

PERFORMANCE



The members of Sissyboy went their separate ways after splitting in 2007. Now reunited with new materials and energy, the troupe performs at its old venue, Holocene (1001 SE Morrison), one more night before debuting in NYC. Shows are 8 and 11 p.m. Aug. 29. Admission is \$7.

arrival in March of this year. "I felt like New York needed a jolt," he later says.

"It took me a while to see it as a good idea," McGrath states. He's quick to note that the Holocene shows and subsequent dates in New York (September 4-5) don't mean that Sissyboy is getting back together. "We're doing just this one [run]," he says.

"The reason why we're doing this show is to practice for the New York show," Thomas says, adding that it would be weird for Sissyboy to do a show in New York and *not* one in Portland.

Describing the venue Sissyboy will perform at in New York as a black-box theater, McGrath and Thomas express a little anxiety at the prospect of the troupe's stage debut.

"Sissyboy is used to performing in bars, and this is not a bar," Thomas says.

Rehearsing since July 18, the day after McGrath flew to Portland from Chicago, Sissyboy has a more articulate vision of itself this time around, Thomas says.

Whereas the shows the troupe produced used to be a communal effort with no defined power structure, Thomas, McGrath and Kyle—the three producers for the Portland

and New York shows—are clearly in charge these days. Thomas says the newfound structure has given the show's script more coherence and focus for what they want the show to be. "Now, it's like, 'Here's your script, here's your lines,'" Thomas says.

McGrath says "it feels good to be pretty" again, admitting that he hasn't dressed in drag since Sissyboy split. Having bought only one dress—a bright blue princess number from a Chicago thrift store that he had to cut up and "get all slutty," he reveals that he's going to have a lot more shopping to do soon. After Sissyboy broke up, he got rid of the 50 wigs and dresses he had accumulated.

When asked what would happen if the New York shows are a success, McGrath and Thomas are unsure. But they are also slightly coy. "As time goes in, it gets harder to do Sissyboy," McGrath reflects, adding that many troupe members have dispersed to New York, Chicago and San Francisco.

"I don't think the collaborations will necessarily end with this show," Lee says.

For his part, Thomas offers, "This is the last Sissyboy to ever happen, until the next thing." **JO**

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