's background in Dixieland and the blues.

DS — I would think that there might be a problem of contrast between singing the blues, and wanting to present a positive musical attitude?

ST — No. I think blues is the most positive thing going. For one thing there's a lot of blues that are, 'go down myself by the river,' and that sort of thing. Half of it is 'somebody's gonna go do somebody else in for doin' 'em wrong.' But a lot of it has a great sense of humor. Or an 'I'm gonna do something about this' attitude, and that's positive. And the swing tunes are really uplifting, and the music has such a message. It's exciting to hear a me-to-you song that's down to a personal level, as opposed to repetitive, say nothing songs. One of the things that's exciting about the swing is that everybody likes, at some time, to hear a song they know. It's good to hear those old songs you haven't heard in years, and it's nice to watch women come alive to a swing tune.

Interestingly enough, one of our fears is that some of these tunes would be rejected politically. And we had to change some words along the way. Or if we can't think of a way to alter something we feel is bad,

we'll just drop it completely. I think the most important thing is that the people recognize that the words are bad sometimes, sometimes offensive, and these are things we can joke about, but in reality, that's what was said, and it warrants taking a look at, 'cause musically there's a loss of value to those songs. Then if politics is your number one concern, then you've still accomplished that by acknowledging the fact that those attitudes do exist.

We're achieving a balance though, between older tunes and originals, and for us the blues is an indication of where it's going to be, because it's musically involved and interesting. We're having a specially good time with one of our blues songs, Bessie. It's a blues musical format, but with really positive lyrics. And I think the blues are our strongest thing musically right now.

And then there's blues tunes that are humorous, with things we can all relate to like, Oh Mamma, she's losing this love of her life, but the whole thing is — you're gonna come looking for me, and I'm gonna be with somebody else. She's crying her heart out because this person is leaving her, and she's saying — you're gonna blow it. That's down and out blues, but a form of acceptance too. Those are the kinds of tunes that make me feel good.

Another one we can probably all relate to is the *Just Friends Blues*, because we've all been there. This is a song about a woman who's in love with somebody who will never think of her as anything but a good friend.

(Paula) Sounds familiar, eh?
DS — A little too close to home at this moment.

Cat — I can't think of anyone who couldn't relate to that.

Paula — I had a friend say that that was the Lesbian's National Anthem. And each verse gets a little more desperate. But it's good that we can laugh, and face those things in a song.

DS — How often do you rehearse? And how often are you performing?

ST — Rehearsal takes up about three days a week — 10 hours. Sometimes the rhythm section spends more time than that working things through. This group has only been together a couple months, but placing is getting better, at first we accepted everything, but now we're putting more thought and energy into promoting ourselves. It's getting easier to call someone and say, "You need us," because we believe that now. Three months ago we just kept hanging in there, 'cause we recognized our own potential, but it just wasn't there yet. So we've all put in an incredible

amount of energy into it, now I totally believe that we have the rewards. And it's not that we've 'made it' but that we're making it. Every time we get together some little thing changes, and that's good.

DS — Sounds like fun. Real positive, like everyone's growing and learning and coming together with this music, and putting it out for people to enjoy.

ST — The thing that's fun, too, is that as the music grows, the capabilities of the musicians elevates and sparks new things. We're all feeding off each other, and it's nice. It's good.

DS — This all sounds so wonderful, aren't you having any problems at all?

ST — One of our main concerns is the sound system. It's real important. (Judy) — I've devoted a lot of attention to getting together a good bunch of equipment, and that at times can be a problem. Because no matter how good you are, you won't sound your best without a good sound system. We have our own mixing board, and we're able to troubleshoot most of the problems that arise with connections, and stuff. We've seen how hard it is for groups without a system, who have to get something together every time they perform. Now that really would be a problem. Consistency is important with us. It can make or break you.

