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 2 VOICES of the Oral History Project of GLHSNC
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 6 Interview with Jessica Tanzer
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 8 By Interviewer: Suzie Bright
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 11
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 14 1S1:000-099
 15 Jessica: . . . winter came and I got really
 16 depressed because I hated being cold and being inside
 17 the entire time, so I hibernated and got really
 18 depressed and came back here and it kind of took a
 19 while to get back into things here. But I haven't
 20 really - and I'm not good at promoting myself at all,
 21 I'm not focused and - I do my stuff at home and let it
 22 promote itself, I guess.
 23 S: Mm-hmm. What about this show that you did
 24 in LA, that was just recent?
 25 J: Yeah, I have a lot of shows. That's where I

1 pay my rent, is from my gallery shows. I've had a lot
 2 of very - I'm doing really well that way, but not
 3 making enough money to support myself. And I've been
 4 doing [].
 5 S: Oh you have?
 6 J: Mm-hmm. I've just started doing []. How
 7 did you take to that?
 8 S: Um, some friends of mind work with a couple
 9 who pay for some of it and trade stuff(?) for a while.
 10 So I just started doing it. 'Cause I've just, I've
 11 been in this real catch-22 with my stuff, because I've
 12 been getting enough work that I wouldn't be able to
 13 hold down a regular job, but not enough work to pay
 14 for me to do more. So.
 15 S: What do you mean pay for me to do more? I'm
 16 gonna be kind of naive, what do you mean? You can go
 17 out to Walgreens and buy a roll of film, I can give
 18 you two bucks. I mean, what do you mean by doing
 19 more?
 20 J: Usually to do something like this will cost
 21 me between three hundred and six hundred to do a
 22 shoot. I'm shooting a wedding, a gay wedding, on
 23 Sunday and it's costing me like two hundred dollars
 24 for film and equipment. And then I still have to
 25 print it. It just costs a lot of money. So, what I

1 need, I need to - I need a manager. I used to have a
 2 rep in New York.
 3 S: Do you feel attracted to your camera at all,
 4 do you miss picking it up, or is it kind of a relief
 5 not to be shooting pictures?
 6 J: No, I really miss picking it up, but I
 7 always have this fear that when I pick it up I'm not
 8 going to - whatever happens isn't going to happen, but
 9 it always happens. Does that make sense? I have this
 10 fear about it. And I actually picked it up to shoot
 11 something for a friend of mine for an education
 12 tour(?) party the other day. It was just like it used
 13 to be, it just felt so good. But I haven't done
 14 anything since.
 15 S: What kind of commercial work were you doing
 16 in New York?
 17 J: Shooting some record labels. And Interview
 18 magazine.
 19 S: Was that boring or was it fun?
 20 J: It was fun, but not nearly as much fun as
 21 doing what I want to be doing. I'm just not good at
 22 filming [].
 23 S: I don't know how you say that, Jessica,
 24 you've had a tremendous amount of success compared to
 25 lots of photographers.

1 J: I have had a tremendous amount of success.
 2 But I have a really hard time accepting money. I have
 3 a really hard time accepting money. I just need a
 4 manager.
 5 Jill: You're sounding just like I did. And
 6 it's a terrifying thing to get into. I mean, I
 7 understand exactly that whole business thing, I'm not
 8 earning enough to spend more money on shoes. So I can
 9 understand the cost . . .
 10 J: I'm supporting myself, but I spend all my
 11 time and energy doing - like living off the prints
 12 I've already got and pushing my work and doing that.
 13 I haven't even had time to shoot really.
 14 S: What are the kinds of things that galleries
 15 say about your work, or about the erotic work in
 16 particular.
 17 J: Oh, they love it. Malcolm Forbes' son sent
 18 his assistant, his personal assistant to a show, to
 19 the show on LA, to see if it would be good for the
 20 Forbes Gallery. So she said she would take some that
 21 would be good for the nudie section, they have a nudie
 22 section.
 23 S: The nudie section?
 24 J: Mm-hmm.
 25 S: I guess what I think about, when you were

1 publishing stuff at On Our Backs, you were still in
2 school. And - when you think about your mindset then
3 and who you are and what you're doing now, is it what
4 you expected? What did you think was going to happen
5 when you got out of school?

6 J: I expected this. I expected to shoot more
7 than I have, but I made a choice to go to New York and
8 do this commercial stuff, and then realized, when I
9 was doing it, that it wasn't fulfilling, that I was
10 really a lot happier being here and having less money
11 and less success, but being happy with what I'm
12 shooting and shooting for myself instead of for
13 magazines or whatever. Or doing my own things, doing
14 fine art work. I wasn't doing work that I wanted to
15 do when I was there, it wasn't making me happy, so I
16 came back. But I haven't gotten back into it. I
17 mean, I've gotten back into it, I've been doing the
18 business side, I've been printing like crazy for
19 shows. I've had a few shows this year. And stuff
20 like that. So I've just been, I mean I've been living
21 off everything that I shot already. I mean, I shot so
22 much stuff that I never printed, too, so I've printed
23 all of that material.

24 S: What did you think when you got our letter?
25 Was it like, hello, remember us?

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1 J: No, I was happy. I was kind of pensive,
2 'cause I'd been wanting to do my own book, I'd been
3 wanting to save my images, but I don't think I'm going
4 to be doing that. I was working on a deal with Liddle
5 Brown(?).

6 S: I was hoping that - a lot of our
7 photographers in this book have their own books. In
8 some cases, some of them already have, particularly
9 the Europeans, for some reason, seem to have had more
10 success getting photo books published, all the Dutch
11 women and Della.

12 J: Della's pushy. I'm not pushy. I need to be
13 more pushy.

14 S: But she could have been pushy here and she
15 wouldn't have gotten the book deal. It's sort of like
16 you can be pushy or you can be shy, and sometimes
17 there's an opening to certain kinds of images and
18 sometimes they'll sort of go are you crazy, the
19 American public doesn't want to see this, or . . .

20 J: I'm a lot more popular in London, I think,
21 than I am here. I can't deny that I've got a lot more
22 notoriety than . . . I mean, I know I'm doing really
23 well in my own way, I'm just - I've gotten tired of
24 pushing my stuff. But if you guys know any managers .
25 . .

