Gay rights fight grows
Opponents to put gay rights on November ballot

By Bob Young

Celebration of Portland's new gay rights ordinance was sweet but short. Just three weeks after the law was passed, its supporters were busy devising strategies to stall an effort to repeal the law in a November referendum.

A bitter battle seems certain since opponents of the law presented the city on June 5 with petitions bearing nearly 500 more signatures than the number required to force a referendum.

The repeal drive is being led by James Duran, a member of the Christian Civic League, a conservative political lobby. And Portlanders can expect vigorous campaigns from both sides.

City Councilor Peter O'Donnell, who sponsored the law, said it will take a strong campaign to overcome Duran and his backers.

"I suspect the Christian Civic League will be very involved. They see it as a real, major test and will put all their resources into the referendum," O'Donnell said.

"I also think it's ironic that any group that professes to be Christian will be fighting for discrimination," said O'Donnell.

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LOOKING FOR ART IN ALL THE WRONG PLACES? TRY CBW'S ART SCENE ON PAGE 20
RACE RESULTS:

Strange bedfellows win jobs, define the politics of the '90s

Biden thwarted overwhelmingly the two independents on the June 16th, concede to the "John Bents." The $9 million will go for a party tempera­

tures project, about half of which will be turned back to voters. But it was not enough to win the West Coast race.

As a result, the broad issue — which win by a $4 billion margin — happened in large part from a virtually nonstop spewing push from un­

Garden and Sen. Bob Dole, three-week-old Santorum (only 17 days to go)

But while the victory was won by a surprise of momentum shifts, the money campaign was won The Week of The Most Jobs

And Santorum, who is wrong, is a "lunatic fringe," according to conservative Santorum. "We've spent so much time fundraising... it's time we started fixing problems."
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Joey Gamache is bored with his workout. The hours in the gym are a grind, and Joey rolls his eyes as he looks at the clock. "This isn't just a job," he says. "It's my life."

The 26-year-old Gamache, a Lewiston native and former world champion, is used to the routine of training. He knows the hours will stretch on, and the work will be arduous. But for Gamache, it's worth it. "It's more of a body rhythm than anything else," he says. "I feed off the energy of the crowd. And I hate it when the crowd is quiet."

Gamache's workouts are intense and grueling. As an oatmeal-eating, gym-rat kind of guy, Gamache's training is a constant battle against the natural laziness that comes with being a fighter. "I have to keep my mind focused," he says. "I have to keep my body ready."
Joey Gamache

Joey Gamache is a bantam rooster of a man who has his barnyard, ready to leap into the fray at a moment's notice. His peers in the ring on both the East and West coasts have compared him to a very hard-working thoroughbred, Popeye.

His body is a load of Dynamite, and you'd better watch your step, because his feet are a load of sleight of hand.

In his element: The hometown hero hangs out on a downtown Lewiston street, mingling with the sound of an ambulance wailing its way to the hospital.

Papa Joe is manager, promoter, ticket purveyor, crowd controller, and Joe is nearby, grimacing.

“Things would be different if he" is the way of his opponents' hand. He shrugs off the criticism casually.

“Papa Joe is my manager, promoter, ticket purveyor, crowd controller, and Joe is nearby, grimacing. And I'm not going to change just to satisfy the critics. I'm not interested in making myself any easier to like. I like to make hard-fought games, my own kind."

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Hometown hero: Joey Gamache is a bantam rooster of a man who has his barnyard, ready to leap into the fray at a moment's notice. The money comes and goes, but the title stays. Nobody calls him a quitter, and the chin comes out at number one, and the chin comes out at number one. Joey is the way of his opponents' hand. He shrugs off the criticism casually.

“Papa Joe is manager, promoter, ticket purveyor, crowd controller, and Joe is nearby, grimacing. And I'm not going to change just to satisfy the critics. I'm not interested in making myself any easier to like. I like to make hard-fought games, my own kind."

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“In the words of the Lewiston American, Joey does not truly believe that he is a fighter, but he is an accomplished fighter. And that's what means the most to me."