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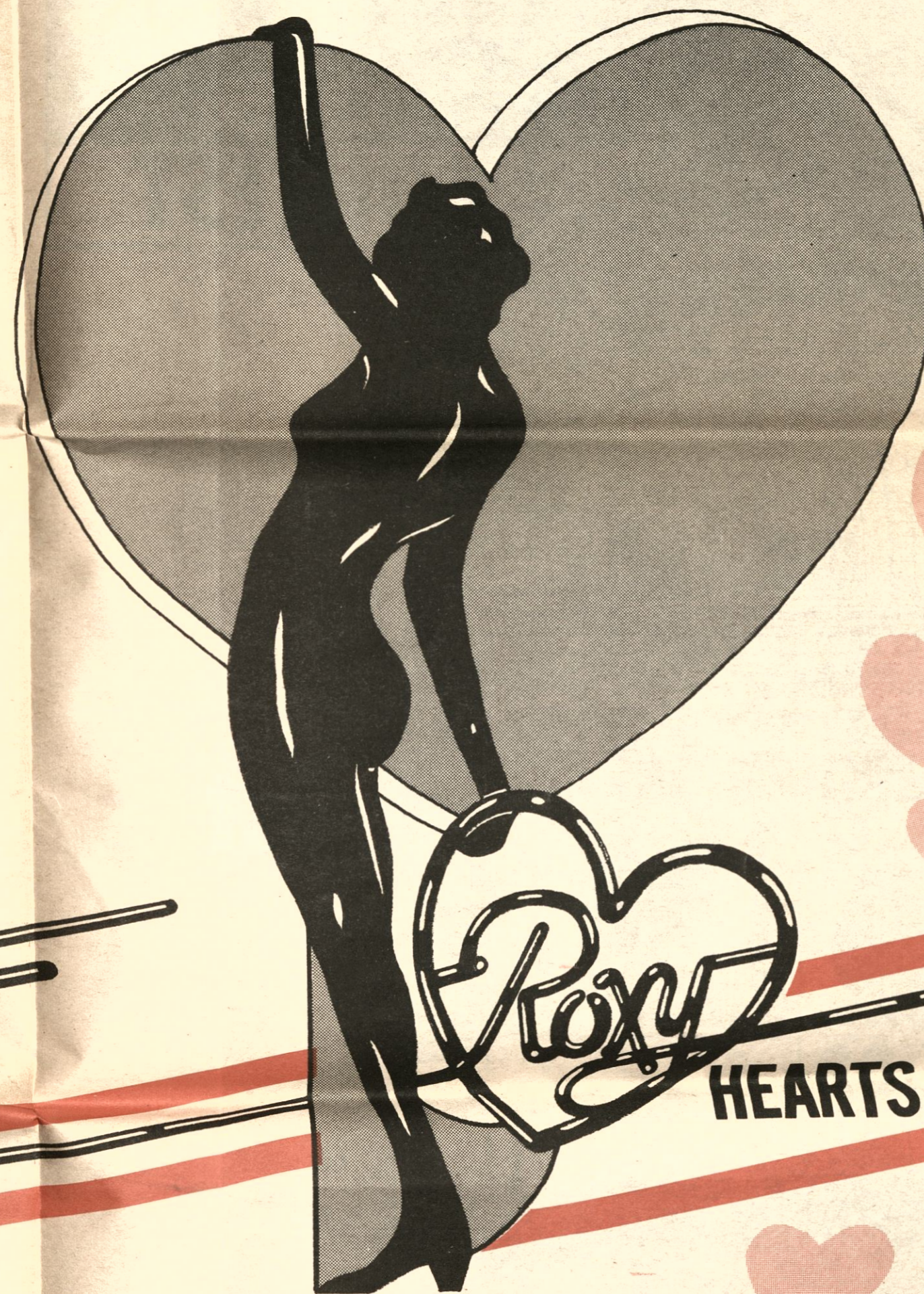
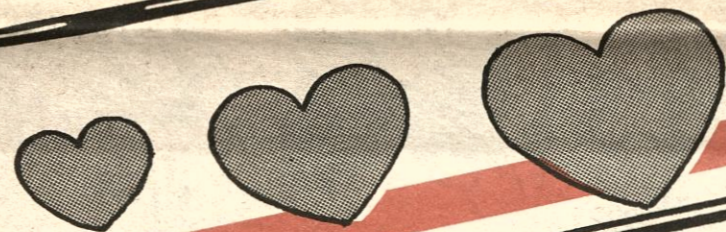
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1st

