

DIVERSIONS

Not your usual grandma music

What a way to kick off the new year—with a queer indie music extravaganza Jan. 13 at Nocturnal, 1800 E. Burnside St., featuring **Nomy Lamm** and her new band, **Tricotic**. **Mirah**, **The Blow** and **Rigamortis** will also shake things up starting at 7:30 p.m.; tickets are 10 bucks.

A radical voice for feminism, queer revolution and ending fatphobia and other oppressions, Olympia-born Lamm is now living in Chicago. The self-taught musician has been writing songs since she was 9. She is the co-creator of the epic rock opera *The Transfused*, "a post-apocalyptic vision of multigendered mongrel people finding community and empowerment under the oppressive rule of 'The Corporation.'"

Her latest musical project gets its name from a term that means "three elevations to one beat of the pulse." The other members of Tricotic are fellow Olympia queer girl **Erin Daly** and her partner, **Marcus Rogers**, a trans man and artist.

"We are all self-taught musicians," says Lamm. "We look at our music like an invention. It has elements of punk, hip-hop, klezmer, blues, gospel-y church music, vaudeville. Sometimes we call it 'grandma music.'"

In addition to making inventive music, Lamm is a dedicated activist. She lectures regularly at colleges and is working on a body empowerment program for youth called Phat Camp (www.morethanjustphat.com).

Lamm says there is much that queers can do to make progressive change in the world.

"We need to...challenge the commodification of our identities and communities [and] not be silenced and pacified by the few pieces of privilege we are thrown," she says. "Queers need to be doing anti-racist work in the white queer communities to understand how we are a part of a much bigger world where the reality is: Shit is hard. We need to see 'queer' as a gateway into something bigger—an understanding of life that is about the experience of living it."

A tainted love of world music

DJ Yeah Yeah, the organizer of queer night Taint, is up to new tricks. She is launching a spinoff club starting Jan. 11 and running every second and fourth Tuesday at the Goodfoot Lounge, 2845 S.E. Stark St.

Tainted Beats features electronica and world music spun by queer DJs **Paulanet**, **Zanne** and **Fly**, plus Yeah Yeah herself. Admission is a mere \$3-\$5 sliding scale; you must be 21 or over.