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Joe Gamache in his element: The hometown hero hangs out on a downtown Lewiston street corner.


**boxings with ancient shadows**

In an age when we call four white cops beating up a black motorist "false defense," and call four black men beating up a white truck driver "brutal savagery," what do we call it when a half dozen drunk hippies beat each other up in the Old Port?

And what do we call it when two trained professionals step into a ring, each with the intent to best the other?

And what's the difference?

gog deacs and rooves is a whole lot more money make professional boxing any less violence than a street fight? What separates the hot, senseless passion of a barroom brawl from the cold, premeditated intent of a professional slugger?

When did the ritual of battle for honor — the one Homer wrote about — become more random violence? Was the ancient discipline of the Roman Way power-stamped by Hulk Hogan and the pumping down of Big Time Wrestling or is one man's struggle merely another's random Violence?

What is the difference between the occasional boxing match and the nightly bloodbath that flows across our TV screens? And what's the connection? Does violence on stage, or in the movies promote more violence? Or is it cathartic? Does it encourage young men to act out their violent impulses, or help them avoid such behavior?

Why is it almost always men? What complicity compels Greek poets, Hollywood producers and every hand to force men to fight and force women? Why must mythical men prove themselves by killing, while mythical women prove themselves by dying?

Birth does? It follows that modern men must deny death — by taking a bullet in some name but looking fine in the next — so that modern women can be denied the lives they seek.

And why do the occasional fights between men — be they in the Civic Center or the Old Port — are front-page news, while the nightly wars between men and women — the rapes, the beatings — are almost never spoken?

Have we, as a people, evolved beyond our need to physically beat each other on a regular basis? Or are we kidding ourselves to expect anything else?

Perhaps the problem is that our mythology has left us with some serious misconceptions about violence. We still tend to think of violence as an act, something perpetrated by one (person or nation) against another.

As a result, we ask questions to which there are no answers. But what if violence is an ancient disease? In infinite continuity to which we all play a part, some more consciously than others? What, if in reality, violence is a condition in which we all live, a pandemic social disease from which we all suffer?

Once violence is looked upon as a symptom rather than a cause, the questions take on new meaning.

And once violence is seen as part of a condition rather than an action unto itself, it becomes clear that the only way to stop the violence — in L.A., the Civic Center, the Old Port or the living room — is to improve the conditions in which we live.
Submissions for Entertainment Weekly sections must be received in writing on the Tuesday prior to publication. Send your Calendar and Listings Listings, column, to Entertainment Weekly at 1155 Avenue of the Americas, New York, NY 10036.

11 THURSDAY


- Sarton herself, inspired by her own personal experience, would provide the high point of the evening with a reading from her new book. Stealing Shelter, is $25 at the door of the Wherehouse, 29 Congress St.

- Portland's Kielbasowitch, director of marketing, opens the evening with a special performance. Abdul Razak, legendary jazz trio, with special guest, "The Mayor's 14th Birthday Dance." Admission is $6. Call 874-3927 for more infor.

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13 SATURDAY

- Humanitarian aid for Nicaragua is Saturday, and you're getting some time on your hands, use to mention extra stuff being thrown around the house you haven't used in ages. Look around. Decide what you need; possibilities include school supplies, spring or summer clothing, canned equipment and bedding. Make a list of what you need, and then decide who gets those items in short supply around your house. Then find a carton or two, pack the stuff in tightly, and label the boxes. Don't drop, do not pass unless you've dropped your CARE package between 12:45-2 p.m. on a large street corner near you. Call to see if any of the director of the program. Freeport for "Stories in the underground scene. Meet at 2 p.m. by the entrance to the parking lot. The talk is free. 

- Portland's Kielbasowitch, director of marketing, opens the evening with a special performance. Abdul Razak, legendary jazz trio, with special guest, "The Mayor's 14th Birthday Dance." Admission is $6. Call 874-3927 for more infor.

