Oral History Interview with Ginger Newman and Janice Baker

Interview conducted on October 20, 2018

By Professor Judith Raiskin, UO Department of Women's, Gender, and Sexuality Studies and Linda J. Long, Curator of Manuscripts, UO Special Collections and University Archives, UO Libraries

For

The Eugene Lesbian Oral History Project

Ginger Newman and Janice Baker at WomanShare Collective, 1989

Ginger Newman (left), and Janice Baker, October 20, 2018

Recorded in the University of Oregon Libraries

Preface

This is an ongoing community-engaged oral history project. Linda J. Long, Curator of Manuscripts in the University of Oregon Libraries, and Professor Judith Raiskin of the Women's, Gender and Sexuality Studies Department at the University of Oregon, conducted video interviews with eighty-three narrators in the summers of 2018 and 2019. The interviews were held in the UO Libraries' recording studio. This collection includes the video interviews and the bound and on-line transcripts. Associated with the interviews are materials collected from the narrators, including photographs, diaries, flyers, business records, letters, posters, buttons, and T-shirts that document the businesses, organizations, and cultural and political activities discussed in the interviews. These collections will be made available separately as individual archival collections and can be searched and retrieved using the Library's Online Catalog.

In the 1960s-1990s hundreds of lesbian-identified women came to Eugene, Oregon from across the United States. These women founded cornerstone organizations central to Eugene's history and influenced Oregon's political landscape. They created and worked in collective businesses, ran printing presses, and founded cultural organizations (theater companies and dance troupes, music bands and choirs) and gathered in lesbian cultural spaces (book stores, martial arts studios, restaurants, bars, and softball teams). They became leaders of Eugene community service agencies and worked in City and State government positions. A number were instrumental in leading important legal challenges of discriminatory policies at the county and state levels regarding employment and housing protections, benefits, lesbian and gay adoption, and marriage equality. Those who came to study or teach at the University of Oregon were influential in making institutional change protecting the rights of lesbians and gay men.

The artist Tee Corinne, whose papers and photographs also reside in the University of Oregon Special Collections, asserted, "The lack of a publicly accessible history is a devastating form of oppression; lesbians face it constantly." The Eugene Lesbian Oral History Project seeks to preserve a specific and vibrant history that otherwise is lost. This collection of interviews captures a range of engaging and important stories that reveal new angles on lesbian history, women's history, the counterculture movement in the 1960s-1980s, Oregon history, feminism, sexuality, intentional communities, and women working in jobs reserved for men. Looking back over twenty-five - fifty years, the narrators reflect on the complex relationship of individual aspirations and larger social

movements in times of dramatic historical change. Many of the narrators have retired and continue to be involved in vibrant artistic, scientific and political work.

Abstracts

Interview conducted on October 20, 2018

Ginger Newman was born in 1946 in Jacksonville, Florida. In high school, she was aware of her sexuality and had sexual relations with girls. In the mid-1960s, she went to nursing school in Atlanta. In navigating her sexuality and coming to terms with it, she felt she was the only lesbian she knew. In 1973, Ginger moved to San Francisco, where she worked at Mt. Zion Hospital, and where she met other gay people. She spent time at Maud's lesbian bar. In San Francisco, Ginger came out and had a girlfriend. She discusses the difference between "non-monogamy" and "serial monogamy." Ginger moved to southern Oregon and visited WomanShare Collective. She moved to Rootworks. She discusses Bethroot Gwynn and Madrone and the various lesbian communal lands, including Rainbow's End. Ginger later moved to Eugene and initially lived a "hand to mouth" life. She lived at Trudy's Ranch, out on Hamm Road, which was owned by a lesbian, Gertrude Cassidy. Ginger worked at a family practice clinic, where abortions were performed. Ginger and Janice talk about getting together. Ginger concludes her interview by discussing anti-gay homophobic activity.

Additional subjects: Bars (Drinking establishments) -- California – San Francisco; Cabbage Lane; Closeted gays -- United States; Collectives; Gays – crimes against; Homophobia; Lesbian community – Oregon; Lesbian separatism – Oregon; Maud's (bar); Non-monogamy; Rootworks; Serial monogamy; Starflower Natural Foods & Botanicals.

Janice Baker was born in Pasadena, California in 1952. She was raised in the Science of Mind religion. This religion affected her upbringing, which she describes. Her parents were conservative and homophobic. Janice was a member of Girl Scouts from childhood through high school. She became aware of lesbians while at Girl Scout camp, as she saw that some counselors were in relationships with each other. She discusses her troubled family life at home. Janice got married to a man, but was not happy. She identified as a feminist in the mid-1980s. She left Long Beach, where she was living in 1984, and travelled north to southern Oregon, where Ruth and Jean Mountaingrove held week-long photography workshops for women, called "Ovulars" on their lesbian communal land. She traveled there with her good friend Aggie Agapito. Later, Janice and Aggie moved to WomanShare Collective, in southern Oregon, where

they lived for many years. Janice discusses life and the community at WomanShare. Janice and Ginger Newman (partners) describe their relationship. Later, Janice worked as a nurse in Eugene for many years before retirement. Janice is a visual artist and she describes her work.

Additional subjects: Corinne, Tee, 1943-2006; Collectives; Communal living—Oregon; Cults; Girls Scouts of the United States of America; Homophobia; Lesbian separatism – Oregon; Ovulars Photography Workshops; Religion; Rootworks; Sheklow, Sally; Visual arts.

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Location: University of Oregon Libraries, Eugene, Oregon

Interviewers: Linda Long and Judith Raiskin

Date: October 20, 2018

Long: This interview is part of the Eugene Lesbian Oral History Project. The recordings will be made available through the University of Oregon Libraries' Special Collections and University Archives. This is an oral history interview with Janice Baker and Ginger Newman on October 20, 2018, taking place in the University of Oregon Libraries' recording studio in the Center for Media and Educational Technologies. The interviewers are Linda Long, Curator of Manuscripts in UO libraries' Special Collections and University Archives; and Professor Judith Raiskin of the UO Department of Women's, Gender and Sexuality Studies.

Janice and Ginger, please let us know if you agree to be recorded for this project, and that you give your permission for the university to preserve and make available your recorded and transcribed interview.

Baker: Yes, I do.

Newman: Yes, I do. The university can use it.

Long: Okay, great. Well, let's start with a basic question. Janice, you're on my left, so I'll ask you first. Can you please tell us when and where you were born, where you grew up, and something about your early background?

Baker: I was born in Pasadena, California in 1952. I grew up in La Crescenta in California, which was close— my entire life until I graduated from high school. Something else about my background is I was raised in the Metaphysical Church of Science of Mind in the 1950s and '60s, which was very unusual at the time because there was only two in the United States. So, I had a rather odd religious upbringing, which I think impacts my life to today.

Raiskin: Can you describe what it was?

Baker: Science of Mind was started by a man named Ernest Holmes in the '30s, and it was kind of an eclectic mixture of many different religions. They believed in reincarnation, the power of positive thinking. They believed in Christianity a little bit, but they did not believe that Christ was a deity, they just believed he was a regular guy. So when I grew up I thought that anybody could walk on water if you just had enough faith.

I didn't grow up with a concept of— no heaven or hell, nothing like that. We had a lot of people come from Hollywood, and the

surrounding entertainment areas and do things like be guest lecturers in our church, or give a sermon. The one that impacted me the most, I was about nine, and we had the man who trained Strongheart the dog from the silent films come, and he believed in telepathic communication with animals. I heard about this the first time when I was nine, and my father was sitting next me going "harrumph, harrumph" because obviously he thought it was not so great that I was hearing this, but it was really fascinating.

Those were the kind of experiences I had in church as a child. Our minister was a woman, her name was Sally Chaffee. I think that my really, really unusual religious upbringing had a lot to do with myself today, especially being an artist.

Long: Ginger, how about you?

Newman: Well, I was born in 1946 in Jacksonville, Florida. For the first couple of years of my life, my parents moved around and we lived with relatives or whatever. When I was five, we moved to a little house in Atlantic Beach, and I stayed there until I graduated from high school, and then I hit the road as soon as I graduated. I wanted out of there because I had already had by the time I graduated from high school two—from my point of view—lesbian relationships. We were in love, and we were sexual, and all that stuff. One in the seventh grade, and one in the tenth grade, but they were both straight women and finally said— went back to being straight.

So, I wanted out of Florida. I really thought I was the only lesbian in the world, I really did. I thought lesbians were weird, yeah, because the teacher across the street from me, she and her partner lived together. My dad used to say, "You know what they are, don't you?"

Anyway, I grew up like that. Then I went to Atlanta to go to nursing school, all women. No men in nursing in those days. I went to nursing school for three years in Atlanta, and I had my third girlfriend when I was— well, it was probably in about 1966, and she was a nursing student also. She was from a different school than I was from, but we met at our rotation in the mental hospital in the State of Georgia, and we fell in love.

Then one day she called me a year later or something, and said, "I can't do this anymore." She was married quickly, and she's the only one of the three that I have no idea what has happened to her, and I would just love to know. I would love to find her in *Lesbian Connections* someday. It's just my fantasy that she is the one who—

And the other one, my seventh grade girlfriend, is still my very, very, very good friend. She lives in Berkeley. Her daughter who is— I mean, I'm seventy-two, so her daughter is fifty-two, is a lesbian. So that's pretty exciting.

Long: What was the name of the woman that you weren't able to be back in touch with?

Newman: Gloria Arnold. I tried to look her up one time, but I wasn't able—

Baker: I've tried to look her up, too.

Newman: I don't know what her married name was. I have no idea what happened to her. Then after that I pretty much decided I was the only one. I lived in Atlanta for four years. I can remember I would get drunk a lot when I first got out of school because my dad was an alcoholic, and I was miserable in my life.