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1 Jill: Well, what's happening with Liddle Brown,
2 they've stopped the negotiations or . . . ?

3 J: No, that was one of their things - I started
4 talking to Jack Woodie(?) a long time ago and then I
5 just couldn't get it. I mean, it was when I was in
6 New York, I just, I'm not good enough at phones, doing
7 stuff on my own, pushing my own . . . with selling
8 myself. I'm not good at selling myself.

9 Jill: Well, there are very very few photo
10 agents is the problem. I mean, personal managers are
11 different, there are a bunch of those, but
12 photographic selling, as you know, is a totally
13 different ball game from literary agents . . .

14 - - -

15 Jill: that was actually a word, surprisingly to
16 me, that Liddle Brown used for our book project, that
17 it was too commercial. And you think to yourself,
18 well, exactly what business are these people in?
19 (Laughter). These incredible divisions, so that
20 fashion photographers also don't get into galleries,
21 you know, unless they're published or . . .

22 S: They advertise.

23 Jill: . . . towards news photography. Everyone
24 - you know, there's these lines and divisions that you
25 can't cross. I would say the timing advantage(?) is

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1 going to be a very tough situation unless you sign
2 with an agency. And that might be . . .

3 J: The thing that I would prefer to do, because
4 I know that my work sells when it's out there and I
5 just don't put it out there personally, I would rather
6 find somebody that I would be helping, helping them.
7 Somebody, like, I mean Lulu(?) did it, that . . .

8 Jill: Right.

9 J: But just, I think somebody that could leave
10 us time for a while to get some things cleared out of
11 there.

12 Jill: So you'll talk to me next year about
13 letting you publish your book?

14 S: Are you - I could ask you like five million
15 pictures or we could look at your pictures for a
16 while. What would you rather do?

17 J: We could do both. I'm sorry that they're
18 all slides. You've seen a lot of them.

19 Jill: We thought - we actually went through on
20 On Our Backs and took out a whole load of stuff.

21 J: I can never remember what's been shot and
22 what hasn't. So I pulled out the lesie stuff. And
23 then I pulled out color proof sheets, because I didn't
24 know if those were going to be . . .

25 S: Oh, god, I love that picture.

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1 Jill: The bulk of it is black and white, but we
2 do have some people actually sending color prints, so
3 . . .
4 J: That was my favorite shoot I ever did. With
5 Karen, remember her?
6 Jill: I do remember her.
7 S: Yeah, whatever happened to her?
8 J: She became a yuppie.
9 S: Oh come on! No she didn't.
10 J: Yes she did.
11 - - -
12 S: When you talk about taking your clothes off
13 while you're shooting - you don't do this do you Jill?
14 Jill: No I don't. Obviously not, but I would
15 think that that was much more common . . .
16 J: I shoot in my underwear and my bra,
17 actually. I don't take everything off.
18 S: When I first met Honey Lee Catrell, a
19 million years ago, and she had done this book of women
20 masturbating for (?) Press, and it was just a photo
21 book of different women doing their thing and talking
22 about it. And I didn't realize, like, what a rare
23 thing it was to find people who would model and who
24 would shoot it. And the publisher said, well, I
25 couldn't - Honey Lee was the only person who could get

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1 whole secret to sex scenes, the comfort.
2 S: By comfort you mean just physically
3 comfortable, like they're not being . . . ?
4 J: Emotionally.
5 S: And what would make them feel emotionally
6 comfortable?
7 J: Feeling sexy. I think, just the way people
8 move and the way that they - I don't know, I'm so
9 uncomfortable, I'm completely inhibited in front of
10 the camera, I have no pictures []. So I like to make
11 sure that they're not doing something that they don't
12 like to be doing, because that shows up.
13 S: And this man was just a stranger that you
14 met at Cafe Fleur(?).
15 J: Mm-hmm. Yeah, he accidently sat at my table.
16 S: Really? Speaking of your sister . . .
17 J: This is Lee(?)
18 S: It is?
19 J: Mm-hmm. This is one of my favorite pictures
20 in the world. But she's not a lesbian.
21 S: Well, we don't care. (Laughter).
22 J: I also don't know how to get hold of her.
23 S: When did you take that picture? What was
24 going on?
25 J: This - my favorite pictures are the ones

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1 people to take their clothes off. I said to Honey,
2 well, why do you think they did? She said I don't
3 know, I mean I took my clothes off too, I don't expect
4 them to do something that - I don't want them to feel
5 like, ha, ha, ha, you have to do something that I
6 would never do in a million years, kind of thing.
7 J: It makes it so much more equal. It makes it
8 so much more of a mood, which is the most important
9 thing. I think it's like - I mean, I know I get into
10 kind of a trance, where I take pictures and then I
11 freak out until I see the proof shoots because I just
12 have no recollection of what I shot, I get in such a
13 state when I'm doing it.
14 S: What did you feel like when he was shooting
15 you?
16 J: Um. Naked. I felt naked. I felt naked and
17 I felt really sexy.
18 S: And so when it was time to turn the tables
19 and you were shooting him then what did you get that
20 you didn't get before?
21 J: I understood what it was like to be in the
22 backdrop, to be in that situation, so I understood
23 exactly what I could ask of a model and still have the
24 model be comfortable, and exactly what the model would
25 need to be comfortable. And I think that that's the

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1 where I remember exactly what the connection was going
2 on between me and the model. The model and I.
3 S: And what was the connection?
4 J: It's just like this - it's kind of like sex.
5 It's got to be like having sex. It's so incredibly
6 intimate, and like there's nothing else going on
7 around. I'm kind of - I'm just following her with the
8 camera, so when she got down on her knees, like right
9 when she got down on her knees, I just dropped. I was
10 so hurt, I didn't even feel it until afterwards. But
11 every time - whenever I take pictures I come back
12 really bruised. It's kind of my aerobics. But I just
13 remember right when I dropped and when I took that
14 picture, there was this thing going on, this
15 electricity, chemistry. I usually remember what music
16 was playing.
17 S: What music was playing?
18 J: I don't remember. (Laughter). But I
19 usually . . .
20 S: Can I ask you about your family? Where are
21 you from? How big a family do you come from?
22 J: I'm from Portland, Oregon. I have a gay
23 sister. Gay mother. Straight brother, straight
24 sister.
25 S: That's five.