Love means discovering the singularity of one special human being, unique and individual as a cherished Victorian house.

Both have doors to open, rooms to explore and windows to let in spring's sun-warmed breezes.

He writes. I draw. Together, we make the past come alive — and the future worth living.

(Roy, who did the drawing above, and freelance writer, Rod Barrows, celebrated 14 years together on February 2, 1983.)

2nd



Love is not abstract or conceptual.
Love is emanating energy aiding.
Permeating, and sustaining everyone
exposed to it.

If I stand in the heigh of your Love
And you stand in the light of mine
The lights do not stop each other.
My Love illuminates you;
Your Love illuminates me
Simultaneously.

Thomas A. Ellwood
Portland, Oregon

3rd

Love is universal. All that we love becomes a part of us. Love is to be able to love freely without restrictions, understanding without doubt, honesty without deceit, and physically without pretending. Love cannot be begged, bought, borrowed or stolen. It can only be given away. Love is everywhere.

— Stephan

QUEEN of the SOAP OPERAS "Lisa" on "As The World Turns"



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the WEEK

DAILY EVENTS

- Open 24 hrs daily — **FLOSSIE'S**
- Breakfast Special (Earlybirds) **MARKET CLUB** 6 a.m.-10 a.m. 99¢ open 24 hrs. 7 days week. Now serving beer.
- Lunch with draft or soft drink — **SOMEBODY'S PLACE** Mon/Fri 11 a.m.-7 p.m.
- Open daily 11 a.m. — **FAMILY ZOO**
- Every noon — **GAY AA meetings** — Gay Men & Women together — Also emergency hot line 10 p.m. till 7 a.m. 231-3760, 2707 SE Belmont St. Also daily meetings at 5:30 and 8 p.m.
- Poo Poo's (Polynesian for hors d'oeuvres) late afternoon, at **FLOSSIE'S**
- 24 hr full kitchen operating daily at **FLOSSIE'S**
- Ava Williams plays piano — **HOBO'S INN**, 9:00 p.m. till 1:30 a.m.
- **GAY AA Men's night**, 8:00 p.m., 2707 SE Belmont, 231-3760.
- 25¢ Beer — **SOMEBODY'S PLACE**. Pitchers \$1.00 & \$2.00. Disco dancing. 9:00 p.m. till closing.
- Cheap wine. 75¢ a glass **JOQ'S**.
- Tuesday Patrol Night Dinners — **SKINNER'S CAFE**. All men welcome. Private dinner from \$6.00.
- Well drinks \$1.00, **EMBERS/AVENUE**. 7:00 p.m. till closing.
- Special Bottle Beer Prices — **FAMILY ZOO**. 9 p.m. till closing.
- Showtime **DARCELLE XV**, "Catch A Rising Star" 8:30 p.m. & 10:00 p.m. Dinner seating 5:00-7:00 p.m.
- Import Beer of the Week gets selected and special will run until next Tuesday, \$1.25 at the **OTHERSIDE OF MIDNIGHT**.
- **GAY POOL LEAGUE** plays tonight, check with your favorite bar to go support their team.
- **CLUB 927** — Jelly Beans \$1.
- **MAGESTIC HOTEL** — Coupon Budget Day 8 a.m. Tues. til 8 a.m. Wed.