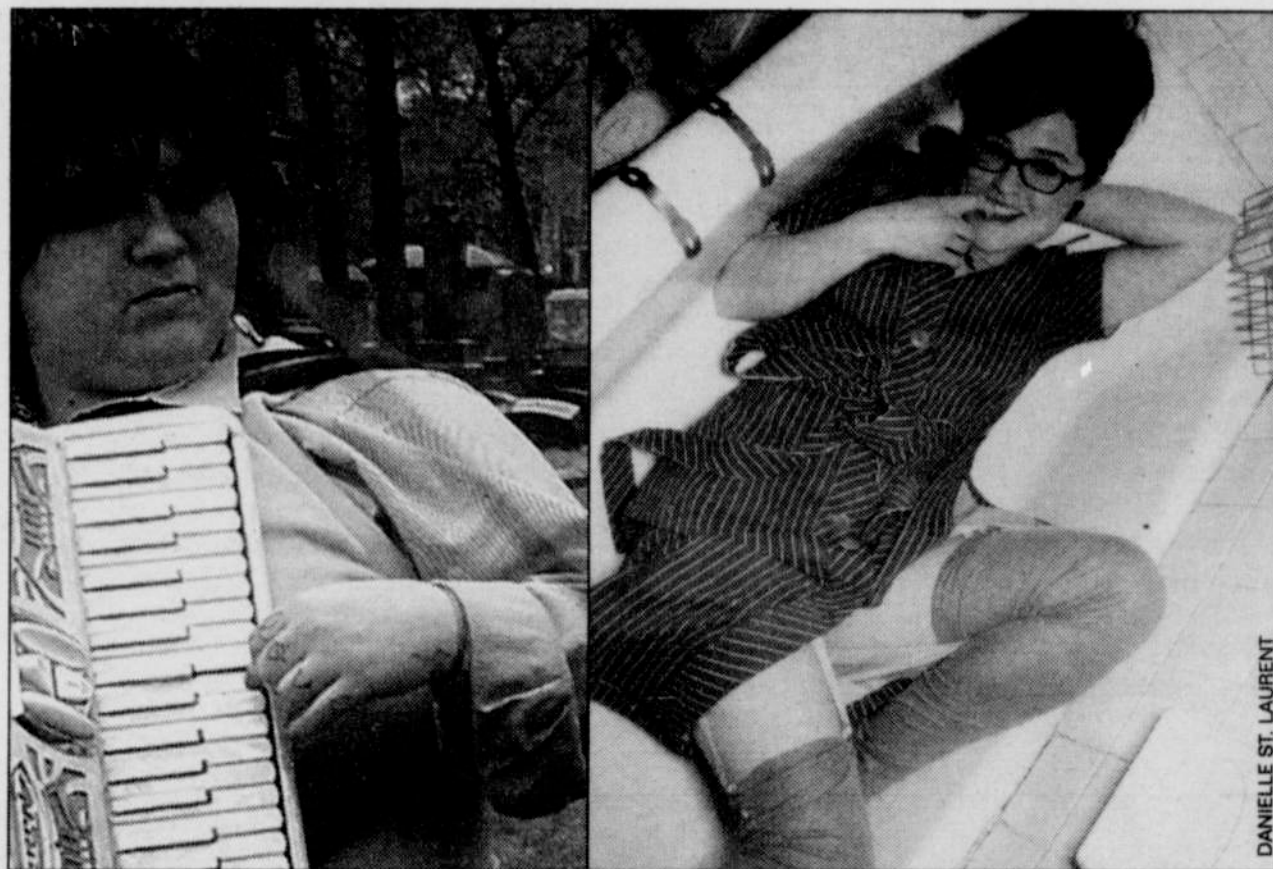
"I'm an Argentine American, and I always want to play Latino music, but not many people will dance to music they aren't familiar with," says Yeah Yeah.

So she got together with some other DJ friends and decided to start a club that would bring together a racially diverse mix of queers and straights.

"I know there are more racial minorities and international music lovers out there that need a place to go and hear authentic music," she says.

Zanne (whose day job involves pasting up the publication you are now reading) says she'll be spinning bhangra, rai, ska, samba, salsa and international hip-hop, plus a little klezmer for kicks.

Yeah Yeah is more than just your average club promoter. She hopes to spread a bit of har-



Activist/artist/organizer/amputee **Nomy Lamm** performs with her new trio, **Tricotic**, Jan. 13 at Nocturnal. Opening acts include queer musician **Mirah** (right).

mony and understanding between people. In fact, proceeds from the first Tainted Beats will go to a relief fund for victims of the tsunami in Southeast Asia.

"If we don't reunite ourselves more with other great people, whether queer or straight or bi or trans or black, Asian, Indian, Middle Eastern, Latin, white and on and on," Yeah Yeah wonders, "then how do we ever expect change?"

Whatever floats your boat

Think about this for a moment: How many opportunities do you get to watch a bunch of drag queens spoof beauty pageants while floating down the Willamette River?

Pageant, which just ended a successful run at Triangle Productions, now becomes the first musical production mounted by the Portland Spirit. For five weeks at Theater Theatre, judges were picked from the audience to rate the gals based on a talent competition, product demonstrations, evening gowns, swimsuits and physical fitness outfits.



Miss Great Plains (**Kelsey Tyler**) will compete for the crown in *Pageant Fridays* from Jan. 21 to Feb. 25 aboard the **Portland Spirit**.

So, how did the ladies fare on land? In keeping with national trends, the "winner" is...Miss Texas! Sizzling Rose Empress XLIV **Poison Waters** (aka Kevin Cook) clawed her way to the crown eight times. Should she be unable to fulfill her duties, the runner-up is Miss Industrial Northeast (**Pepe Raphael** of Bottle Blondes fame) with three wins.