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1 J: Gay mother and gay sister, straight sister,
 2 straight brother. So that's four kids.
 3 S: Four kids.
 4 J: Yeah. And my father's a Supreme Court
 5 judge, he used to be a Supreme Court judge.
 6 S: For the State of Oregon?
 7 J: Mm-hmm. Now he's spending his time suing
 8 the folks who support the Civil Control Act(?). For a
 9 hundred and ten million dollars. He's suing twenty
 10 members.
 11 S: Are those the anti-homo people?
 12 J: Mm-hmm. He's a very - he's got a really,
 13 really good, new career under his belt. And uses it
 14 in the right way, I would say. He's got really good
 15 politics.
 16 S: Is he still married to your mom?
 17 J: Mm-mmm. But I'm not composed for it.
 18 S: Who did you - who raised you?
 19 J: Um. My mother raised me. It was a very bad
 20 divorce. Stuff I probably wouldn't want to say on
 21 tape, actually.
 22 S: No, I'm just trying to get a feel . . .
 23 J: Things got really bad. I haven't spoken to
 24 my mother in twelve years, so . . . it's very bad. I
 25 mean, I've spoken to her a few times, she's come down
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1 to visit and we've tried to get along, but it was just
 2 a really bad divorce and she didn't handle it
 3 correctly. She didn't handle it well.
 4 S: But you lived with her growing up?
 5 J: Mm-hmm. I didn't get to know my father 'til
 6 I was eighteen. My mother's just the kind of person
 7 that can't have her children having a relationship
 8 with . . .
 9 S: Was she gay when you were a kid, did you
 10 know that?
 11 J: She came out when I was eleven. She came
 12 out about a year after I told her that I was gay.
 13 Until I fell in love this woman, I fell madly in love
 14 with this woman . . .
 15 S: When you were ten?
 16 J: I was eleven. She must have been - I think
 17 that I was thirteen when she came out. When she came
 18 out to me, she was already out to everyone else
 19 because she had lesbians living at the house, which is
 20 how I met the one that I fell in love with. Rainbow.
 21 It was during the seventies so her name was Rainbow.
 22 S: Was your mom a hippy?
 23 J: A little of everything.
 24 S: Feminist?
 25 J: Radical feminist, lesbian, seventies,
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1 spelled womyn with a y - like this was my adolescence,
 2 we used to - when we'd be driving around the
 3 neighborhood if she saw a guy with his shirt off in
 4 the neighborhood she'd make us wind down the window
 5 and yell at them to put their shirts back on. I
 6 wasn't allowed to have a bra. (Laughter).
 7 S: Did you want one.
 8 J: I was huge, I developed really young, I was
 9 really big at a young age and everybody at school was
 10 making fun of me and I was just completely miserable.
 11 S: Oh, you poor thing.
 12 J: I know. It's one of those funny stories
 13 now, because everyone has this sweet little first bra
 14 story, where they get the one with the little bell - I
 15 got my first bra because my mom's lesbian lover Debbie
 16 came over in the middle of the night, at midnight she
 17 woke me up and had it under her coat and she shoved it
 18 under my covers and brought me my first bra. And then
 19 - my mom thought it was meant to bind, to confine
 20 womyn. So she didn't have one.
 21 S: Did she have big breasts?
 22 J: She did before, before she had kids. After
 23 four kids she kind of lost them. But then I was
 24 taking a bath one day and my mothers and my sisters
 25 came into the bathroom and my mother saw the bra and
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1 was absolutely horrified that I had a bra at that
 2 period so she threw it out the window. And it was
 3 hanging on the ivy outside so she made my sister get a
 4 broom so that she could take the broomstick and fling
 5 it into the tree so that I couldn't reach it. So I
 6 had to go and get it with all the kids in the
 7 neighborhood playing, you know, I was up in a tree
 8 trying to reach for a bra . . . (Laughter).
 9 S: That's a feminist mother nightmare.
 10 J: And my brother just stayed locked in his
 11 room for months at a time. But instead of becoming a
 12 rapist or something he's a really really really sweet
 13 sweet guy. And if there's a quality that kids have,
 14 most kids have, is that there's a really - I didn't
 15 have that many friends in school, I hardly had any
 16 friends in school, but the people that I really
 17 actually got along with were kids that - we wouldn't
 18 tell each other, but we found out later on - that our
 19 parents were gay. We just wouldn't say a word to each
 20 other about it, but we found out later on that we had
 21 that in common.
 22 S: Would you have been able to articulate that
 23 you wished your mom were straight, or were you so
 24 loyal to her that you wouldn't even think of such a
 25 thing?
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1 J: Oh, no, I wished we was like Carol Brady. I
 2 don't now, I mean, I'm thrilled with how well rounded
 3 I've become because of what I've seen and everything,
 4 but at the time I really wished that she wasn't, even
 5 though I loved her friends and everything, but we were
 6 really tormented at school. We were really tormented.
 7 And my mother also - we weren't allowed to talk about
 8 boys in the house or have boyfriends.
 9 S: This is why your brother was locked in his
 10 room. Because he kind of felt bad about being a boy?
 11 J: Yeah, exactly. She just likes to take
 12 things to the extreme. She was extreme.
 13 S: Did she really think she could stop you from
 14 being heterosexual? Or did she just think it was in
 15 bad to taste to be obsessed with boys, and she was
 16 going to try and . . .
 17 J: She used to call her friends and beg them to
 18 take me to the gay bars, when I was eighteen, begged
 19 them to take me to the gay bars, begged Rainbow, the
 20 one I was in love with when I was thirteen, to bring
 21 me out. So it made me really confused, it took me a
 22 long time and a really suicidal period of time, after
 23 I met you two and everything, when I was living with
 24 (?). I have always been attracted - it's not - I had
 25 always thought something was wrong with me for being