So I would— I remember one time there was a party going on downstairs at the apartment that I lived in with three other women, and I sat in the closet and I kept saying the word "lesbian, lesbian, lesbian." I wasn't out, but I was freaked out.

Anyway, so that went that way for a while, and then I moved—

Raiskin: Can I ask you a question? So what negative feelings or representations did you have about lesbians to have these feelings?

Newman: That was negative?

Raiskin: Yeah.

Newman: That everybody else had negative feelings, that my dad would say those things. I had an uncle who was gay. No one in my family acknowledged it at all. My uncle would come, they would never ask about this partner of fifty years who lived together with him, owned a store. They just were— please. After he died, my cousin said, "Do you think he was gay?" I said, "Are you kidding?"

So I had that experience, and the people across the street, Dr. Maynard. Here, these two women had their doctorates. One of them was a grade school principal, and the other was a high school math teacher with their doctorates. She was so butchy, the high school math teacher, but she wore skirts because you had to. She wore men's short sleeved shirts, and when she'd talk, she hung her thumb in the top of her skirt.

Anyway, I just— I don't know. It's because people— but you didn't even hear that much about lesbians in those days. I just knew that I couldn't tell my family. I knew that it was not okay because I heard the things my dad said, and I didn't see anybody else in the world like me.

Long: Did you read lesbian pulp novels?

Newman: No, I didn't. I didn't know there was anything out there. I was in the south, I was— I just had no idea. After I left Atlanta, I went to Colorado, Boulder, Colorado, and I lived there. I was working in hospitals and stuff like that, and a friend of mine from Florida moved out, and I got the biggest crush on her, but I never did anything about it. But then she moved back to Florida, so I followed her, only I never really followed her all the way. She was in Tallahassee and I went to Jacksonville where my family was, stayed for a short while.

And then I was working in a hospital and some women said they were moving to San Francisco. I had no idea about San Francisco, I

was just that in the dark. I just thought, Oh, wow, I've never seen the Pacific Ocean. I think I'll move to San Francisco.

Raiskin: What year was this?

Newman: This was in 1973, 1973.

Raiskin: The Summer of Love you hadn't heard about?

Newman: Well, I had heard that, but it was hippies. It wasn't about lesbians that I knew of. I didn't even know that. I hardly even knew any words.

I'll tell you a really funny story. I went to San Francisco, and I started working the night shift, and there was this gay orderly that worked there. He was so flamboyant, I was shocked. Some intern would walk by, and he'd go, "Oh, isn't he the cutest?" And I would go, "Wow."

Finally I worked up the nerve one night to tell him that I thought I was, and I have no idea what word I used. But I thought I was, blah, blah, blah, so what should I do? And he said, "Well, let's look on our calendars and see when we both have a day off together, and I'll take you to a lesbian bar." So he did, and I threw up before we went because I was so freaked out. I knew in my heart that I was okay, but I didn't know if they were okay. They could be really weird.

Raiskin: The lesbians?

Newman: Yeah. So we went to the bar, and everybody looked like me. They all had— it was the time. It was the hippie time when you could wear blue jeans and flannel shirts and stuff like that, so everybody had on blue jeans and flannel shirts.

Baker: It was hard to tell the butches from the fems sometimes, a little bit. Yeah.

Newman: Yeah. Anyway, it was interesting because there was quite a mix. I went to Maud's, which was—

Long: Maud's, mm-hmm [affirmative].

Newman: —a big, you know, quite a place there. I saw the police come in and beat someone up, and then when the police went out— because she went out, the owner, paid them off. In the meantime, they drug that woman out the back door so that they wouldn't arrest her, and I'm sitting there like— I'm getting ready to go to work at the hospital. I would always stop by there and drink some orange juice or something before I went to work so that I could meet people.

So I'm like, "Oh, great. I'm getting hauled off to jail and that's it."

Long: Scary.

Newman: Anyway—

Long: What hospital did you work at?

Newman: I worked at Mount Zion Hospital in San Francisco. I lived across the Bay, and I worked at Mount Zion.

Finally one— Oh. I'll tell you this, the quickest little story about this man. This woman came up and sat next to me at the bar, and she started talking to me and asking— I think she might have asked me for my phone number, and I gave it to her, but it made me really nervous. I didn't know what role things— I didn't know anything. I just knew that I didn't want to wash the dishes.

I mean, my relationship things were men and women, so I didn't know. I walked out with this gay man, we're walking down the street, and I said, "You know, this whatever her name asked me for my phone number," and I said, "You know, I think she's just like me." She had on blue jeans and a flannel shirt and long, straight hair. “I think she's just like me.” And he said, "Well, here's what you do," he said, "When she calls you, you tell her that you think that she's a," and he used a word, and I didn't quite hear it, "and that you would like to be friends," but blah, blah, blah.

I go home to my seventh grade girlfriend. I'm living with she and her husband. Nancy's waiting up for me to hear what happened, and I said, "Yeah, he said “You tell her that you think that she is a bush, and that you are a bush, too." Nancy fell off the stool onto the floor laughing. She said, "Butch, Ginger. That's butch." So, from then on, I used butches and flowers.

Baker: Bushes and flowers.

Newman: Bushes and flowers, I mean. Yeah. Anyway, that was my funny story.

I went to the bar every day, and I didn't really meet anybody to speak of. And then one day I was in the bathroom at the bar, and there was a notice for— what was the name of the bookstore in San Francisco? The first one. Moon— I can't think of it. I'll think of it maybe in a minute.

Anyway, there was an advertisement for the bookstore. I went to the bookstore, and that's where I really found myself. I would get all these books, *Sappho Was a Right on Woman*, and *Rubyfruit Jungle*. That took place in Florida, where it was like I'm home. And then they were just starting all the Olivia stuff. They were taking donations in the bar and stuff to start Olivia, so I did that. And then they would have women musicians, and then I fell in love with a woman, and she introduced me to lesbian music, and my whole world changed.

Raiskin: Let's go back to Janice. Can you take us through your high school, and maybe when you felt maybe you were a lesbian?

Baker: I don't know. I just had no words, or no context. Even though it was southern California and you'd think it was more liberal, the community we lived in was very conservative. My experience is like Ginger's, there were two women who lived across the street that would sit on their front porch and drink beer, and my father would talk about them in really derogatory terms.

I think my exposure was basically my dad talking about people in really derogatory terms. For some reason, I did understand what he was talking about, but no way you would want to mention that. All through high school I never had a boyfriend, I didn't really like boys very well, but I was a Girl Scout.

My troop had twenty girls in it, and we went all the way through high school together. We were very close, and we're still very close. We're still connected fifty years later, forty years later. To my knowledge, I'm the only lesbian in the Scout troop, which is really weird because, you know, it should at least be two of us.

But my first awareness of my own lesbianism was when I was nineteen and I worked at a Girl Scout camp in the summer, and I fell madly in love with another camp counselor who worked there. She, and it was probably her girlfriend, but I didn't know at the time, but same thing, I never would have used that word lesbian. I didn't have any words.

I had all these friends there, they'd go off in the Jeep at night and drink beer and do all this stuff, and I'd say to my friend Shelly, who I still know now, I'd go, "Why didn't you all tell me what you were doing? Why didn't you include me?" She goes, "We didn't know what we were doing." Everything was so covert. It wasn't aboveboard at all.

But anyway, Kip invited me to live with her and her friend Ruth, who I'm sure they were together, in San Diego. I was going to do it.

I was so excited I was going to get out of the house and go live with them, and they drove me back to camp. And my father, I don't know how he finagled this, but he took them out to coffee, and when we got back to camp, my father said— they said to me, "You can't come live with us," and they wouldn't tell me what happened. They never told me what happened. They wouldn't tell me what happened, my father wouldn't tell me what happened. It was just that the whole thing was off.

But I know what happened. I know he threatened them. My father was not a very great man in some ways. We had a high school teacher, who of course is a lesbian, a PE teacher, he threatened her at her job when I was in high school. He tried to get the high school to fire her. She was like twenty-three years old. She might have not even known who she was. But I think my father always knew I was a lesbian, and so was taking all these preventative actions.

But anyway, after that happened with Kip, that was— I tell everybody, I go, "I've never had heartbreak like that in my life ever." It still makes me cry, but I didn't know. I thought it was my fault. I thought I had done something, and I thought I had done something to ruin this relationship or something.

Anyway, a couple years later, I got married to a man. I was just dead inside because I thought this is my debt to society. I have to pay my debt to my parents and society, and I could probably do this for four years, and then I'll get divorced. That was my thinking in my head. Anyway, it actually did last that long.

Raiskin: Why did you marry him?

Baker: What?

Raiskin: Why did you choose the man you married?

Baker: Because he was the only one that asked me, and he was a real jerk. Yeah, and there was— I couldn't see anything else. I couldn't find anything else, or see anything else, and I didn't until myself and my ex-husband moved to Long Beach, California. I went— started going to nursing school, and that's when the world opened up, is the women's— well, the women's movement was going on. The women's movement started, and the women's movement saved me.

And then when I split up with him, I went back to Long Beach State to get my bachelor's degree, and walked in the door of women's studies, and that was it. The whole world made sense immediately, probably within ten seconds. That's how long it took probably, ten seconds. Oh, click, click, click, click, click, click, click, click. Just all the pieces of your life fall together and everything makes sense.

Raiskin: And what did that feel like when that happened?

Baker: It felt really good, except that I had pretty long hair and I thought that— I didn't know if I was allowed to be a dyke until I cut my hair. I thought maybe there were rules and regulations to this, and I wasn't going to fit into the norm.