MONDAY

- **CHUCKLES** — Monday Night Liquor Special Prices with hors d'oeuvres.
- Album Preview, **SOMEBODY'S PLACE**, Wine Cocktails \$1.00.
- **PORTLAND GAY MEN'S CHORUS**, practice 6:30 p.m. Room 453, Cramer Hall, PSU.
- Cheap Mondays, **JOQ'S** 99¢ pitchers, free pool all day.
- Bloody Marys — **CLUB 927**.
- Schnapps with a beer back \$1 — **EMBERS/AVENUE**, 7:00 p.m. till closing.
- Ava Williams plays piano — **HOBO'S INN**, 9:00 p.m. till 1:30 a.m.
- Monday Night Burlesque — **DARCELLE XV**, 8:30 p.m. and 10:30 p.m. Dinner seating 5:00-7:00 p.m.
- \$1.00 pitchers, 5:00-7:00 p.m. — **JR'S WEST**. Free pool all day.
- \$1.00 pitchers, 5:00-7:00 p.m. — **JR'S EAST**. Free pool all day.
- Monday night with Dolly Blue and Monica Ray show time 10 pm. — **SISSY'S**.
- Cheap Beer 9-2:30. 25¢ Draft, \$1.00 pitchers **HUNT PUB**.
- Pinochle, **CHUCKLES**, 8 pm in the restaurant.
- **C.C. SLAUGHTER'S** — Jazz and that all day.
- **FAMILY ZOO** — Cheap wine, 75¢ a glass, 8 pm-closing.
- **FLOSSIE'S** — good time beer Party \$1. Pitchers, 4 pm-2:30 am.

WEDNESDAY

- Ava Williams plays piano, **HOBO'S INN**, 9:00 p.m. till 1:30 a.m.
- 50¢ pounders. Boot scootin dance lessons, **CC SLAUGHTER'S**, 11:00 a.m. till closing.
- Locker night, **CLUB CONTINENTAL**, 7:00 a.m. till 7:00 a.m. Thursday. Lockers \$2.50.
- Alanon (Family and friends of alcoholics) — **GAY AA** 7:00 p.m. 2707 SE Belmont, 231-3760.
- Free Pool, **SOMEBODY'S PLACE**, 2-4-1 wine.
- Screwdrivers \$1.00, **CLUB 927**.
- Tequila Puffs — **EMBERS/AVENUE**, \$1.00, 7:00 p.m. till closing.
- Special pitchers — **FAMILY ZOO**, 75¢-\$1.50, 4:00 p.m. till closing.
- "Dynasty" Night, **OTHERSIDE OF MIDNIGHT**, Large Screen TV, 25¢ beer, 10:00 p.m. till 11:00 p.m.
- Darcelle & Company, **DARCELLE XV**, 8:30 p.m. and 10:30 p.m. Dinner seating 5:00-7:00 p.m.
- **JR'S WEST**, Pinochle begins at 8:00 pm. \$1.00 Pitchers, all day.
- \$1.00 Pitchers, **JR'S EAST**, all day.
- Mid-Week Service, **MCC PORTLAND**, 8:30 p.m.: Bible Study 7:00 p.m.

TUESDAY

- **HUNT PUB** — Free Pool 9 p.m.-2:30 a.m.
- Dance Free. A Dancing Experience, 7:30 p.m., two hours week, **NORTHWEST SERVICE CENTER**, NW 19th & Everett, lower level. \$1.00 charge. No alcohol or smoking.