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1 attracted to men, so I never told anybody about it,
 2 I'd actually go out and think about hiring
 3 prostitutes, male prostitutes because I wanted to have
 4 sex with men so badly, but I couldn't tell anybody.
 5 And a couple of times living in New York I snuck men
 6 in in the middle of the night. It made it really
 7 confusing because also I've always been attracted to
 8 women, completely attracted to women, so it made me
 9 very confused because I was just raised to believe
 10 that that was wrong, that that was absolutely wrong.
 11 It took me a lot to adjust, to be honest with myself.
 12 S: When were you first - a lot of other people
 13 I might ask when did you come out, but your story is
 14 so complicated, it's like for you to come out meant to
 15 . . .
 16 J: Yeah, that would ruin my career. A lot of
 17 people don't talk to me any more because - not a lot .
 18 . . .
 19 S: Because for you to come out was to come out
 20 about liking men and being bisexual.
 21 J: I think that that's a lot harder, I think
 22 that people felt that I was being a traitor. But it's
 23 something, I mean, it's difficult anyway, that's just
 24 the way I am, I had to accept the fact that that's the
 25 way I am, it doesn't matter how anybody else feels

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1 about it.
 2 S: Were you artistic as a kid, did people think
 3 that you were?
 4 J: I used to paint and draw, and that's why I
 5 came down, to go to the Art Institute, to be a
 6 painter.
 7 S: Really?
 8 J: Mm-hmm.
 9 S: Did you finish high school?
 10 J: Mm-hmm.
 11 S: And you knew that you just . . .
 12 J: I finished high school while I was living in
 13 the streets for two years. My junior and senior
 14 years.
 15 S: Oh, then you better go explain that. Why
 16 were you living on the streets, what happened to the
 17 happy . . . ?
 18 J: My mother kicked me out.
 19 S: How come?
 20 J: She wasn't happy. She wasn't happy.
 21 S: Because of your sexuality, because of drugs,
 22 because you just didn't feel like washing the dishes .
 23 . . . ?
 24 J: I think it was drugs that she . . .
 25 S: So where - what do you mean by living on the

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1 streets? In Portland?
 2 J: Mm-hmm.
 3 S: Like, where did you hang out, who did you
 4 hand out with?
 5 J: Punk rockers. The [] Hospital. Bus stops.
 6 Deserted houses.
 7 S: What was that like?
 8 J: I went back home a couple of times and that
 9 didn't work. It was difficult but I got through it.
 10 I at least knew that there was something better for me
 11 and I was always - the whole time I could not get
 12 myself out of the darkroom, when I was in high school,
 13 I was in the darkroom every second.
 14 S: When did you first learn how to use a
 15 camera?
 16 J: I still haven't, actually. I've never
 17 learned how to use a camera. But I know how to print,
 18 I'm really good at printing which I like to do better.
 19 My junior year . . .
 20 S: What do you mean you don't know how to use a
 21 camera? What's all this?
 22 J: I don't know anything about f-stops or
 23 anything. I know when I'm counting amounts on the
 24 camera, but technically I've never studied it.
 25 S: Well I didn't mean it in such a technical

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1 way, I just mean when did you first pick up a camera
2 and start taking pictures with it?
3 J: In junior year.
4 S: And what started that?
5 J: Mmm, signing up for a class in high school.
6 I always always always, since I was a little kid, took
7 as many art classes as possible. As many as I could
8 get. As soon as I ran out of art classes I took
9 photography.
10 S: That's just such a trip because your drawing
11 looks like your pictures.
12 J: I know, it does.
13 S: Look at this, look at her eyes here, and
14 then look at this. What were you interested in
15 shooting, in high school?
16 J: Everybody in high school wanted to take
17 pictures of bums. Yeah.
18 S: Why?
19 J: Because, I think, that those pictures evoke
20 emotions a lot. In high school, that's when you look
21 at a naturalistic photo, and what you've got outside
22 to take pictures of bums are what seem the most
23 depressing, you want to make your pictures the most
24 depressing things possible.
25 S: Because you're depressed?

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1 with the guy that that was what I wanted to be doing,
2 that was my calling.
3 S: Has your dad seen your work?
4 J: Some of it.
5 S: Does he like it?
6 J: I never came out to my dad. So . . .
7 S: Came out as what?
8 J: As gay. This is the first time I have had a
9 boyfriend ever. It'll be the last time, too.
10 S: I thought you meant the last time, like you
11 were throwing him out the door.
12 J: No. I've been single, I was single for
13 seven years. I had a few little flings but I broke up
14 with my girlfriend about seven years ago and I've been
15 single ever since, so . . . that's because I was
16 waiting for the right thing. This feels right. But
17 he's got no hang ups, so I can do just about anything
18 I would want to do to a girl to him. He's great that
19 way. Wait, what was the question?
20 S: Oh, just asking if he had seen your work or
21 if anybody else in your family had seen your work.
22 J: My dad's seen my work. My aunt who just
23 passed away was really heavily involved in the arts
24 community and she really loved my work. But I've
25 really kept most of it a secret from my family. I've

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1 J: Because it's cool. I don't know if that was
2 why, but . . .
3 S: And you weren't shooting anything sexual or
4 erotic at that point, it didn't even occur to you?
5 J: Mm-mm. When I met Lulu, let's see . . .
6 when I met Lulu the only sheets I had done were
7 Heron(?) and that guy that I met at Cafe Fleur and I
8 showed her - there were so many pictures of the guy,
9 like every picture on the roll was so good that I just
10 printed them all and that was my book, that's what I
11 had and I showed it to her, and then she set me up
12 with Nicole and Eva, and she got me into taking
13 pictures for On Our Backs. So when I met you and I
14 took pictures of Nicole and Eva it was my first time,
15 which I didn't want you to know because I didn't know
16 if I should give you prints or proof sheets or . . .
17 S: Oooh.
18 J: So. And then I think, then, after my second
19 time, you wanted postcards, so everything just worked
20 out right away.
21 S: Were you painting at school or doing
22 photography?
23 J: I took one painting class and skipped it.
24 As soon as I took the pictures of that guy in the
25 studio and started doing sex stuff I just knew, I knew