Newman: There sort of were in those days.

Baker: Yeah. I just had a really— I just always had a good visit with my old girlfriend from that era. My friend Shelly Jo who I did go to Girl Scout camp with, and was in all that part of my life, she was in— she said, "You think what?" I said, "Well, do I have to cut my hair to join the club?" She was like, "You're crazy." So anyway, it was kind of funny.

Long: What was your relationship with your family after you came out?

Baker: Well, probably for a year or so I didn't say anything. Then my mother started in on me about she wanted me to go— she was man hunting for me. Finally, I said, "This is ridiculous," so I sat them both down and told them I was gay. They were just furious and upset, and my mother called me every single day and said I was killing my father. My father called me every single day and said I was killing my mother.

I really had enough sense by that time in my life, I was in my late twenties, to know that I hadn't killed anybody, and that they were going to be just physically fine. Maybe their emotions were a little overwrought. And my father was on a campaign to shame me into doing something else, and all the sudden he started sending me— oh, he would send me horrible things in the mail. He would do awful things, and articles, and just nasty stuff. My father was so nasty.

Kind of in the middle of all this, the Long Beach, California was having their first gay pride parade. It was a big deal, and we were

all a part of that. I called my father up and I said, "Look, if you don't stop this, I'm carrying a sign in this parade that says, 'Howard A. Baker Insurance Agency loves gay people,' and your phone number, and you will have every single gay person in L.A. County on your doorstep for their insurance needs," and he stopped. That was it, he stopped.

Raiskin: Even though it would have been good business?

Baker: Yeah. Oh, he didn't want that kind of business, but it was a really good way to make him be quiet. Anyway, that's my whole story about that.

Raiskin: So you were in Long Beach—

Baker: I was in Long Beach.

Raiskin: —for how long?

Baker: I was in Long Beach until 1984, and I started— we used to go to Los Angeles sometimes, and go to the women's bookstore in Los Angeles [Sisterhood Bookstore], even though we had a really nice bookstore in Long Beach too. But we— Aggie, Shelly, and I went to the Women's Photography Ovular, and the first year they had it I didn't think I was good enough to go. By then that was what my art, was—

Raiskin: Where was that?

Baker: It was at Rootworks in southern Oregon.

Long: Did you find out about it at the bookstore?

Baker: We found out— I found out about it, yes, at the bookstore by looking at their first publication. Their first Ovular publication, it was kind of like a semi-hardbound book with all these photographs that women had done. And then we discovered Rootworks, and *WomanSpirit* magazine, and it was in that.

Long: Was is it *Blatant Image*?

Baker: *Blatant Image*, yeah. It was the *Blatant Image*. Good job, good memory there, Linda.

Anyway, I actually at that point, ordered every single back issue of *WomanSpirit* magazine there was. I had a huge container. I think I gave it to y'all somewhere. I think you guys have it. Anyway, I think it was the second year, Aggie and Shelly and I went to southern Oregon, and I'd never really been any place so beautiful. That was a huge life changer going to that. I mean, I could do a whole tape on the Ovulars. I hope you probably have all that information.

I went for two years. I went that year and the next year, and—

Raiskin: What did you do at Ovular?

Baker: I was an artist, I photographed. After that, all my photography was focused on the women's movement at Long Beach State. I did photojournalism for four years. Everything photographed, all the speakers that came, all that kind of stuff. I just sent that big box of

photographs, I hope you guys aren't going to clobber them, but I sent them to June Mazer because I felt like they belonged to Los Angeles because a lot of them were about the women's building in Los Angeles and that kind of thing.

Then when I was— a couple years before I was ready to move to WomanShare, I woke up, I couldn't take another photograph. I really literally woke up one morning this way. It was like I was paralyzed. I think what I had been doing was photographing my family, and all the issues that were related to them. It was too painful, and I couldn't digest what I was seeing in my own photographs. So, years down the line, now I'm a painter.

Long: Can you tell us what the Ovulars workshops were like?

Baker: Oh, my God, they were—

Long: And about the people there?

Baker: Yeah. It was Ruth and Jean with a list of regulations for us. They were twenty years older than we were, and they were always trying— they were, I think, really worried we were going to go down the hill to the convenience store and misbehave. Whatever that was, we were going to drink beer in the parking lot, I don't know what they thought we were going to do.

It was Ruth Mountaingrove. I love Ruth, and singing in the morning in her little thin reedy voice. We photographed each other, and we did all this kind of alternative processing of photographs

where we would have the developing— use developing fluid outside, like drying and getting crystallized in the sun. So hopefully we could throw it away in a more ecological manner.

But mostly we were looking at each other. It really was— we were looking at each other, and I think validating each other's beauty in a way that none of us had been validated before. None of us. I have some gorgeous naked photographs of Aggie.

We cooked together. It was a week— oh, and in the middle we had this wonderful thing. It was a show. In the middle of the week they'd have an exhibit, and they'd invite all the women from all the rural communities to come, and that was the first time that we'd ever seen the WomanShare women.

Aggie and Shelly and I— all the sudden, Bridget and Shannon and Billie come walking up the driveway. Billie was always very stylish, even at any day in the country, Billie was stylish, so was Bridget. And they come walking, and I went, "Whoa, why didn't I see those women? Where did they come from?" Anyway, that's how we got to WomanShare. That's how Aggie and I got to WomanShare. So we met them, and I said, "I want to go live where they're living."

Long: Can you tell us a little bit about Tee Corinne?

Baker: Tee was— I didn't know Tee very well, and Tee didn't come to the Ovular the two years that I was there. I knew Tee more through knowing Bev.

Long: Oh, Bev Brown?

Baker: Because Bev Brown lived at WomanShare, and Bev was my good friend. A lot of people found Bev very difficult and hard to get along with, and I just adored her. I thought she was a genius, and I also could not believe her facility with plants and growing things. She could make a garden grow out of nothing, and she was unbelievable.

So anyway, I loved Bev. I loved that curly hair. I loved talking to her. We were— I would consider us good friends. And then when she got together with Tee, we knew her more. We used to go to the book thing— what did they call it?

Long: The Southern—

Baker: Southern Oregon—

Long: Women's Writers—

Newman: Writer's Group.

Baker: Writing Group.

Long: —and Gourmet Eating Society.

Baker: Society, yeah. But we didn't go all the time, but we would go enough. I remember watching Tee draw and be really amazed. Tee was always really nice to me, and she could never remember Aggie's name. It was really a funny thing. She'd call her every A

name in the universe, and she could never remember Aggie's name. She always knew my name. I'm louder, Ag's a little on the shy side.

But yeah, I remember Tee's house. I can shut my eyes and be there.

Long: And Bev had an incredible garden there.

Baker: Yes. Bev had an amazing garden, and Bev had an amazing garden at WomanShare, too. Anyway— I know, it makes me sad to think of Bevy. I really did love her. So, I wasn't really close to Tee, but I felt like I was close to Bev, yeah.

Raiskin: How did you decide to move there?

Baker: To WomanShare?

Raiskin: Mm-hmm [affirmative], from Long Beach.

Baker: Well, this is where— I'm such a strange person. I was with my girlfriend and we were in Long Beach, and we were standing in a parking lot watching the Fourth of July fireworks fall into the ocean. I was just overcome with despair, and I said, "That's it, I'm moving. I'm going up to— I'm moving to WomanShare." That's how fast I decided. It was as if I just woke up and said, "I know where I'm going," and that's where I went. I couldn't stand that congestion anymore. I think it was also that I really needed to get out of the city.

Raiskin: Did you convince Aggie to go with you?

Baker: I wanted her to go with me, but she was madly in love with Paula, who she'd been in love with about three times, and Paula was always doing poopy things to her. Aggie said, "No, I'm going to stay here with Paula and stick it out." And a few months later I call her or whatever, and she said, "Well, Paula broke up with me again. I'll see you. I'll be there in January." And Ag came in January.

And that was the best. Aggie and I have never been girlfriends, I have to tell everybody this, but she's been in my life since I came out. I met Aggie in the context of Califia Community in California, and that's how long she's been a part of my life, her and Shelly.

Okay, now you have to talk to Ginger.

Raiskin: So where did we leave you off, Ginger?

Newman: You left me in San Francisco.

Raiskin: San Francisco, okay.

Newman: I was being a nurse and I had come out, and I was having a wonderful time. I just couldn't believe that life could be so good. My girlfriend broke up with me because it was the non-monogamy time. I believed in it because the pitch was great, I mean, of course we could love more than one— of course we were "better than," and we knew more.

I was all great with it, and so then my girlfriend started dating somebody and she would ask me questions about it, and I'd say, "Yeah, go for it." And then she, you know. It was really serial

monogamy as opposed to non-monogamy. Anyway, so she moved to the next person.

Anyway, I met Lina, and she— because I was— Lina lived with my old girlfriend in Sonoma. I was up there in Sonoma, I had met those women. I was up there in Sonoma and Lina was there, and she had just been up to WomanShare, and met and fallen in love with Sally. She was moving to WomanShare, and Sally was a schoolteacher, and had just quit her job and moved to southern Oregon to build houses and live on lesbian land. I was like, "Yes!"

I went to work the next day and I quit my job, and I moved to southern Oregon. I didn't really have a place to live, but my brother had also moved there. I'm very close to my brother, even though it was totally the time of separatist stuff. I love my brother, I've always loved my brother, we're really close. So he and his family had moved into the country in southern Oregon, not too far from WomanShare.

I came up to WomanShare and I sort of camped out there for as long as I could without being thrown out. They were full. I really wanted to live there, but no. I would be there for a while, then I'd go visit my brother, then I'd go do this, and then I'd go pick apples. I did all this stuff, and then I finally moved to Rootworks before Ruth and Jean, just for a month. It was December, no running water, no nothing, but I loved it.

