



Two prisoners seek redemption in desperate circumstances in Insight Out Theatre Collective's *Kindred* through Feb. 18.

news and an interactive conversation about future plans. (6:30-8 pm. 3551 SE Division St.)

**GO OUT** Sneakin' Out performs acoustic music from its upcoming CD, *Opera Tuna Teen Ox*, at Mississippi Studios. (7 pm. 3939 N Mississippi Ave.)

Lesbian-owned taco bar Dingo's presents *Girls Night Out* every Thursday. (7 pm. 4612 SE Hawthorne Blvd. 503-233-3996.)

Queer musician Tamara J. Brown hosts *Suck My Open Mike*, which returns to Thursdays at 3 Friends Coffeehouse. (7 pm. 201 SE 12th Ave.)

Loungy singer/songwriter/pianist *Ashley Marie* performs every Thursday at gay-owned wine bistro Vino Paradiso. (8-10 pm. 417 NW 10th Ave.)

*Amelia White* performs at Buffalo Gap. (9 pm-midnight. 6835 SW Macadam Ave.)

**FRI ♥ FEB 10**

**GO OUT** Monica Huggett, queer artistic director of *Portland Baroque Orchestra*, presents Haydn's rarely heard repertory for the baryton, a hybrid of the cello and viol da gamba, through Feb. 12 at First Baptist Church and Reed College's Kaul Auditorium. (8 pm Friday and Saturday, 909 SW 11th Ave. 3 pm Sunday, 3203 SE Woodstock Blvd. \$15-\$39 from 503-222-6000 or www.pbo.org.)

*Duncan Sheik* performs with Teddy Thompson and Jim Boggia at Aladdin Theater. (8 pm. 3017 SE Milwaukie Ave. \$18 at the door, \$16.50 in advance from box office or Ticketmaster.)

**SAT ♥ FEB 11**

**GO OUT** Queer entertainer Wade McCollum (*Hedwig and the Angry Inch*) hosts the Northwest Academy's annual scholarship fund-raiser, *Lovely Lily's Club Cabaret*, a full-blown dinner show and entertainment experience set in 1926 Chicago, in the Portland Ballroom at the Oregon Convention Center. Dress to era or formal. (5:30 pm-midnight. 777 NE Martin Luther King Jr. Blvd. \$125 from 503-223-3367 or www.nwacademy.org.)

Crocodile Rock like a Pinball Wizard! Christian rock band Elevation presents a night of classic Elton John tunes during *An Evening with Elton & the Angels* at Metropolitan Community Church of Portland. The concert will be followed by an "Angel Auction" in which volunteers will be auctioned off for various activities or tasks. Proceeds benefit the church. (7 pm. 2400 NE Broadway. \$8 donation from 503-281-8868.)

The award-winning *Children of Uganda*, who have lost one or both of their parents to AIDS or civil war, bring their pulsing rhythms, powerful drums and inspiring stories to First Congregational United Church of Christ. Preceded by a silent auction of beautiful arts and crafts from Africa. Proceeds benefit the Harambee Centre of Portland, a non-profit dedicated to multicultural education, cross-cultural exchange and African community development. (6 pm silent auction, 7:30 pm performance. 1126 SW Park Ave. \$25 from Ticketmaster.)

Alicia Rose and Michael and Naomi Heberoy present *The Feast of the Night of the Living Accordion*, a bacchanalian evening of food, drink and revelry at Ripe. Expect a bevy of visual delights, sensual snacks of a pervasive nature, free-flowing adult beverages and a diverse mix of performances by queer neo-folk sensation Holcombe Waller, Ms. Murgatroid, Courtney Von Drehele and PerSe. Proceeds benefit Our House of Portland. Provocative clothing recommended! (9 pm. 2240 N Interstate Ave. \$150 from 503-736-9276.)

*Amelia White* opens for Dirty Martini at Doug Fir Lounge. (9 pm. 830 E Burnside St. \$12 at the door, \$10 in advance from TicketsWest.)

**SUN ♥ FEB 12**

Monica Huggett, queer artistic director of *Portland Baroque Orchestra*, joins lecturer Matthew Gurewitsch and musicologist Elisabeth Le Guin for *Musicians and Patrons: The Support of Creativity*, an educational and entertaining symposium about how economic and political circumstances have influenced composers through the ages, at Reed College's

Psychology Auditorium. (10 am-12:45 pm. 3203 SE Woodstock Blvd. Register at 503-222-6000 or symposium@pbo.org by 1 pm Feb. 11.)

It's cold outside, and *Tart* can help warm you up. DJs Harmony, Beyonda and Saffronica lay down the hottest world, Latin, house and old-school beats during the monthly party for queer girls at Holocene. Drink specials for the first hour! (4 pm. 1001 SE Morrison St. \$5.)

The Egyptian Club gives away a toasty goose down comforter with a comfy snowflake flannel cover during its monthly *Texas Hold 'Em Tournament Championship*. Rescheduled because of Super Bowl Sunday. (4 pm. 3701 SE Division St.)