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1 been offered a lot of shows up there and passed them
2 up. And they don't know why.
3 S: What did they think you were doing?
4 J: I think that I have a hard time being
5 completely honest about everything because my dad
6 didn't raise me and doesn't know me and - he didn't
7 know me at the time, we know each other really well
8 now, we get along really, really well. But we just
9 really got to know each other in the last two years
10 when I went up there for a vacation.
11 S: If he's doing a campaign against the MCA
12 clearly he is not anti-gay.
13 J: No, I don't think that that would bother him
14 at all, but my mother has mental problems and when I
15 got to know my dad I was eighteen, had a girlfriend
16 and didn't know if he would think that I was just
17 being influenced by her, or whether he would take it
18 seriously and I really didn't know him that well at
19 all, so I just never told him. And by the time I was
20 ready to tell him I was starting to . . .
21 S: Question yourself?
22 J: I had questioned myself the entire time - I
23 didn't question myself the entire time, but I knew
24 that I wanted to have sex with men so badly. But then
25 I started really - when I started sneaked them in in

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1 the middle of the night, that's when I started
 2 questioning it.
 3 S: Well how did you meet Lulu?
 4 J: At a Muni stop. 'Cause I'd been friends
 5 with Linda, Linda and I met, we met [] and we've been
 6 really good friends ever since. I used to see her
 7 with Linda so I went up to her at a bus stop, at a
 8 Muni stop, and lied to her and told her I had met her
 9 before with Linda, which I never had never really
 10 done, and we started talking and got together and I
 11 showed her pictures.
 12 S: And what was her reaction?
 13 J: Same as your reaction when you guys were
 14 looking at the proof sheets, I guess.
 15 S: She was just very excited?
 16 J: Yeah.
 17 S: What is it about that combination, you know,
 18 sometimes erotic photographers talk about a muse or a
 19 manager or a model, you know, it wasn't just them,
 20 there was this other person and there was the
 21 chemistry that made all this work happen?
 22 J: Devotion.
 23 S: She was devoted?
 24 J: She was as devoted as I am in my own stuff.
 25 Watching Linda with her band and knowing that she's

1 J: Mm-mm.
 2 S: No.
 3 J: Which is really, probably, the scariest
 4 part, is that I always feel that [].
 5 S: Did you find that you wanted to make
 6 pictures of things you hadn't seen picture of before?
 7 J: Nope. No, I just shoot what I feel, I
 8 really don't even know if I could put it into words, I
 9 just get this feeling when I look down a camera.
 10 S: How is it different, your looking down a
 11 camera than you looking at me right now?
 12 J: Looking through the camera is like a two
 13 hour long orgasm. (Laughter).
 14 S: Why, because you're so voyeuristic?
 15 J: Something about it really excites me.
 16 Something about it really excites me because I get wet
 17 right away. If it's a good - usually I can tell by
 18 the first roll of film if it's going to be a really
 19 good, hot session. It just depends on how I connect
 20 with the people. I look through the camera and I see
 21 a picture, so I know what I want that picture to look
 22 like while I'm looking through the camera. I don't
 23 really see a picture until I do.
 24 S: Can you tell me, do you have a favorite
 25 artist, any kind of artist that you love to look at,

1 got three other people that are equally devoted to the
 2 same goal as she is, they can bounce ideas off each
 3 other, they're really good about it. I've just got
 4 nobody to be creative with, to be creative together.
 5 And she felt just as much a part of the pictures as I
 6 was.
 7 S: What would you think in your minds before
 8 you did it, what did you say to each other? Did you
 9 say we want to do these kinds of pictures and we want
 10 them to be like such and such?
 11 J: Never happened.
 12 S: Nothing?
 13 J: No. Nope. I'll go to garage sales and
 14 fabric stores and stuff like that and find stuff to
 15 bring along, but usually I'll just, I'll have them
 16 whatever kind of music they want and just get them
 17 moving, get people moving. And Lulu and I always had
 18 a really good - we never had to speak, she would just
 19 know what I wanted her to do, how to move or whatever,
 20 and as soon as I started taking pictures I'd know what
 21 I want, what I want them to do. But every time I've
 22 gone in with a plan it's not worked out, so I just
 23 don't go in with a plan.
 24 S: Well, do you think about your plan for
 25 lighting them, for example?

1 that you've always loved to look at? Could be
 2 pictures, movies, paintings, photos.
 3 J: The reason I went to the Art Institute was
 4 because I loved Pam Liebowitz. Even though my stuff
 5 was completely different from hers . . . I usually
 6 always look at her books before I go in because I
 7 think she's got an amazing sense of people's
 8 identities, she can really show a person as an
 9 individual, so even though my stuff is completely
 10 different I usually go into the studio with some kind
 11 of idea in my head that I need to do something like
 12 that, to personalize the picture for the person, I
 13 guess. Who else? Not Robert Mapplethorpe, I used to
 14 like him but I didn't see his work until about a year
 15 after I started this, because I'd always find
 16 [inaudible]. People were calling me Roberta for a
 17 while. But I don't want to feel like I'm copying him,
 18 'cause I'm not, 'cause I didn't see his stuff first.
 19 But what was it? You know, I usually don't look at a
 20 lot of other people's stuff, 'cause it makes me feel
 21 insecure. If I had one wish in the world it would be
 22 to look at my work for the first time, like to see it
 23 through someone else's eyes. Looking at it - I just
 24 don't see in it what other people see in it, 'cause I
 25 look at it too much. Which is why I need new work.

1 Jill: That's hard, it's really hard.
 2 J: Yeah. It's just like having an outfit that
 3 you get sick of in about two weeks.
 4 that's how I feel about it, so whenever I'm having a
 5 show or anything like that, or even when I've just got
 6 proof sheets after a shoot I've got to have a lot of
 7 people look at them so that I can get their opinions,
 8 'cause I won't notice what they notice. I'm just not
 9 impartial enough, it's too personal.
 10 S: What did you think lesbians looked like?
 11 Before you started . . . ?
 12 J: My mom.
 13 S: And what did she look like? Did she wear
 14 overalls?
 15 J: She had. . . well, for a while she wanted
 16 her hair to look like Rosanne Rosanna Danna, she got a
 17 perm, but it didn't quite look like hers 'cause it was
 18 really big and frizzy, and she had Levis and - I grew
 19 up around a lot of really butch, tattooed women. But
 20 they were all beautiful, I loved them all. It was
 21 like having ten mothers at once and . . .
 22 - - -
 23 J: . . . with them I think they were just given
 24 a lot of - like beginning program talk, you know what
 25 I'm saying? It was years ago, I don't really know, I