I would sit there with my little wood stove and chop my wood. I mean, all day long I just took care of my daily needs, getting water, chopping wood, all that, and I just loved it. And then people that I had met and known had started buying land and were looking for people to live on it. And Madrone and Bethroot had bought their land, and they wanted me to come live there.

I had met Valerie at the very first Women's Land Trust meeting, which was just outside of Eugene up in— somewhere up towards the mountains. This woman just was like, boom. She was— I don't know how to tell you about Valerie. She's something. Very dramatic and very— just puts it out there and whatever.

She was from Missouri, and they had just come to Oregon and bought— they bought Rainbow's End. So she was moving to Rainbow's End, they were all moving. They had to go back to Missouri and get some more stuff, and get some more people. They were coming out, and so they wanted me to live there.

Anyway, in the end I ended up living at Rainbow's End, and then Rainbow's Other End because Valerie and I— there was an old man who lived next door, and he died. He was in his eighties. He was a remarkable old man, he lived in this house next door. The family let us rent that place for like $25 a month. So, Valerie and I moved there.

Anyway, I lived there for four years or so.

Raiskin: What year is this?

Newman: This was ‘76 to ‘80.

Raiskin: Okay.

Long: Can I ask you about Rootworks?

Newman: Yeah.

Long: When you were there, so this is before Jean and Ruth purchased that.

Newman: Yes. It was owned by some hippie in California.

Long: Okay. What buildings were there when you were living there?

Newman: Well, there was the main— I don't know what buildings are there now.

Long: Well, they built the main barn, Natalie Barney, after they purchased it.

Baker: Yeah, that wasn't there.

Newman: Well, this was like— it was a house. It was pretty tall. I slept in a loft in the front room where the stove was, and then the other back room, the other room, there was a kitchen. And then there was some other little cabiny place up the hill a little bit. I lived just in the house, whatever it was. I slept in the loft, and I had the little tin stove. I don't know what house it was. Do you, Janice?

Long: Was that house there when you were there for Ovulars?

Baker: Yes. And Ruth and Jean, I think, were actually living in that house.

Long: Oh, okay.

Newman: It was sort of a main house.

Baker: It was before Jean moved into—

Long: To Arcata?

Baker: Yeah. It was a really small little cabin.

Newman: But it did have two rooms. A blanket separated them so you could just heat the living room.

Baker: And you used to make beads in the stove.

Newman: I used to make beads in the stove. I would sit there, and I could never— I had to work all the time. One time I was really sick, and I just stayed inside and read and stuff. I was like, "Wow, why do you have to be sick to do this? What is the deal? Why can't you just take time off and read?" But I couldn't.

Raiskin: Why couldn't you?

Newman: I don't know. I just— I don't know.

Raiskin: Was everybody working as hard as you?

Newman: Well, nobody else lived there. This was all for me. I wasn't even trying to compete with anybody, just myself.

Baker: Nobody works as hard as Ginger. Ginger always works really hard.

Newman: My girlfriend Valerie, at Rainbow's Other End, she called me Jitter instead of Ginger.

Long: Now, were you working as a nurse when you were living at Rootworks?

Newman: No, no. I never worked as a nurse all those times. I quit—

Long: How did you—

Newman: —nursing. Is this going to be shown to the unemployment office? No, when I first moved to Oregon I applied for unemployment. At that time, tons of people were on unemployment, and Oregon was worried about the people who were living there. They weren't— I was collecting from Oregon— I mean, from California when I lived in Oregon. Oregon didn't care. They were busy with all their people, so it took them a little while to say, "Wait a minute. Here is an RN who can't find a job? I think not."

They caught up with me, but for a while I did unemployment. I think I made $300 a month or something. So, I did unemployment for a while, and then I just did little odd jobs and stuff. It sounded so romantic to me to pick apples, so I went off to pick apples and made nothing, and poisoned myself.

But I made adaptive furniture for handicapped children in Roseburg. Valerie worked in the bookstore, and somebody asked if I could do that because I was totally into building. I was just learning though, I didn't really know anything, but I really have the

aptitude. I said, "Sure, why wouldn't I be able to?" I made all these things to help kids sit up straight, and trays for wheelchairs, and stuff like that. I made money that way. My rent was $25 a month.

Long: How long did you live like that?

Newman: Well, finally unemployment caught up with me in Roseburg, and I took a job at the hospital there. But I didn't work much. I might have worked two days a week or something in the neonatal intensive care unit, which really wasn't intensive care at all. If it was really intensive care, they sent them up to Eugene. So, it was little babies.

I did that on the night shift for a while, and then I moved to Eugene and I— oh, I went to Eugene to go out to LCC and take the cabinetmaking course because I really loved that stuff. I went through the entire cabinetmaking course, and took a few other— whoops. I took a few other, you know, surveying and computer-aided design and drafting, all that kind of stuff.

Long: What year was that when you moved to Eugene?

Newman: Nineteen eighty. Then we graduated and we started a little cabinet shop called Woodworking Women. It was me, LaRosa, Clary, Sage, and Deborah. We had a little cabinet shop and we would get little jobs. I mean, I would not have money. I would be like, "Oh, God, I've only got $25 left in the bank," and then miraculously I'd get another job. It was sort of really hand-to-mouth.

Anyway, I went to Mother Kali's when it was on Blair, and the little dyke ghetto was over there on Fourth. I just made lots of friends, and I volunteered at Starflower. I would just go and unload juice trucks, cases of juice. I was really strong. I would do that, and everybody love it because here's this— I'm packing off juice cases, and stuff like that. I loved that because it was so wonderful being around all those women. I did that for a while, and I don't know, did my cabinet shop.

Raiskin: What year was that then?

Newman: It started in 1980.

Raiskin: Okay.

Newman: I did all that stuff from '80— I don't know. I lived around Eugene, I lived with people, I lived with the tree planters when I first moved there, out River Road.

Long: And who was that?

Newman: Who were the tree planters? Gosh, I can't even remember. They were a lot younger than I was because by that time, I was— by 1980 I was thirty-four, and these were all women in their twenties and stuff like that. I can't even remember who they were, but there was a whole house full of them, but they were never there because they were always off tree planting.

They liked me because I just would go to sleep. When they came back to town, they were rabble-rousing. They were drinking and

raising all kinds of hell, and I would just sleep right through it. They thought I was a great roommate. I was there all the time, and I never was distressed about what was going on.

Long: Whereabouts in town did you live?

Newman: That was out River Road.

Long: River Road.

Newman: And then I moved in with— come on, think of it. Deliah and Nellie, and Deliah's girlfriend out— was out the Lorane Highway. I lived there for a while, and then I moved back into town. I lived at Trudy's Ranch for a number of years— time, too.

Long: Can you explain what that was?

Newman: Yeah. It was owned by Trudy, she was an older butchy dyke who had driven a school bus to pay for this 200 acre plot out there. There were a bunch of little cabins and her house, and she rented her little cabins out. I don't remember how much I paid, but it wasn't much. And Raelyn and I and Susan Onaclea rented some cabins out there, and I worked on Mountain Spirit's house that she had out there.

You know Mountain Spirit who is now—

Baker: She's a Linda, isn't she?

Newman: Linda.

Baker: Yeah.

Newman: Linda Stork. She was Mountain Spirit at the time, and she had bought some property out there, and I was remodeling her house and living out there on Hamm Road, and that was fun.

Raiskin: How many women lived out there?

Newman: On Hamm Road? Trudy and her girlfriend, and there were three others of us. I think that's all because there were just three little cabins out there, and we each had a little cabin.

Long: What was Trudy like?

Newman: Oh, Trudy, she was tough. I don't know how old she was, but she was really old to me. Now that I'm old, I don't know how old she was. She got thrown from her horse one time, and she was right back on the horse the next day. She had no empathy or anything for anybody who thought they were sick or hurt. She's just like, "You just plow on."

In the meantime, I hurt my back. I was working in a nursing home one day a week to earn a little bit of money to make sure I had an income. I was walking someone and they fell, and I caught them and hurt my back. I was laid up for a while out there. And then I moved into town.

Raiskin: A lot of lesbians landed at Trudy's Ranch on their way here, kind of found a place to live and found a way into Eugene.

Newman: Well, I was doing a little country for a while, and then I moved into Eugene, and then I started doing a little country again for a while. But then back to Eugene and—

Long: Do you know what happened to Trudy?

Newman: She died. What did she die from? I think she— actually, I think she had Alzheimer's. I ran into her old girlfriend some years later who was— I mean, Trudy was an alcoholic. She was kind of a mess in a lot of ways. I didn't really have what I'd call a friendship with her. She was just— I just rented a house from her. I think Sally Sheklow had a friendship with her. She didn't live out there at that time.

Raiskin: Were you friends with Lina all this time?

Newman: Yeah. I've known Lina since 1970-whatever, in California, and she's from Florida too, which is where I'm from. We've made— she and Rakar and I made a cross-country trip from Oregon to Florida in a car in 1980, in fact— or whenever Three Mile Island was going down. We were driving east and saying, "Maybe we should turn around. We'll check the news later today."

But yeah, I've known Lina a long time. Going to have dinner with her tonight— no, lunch with her tomorrow.

Baker: Yeah.

Raiskin: How did you two meet?

Baker: Well, we share an old girlfriend.

Newman: I'd had the girlfriend ten years before she did though. It wasn't an instant thing.

Baker: Yeah, and LaRosa's my girlfriend, but it wasn't meant to be. We both knew it. I'd heard all these stories about Ginger, mostly kind of not very positive stories.