THURSDAY

- Andy plays piano — **HOBO'S INN**, 9:00 p.m. till 1:00 a.m.
- Thursday/Sunday **GAY AA** meetings, 8:00 p.m., men and women, 2707 SE Belmont, 231-3760.
- 75¢ beer all day, **JOQ'S**.
- Tequila Puffs — **CLUB 927**.
- 30¢ draft, **EMBERS/AVENUE**, 7:00 p.m. till closing. Square Dancing 7:30-10:30. No charge.
- Darcelle & Company, **DARCELLE XV**, 8:30 p.m. and 10:30 p.m. Dinner seating 5:00-7:00 p.m.
- \$1.00 Pitchers, **JR'S WEST**, 3:00-7:00 p.m.
- \$1.00 Pitchers, **JR'S EAST**, 3:00-7:00 p.m.
- Amateur Night 69¢ **DAHL & PENNE'S** w/Monica Ray, 9 pm.
- **JR'S CELL** — Leather Night. Wear two pcs of leather wear and get cheap beer prices.
- Tropical Fruit Party at **FLOSSIE'S**, 75¢ off all bottled liquor 4 p.m.-2:30 a.m.
- Pinochle, **SISSY'S**, everyone welcome 8 pm.
- **HUNT PUB** — Cheap wine 75¢ a glass — bottles of champagne \$4.50
- Let's Boogie at **CC SLAUGHTER'S** — 8 p.m. til closing. Special.
- **MAJESTIC HOTEL** — Locker Night, \$3.50.

FRIDAY

- Lady Lad's Menage, **DAHL & PENNE'S**, 10 p.m. Open show 11:30 p.m.
- Andy plays piano, **HOBO'S INN**, 9:00 p.m. till 1:30 a.m.

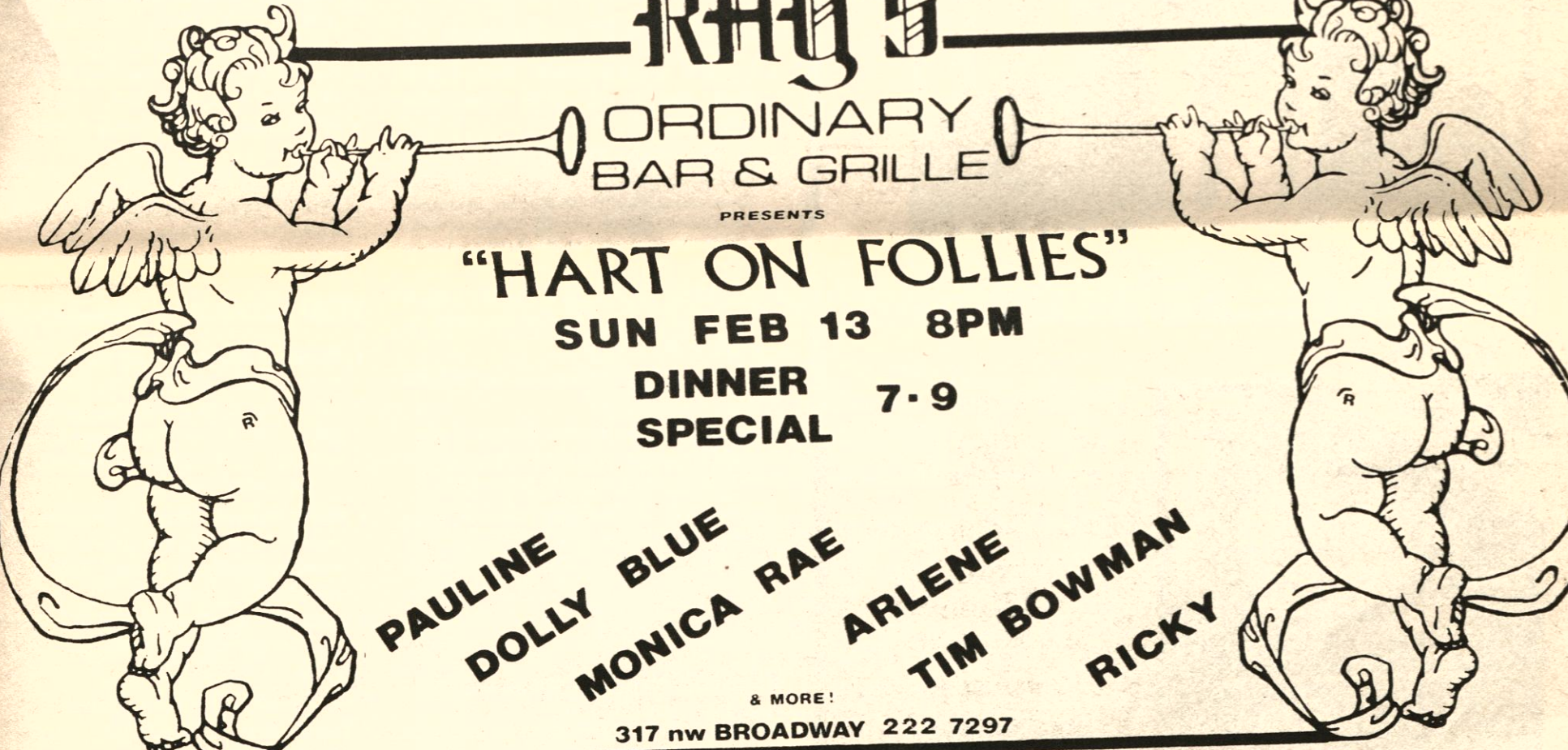
- Attitude Adjustment, 5:00-7:00 p.m., Happy Hour, Two-fers, Kate Sullivan sings and plays guitar. No Cover, **WILDE OSCAR'S**, TGIF — Happy Hour, complimentary hors d'oeuvres, 5:00-7:00 p.m.
- **GAY AA Women's night** — 2707 SE Belmont, 231-3760, 8:00 p.m.
- Dance till Dawn — **SOMEBODY'S PLACE**, After hours minimum purchase \$1.00.
- No cover before 1:00 p.m., **EMBERS/AVENUE**, \$2.00 cover after 10:00 p.m. till 4:00 a.m.
- Darcelle & Company, **DARCELLE XV**, 8:30 p.m., 10:30 p.m., 12:30 p.m. Dinner seating 5:00-7:00 p.m.
- \$1.00 Pitchers, **JR'S WEST, EAST**, 4:00-8:00 p.m.
- **GAY & CHRISTIAN**, TV half hour program, 9:00 p.m., Liberty Cable, Channel 7.
- After hours breakfast 2 am-5 am at **JR'S WEST**.
- Leigh Clarkgranville and Her Characters — **WILDE OSCAR'S**, 9 pm \$5.00 cover. Reservations recommended.