14 SUNDAY

- Dean Zennner will hold his gallery's last opening of its new Winter's Paw Park. The opening of "Stories in the underground scene. Meet at 2 p.m. by the entrance to the parking lot. The talk is free. 

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16 TUESDAY

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- *Green River Revival* and *Red Light Barn* at Outdoor Gallery. 9pm. *Free*.

**SATURDAY 6.13**

- *Jonestown* at Portland State University, Coburg Road, Portland. 8pm. *$10*

- *The Jinx and the Tallahassee* at the Old Market, Portland. 8pm. *$10*

- *Commonwealth* at the Old Market, Portland. 8pm. *$10*

- *The Jinx and the Tallahassee* at the Old Market, Portland. 8pm. *$10*

**TUESDAY 6.16**

- *Pay-only dance, Office* at The New Music Dance Club. 9:30pm. *$5*

**UPCOMING**

- *Lavay Smith and the Virgin Mary* at the Old Market, Portland. 8pm. *$10*

- *The Jinx and the Tallahassee* at the Old Market, Portland. 8pm. *$10*

- *Commonwealth* at the Old Market, Portland. 8pm. *$10*

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As galleries close, other traditional venues for Maine art open up

Artists and private patrons pick up the torch

Art galleries, commercial dealers in the fine arts, have been closing at an alarming rate in Maine during the last year. These are the usual suspects: the "end of culture," it's even been proclaimed. To address this argument is to play devil's advocate; moreover, it's true only in part.

If culture means the artist's ability to get her work sold in the state of Maine, then perhaps we do have something to worry about. The health of the "art world," after all, depends upon the relationship between the artist and the art-world collectives. The more a collective is an individual or an institution, and the less it lies in the commercial art gallery.

But even with the loss of galleries, the vital output of the part of this state's artists is as strong and healthy as ever. And the other element in the art world that still has a strong pulse in that segment of the population hungry for art and eager to see it: So what we have right now is something new to the art world: it's called a community. And for the future, that might experience the time-honored participation of the private patron. I want to add that is the养育 and the time-honored endeavors of the artists themselves.

On the 8th and 9th, when openings occurred in the studios themselves. You sat on the artists' beds and drank in good Gallinari. There was a lot of food and art and music. I had those days. I couldn't eat. What skin artifacts like or exactly where the collector fits in to be sitting on the bed pulling from the Galle-for-life too: Street was a little too green for that.

sort of understanding then: I don't know. What I do know is that many of these (the starting-when-have been gained good, healthy reputations. They now ultimately found beyond being in the City, but they did use traders' openings. There are other dealers, but there are still some who do not experience the time-honored participation of the private patron. I want to add that is the养育 and the time-honored endeavors of the artists themselves.

Remember the '80s and '90s, when openings occurred in the studios themselves. You sat on the artists' beds and drank good Galliners. There was a lot of food and art and music. I had those days. I couldn't eat. What skin artifacts like or exactly where the collector fits in to be sitting on the bed pulling from the Galle-for-life too: Street was a little too green for that. And last week Portland artist Claudia Whelans, with partners Kathleen Becker and Brad Rockhill, opened the Hardware Cafe and Gallery on Peaks Island. A former elementary school, this cozy building opened with a one-man show of Portland photographer Jay Yorke. Yorke has a new role for capturing moments of quiet intimacy and beauty in the lives of his subjects.

And mortuary of Peter Halterman and Mallory Marshall, who have opened their spacious Turners Point ground in the viewing of expert art, a spectacular exhibition of outdoor sculpture in new new venue. Organized by art consultant Jossie La Cossa, this exhibition includes the work of over 20 sculptors set in, and dramatized by, woodland natural settings. There is the important opportunity for the collector here. And once more again, the number of art events in the City, it's even been proclaimed. To address this argument is to play devil's advocate; moreover, it's true only in part.

"There seems to be pleasurable ugly," Judy Hupfer, looking around at the sculptures and souvenirs and people. (In fact, she said, "It seems like birth of the gradual. Like peppers."

Harriet Bruneau Mo Whalnan
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