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1 beautiful, and I think that a lot of people are so
 2 busy worrying about the content of their pictures that
 3 they aren't worried about the way the picture's set
 4 up. I think I looked at a lot of stuff and thought
 5 that I liked it. But I liked the content, in a more
 6 sexual way, rather than in a graphic sort of way. I
 7 think that a lot of people shoot a lot of stuff for
 8 graphic reasons.
 9 S: You mean graphic as in explicit?
 10 J: Yeah explicit, the content. People shoot
 11 stuff for content, I don't really shoot stuff for
 12 content as much as for feeling, I guess.
 13 S: Have you ever felt worried about - when
 14 people have told you or implied that your work is too
 15 smutty, too explicit, too pornographic, what does that
 16 make you feel inside, do you just think oh they're so
 17 hung up, oh well?
 18 J: Yeah, it's usually straight women who say
 19 that. Straight men love it. I don't think I've ever
 20 had a problem with a straight man seeing these
 21 pictures and it bothering them.
 22 S: Well what about lesbians, have you ever had
 23 a lesbian be critical of your work?
 24 J: I probably have and not heard about it.
 25 S: Yeah, exactly, it's just been behind your

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1 don't know how'd they feel, I don't where I would find
 2 them and I don't really feel a lot of loyalty, so it
 3 would be up to you to, if you would feel like it would
 4 cause trouble . . .
 5 Jill: Well, I don't think - we're going to have
 6 to have model releases, I mean . . .
 7 J: Oh, I have model releases.
 8 Jill: Oh, OK.
 9 J: But I should see what kind of model release
 10 I've got for them.
 11 Jill: Yeah. What are these two's names?
 12 J: Eve and Nicole.
 13 Jill: Oh, that's Eve and Nicole. Right.
 14 S: How could you forget?
 15 Jill: How could I forget.
 16 S: I don't know if you ever - I know you're
 17 very much in your world with Lulu and these people you
 18 were meeting - I don't know if you ever looked at
 19 other work in On Our Backs, did you ever see anything,
 20 other lesbian erotic pictures that people were doing
 21 that made you think oh, I like that or this stinks or
 22 that's weird or . . . do you have any . . . ?
 23 J: I didn't think - I think the thing that
 24 makes the book [] too commercial, is that I really
 25 like, I really like the whole frame to be really

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1 back.
 2 J: No. Lesbians love my work. The only
 3 people, I think, that have ever really been critical
 4 are straight yuppie women.
 5 S: Who feel, what is it that makes them - what
 6 bugs them about it?
 7 J: It's too graphic. It's too pornographic.
 8 And I almost - I was trained to have a - I was trying
 9 to get sponsors for this friend of mine in a small
 10 town to have a show, when all that stuff was going on.
 11 There's a midwestern newspaper picture that you're on
 12 the cover of, pregnant, and then there's an ad inside
 13 for my show . . . but I got a show in Akron, Ohio, and
 14 I had the reception the night of their Main Street
 15 parade, it was the year of Desert Storm and they were
 16 having their big Main Street party for Fourth of July
 17 outside my reception on the same street, during the
 18 parade with all these scary redneck people. And I
 19 sent invitations to the sheriffs department and all
 20 the churches and everything and we tried to get them -
 21 they offered me a show at the Akron art museum and I'm
 22 like a little celebrity in Akron now. Then I came
 23 back here and next month I had the exact same show
 24 here at Art Lift(?) and some guy - it was on TV for
 25 something, I didn't see it, but some man thought his

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1 nine year old daughter watching TV and seeing lesbian
2 pornography on TV - he went to the DA's office and
3 tried to have the DA get my work taken off the walls.
4 So I almost got censored in the Castro instead of in
5 Ohio, so I thought that was really funny.
6 S: It never occurred to me to try to get
7 censored for the press, to me, because censored means
8 being shut out, and when you're shut out no-one can
9 find you or see you or know what's going on, I mean,
10 the reason more people don't know about your work in
11 On Our Backs is because it was censored everywhere, so
12 it didn't mean like a free publicity campaign, it
13 meant being a nobody, a nothing, it was horrible.
14 J: Do you really think? I thought it was a
15 free publicity campaign.
16 S: Well, I guess, once you . . .
17 J: That one may get bad reception, the other
18 one . . .
19 S: Once in a millennium you'll have a Jesse
20 Helms thing, he'll pick three people out of the blue,
21 like Karen Finley and Holly Hughes, but those people
22 and other people, to be kept out, to be kept out of
23 every woman's bookstore, to be kept out of the
24 straight bookstores, to be kept out of the galleries -
25 the reason why there haven't been five hundred lesbian

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1 erotic photobooks before this is because people don't
2 want to hear about it or see it.
3 J: I'm already not allowed in those places,
4 anything with an NEA grant, I'm just doing it without
5 the press, so that way I would have gotten some . . .
6 S: Well, talking about this straight woman, a
7 lot of people think, it's a common thing to hear
8 people say that everyone is accustomed to soft-core
9 lesbian touching and affection and nudity and no-one's
10 up tight about that and women don't get upset about
11 that but if two men kiss, men just go off the wall.
12 So when straight women have a reaction to lesbian
13 love-making what's going on? How come they're not
14 just treating it like they would supermodels in Vogue
15 magazine rubbing up against each other?
16 J: Because it's a little too real, I think. I
17 think with real gay women they can practically smell
18 it, whereas if it's straight women with one male on a
19 porno video that are doing it, they can act like it's
20 really cool because her boyfriends like it, you know
21 what I mean, it'll make them more attractive to their
22 male friends if they look like they're really into it.
23 When they see it with real lesbians, when it's really
24 going on, I think it's a little shocking for them, the
25 same way that it's shocking for guys.