Newman: That's because we broke up and—

Baker: Yeah, but anyway, the first time I met Ginger was her friend— she was in Portland. Her friend Claribel, an elderly woman she took care of from the VA—

Newman: Ninety-four.

Baker: —World War I vet—

Newman: I loved her.

Baker: —was dying, and I was with LaRosa and we just stopped by.

Newman: Stopped by because LaRosa knew her.

Baker: Yeah, because LaRosa knew Claribel too. But anyway, I saw Ginger. I knew I was smitten with the first look. That's all it took. And I didn't believe in that kind of thing, but I did then after that.

And then we had this other really funny meeting at WomanShare. Ginger came by to drop off— she was driving some stuff to Ashland for a friend, and she stopped by WomanShare and I was

still living there. She came driving up the driveway in her little— did you have the white truck then?

Newman: Red, I think.

Baker: Or red. Either way—

Newman: I had a Datsun pickup.

Baker: —she was so cute. And I was just dressed to the nines, which meant all I had on was this very old pair of men's boxer shorts, but they were pink. I looked really cute. I knew I looked really cute.

Newman: No clothes on.

Baker: Yeah. That was the only clothes I had on, I looked really cute, and I was very casual and just said, "Hi." Ginger gets flabbergasted, but anyway we visited and that was kind of it. And then after that— I don't know, was it the same visit when you came for the talent show?

Newman: No, no. That was a different visit. I came for the— or an anniversary of WomanShare and the talent show, and Janice was in it. I was just so smitten, but I had known that she was dating LaRosa so I would never— I was very like I didn't get involved in any kind of things like that. So, I just was not— "too bad," you know?

But then I heard while I was there that she and LaRosa had broken up, so I was like, "Okay, I'm going to ask her for a date." But then

Nellie was sitting next to me, and she said, "Isn't she cute? She and I are dating now." I'm like, "Aw, crap."

Baker: It's true. Nellie and I went out together just for a summer. But anyway. I don't know if on the WomanShare tapes they talk about— those talent shows were so funny. They were called Talent/No Talent Shows. So, to have no talent was just as important as having talent. They were very entertaining.

Long: Describe the talent shows to us.

Baker: Well, one of my favorite things I remember in the talent show was something Billie did one year. We used to have this notebook at WomanShare, and you guys, I think, have seen it and heard of these. It was a spiral notebook, and people that lived at WomanShare wrote notes in it all day. “Who left the kitchen sponge on the floor?” “Who did this?” “Who did that?” “I need someone to pick me up at the bus station at 10:00,” or whatever.

The whole skit was a reading from the notebook, and it was very, very funny. It was very clever, but that was Billie Miracle. Billie Miracle's a very funny person, very clever person.

Newman: Janice was singing a song, a Patsy Cline song.

Baker: I was actually doing a lesbian striptease.

Newman: Oh, I thought you would never say that.

Baker: I know I don't. I don't ever admit to it, but I was much younger then. A whole lot younger.

Newman: And then Janice moved to Eugene and—

Raiskin: Why did you move to Eugene?

Baker: I needed to leave WomanShare because of employment mostly. I couldn't work as a nurse except for at the hospital in Grants Pass, and it was med/surg, and I hate that kind of nursing. I'm not very good at it.

Long: What is that?

Baker: A medical surgical nursing.

Long: Oh.

Baker: And I'm not very good at that. I've always been a mental health nurse. There was no mental health to be found because it's a small town.

Newman: In more ways than one [laughs].

Baker: Yeah, in more ways than one. It's a small town and whatever, and after three years I needed to be employed. What I said all along is if WomanShare existed right outside of Eugene, I never would have left. I just would have continued to live at WomanShare because I was really happy there, but it didn't.

So, I moved to Eugene, and got a job at Sacred Heart. I couldn't find anywhere to live, there was no housing. I moved in with Sally Sheklow, and that wonderful Sally put me up. She had this dog at the time named Golda My Dear. Do you remember Golda? It was a really funny dog, and Golda was always getting out. She was like 100 years old, and she'd get out and be found like five miles outside of town or something.

And Golda— Sally always called me "Golda's lump" because I would lay down on my little pallet on the floor, and Golda would just climb right on top of me and go to sleep. I'd wake up in the morning, and have this dog's— elderly dog just sound asleep on top of me. I don't think the dog had any awareness that I was a human underneath all that. But it was really nice of Sally to give me a place to stay.

Newman: And then I invited her to a women's basketball game.

Baker: Yeah. She came to the door—

Newman: I changed clothes four times.

Baker: She looked so cute, and she came to the door and she only talked to Sally, and she didn't talk to me. I went, "Oh, she likes me." But we still both had girlfriends, you know.

Newman: It was just I had an extra ticket to the basketball game. My girlfriend couldn't go.

Baker: After the basketball game— through the whole basketball game, I kept finding myself smashed up against her. It was just weird. But afterwards we went out to tea, and we sat down, and I just looked her right in the eye and said, "Do you know I'm so— I just have to tell you I'm so attracted to you, but we can't do anything about this," and blah, blah, blah. And Ginger was very cool about it, but later she said she was about ready to pass [out]—

Newman: I'd died. Nobody had ever just said something like that to me. But we were very like no, we weren't going to do anything. We were just going to be friends, and it was fine.

Baker: All I have to say is it was a good thing our girlfriends broke up with us.

Newman: Yeah.

Baker: Because we could not have maintained that very long.

Newman: I don't know how long we could have maintained.

Baker: Yeah, maybe another week or something. It was like we were not going to be virtuous for very long.

Newman: Yeah.

Baker: So, yeah, that's how it started.

Newman: And then LaRosa— I don't know if we should say. Anyway, she said that Janice couldn't be friends with me because she probably knew. She said, "You can't be friends with her," and Janice said

"Okay," and it broke my heart that she wouldn't be friends with me.

Anyway, Janice gave her a month. She said, "Okay, I'll do that for a month, but after that whatever." So anyway, we got together.

Raiskin: What did you like about each other? What was the draw?

Newman: Well, the strip dance was kind of fun. But no, I just liked her. She was really, really nice and she's funny. I love that she's funny.

Baker: Yeah, Ginger's funny, too. I think humor.

Newman: We entertain each other.

Baker: Don't you think humor is a big thing for us?

Newman: Mm-hmm [affirmative].

Baker: Yeah, because where we live now, okay, we're going to get some more dogs. Our old dogs died, but all they have on the website is Chihuahuas. Okay, we'll have Chihuahuas. Some people are more picky about things.

Newman: We do really well together except we don't make good roommates.

Raiskin: With each other?

Newman: With each other.

Baker: With each other.

Newman: We live in two houses next door to each other, which is always what we wanted to do, and it's perfect.

Baker: It's like we live in a duplex now.

Newman: Yeah. We share everything, but we live separately.

Baker: Yeah, we share everything. We're married and we share money, and we share every other part.

Newman: Don't touch my stuff.

Baker: But yeah, it is— we always wanted to live that way, and people were always telling us, "Oh, no, you can't do that. You'll break up. That's not going to work."

Newman: No, we'll break up if we keep doing this.

Baker: We don't live together, except we do.

Newman: Yeah. I just figured that if it's something you can't do well together, why should you do it? If everything else is so great, and you have fun together, and you travel together, and you like similar things, and you're politically alike, and all that kind of stuff, then why do something that just causes strife? So we don't.

Baker: Yeah. I think our history of growing up as lesbians in the— both the women's movement, but both the southern Oregon community as kind of a— as having participated in that. That's something that draws us together. We understand some part of our past, and I think that that's really important. You have things in common with

people that you've done things, like the Califia women. We just had some friends visit us that were a part of Califia community, and you have a certain connection with them.

Newman: We picketed together, and—

Long: I think you described the Califia women. Can you describe that?

Baker: Califia community was started in Southern California as a forum to discuss class and race and sexual orientation. I don't know how much we were talking about gender way back then, but in southern California. I got involved because of women's studies, and one of my teachers, Betty Brooks, was on the board of Califia Community.

One thing they did every year was they would put on two or three— they were like sleep away camps. You'd go, the Califia women, and you'd go to some camp they had rented. There would be 100 or 150 women, and all day long, and every evening there'd be a dance. Tee was part of Califia Community.

The first Califia Community I went to, Tee showed her labia— her women's labia slides, and I think some of the women's labia drawings. But I remember those slides so well because— and then my friend Betty Brooks lectured about them, about the slides, and was talking all about how different all women were. But Tee was a special guest at that Califia Community. They had brought her down for that purpose. That's a piece that I forgot.

Long: Yeah, okay.

Baker: Anyway, what the camps were really like was 150 naked women around the swimming pool, and having these huge arguments and discussions about class and race, and what we weren't doing, and what you were doing, and what you were doing wrong, and what you were doing right. There was a lot of sexual activity. It was wild. It was really wild and really fun, and it was great.

Long: And it was in southern California?

Baker: It was in southern California, yeah. And the community started—its main focus were the women were from San Diego. They kept going years after the camps kind of died out, but anyway, that was Califia.

Raiskin: Can you think about your, you said you spent many years in Eugene, activities, or social protests, or maybe something about the measures or cultural events that you participated in?

Baker: I remember a lot about the measures. They all kind of run together in my head, you know, Measure 9, Measure this, Measure that, but it seemed like we were always standing on a street corner somewhere protesting about some measure.

When I worked at Sacred Heart Hospital [correction: a small hospital in Grants Pass when I lived] at WomanShare— one night at WomanShare we had watched *Eyes on the Prize*, the PBS documentary about Martin Luther King and the civil rights movement, and the next day I said, "Okay, I've worked here a year.