SATURDAY

- Ms. Leigh Clarkgranville & Her Characters in Concert, **WILDE OSCAR'S**, 9:00 p.m., \$5.00 cover. Reservations recommended.
- Open Show, **DAHL & PENNE'S**, 11:00 p.m.
- **HOBO'S INN**, 9:00 p.m. till 1:30 a.m. Open show 11:30. Andy plays piano.
- Dance till dawn, **SOMEBODY'S PLACE**. After hours minimum purchase \$1.00 till 4:00 a.m.
- Penny Pounders, **JOQ'S**, First pounder 85¢, second 1c. Till 6:00 p.m.
- **DIGNITY**, St. Francis Church, 330 SE 11th, 7:30 p.m. Call 636-0356.
- Darcelle & Company, **DARCELLE XV**, 8:30 p.m., 10:30 p.m., 12:30 a.m. Dinner seating 5:00-7:00 p.m.
- **JR'S EAST/WEST** — 35¢ pounders 1-7 pm.
- After hours breakfast 2 am to 5 am at **JR'S WEST**.
- Every Saturday afternoon, 1-3 pm at **JR'S WEST** Ballroom dancing with "The Stardust Ballroom Association."
- **WINDFIRE**, an under 21 rap group for Gay males, Lesbians, and bisexuals meets at **Old Wives Tales** 1300 E. Burnside 2:30 p.m.-4:30 p.m.
- **MARV-INN** — \$1.00 pitchers 11 a.m. till? Super Good Hamburgers, \$1.25.

