

just out
since 1983

PUBLISHER

Renée LaChance

EDITOR

Ariel Waterwoman

CALENDAR EDITOR

Meroe Elahi

PHOTOGRAPHER

Linda Kliewer

REPORTERS

Pamela Lyons

Lee Norwood

ADVERTISING

Meg Grace

E. Ann Hinds

Jewel Robinson

CREATIVE DIRECTOR

E. Ann Hinds

GRAPHIC DESIGN

Rupert Kinnard

PROOFREADERS

Thomas Lauderdale

Kelly M. Bryan

TYPESETTER

Dee StarDancer Fultz

DISTRIBUTION

Up Front Distribution

CONTRIBUTORS

Bob Roehr

Miss Betsy Hunt

Kelly M. Bryan

Mathew Nelson

Lee Lynch

Grant Michael Menzies

Just Out is published on the first and third Friday of each month. Copyright ©1994 by *Just Out*. No part of *Just Out* may be reproduced without written permission from the publisher.

The submission of written and graphic materials is welcomed. Written material should be typed and double-spaced. *Just Out* reserves the right to edit for grammar, punctuation, style, liability concerns and length. We will reject or edit articles or advertisements that are offensive, demeaning or may result in legal action. *Just Out* consults the *Associated Press Style Book and Libel Manual* on editorial decisions.

Letters to the editor should be limited to two double-spaced typed pages. Deadline for submissions to the editorial department and for the Calendar is the Thursday before the first and third Friday for the next issue. Views expressed in letters to the editor, columns and features are not necessarily those of the publisher.

The display advertising deadline is the Monday after the first and third Friday for the next issue.

Classified ads must be received at the office of *Just Out* by the Monday after the first and third Friday for the next issue, along with payment. Ads will not be taken over the telephone.

Ad policy. No sexually exploitive advertising will be accepted. Compensation for errors in, or cancellation of, advertising will be made with credit toward future advertising.

Subscriptions to *Just Out* are available for \$17.50 for 12 issues. First Class (in an envelope) is \$30 for 12 issues.

A copy of *Just Out* is available for \$1 and/or advertising rates are available on request.

The mailing address and telephone number for *Just Out* are PO Box 15117, Portland, OR 97215; (503) 236-1252. Our fax number is 236-1257.

steppin' out



This sculpture, by David Strough, is being displayed, along with 16 others, in the exterior windows at SAKS Fifth Avenue, 850 SW Fifth Ave., in Portland, through Jan. 24.

editorial

Office chatter

Kind of a low news time, if you exclude earthquakes, ice skating scandals and kitchen knives

by Ariel Waterwoman

Earthquakes, Tonya and domestic violence aside, the hot topic around the office has been the movie, *Philadelphia*. Our cinema reviewer, Kelly Bryan, saw *Philadelphia* weeks before any of us had the opportunity to. She graciously didn't discuss the movie with us—but she did join in discussions on how the national reviewers were handling it. Many of us who work in the office had read one or more of the reviews.

We read and discussed the alleged homophobia of the movie because Tom Hanks and his movie-lover didn't engage in passionate kissing. We speculated at the motives of producer/director Jonathan Demme for taking on this project. Was it only to make up to the queer community for his participation in *The Silence of the Lambs*? We really got going in speculation-land.

These reviews didn't prepare any of us for the impact that seeing *Philadelphia* had. This movie was truly touching in its portrayal of a gay man living with AIDS, getting fired and choosing to take his case to the courts. It cut through most of my cynicism regarding Hollywood.

After seeing the movie, we finally had a chance to talk about the issues raised in the reviews. Was Demme, or some cluster of movie-people, homophobic for not showing more physical contact between Andrew Beckett and Miguel? Possibly—less homophobic than Joe Miller was at the end of the film. Scenes of real intimacy between Beckett and Miguel were portrayed. After a ten year relationship, intimacy is more about the little things—Miguel kissing the tears off Beckett; dancing cheek-to-cheek in matching navy outfits; the way Miguel and Beckett knew how to be with each other in difficult situations. These, more than any staged Hollywood kiss, gave a reality to *Philadelphia*.

I really liked this movie. First of all because it didn't hurt me. That in itself is a tremendous stride for Hollywood. I realize what a sad commentary it is about the movie industry when we're happy primarily because they don't hurt us. It's a movie that was

created for a heterosexual audience, that neither hurt nor was demeaning to gay men.

Looking at the casting, the target audience was younger heterosexual people of all colors. *Philadelphia* works for that target group, and works well. For all of the diversity cast into the movie, there wasn't any grandstanding about it. There were no Hollywood fanfares when the audience was introduced to an interracial gay couple. Nor was there any preaching when we saw people in wheelchairs going about their business.

Probably one of my favorite things about this movie was how well the director worked with the medium. The camera angles were inescapably involving. You couldn't not be Beckett as he left the courthouse and had to work his way through a crowd of supporters and hecklers. Then there were some scenes that only made sense in the context of the medium.

It was very enheartening to watch as Miller grew and changed. By the end of the movie, he was not a saint. He had learned a lot and grown in proportion to the experience. This is real. People change in little steps. The heterosexual people watching this film now have a pattern for change. All of the elements of growth were presented to the audience. We saw Miller's joy at the new life of his daughter. We watched as he stepped in when a librarian was trying to discriminate against Beckett. We heard Miller reply to taunts with a new edge to his voice. People watching this movie experience a thoughtful man learning new things about queers, and integrating that information. At this point in the struggle to ensure civil rights for our communities, this movie can do more than the best public relations campaign can for our cause.

Philadelphia isn't targeting the queer community with all of our sophistication about gay men and painful issues surrounding AIDS. This movie is bringing straight people up-to-date on some of our struggles, and doing it in a very engaging way. I walked out of the theater, drying my tears, and feeling very hopeful.

contents

VOL. 11 NO. 6 JANUARY 21, 1994

FEATURES

Remembering James Baldwin

A Baldwin documentary comes to town and we honor the man in his own words

(pp. 16-17)

DEPARTMENTS

World news

South Africa prohibits discrimination on the basis of sexual orientation in its proposed Bill of Rights

(p. 4)

National news

Juneau votes to keep targeted children's book on library shelves; PBS's Tales of the City attacked by right-wing groups; American Airlines settles dispute

(pp. 5-9)

Local news

Washington faces two discriminatory measures; Oregon appeals court upholds award against the OCA; community center moves forward; anti-semitic flyer circulates at Lewis and Clark College

(pp. 11-15)

COLUMNS

Spirituality

Reform Jews recognize gay and lesbian relationships

(p. 10)

ARTS

Mutters

Marlon Brando, Tim Miller, Scott Capurro and the Baltimore Waltz

(pp. 24-25)

Books

Lee Lynch's annual winter reading list and a review of The Corporate Closet

(p. 26-27)

Cinema

A joyful noise comes to the Northwest Film Center

(p. 28)