If Martin Luther King could do that, I can come out at work." And Grants Pass was really homophobic.

So I did that, and I made that pledge to myself that in my life that I would never be closeted ever. So, when all that measure stuff started, and I worked at Sacred Heart, it could be very difficult. You hear people in the lunch line trashing gay people, and it was nasty.

I've told this story a lot, but when I got here— in L.A., I was a lesbian, I lived with lesbians. I didn't have a lot of straight people in my life. Then I was at WomanShare and I was with lesbians, and I didn't have a lot of straight people in my life. And then I got to Eugene, and all the sudden I was surrounded by straight people, especially at my job.

And one woman kept asking me to lunch and whatever, and I kept thinking to myself, "Why does this straight woman want to be my friend? This is really weird." I don't feel this way anymore, but back then I was very non-trusting a lot, I think, of people who I thought might hurt me.

During the Measure 9 thing, we were in a meeting and I was telling someone that I was upset. And Mary Jo said, "Well, what can I do to help?" My friend.

Newman: This was work.

Baker: This was at work. And I said, "Oh, well go join a phone tree or something." I was kind of sarcastic and not very nice. A couple weeks later she said, "I love my phone tree. I talk to those people all the time and la, la, la, la, la," and I went, "Oh, my God, she took me seriously." Then she went and leafleted with me at a basketball game.

Newman: It was— Blazers were playing at the U of O.

Baker: University, and so we're standing on the corner. Mary Jo turns around at me and says, "Do you think these people think I'm a lesbian?" I said, "Yeah, they sure do. This is what you're doing."

But anyway, I credit her with changing me, with opening my mind to the idea because I never wanted to be a separatist. That's not my nature, but of working more in coalition with people. And I think that's the roots of what we do now in Tieton because we work in a community where we're out, people know who we are, and we work in a community where people are undergoing a lot of really difficult things right now because of immigration and discrimination.

So it's about, yeah, you might get hurt, but your life's probably going to be a lot better if you open up to the fact that other people can help you and support you. But it just seemed like all those protests were endless, all those years.

Newman: Yeah, I don't know how many measures we had from 1980 to whatever, but we had a lot of them.

Baker: We had a lot.

Newman: Old Lon Mabon and whoever were just busy getting things on the ballot.

Raiskin: And how did it feel?

Newman: Well, it was really, really hard. I wasn't out a lot at work when I worked in the doctor's office. I was totally out at the hospital.

Baker: Tell them what you did at the doctor's office because this is really important, I feel like.

Newman: Oh, we did abortions. It was a family practice clinic in which the doctors believed that abortion shouldn't be just some place that you went and that's what you got. They thought it should just be part of everyday medicine, that there's some young woman sitting in the waiting room, she might be there for the flu, you have no idea.

Raiskin: Was this Sarah Hendrickson's practice?

Newman: No. Well, it was in the same group as Sarah Hendrickson, and then towards the end I think Sarah Hendrickson came out to our clinic to fill in for some of our docs that did it, but no. That's sort of how I met— well, I met her in other ways, but I met her that way even more so. Yeah, I did that for a lot of years. I counseled women about birth control, and I was just supportive of them.

Long: You said you were a nurse?

Baker: Yeah.

Newman: I had the women's places come and escape women out the back door because their boyfriend was in the front who was beating them up. They'd come back there and start crying and tell me what was happening, and I would be like, "Okay, here's what you can do if you want. I'd be happy to help you." So I did that kind of work.

But I was never out there. I think Dr. Cary knew because I think I told him.

Baker: Yeah.

Newman: He was really upset about some of the measures.

Baker: You came out though.

Newman: Well, I didn't come out exactly. I stood on the street corner for Measure 9 and stuff thrown at me, but with signs out Highway 99. That's not a great place to stand, but that's where I stood. I wrote a letter to the editor.

That's sort of how I first came out is I wrote this letter to the editor about it. About I'm this nurse, and I'm this aunt, and I'm this daughter, and I'm all these things, and I pay all these taxes and blah, blah, blah, blah, blah, and— anyway, I wrote this whole letter, and I think people were afraid for me. One woman in the clinic said, "Oh, I really worry about you doing that."

I went to the dentist, and the dentist said, "You wrote that letter to the thing?" I said yes, she said, "Thank you so much. My brother is

gay," and blah, blah, blah, blah, blah. That was really nice because it was a dentist office right next to the clinic that I worked in.

But I had things thrown at me. And a woman at work accused me of— my boss took me outside one day, and she said— so this woman, who was nuts, who I actually fired because I was the manager, she told them that I was a lesbian, and that I had come on to her. I said, "Well, the first part is true. I am a lesbian. I did not come on to her." But it was scary. It was very scary. I called an attorney to see blah, blah, blah, and she said, "Wait to see what they do. Don't be jumping on an attorney yet."

They paid her off, which really pissed me off. They didn't hire her back. She wanted to be hired back, and she was a danger. She was doing all these incredibly terrible things, and people were reporting her to me right and left, and I fired her.

They said that, "You came into her space," and I said, "Yeah, that's probably true. I did." They said, "She said you put your hand on her shoulder." I said, "That's possible. I'm that kind of person. It's quite possible I came in and said— " But anyway, I said, "Sure, it might be possible." And they said, "You were staring at the pictures of her family." I said, "I don't think so. I mean, I look direct." It was like a closet that their offices were in, and I looked directly at her bulletin board. She was that way, but no.

Anyway, they had to do a lot of shit. I was really afraid. I was afraid of her husband because he was a maniac. I think he was

abusive to her, and she was a mess. So yeah, I was worried for my job at first, and then I wasn't worried for my job because they knew me. I'd been there for eight years or something by then. I'm a good person. They knew me, but it was hard. I thought, He's going to come after me at my house and shoot me, or something. That's been my life.

Raiskin: What about the other things you were involved with? There's measures, and there's also— there's so much going on with Sally's shows or dances. A picture of sort of what your life was like together in Eugene.

Baker: I'm trying to think.

Newman: We both worked full time.

Baker: Well, I worked part, yeah.

Newman: But we did— yeah, we went to see the lesbian chorus. For my birthday one year, we bought a table at the PFLAG auction thing, and invited all my friends, some straight, some not, to the PFLAG event. That was nice to give money to them.

Baker: I got more and more involved in the arts community.

Newman: Mm-hmm [affirmative].

Baker: The longer I lived here, which was really great.

Raiskin: What kind of artist are you?

Baker: I am mostly a mixed media painter. I can tell you now, I couldn't have told you a while ago, or a few years ago, but I'm a narrative artist. I'm really interested in identity, and things like situation, gender. I'm a figurative artist. That's what I do.

Raiskin: So you became involved with artists in this community?

Baker: Yes. And then little by little getting to know people. Do you guys know Bev Soasey who just died recently?

Newman: Oh.

Baker: It's such a loss. She was the director of the Jacob's Gallery for many, many, many years before it closed. She was so helpful and wonderful, and helped me a lot becoming more visible.

I think too, I am a lesbian artist, and I want people to know that. It's not something that I want for it to be hidden, or hidden about.

Newman: You're quite accepted in the art community in the Yakima area, which is a very conservative area.

Raiskin: Tell us about your move.

Long: Well, first of all, even in Eugene you had shows?

Baker: I did.

Long: Can you tell us about those?

Baker: Well, I went— Ginger did a wonderful thing for me. After I woke up in the morning, I couldn't take anymore photographs. About

five years after that— well, I'd been drawing and painting, but I'd just been doing it at home. I hadn't really been showing to anybody.

Ginger said, "I think you need to go back to school." I was so lucky. I went to LCC for a whole year, and Ginger worked and I went to LCC. I get up at 8:00 in the morning, ride the bus, go, and I'd work all day long until 5:00, and come home. In that year I felt like I got a really, really good education, a good foundation's education. I hit them at a really good time, they had great teachers in that period.

Raiskin: What kind of courses were you taking?

Baker: Art. All studio art. I've had a lot of other stuff. I had a degree in other stuff, but I just needed skills.

Newman: That's what I was going to say. She had the heart and the mind of an artist, but she had no skills.

Long: But had the talent.

Newman: Yeah. She had everything, she just didn't have the skills of all the tools, and all the tricks, and all the everything. So I said, "Go do it. You love this."

Baker: Anyway, so that was really wonderful. I met this core group of people at LCC who were just so loving. Some my own age, some younger. I met two young women, who one was nineteen and twenty-three that I became friends with. We took all the same classes for a whole year, and they both live in Seattle. I'm still

friends with both of them. So artists, it was a lot like the lesbian community. There was these wonderful people there to draw upon, and that's how I started working here. And then I had, for a couple years, I had a studio over the Indian— by Humble Bagel, there are Indian—

Newman: Restaurants.

Baker: —restaurants there, and there was little offices there. The Sundance guy owned them, so I had a studio up there. That was really fun. That was my first real outside of the studio until now.

Raiskin: So why did you move? And what did you—

Baker: Why did we move? There was a lot of reasons. Ginger said we need to have an adventure at this time in our lives, I remember you saying that. We talked about moving because a lot of environmental factors in Eugene. We're both terribly allergic to grass pollen, so there's that whole thing that happens every year.

Raiskin: What thing happens every year?

Baker: What?

Raiskin: What happens?

Baker: You get so allergic and you can't go outside, and you sneeze and wheeze.

Long: In the spring time?

Baker: Yeah.

Newman: Yeah.

Baker: The whole grass pollen event, and the rain bothers me. It does. The darkness, the climate. That was kind of what we were thinking about. We started in Bend, and we just kind of went up the central valley of Washington and Oregon, like on the other side of the Cascades.

Newman: Looking for sun.