SUNDAY

- Ms. Leigh Clarkgranville & Her Characters, **WILDE OSCAR'S**, 9 p.m. \$5 cover. Reservations recommended.
- Kaci Cooney at **DOBIE'S** 8:30 pm. \$5.00 cover. Reservations, 224-6039.
- Hamburgers \$1.00, well drinks \$1.00 form 7-10 pm at **CLUB 927**.
- Cheap Beer all day and all night, **SISSY'S**.
- \$3.00 all the beer you can drink!! 2 pm-7 pm. **HUNT PUB**.
- Worship services, 10:00 a.m. & 5:45 p.m., **MCC PORTLAND**.
- **HOBO'S INN**, — Ron Snyder 12 p.m.-3 p.m., Andy Hammond 9 a.m.-12 p.m., 3 p.m.-1 a.m.
- Drink all the draft you can, \$3.00 **HUNT PUB**.
- **GAY AA Meeting**, 3:00 p.m., men and women, 2707 SE Belmont, 231-3760.
- Penny Pounders, **JOQ'S**, First pounder 85¢, second 1c. Till 6:00 p.m.
- Schnapps with beer back, **CLUB 927**.
- Don't miss the movies, **SOMEBODY'S PLACE**, 3:00 & 9:00 p.m.
- Theatre dining at **DARCELLE XV**, 5:00-7:00 seating. First show 8:30 p.m. See specific Sunday dates for special Sunday shows.
- Free Pool all day, **JR'S WEST**. Happy Hour Prices All Day.
- Pool Elimination, **JR'S EAST**. Happy Hour Prices All Day.
- Worship Services, **LIFE CHRISTIAN FELLOWSHIP**, 3:00 p.m., 215 SE Ninth, 282-0710.
- **JR'S CELL** — Cheap beer & free pool 1:00 pm-2:30 am. Dancing 8 pm till closing.
- Poetry Readings — **CHOCOLATE MOOSE** 1st & 3rd Sun. of ea. mo., 8 PM till 10:30 PM.
- **CC SLAUGHTER'S** — Boot Scootin' Dance Lessons 3:30-7:00 p.m. \$1 well drinks. 50¢ Pounders. Texas Tea Dance every Sunday at 3:30.
- **FISH GROTTO** — Champagne Brunch.
- Brunch — **OLD WIVES TALES** — 10:00 am-2:30 pm.
- \$1.00 Pitchers — **MARV-INN** — 11 am til? Super good Hamburgers, \$1.25.
- Brunch — **RAY'S ORDINARY BAR & GRILLE** — 10:30 am-2:30 pm.
- **Feminine Wives at DOBIE'S** — Sundays at 8:30. Held over through March 13th.
- Free Brunch at **FLOSSIE'S** — Noon to 4 p.m. Champagne \$3.00 bottle.



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ENTERTAINMENT

Gay Theatre in Portland — Are We Ready?

by Jay Brown

Portland's burgeoning gay population is in a period of transition. We, as a large minority, have very few opportunities to experience artistic endeavors which reflect our lifestyle outside the milieu of bars. It is not because of a lack of talent: Portland is home to many artists, actors, painters, photographers, designers and others who make up the artistic community. It is not for lack of audiences either: in the fall of last year three theatre productions dealing with the gay sensibility were the hits of the season. In particular, *A Perfect Relationship* played to almost 100% capacity during its run at the YWCA. The problem is the lack of a space for gay people to show-

case their talents. Gay people must compete with the straight community for the available spaces.

Separatism is not a solution, but considering the barriers which gay people must deal with, it is an option. How long must gay people ask permission from straight people who consider homosexuality "controversial"?