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1 S: What are your thoughts when you're taking
2 photographs of a woman who's butch.
3 J: I'm attracted to butch women. Completely,
4 and I never ever ever - living in San Francisco,
5 especially - I never admitted that to my friends, that
6 those were the women I was attracted to, but in
7 Portland I only hung out with the really butch women.
8 S: Why?
9 J: Just 'cause things were different when I got
10 here. The women were a lot more - I think it might be
11 getting better now, but if you were a gay woman in
12 Portland and you weren't like a radical feminist or
13 working on the docks
14 End Side One
15 S: Do you think of yourself as femme? As in a
16 femme?
17 J: No, but not butch either. I would say I
18 consider myself a strong female pagan. Definitely
19 strong, I've always worn makeup. And my mom hated
20 that. I've always had to play dress-up a little bit,
21 I've always been really uncomfortable playing dress-up
22 as a girl.
23 S: What's a real femme? Have you ever taken
24 any pictures of a real femme?
25 J: I think a real femme is probably someone

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1 who's not trying overtly to be femme, to be a cute
2 femme, as in butch or femme. I think a real femme is
3 just somebody who's more comfortable as a girl. I
4 think they're usually a lot stronger than really butch
5 women. Which was always really a problem, being
6 attracted to really butch women, as soon as I'd make
7 out with one, kiss her and given her [] and putting
8 her head on my shoulders and stuff like that, I'd get
9 completely turned off, completely turned off.
10 (Laughter).
11 S: You might want to leave the room for this,
12 Jill. (Laughter). Do you think of yourself as a
13 strong femme, sometimes.
14 J: Mm-hmm. I've always had a real aversion to
15 being female. I think, probably, just from the way I
16 was raised I've always had an aversion to being
17 female, which a lot of straight women, the way they
18 were raised . . . I never, I mean, I was raised to
19 always prefer strong women, lesbians, to weak women.
20 S: Do you ever think of yourself as political
21 or an activist or radical or militant or a
22 revolutionary?
23 J: Completely not politically correct.
24 Absolutely not politically correct. And with good
25 politics.

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1 S: Not politically correct but with good
 2 politics? Do you think your photos change anything,
 3 the people who see them, do you think of them as
 4 having a social message or social content?
 5 J: I've gotten a lot of letters from - I've
 6 gotten a lot of letters and I've got a lot of
 7 collectors who're - I've got a lot of straight couples
 8 who buy my work, straight married couples who say that
 9 they never, that they always thought that lesbians
 10 were so far out there it was the kind of thing that
 11 they couldn't accept, and they started seeing that it
 12 was a really beautiful thing, and it would help them
 13 start accepting it. So, I think I've helped a few
 14 people accept it. And I got my chart done when I was
 15 ten and I just read it a few years ago for the first
 16 time and it said that my job in life would be to break
 17 sexual []. (Laughter).
 18 S: Do you think you change lesbians who look at
 19 your work? Does it raise their consciousness?
 20 J: I don't know. Hopefully it makes them
 21 horny.
 22 S: Well, I mean, some lesbians would look at
 23 your work and they would feel like it's not their
 24 generation so they don't get it, it feels threatening
 25 to them, or some would feel these girls or punk or

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1 they're too butch/femme or they're into S/M or they're
 2 too pierced and that . . .
 3 J: I don't think about that, 'cause that's my
 4 norm. I don't think of any of that as not being
 5 normal or - even that somebody would look at it and
 6 think that there's something wrong with it. But . . .
 7 I get a lot of letters from lesbians in smaller areas
 8 of the country, and out of the country, that - they
 9 usually tell me about their dreams, they usually tell
 10 me that they found my work made really erotic dreams
 11 for them.
 12 S: Really? Oooh, how nice.
 13 J: Some people . . .
 14 S: How does it make you feel when you get mail
 15 from strangers about your work?
 16 J: It makes me feel good, because I think that
 17 by doing this I'm bringing to them what I found
 18 growing up too(?), that things could be - that I could
 19 live in the gay lifestyle and not feel like a freak,
 20 sort of to feel like myself, and express myself, which
 21 I didn't know until I moved down here. So, I think
 22 that that's very helpful to smaller places, that there
 23 are other people like them. I don't - really, like I
 24 always thought that I wanted to do a book of lesbian
 25 couples but then I started thinking that it was going

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1 to have to have monthly inserts for people who would
 2 have broken up. And then I thought, I mean, just that
 3 everyone was much [], so many people in my pictures
 4 are going out with people in other pictures.
 5 S: I always said it was a curse, I got - a
 6 picture of me with my ex was printed in a gay calendar
 7 and it said this is America's favorite lesbian couple.
 8 Of course we broke up when this book was published.
 9 J: That's my problem. But then, almost every
 10 single one of the pictures that I used, one of the
 11 faces wasn't showing. That way if they've broken up
 12 one of them can't argue, really.
 13 S: What is your birth date?
 14 J: March 28, Nineteen sixty-six.
 15 S: I remember that you're close to me.
 16 J: What are you?
 17 S: I'm March 25.
 18 J: Are you? I'm Aries. And you're a rising
 19 Gemini moon.
 20 S: You're Aries. With Leo rising. And you
 21 have like the shyest, you go first attitude. That's
 22 so funny to me.
 23 J: But I don't inside. That's just on the
 24 outside.
 25 S: Well, what's going on inside? (Laughter).

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1 J: I don't know. I guess I get a little of
 2 both.
 3 S: Is there a part of you that is a little
 4 arrogant? That thinks you're hot shit?
 5 J: Mm-hmm.
 6 Jill: What a shock. She's mostly unclothed(?),
 7 virtually sitting there. First of all, sitting - I
 8 mean, unbearably competitive with both of us,
 9 secondly, very, very conscious of her position. In
 10 what she's created. No self-doubt in that area at
 11 all, in that respect.
 12 J: I'm really confident about it.
 13 Jill: Yes, absolutely.
 14 J: I'm really confident about it, but I don't
 15 feel what's good about it any more. I mean, I do but
 16 I don't. I need new stuff.
 17 Jill: No, that's also part of the Leo, that's
 18 also part of the confidence - really. So, we know she
 19 . . .
 20 S: The Leo-expert here. (Laughter).
 21 Jill: Don't be fooled. I mean, only a Leo can
 22 behave so self-deprecatingly. The discussion just
 23 hasn't - only a Leo, with that kind of confidence and
 24 that arrogance, could actually appear to be so . . .
 25 because, it's like, I'm Leo, I'm giving magnanimously.