Baker: Looking for sunnier climate. A friend of mine went to grad school in Ellensburg, which is in Washington.

Newman: Thirty-five minutes away or something.

Baker: Thirty-five minutes away from us, and she said, "Have you been to Tieton? Have you ever heard of Tieton?" And we went no. It's like hearing of [inaudible 01:15:34] or something. We made an appointment with Ed Marquand who's kind of been the mover and shaker there for the last thirteen years, and he took us on this tour. The longer I was there, the more I said, "I really like it here." It was beautiful. The area's beautiful, and it's got that four season climate, but for me, the art thing was really great.

Long: Tell us exactly where it is.

Baker: It's ten miles north of Yakima.

Long: Okay.

Baker: Yeah, ten miles north of Yakima, right?

Newman: Is it?

Baker: Yeah, it is. It's ten miles north of Yakima, population 1,200. We also went there for six weeks during the winter to see what it was like. We wanted to have a lengthy little "Uh-oh, is this— are we being crazy or not?" We did it, we moved. It was so hard. We had so much shit, and it was so hard to get it all together. But we moved, and when we got there we were going to live in the country.

Newman: And we still have so much shit.

Baker: Yeah. We were going to try to live about a mile outside of the little town. We couldn't find any place, so we bought this little house in town. We bought this little house for $45,000, this little 900 square foot house. It was falling down, and people go, "Oh, my car cost more than that." But it cost about another $45,000 to fix it up.

Newman: Or more.

Baker: Or more. Anyway, we fixed it all up, and then we found out we really loved living right in the little town. We walk to the post office, we walk to the little panaderia. We have a little Mexican market, and we have two nice restaurants.

Newman: And galleries opened up there.

Baker: There's so much going on.

Long: Is the outlying area essentially agricultural?

Baker: Yes.

Newman: Yeah, orchards.

Baker: We're right in the middle of an agricultural area.

Raiskin: Is it a conservative place?

Baker: It depends on what lens you look through.

Newman: Yes.

Baker: Yes, overall it's Republican. And there's a lot of people who aren't, and who are trying to change things.

Newman: And they've all just— when you live in an area where you're outnumbered, when somebody new comes in the area that's akin to you, you just take them in. People invited us to dinner. I don't know if you know Terri and Jane, they both went to the U of O. Terri is an old girlfriend of Sheryl's.

Baker: Sheryl Bernheine.

Newman: But anyway, they live there, and when we came to town they said, "Wow, you've increased the lesbian population by 25 percent."

Raiskin: Sheryl's from Yakima, isn't she?

Baker: She's from Spokane.

Newman: Spokane, which is where Terri's from also.

Baker: Yeah. It's funny because those connections just kind of—

Newman: Small world. Met them the first night we were there at an art show.

Baker: There's a lot more gay men than there are lesbians, so we have a lot of gay men.

Newman: We have enough lesbians to have a lot of good friends. How many really good friends do you have in the world, really? So, we've got Terri and Jane, Ruth and Lori.

Baker: We have to give you the website so you can look on the website and see all the things that are happening there.

Newman: You can come visit us.

Baker: It really is—

Long: Is it a planned community? It just happens that there are a lot of artists who are attracted to living there?

Baker: Yes. Well, they had four people come to this small community, and the first one was Ed. He's from Seattle, he's a graphic designer, and he got a flat tire on his bike. It's a big biking area, and he was sitting there in this little town with— it has four blocks.

Newman: On the square.

Baker: On the square, it's got a plaza with four streets that go like this.

Newman: And that's it.

Baker: With almost all the store fronts were empty, and he got this idea in his head—

Newman: He's an entrepreneur.

Baker: Yeah, but he has all these friends in Seattle who want to make smaller businesses, like artisan products.

Newman: They're idea people.

Baker: Yeah, and there's nowhere in Seattle to go to rent to do that because it's so—

Newman: You can't afford it.

Baker: —expensive, you can't afford it. He bought an apple warehouse.

Newman: An old one.

Baker: An old one that wasn't being used anymore, and refurbished it.

Newman: Two.

Baker: Two, yeah. One he's turned into fourteen condominiums, which all his rich Seattle friends bought, and then the other one is the Mighty Tieton Warehouse. It has right now, I think, seven or eight artisan businesses in it. It has a mosaic studio, letter press studio, print making studio. It has the—

Newman: Whatever pants.

Baker: —Graypants Studio, which they make light shades out of corrugated cardboard. It's all these kind of Seattle energy, but they've sort of done the opposite of gentrification because they've

come in, they've started these business, and then they hire local people.

Newman: Train them with new skills.

Baker: Train them with new skills, and that's kind of cool. And then the big thing that happened was they got an NEA grant to start this mosaic project to do community-supported artist studio. They've trained all these local people to do glass art mosaic in the New York subway style.

Tieton is becoming kind of mosaic focused. It's a really interesting model, and it's really working in terms of saving this little town that wouldn't have been saved.

Raiskin: Do you think it's a good place for you to grow older?

Baker: Absolutely.

Newman: I have a few little questions about that, but yeah, I think it could be.

Baker: Yeah.

Raiskin: What are your questions?

Newman: Well, it's a little harder for me in Tieton. I'm not an artist. I love it, and I'm having a grand time. I raise my chickens, I do a little of this and that.

Baker: Ten chickens.

Newman: I was taking care of my mother for two years, so that was—

Long: So she moved there too?

Newman: I moved her there, built an addition on the house, and she lived there for about nine months. Then it just got where I could not take care of her. She was falling all the time and everything, so she moved into a nursing home near there. I spent every other day going to visit her, and spending time with her. She's been a big focus of my life the whole time I've been there, or almost all the time I've been there, and now she died. So, we'll see what happens to me in Tieton, but I do like it.

I love my friends there. I used to volunteer at the lesbian goat farm. They make cheese. They're the number one cheese in Washington. They get voted, they're just an incredible— she went to culinary school, and then she didn't really like it that much, and then she went to France and Italy and everything, and learned to make cheese. Now she's a cheese maker, and the other one is a farmer. They have like 200 animals, we're not talking too little.

But anyway, I volunteered there. That was really fun, but then when my mom came I had to stop that. But I might start doing that again. I don't know.

Baker: Yeah. Every— in February when all the baby sheep— we'll usually have one or two of them in our living room.

Newman: Or in the kitchen.

Baker: They're like puppies.

Newman: In a pen with straw.

Baker: They're like a day old because the mamas will have three babies, and they only have two teets. Isn't that interesting?

Raiskin: Yes.

Baker: They have an extra baby.

Newman: We sometimes have to feed a baby for a few days until they get used to a bottle.

Baker: It's such a hardship [rolls eyes]. They're so cute. I love the baby.

Newman: So, we have this little community, and there's so few of us that everybody asks any lesbian in town, "Are you the goat girls?" No, we don't even look like them.

Raiskin: And have you had a lot of friends from Eugene visit you there?

Baker: Yeah, we've had— I think most of our friends have visited us.

Newman: Yeah.

Baker: Except for you two. Road trip.

Newman: Yeah, they all visit us. And they all think we're crazy to go to this town of 1,200, and then they all come and they say, "Wow, I really see what you see in this place." It makes them feel better that we haven't gone off the deep end.

Raiskin: It makes you feel better too, I'm sure.

Baker: Yeah.

Raiskin: —really interesting too.

Baker: Yeah.

Newman: Yeah.

Raiskin: You've had such varied lives, you lived in lots of different places. Could you see a through-line in your life? Something that was sort of the same carrying you all the way through.

Baker: That's an interesting question. I don't know if it's a through-line, but I just think my through line is the people who have been in my life.

Newman: Yeah.

Baker: It's the people who it seems like when you're traveling along and you don't know where you're going, someone will speak a truth that you respond to.

Newman: Lesbians are sort of a through-line for me.

Baker: Yeah.

Newman: From when I was— well, the first crush I had, I remember I was about six years old. I wanted to kiss the little girl next door, but from the seventh grade on I've followed the lesbians, I think.

Baker: Yeah.

Newman: The lesbian trail to the West Coast.

Raiskin: But this part is new for you? Because it's not a lesbian community.

Newman: No, it is new for me, but I've met a number of really nice lesbians. We've got some of the loft people who really live in Seattle, but come up there. Ed is a gay man, and he built the lofts, so there's a lot of— there's some lesbians, two different sets of couples of lesbians who own the condominiums.

Raiskin: Did you know Kate Thompson?

Newman: Kate?

Raiskin: When you were here?

Long: Jackrabbit Press.

Raiskin: Jackrabbit.

Newman: No.

Baker: No.

Newman: I didn't.

Baker: That's a really— I like that, is there a line.

Raiskin: She lives up in Vashon Island, that's why I—

Newman: Well, I certainly remember the old— there was even Mother Kali's before Blair Street. It was over on Lincoln or somewhere—

Raiskin: Lawrence.

Newman: Lawrence, yeah. And the restaurant that was there, and all that kind of stuff. Yeah, I was really draw to Oregon for two things. I was so excited about women building things because I'd— I didn't build anything, but I just knew I would like it. I was really drawn for that, and then Eugene because there was just a lot going on then. A lot was going on everywhere then. It was really coming to— it was a very great, exciting time.

Baker: Yeah. One thing I think Tieton gives me that I don't think I knew it was going to give me is that it gives me this experience of understanding pieces of another culture that maybe I thought I understood, but I really didn't understand. We have a program in the summer, it's called Art in the Park, it's for kids, and it's all— we do it as volunteering. We put on eight times, we have these art lessons for kids, and one of the young people that was coming to it, I ran into her on the street this summer, and I said, "Jasmine, are you not going to come to Art in the Park anymore?" And she looked at me and said, "I'm thirteen. I'm taking care of the kids now while the parents are working in the orchards."