Harrison Pierce, producer of the highly successful *A Perfect Relationship*, is well acquainted with the problems confronting gay artists in Portland. (See accompanying article for his personal observations.) Harrison has been involved with the Portland theatre community since he arrived here five years ago. He worked with The Actors' Production Company and co-pro-

duced *T-Shirts* at their space in the old Centenary-Wilbur Church three years ago. Last fall, Harrison played Rudy in the Actors' Laboratory production of *Bent*. For the past year or so, Harrison has been writing the theatre column for *Fresh Weekly*.

Harrison has had a consuming interest since childhood: he has been involved with theatre in all aspects, from acting to scene building to management to producing. He says that for now he wants to produce plays which deal, in a real way, with the gay sensibility. Judging from the results of *A Perfect Relationship*, he certainly knows the business of theatre. And yet, when he submits a proposal to any straight establishment he must deal with their alarm at

anything dealing with gay plays as "controversial." Now, we all know that the only controversy surrounding the gay sensibility is ignorance, if not outright stupidity.

The solution, therefore, is to make our own space. A place where we can make our own decisions, a place where we can speak to each other as equals and not have to deal with fear and ignorance and stupidity. Making a space, of course, takes money: in this case, private money. Harrison has talked with several people who have expressed interest in establishing a gay theatre in Portland, but there must be many more of you out there who have the resources and energy and can make Portland's gay theatre the best in the country.

#2

Jumping Through Hoops



by Harrison Pierce

"Great script," she said. My heart leapt up. "But for the first year, we don't want to do anything controversial." Ugh. Here we go again.

"Controversial," in this case, means gay. The speaker is Sue Busby, director of the Interstate Firehouse Cultural Center (IFCC), a neighborhood fire station recently renovated by the city of Portland. "We want productions the family can attend," Busby continued, "or that parents can send their children to without worrying about subject matter."

I was proposing to produce a play at the IFCC to coincide with Gay Pride Day. Based on the success of *A Perfect Relationship* and my experience as a professional theater person, I proposed to occupy the IFCC auditorium at the establish-

ed rental to produce a gay play.

"As soon as I said "gay play," Busby referred me to Charles Jordan's office. No point in talking further, she asserted, until the Commissioner okays it. Dutifully, I went to City Hall the next day and provided the script for xeroxing. A few days later, when I called to get the verdict, Busby advised that the Commissioner's office had given the script back to the IFCC, stating that the IFCC Board of Directors should make such a decision. Two days afterward, the IFCC Board pronounced it controversial and therefore inappropriate.

The play is, of course, controversial. That is its appeal: it engenders discussion. Is controversy bad? On the contrary, controversy is interesting and exciting and a legitimate function of art.

So, what is the problem? The problem is homophobia in the community, and our

leaders' unwillingness to practice the libertarianism they preach. The community is not ready, they explain. More to the point, the city administrators are not ready. Fearful of their jobs, they take the path of least resistance.

And, what is this community they refer to? Is it not a mixture of whites, blacks, Asians, Indians and so on, ten percent of whom can be statistically considered gay?

Despite history and statistics, many Americans still find homosexuals mysterious and fearsome, an alien life form recently prolific. Nowhere in their mindset is the concept of homosex as a variation on a theme: and completely above consideration is the notion of all sexuality containing heterosexual and homosexual aspects.

When will the ignorance end? And when will gay citizens no longer have to bend over for straight America? When gays get

visible and point out their contributions to business, to education, to art, to civilization as we know it — then, and not before, the "community" will realize that gays are and always have been alongside straights as co-workers, friends and family. My efforts in theater are dedicated to reinforcing an inner strength in gayfolk today so that we can present our talents, proud and cooperative, to America and the world.

Busby smiled as I was leaving. "Who knows," she sang breezily, "some day I may call you and say: Portland is ready now!"


For contrast, I would like to add that Mark Allen, founder of Willamette Repertory Theatre and a long-standing dinner theater producer, has also proposed to occupy the IFCC this September. He declined to provide scripts for review, claiming artistic privilege. His proposal is still under consideration.

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