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1 S: Why is she being competitive? I missed
2 that.
3 J: I don't feel like I'm being competitive.
4 Jill: No, I don't think there's a feeling about
5 it, I just think that you are, inherently, whether or
6 not you have to do anything about it or show it is
7 irrelevant. But it's a deeply held desire or need to
8 know that you're better than the next one. So, you
9 know, I could be wrong about that, I doubt it though.
10 I'm not usually wrong. (Laughter).
11 S: No, Jill will be doing the psychoanalysis
12 column on every photographer.
13 Jill: No.
14 S: A deep-seated Electra complex. (Laughter).
15 J: You're probably right, actually. I mean, I
16 do like my work a lot better than most of the work I
17 see. But I forget about that when I see new work, I
18 forget - like, I can't remember what pictures I've
19 taken.
20 Jill: If you went to have a look at another
21 photographer's work, or if I did, particularly in the
22 situation where I'm looking at a noted photographer's
23 work, if we went there and looked at the work and
24 said, oh my god, this is better than what I do, we
25 wouldn't be able to take photographs. That's the

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1 to sleep, I'm trained to fall asleep to that music,
2 and I've got certain music that I only listen to when
3 I'm shooting. I feel like I'm trained to get into
4 that rhythm, you know.
5 S: You were asking me what time it was earlier.
6 Jill: I found out now.
7 S: What is it?
8 Jill: About a quarter to four.
9 S: You know I - whenever I - talk about stage
10 fright, I have stage fright about interviewing people,
11 'cause there's obvious things to ask. Like, where are
12 you from, what's your name little girl and all that
13 stuff. When did you first take a picture? But I
14 often miss something really profound in somebody's
15 life because I just don't know, you know? I don't
16 know if you had polio when you were ten or I don't
17 know that you went to Africa and that's where most of
18 your life took place. And I really have to rely on me
19 to tell me if there are big things in your life that
20 we haven't even talked about. In some ways - you're
21 young, so it's easier, there's not as many years to
22 cover. You were born in sixty-six, what does that
23 make you now?
24 J: Twenty-eight.
25 S: Twenty-eight.

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1 bottom line.
2 J: Everybody's got to be completely - they have
3 to go about their own stuff, I always tell Ross(?),
4 who keeps writing, it's not - you shouldn't be doing
5 it if you don't feel like it's the best stuff. I
6 don't think anybody should be doing anything unless
7 they feel good about it, it's got to make you feel
8 good. But that's a lot of the reason why I don't look
9 at other people's work, I really don't look at that
10 much work. But I get shy at the same time. I'm
11 really secure about this stuff. I'm not secure, I'm
12 not especially confident about taking pictures until
13 I've actually started shooting the pictures.
14 S: The way you describe it almost sounds like
15 stage-fright, like . . .
16 J: It is completely - that word, that term I
17 would use - stage-fright. I always get stage-fright,
18 I get everything set up and then I lay flat on the
19 ground, like flat on the ground with my arms wrapped [
20], for about twenty minutes. Like while the models
21 are getting ready or whatever. It sort of chills me
22 out. And then I've got certain music that I play that
23 really gets me in the mood. Music that I wouldn't
24 listen to at home. The same with my insomnia, I've
25 got certain music that I normally listen to when I go

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1 J: Mm-hmm. Really looking forward to my
2 thirties. I wasn't when I was twenty-seven of course,
3 but now I'm really looking forward to it. I feel like
4 I'll be a more whole person.
5 S: Do you want to have kids?
6 J: Yeah, definitely. I wanted to ask you about
7 that, 'cause I'm so - I think that's the sexiest thing
8 in the world, motherhood and giving birth. When you
9 told me you were pregnant I was so excited.
10 S: Really?
11 J: Yeah. It - that, to me, is just the most
12 erotic thing in the entire world, especially when the
13 belly button pops out. (Laughter).
14 S: Well, you can come take pictures of me and
15 Aretha any time that you want. Or just Aretha. Bring
16 that little purple ball, she'll like that. Growing up
17 the way you did, with all these heavy messages about
18 sexuality, what would you think about your kid, what
19 would you want them to know about your sexuality or
20 about theirs?
21 J: Um . . .
22 S: I mean, obviously you're not going to let
23 them not talk about . . .
24 J: I want them to be - I want them to see the
25 best of both worlds, do what they know, they aren't

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1 judging any group for what they are and - I wasn't
 2 raised that way, one group was definitely judged, but
 3 I definitely want my kids to be exposed to both
 4 cultures, straight and gay, and make up their own
 5 minds. And I don't want it to begin with, I don't
 6 want them to feel like one's more normal than the
 7 other. I remember when I was growing up, my mom - we
 8 used to cry and cry and my mother would hold us and
 9 say that one day gay people would be able to walk down
 10 the street hand in hand and nobody would bother them
 11 and I just didn't believe her at all. I thought there
 12 was no way that that would happen and I'd just sit
 13 down and cry because we were really hounded at school,
 14 I mean really, like constant [] all the time and
 15 everything. So the first time I came to Castro St. -
 16 and actually still, after seven years, I always, my
 17 eyes always well up with tears because it's so
 18 exciting, it's exactly what my mom said would happen.
 19 I had to come and find it for myself, but - I would
 20 like for my kids to feel normal in any kind of
 21 lifestyle, just as long as they're not Republicans.
 22 (Laughter). We've never had a Republican in our
 23 family.
 24 S: Oh my god. You better watch them.
 25 J: I think a lot about how I'll raise my kids.

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1 I plan on having one. Maybe two. I don't know, I
 2 don't know, with the affairs of the world, if it's a
 3 good idea for me to have a kid, but I don't
 4 [inaudible]. I was pregnant once, when I lived in [
 5], and that was kind of when, that's kind of what
 6 dragged me out of the closet, I was sleeping with a
 7 guy and then I was pregnant. And it was just the most
 8 amazing feeling, to know that there was a baby in
 9 there. I think it's really sexy.
 10 S: It is.
 11 J: In a primitive way. I'm really excited for
 12 it, I mean, I've always, always wanted to have a
 13 child.
 14 S: It hit me more like a thunderbolt.
 15 J: Really? (Laughter).
 16 S: An act of god. What are we going to do now,
 17 Jill? With all this work of hers?
 18 - - -
 19
 20
 21
 22
 23
 24
 25

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