And so there's this— I think I understand something, but I don't really. It's like you don't— at least for me, there's so many layers to this agricultural life that people where we live lead, that when you become twelve or thirteen, it becomes your job to take care of the small children during the day. This is not a paid job, while all their

moms and dads are out either working in the warehouse or picking fruit.

I can give several examples of that, where it's almost like somebody kind of dumping a bucket of water on your head and saying, "You don't know what you think you know." And I think that's a gift of living in a place like where we live. We also were amazed when we moved there that the kids play outside.

Newman: It's like living in a town in the ‘50s. All the kids are on bicycles and playing in the park.

Baker: And they're running around with soccer balls and whatever. But the down side of that is that the parents can't afford to buy them electronic devices. I don't know, it's like that never stop learning thing. Really different than just— I don't live at WomanShare. I learned a lot there, but now I'm learning a lot where I live now.

Newman: I'm going to run for city council.

Baker: She is.

Newman: It's a city. Tieton is a city, and the city council—

Baker: An incorporated city.

Newman: —they're really the old school. They do some things that are just appalling. We go to all the city council meetings and question. I don't think they like that too much, but anyway now I'm going to run for city council.

Baker: Ginger's going to invade the old guard.

Newman: Next election, that's right. I'm going to start some stuff. We'll see, I might regret the day I thought of it, but it sounds like a good idea.

Raiskin: We imagine that, you know, people are going to be watching this in twenty years, fifty years, whatever, but even before that, there will be some young people who are interested in hearing older people's stories. Is there anything, any advice you would give, or any insight that you would share from your lives to a young queer person maybe?

Newman: All I can say is follow your dreams.

Baker: Yeah. I say find the people that love you, and let them support you because you're worth it. Yeah, especially— I know a lot of young people have it so hard.

Newman: And we certainly don't know what's happening in this present political climate.

Baker: Yeah.

Raiskin: Do you think it's harder in some ways now, or easier for kids?

Baker: I don't know. That's a really good question. I don't think I know. I think, to me, it must really depend on where you live geographically a lot, what resources are available to you.

Newman: It always has.

Baker: I think about myself at Long Beach State. Well, if I were in Alabama, and I walked into college or something, there may not have been those women's studies resources. I think so much is where you are geographically, so move! [laughs]

Newman: And I'm trying to keep up with things. I always thought I would be cool and with it, and love all the music that came out, and I would not be like my mother, and I would— every trend, and I'm finding myself having to question myself about things that have changed, and just saying, "You know, it's changed. It's different now."

Raiskin: What kind of things?

Newman: Well, all the— the whole thing about the million different genders, and the names to call people, and the— I'm a lesbian, and I've been a lesbian all along, and it's just something really new for me to take in and be accepting. I understand, and I understand women wanting women only things, and I understand the hurt that that can cause. I'm one of those Libras anyway. I'm always trying to balance things out and make everybody happy. So, it's interesting.

And the music, I'll listen to some music, and hate it. I'll say, "What? You can't hate it."

Raiskin: Janice, I know you're a person who when you see a young queer couple on the street, you'll make it a point to tell them how beautiful they are.

Baker: I do that.

Newman: Always.

Baker: I always start to cry.

Raiskin: What do you see beautiful about them?

Baker: Well, a lot of times what I see is— I don't know. I see the love between them, and the courage that it takes to walk down the street holding hands, or having your arms around each other, even if they're not a romantic couple. The fact that they might look a little different than other people, and I always just want to tell them how beautiful they are, and tell them how glad I am that I got to see them because people don't look at us like that anymore. We've become invisible in a very odd way.

Newman: Mm-hmm [affirmative].

Baker: In a really strange way. Even if we hold hands or something, they probably think, oh, we're just propping each other up or something.

Newman: Two old ladies.

Baker: But yeah, I don't know, that beauty of young people. I was just delirious when Aggie and I came here and got to speak with your classes. They were just so gorgeous and great.

Raiskin: But you were that young person who was holding hands on the street.

Baker: Yes, I was.

Newman: Yes.

Baker: I was.

Newman: I wanted to say one thing that I thought was really sweet about when you all had the Tee Corinne thing here at the U of O and we came to it.

Baker: I was just going to tell them that.

Newman: And there were all these young lesbians there, all of these young lesbians, and they were seeing all these photographs. I'm starting to think of myself as old. I didn't think— I don't think I hardly thought of myself as old then, even though it wasn't that many years ago.

All these young women were sitting behind us, and at the break they were talking. I think they were talking to us, and they said, "This was just so wonderful." She said, "It's like meeting the Beatles," and I went— it was all I could do to not laugh because that was— they were serious. "This is like meeting the Beatles." I was like, "Well, whoa."

Baker: It was very funny.

Newman: I loved it.

Baker: Aggie and I are walking along the displays like, "Shit, Ag, look at that." We were just laughing and laughing. It was really fun.

Raiskin: But to see your lives as historically significant.

Newman: Yeah.

Baker: Like I said, that was very powerful for me. That was very powerful for me when we were interviewed before, and I just didn't think it was— and also when we came here and we saw things that were from WomanShare in cases like they were precious, that was really an amazing experience because I don't think I would have thought that way.

Or sending all my photographs off to June Mazer and hearing back, "Oh, we really wanted these." And I was like, “Wow.” Because if I hadn't done that, if I hadn't have been here first and seen what you all were doing, they just would have— who knows. They would have just rotted in the— nothing would have happened to them. And now I'm talking Shelly into sending hers off because Shelly actually did more than I did.

But anyway, yeah, it's like— yeah, I never would have known.

Newman: Part of history.

Baker: Yeah. That we were part of history. But now I know, and now it's really— anyway, it's because of the work that you all have done. I mean, wow. I really want you to come visit us. I want you to come see what's happening. I think you would be really interested in what's happening in Tieton. It's a really magic little incubator, for whatever reason.

Raiskin: I like that you've shared this history with us, but also this future, what you're doing in your years now, and that you're contributing to a new community. That's great.

Did we leave out any piece that we should—

Long: Anything else you want to talk about?

Raiskin: —make sure we touch on?

Newman: I wrote a few notes, so we'll see. But I think I touched on my notes and much more.

Baker: No, this is— I just can't believe you guys do this. It's so amazing. Just what you teach and what you do.

I remember the first time I realized that you were doing this, Aggie called me up and said, "I just watched Ruth Mountaingrove talk about how she wanted to have sex with you." And I went, "What?"

Long: Tell us about that.

Baker: Oh.

Long: What was it like being on Rootworks, the lesbian land, and there were so many different kinds of people there, and there's a lot of experimentation. What was your experience?

Baker: Of—

Long: With Ruth and—

Baker: Well, I was actually— I loved Ruth because I loved the way Ruth sang. She sang in this little high reedy voice, and she sang— I don't know if I can imitate it, but I'll try. She'd sing, [Janice sings] "Oregon's mornings are the rarest. We came here feeling like a stranger. Now that we're here, there is no danger." And I will never forget the first time I overheard Ruth sing like that. I think I cried. I was very moved.

I was sitting in the loft in Natalie Barney, and Ruth was sitting there, and she was singing. I don't think she was playing an instrument or anything, and I just thought that was the most wonderful song. I remembered it all these years. I mean, if you could imagine.

Long: Did she write that song?

Baker: Yes, that was one of her songs.

Newman: Yeah, I'm sure she wrote all of her songs.

Baker: But Ruth started coming to WomanShare, and she started kind of following me around, and she started talking about being cuddle buddies. And I said, "Ruth, I can't do that. I don't want to be a cuddle buddy." And she said, "Oh, it's not sex. We just go to bed and cuddle." And I go, "Ruth, I don't want to do that." So I started avoiding her when she'd come over.

Anyway, that's all I really remember about it was being cuddle buddies. But I know that Ruth did know that I appreciated her work because I thought she was pretty amazing.

And Jean was always kind of hollering at us for one thing or another that we weren't doing right.

Long: Like what?

Newman: Too much peanut butter on your bread.

Baker: Too much peanut butter on your bread, yeah.

Long: Because everything was quite frugal?

Baker: Yes.

Newman: Yes.

Baker: Yes, and if you had a little scrap of something, she'd say, "Pick that up. You can use that." It was always about, yeah, conserving things on the land, which was really good. That was not a bad thing.

I think it was just funny because I think that Jean was sort of slightly appalled by some of our more overt sexuality. We were topless all the time, and we were hugging on each other, and people switch partners a lot.

I don't know, they were a little bit older than we were. Maybe they were kind of past that a little bit or something. I don't know.

Newman: I forgot to tell about during some of those No on 9 campaign things and stuff, we lived in southeast Eugene, and we had our house egged. We had people scratch on Janice's car, D-I-K-E. They were real smart ,too. And faggot, they wrote faggot on Janice's bus. It's like it was really bizarre.

Baker: Yeah. It was a part of town where you didn't really— we were kind of surprised that happened.

Newman: You always think every place is so together, and then there's so many people who aren't. Like San Francisco, I've been screamed at on the streets in San Francisco.

Baker: Me too, yeah.

Newman: Anyway, I just forgot to tell that part.

Baker: I'm glad it made you laugh, Linda. Did you ever hear Ruth sing?

Long: Yes.

Baker: Did I do a good imitation?

Long: Yes.

Baker: I love that kind of singing.

Raiskin: Well, thank you so much for sharing.

Baker: You're welcome.

Newman: Thank you so much for doing this.

Baker: You guys are so wonderful.

Raiskin: I'm really glad to hear those.

Baker: You are very—

[END OF INTERVIEW]