Miss Deep South (**Shaun Hennessey**) and Miss West Coast (**Ammon Morris**) each won twice, and once was enough for Miss Bible Belt (**Joe Healy**) and Miss Great Plains (**Kelsey Tyler**, the contest's other gay hottie, who made boys drool during last summer's *10 Naked Men*).

The cast will stage two 90-minute performances at 7 and 9 p.m. Fridays from Jan. 21 to Feb. 25. Boarding is 30 minutes prior to showtime from Salmon Street Springs Fountain.

Tickets are \$25 at the door and \$20 in advance from 503-224-3900 or www.portlandspirit.com. Appetizers, desserts and drinks are available at additional cost. If you want to get a big group together to raise some hell on high water, discounts are available for parties of 15 or more.

Memorial planned for softball player

Former Portlander **Dinah Lea Martin**, who played for an all-lesbian softball team back in the '80s, died from complications of lung cancer Jan. 2. She was 46.

She was born Aug. 7, 1958, and graduated from Sunset High School in 1976. After obtaining a two-year building technology degree from Portland Community College and attending Portland State University, she worked for many years as a printer.

In the 1980s she was a member of the Lesbian Community Project and Women of the Westside, a lesbian organization that brought author Jane Rule to town from Canada. Martin moved to Colton in 1989 and took up trout fishing and gardening.

An avid sports fan, she was awarded numerous sport trophies from Beaverton schools, played adult women's softball, was on the women's basketball team at PSU and coached both girls basketball and softball teams in Colton.

Survivors include her partner of 24 years, Linda Huff; daughter, Mariah; sisters, Cindy

Crawford, Dawn and Cecilia; mother, Bonnie Deneke; and son of her heart, Daniel Dziekan.

A memorial will be held 1 p.m. Jan. 15 in the commons at Colton Middle School, 21580 S. Schieffer Road. A potluck will follow the service.

Remembrances may be made to Washington Mutual Bank for a scholarship fund for Martin's daughter.

An iconoclast to her dying day

One of the most influential thinkers and writers of our time passed away Dec. 28. **Susan Sontag**—intellectual, cultural critic, lover of both women and men—died at age 71 of complications of acute myelogenous leukemia.

Just last May, Sontag published an essay in *The New York Times Magazine*, "Regarding the Torture of Others," on the abuse at the Abu Ghraib prison. She examined the pornographic nature of the photographs and made this incisive observation: "An erotic life is, for more and more people, that which can be captured in digital photographs and on video. And perhaps the torture is more attractive, as something to record, when it has a sexual component. It is surely revealing, as more Abu Ghraib photographs enter public view, that torture photographs are interleaved with pornographic images of American soldiers having sex with one another."

Her critical eye was often sharply focused on the role of photography in culture. She argued, "The camera makes everyone a tourist in other people's reality, and eventually in one's own."



In addition to her intellectual critiques, **Susan Sontag** popularized the "so bad it's good" attitude toward camp.

Yet her critiques did not prevent her from becoming involved with **Annie Leibovitz**, the noted photographer with whom she collaborated on the photo and essay collection *Women*. The two were longtime companions.

In 1978, Sontag published the seminal work, *Illness as Metaphor*, during a bout with breast cancer. She argued that diseases like cancer are perceived in such a way to vilify patients. A decade later, she published *AIDS and Its Metaphors*, extending her argument to the AIDS pandemic.

On the lighter side of cultural critique, Sontag began her career with the famous essay "Notes on Camp," which popularized the "so bad it's good" attitude toward everything from Tiffany lamps to *Swan Lake*. She wrote: "Camp is a vision of the world in terms of style—but a particular kind of style. It is the love of the exaggerated, the 'off,' of things-being-what-they-are-not." □

Compiled by **MEG DALY** and **JIM RADOSTA**.