**MON ♥ FEB 13**

Gay-owned Wild Abandon presents another night of debauched dinner theater with Drammy-winning House of Cunt entertainer *Amber Martin*, who has gobs of new stories about her experience at the 19th annual Janis Joplin Tribute in Texas with Sissyboy's Splendor! (7:30 pm dinner, 9 pm show. 2411 SE Belmont St. \$15 from 503-232-4458.)

It's *Movie Night Monday* at lesbian-owned Middle Eastern bar Zaytoon. Tonight's films are the Hitchcock classic *North by Northwest* and the hipster classic *Swingers*. (8:30 pm. 2236 NE Alberta St.)

**TUE ♥ FEB 14**

See Page 40 for a complete list of queer Valentine's Day events.



C.C. Slaughters throws a CD release party for Duncan Sheik's *White Limousine* 11 p.m. Feb. 3 at 219 N.W. Davis St.

**Beyond 'Barely Breathing'**

"I feel a lot more kinship to Rufus Wainwright than I do Matchbox Twenty or some other rock act," admits singer/songwriter Duncan Sheik. "The reality, for whatever reason, is there's a sensibility to my music that is appreciated more by a gay audience."

Perhaps this is why Sheik, a heterosexual, has amassed a significant following within the queer community during his decade-long career. While most are aware of his self-titled, gold-certified debut and its across-the-board smash "Barely Breathing," that's only one facet of Sheik's body of work.

"My interests are really broad," the singer admits. While "Barely Breathing" spent a year on the charts and earned the artist a 1997 Grammy nomination, others discovered Sheik through his wide array of movie soundtrack contributions. Included are such gay-friendly fare as the Colin Farrell-driven *A Home at the End of the World* and, most recently, Golden Globe darling *Transamerica*.

Sheik is touring the country in support of his new full-length recording, *White Limousine*. He plays Portland's Aladdin Theater, 3017 S.E. Milwaukie Ave., at 8 p.m. Feb. 10. Tickets are \$18 at the door or \$16.50 in advance from the box office or Ticketmaster.

After four major label studio albums, Sheik found an artistic freedom he has never experienced with Zoe/Rounder Records. Without the pressure for "commercial success" he was under while signed to Atlantic, he focused on creating a disc completely his own.

Released Jan. 24, *White Limousine* combines the hook-laden sound of his previous efforts and social observations stemming from Sheik's Nichiren Buddhist beliefs. A supporter of everything from hurricane relief to women's and humanitarian issues, he delivers frequently scorching political commentary disguised as pop-rock. He admits this makes gay audiences prime candidates to appreciate his work.

"At the risk of making generalizations," says the singer/songwriter, "gay people have more sophisticated tastes in music, films and theater. I think my music appeals to that much more sophisticated palate."

For more information visit [www.duncansheik.com](http://www.duncansheik.com).

—Paul E. Pratt



Photographer Timothy Archibald explores the *Sex Machines* underground and the homespun inventors who propel it. Meet the artist Feb. 7 at Powell's.

**Just Like the Black-Winged Dove**

Nashville's self-proclaimed "crazy, big-haired tomboy"—*Amelia White*—comes to Portland this month with a guitar case-load of shows and a new record in hand.

White's voice and style comes across a bit like a female, lighthearted version of Johnny Cash, but with a sense of quirkiness you might find in Lyle Lovett. Her voice warbles slightly but is commanding, like Patsy Cline meets Sinéad O'Connor, with a touch of Sheryl Crow thrown in.

White's twangy, dusty and yet ethereal pop is on display on her new record, *Black Doves*, full of the passionate, sweet and yet gritty style that has garnered her such attention for the past few years. This time, the album has a marked political tone as well—something White says comes from the gloomy days just after 9/11.

"The songs mirror a lot of the feelings many people were having post-9/11—anger at the government as well as a sense of despair mixed with this enduring faith and hope," she says. "'Black Doves' is a song of those left behind because of the war, or wars in general in our times; 'Snakes and Pushers' is about outrage at corporate powers. 'Broke but Not Broken' is a deep-down musician's anthem, which I wrote after 9/11 when no one could get a gig and all the money seemed to be drying up."

The title track is surreal, spiritual and sensual, with the soft glow of guitars creating a shimmering beauty between the grind-inducing pace and masterful melodies soaring overhead. "Afraid of a Kiss" has a cool glide and is slinky pop Americana. The more politically charged "Snakes and Pushers" is sparse, bare-bones desert rock with a dark slant.

On the album, White was graced with the presence of numerous big-time Nashville cats, including Dixie Chicks keyboardist *John Deaderick*. Then producers *Neilson Hubbard* (Matthew Ryan, Garrison Starr) and *Brian Brown* (Juliana Hatfield, Tanya Donnelly) worked their magic in the studio, expertly bringing out White's prettiness and grittiness. The results surprised even her. She said they'd added "a certain element I never could have imagined."

—André Hagedstedt



*Amelia White* performs Feb. 6 at Music Millennium, Feb. 9 at Buffalo Gap and Feb. 11 at Doug Fir Lounge.