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stones in my pockets, stones in my heart

GENDER REACHES INTO DISABILITY; DISABILITY WRAPS AROUND CLASS; class strains against abuse; abuse snarls into sexuality; sexuality folds on top of race ... everything finally piling into a single human body. To write about any aspect of identity, any aspect of the body, means writing about this entire maze. This I know, and yet the question remains: where to start? Maybe with my white skin, stubbly red hair, left ear pierced, shoulders set slightly off center, left riding higher than right, hands tremoring, traced with veins, legs well-muscled. Or with me in the mirror, dressing to go out, knotting my tie, slipping into my blazer, curve of hip and breast vanishing beneath my clothes. Or possibly with the memory of how my body felt swimming in the river, chinook fingerlings nibbling at my toes. There are a million ways to start, but how do I reach beneath the skin?

Age 13, hair curling down around my ears, glasses threatening to slide off my nose, I work with my father every weekend building a big wooden barn of a house. I wear overalls, my favorite flannel shirt, sleeves rolled up over a long john top, and well-worn work boots. Over the years, my mother and I have fought about my hair. I want to cut the curls off; she thinks they're pretty. All morning I have sawed 2x12 girders to length, helped my father pound them into place. I come home from the building site to pick up a crowbar and eat lunch. A hammer hangs from my hammer loop; a utility knife rides in my bib pocket. I ask my mother, "Am I feminine?" My memory stops here. I do not remember what possessed me to ask that question, what I wanted to know, what my mother answered.

Feminine. Female. Girl. I watched my younger sister spend hours in the bathroom with a curling iron, my mother with her nail file and eyebrow tweezers. I watched and listened to the girls in my school talk about boys, go behind the equipment shed to kiss them, later whisper in algebra class about having sex with them. I watched from the other side of a stone wall, a wall that was part self-preservation, part bones and blood of aloneness, part the impossible assumptions I could not shape my body around.

Dresses. Make-up. High heels. Perfume. I tried wearing the skirts my mother sewed for me. She urged me into Girl Scouts, slumber parties, the 4-H knitting and sewing clubs. I failed, not wanting any part of these activities. I loved my work boots and overalls long after all the other girls had discovered pantyhose and mini-skirts. But failing left a hole in my heart; I wanted to belong somewhere.

Am I feminine? Maybe I meant: "What am I, a girl, a boy, something else entirely?" Maybe I meant: "Can I be a girl *like this*?" Or maybe I was simply trying to say: "Mama, I don't understand." What did I want her to say? At 13, I didn't have a clue what it meant to be feminine or, for that matter, masculine. Those words were empty signifiers, important only because I knew I was suppose to have an attachment to femininity. At 13, my most sustaining relations were not in the human world. I collected stones—red, green,

gray, rust, white speckled with black, black streaked with silver—and kept them in my pockets, their hard surfaces warming slowly to my body heat. Spent long days at the river learning what I could from the salmon, frogs, and salamanders. Roamed the beaches at high tide and low, starfish, mussels, barnacles clinging to the rocks. Wandered in the hills thick with moss, fern, liverwort, bramble, tree. Only here did I have a sense of body. Those stones warm in my pockets, I knew them to be the steadiest, only untouched parts of myself. I wanted to be a hermit, to live alone with my stones and trees, neither a boy nor a girl. And now 20 years later, how do I reach beneath the skin to write, not about the stones, but the body that warmed them, the heat itself?

I could start with the ways my body has been stolen from me. Start slowly, reluctantly, with my parents. My father who raised me, his eldest daughter, as an almost son. My father who started raping me so young I can't remember when he first forced his penis into me. My mother who tells me she didn't know about his violence. I believe her because I know how her spirit vacated the premises, leaving only her body as a marker. My mother who closed her eyes and turned her back, who said to my father, "She's yours to raise as you see fit." My mother who was shaped entirely by absence and my father who taught me the hills and woods: they were the first thieves.

But tell me, if I start here by placing the issues of violence and neglect on the table alongside my queerness, what will happen next? Will my words be used against me, twisted to bolster the belief that sexual abuse causes homosexuality, contorted to provide evidence that transgressive gender identity is linked directly to neglect? Most feminist and queer activists reject these linkages and for good reason. Conservatives often use them to discredit lesbian, gay, bi, and trans identities and to argue for our conversion rather than our liberation. But this strategy of denial, rejecting any possibility of connection between abuse and gender identity,

abuse and sexuality, slams a door on the messy reality of how our bodies are stolen.

I question my mother about that day when I asked, "Am I feminine?" I hope she will remember my question and her answer and offer me some clues about what I wanted to know. She has no memory of that day, but reminds me of something else. One year during the long rainy season we called winter, the Lions Club held a carnival in the old, falling-down junior high gymnasium. I wasted money on "the man-eating fish," only to see Tiny Lawrence eating tuna from a can, laughed at the boys throwing wet sponges at the volunteer firemen, then stood watching a woman draw quick cartoon-like portraits, each signed "Betsy Hammond" with a flourish. She was new to town, and I, curious, eventually paid my dollar to sit down in front of her easel. I recognized myself in the resulting drawing, liked the hard lines that defined my face, the angle of my jaw, the toughness in my mouth.

Weeks later in the grocery store, my mother introduced herself to Betsy. They started talking about husbands and children, and soon my mother mentioned me, her eldest daughter, and the portrait I had brought home from the carnival. Betsy didn't know what my mother was talking about. Finally after much confusion, she asked, "Didn't I draw your son?" I remember the complete joy I felt when my mother came home with this story. I looked again and again at the portrait, thinking, "Right here, right now, I am a boy." It made me smile secretly for weeks, reach down into my pockets to squeeze a stone tight in each fist. I felt as if I were looking in a mirror and finally seeing myself, rather than some distorted fun-house image.

How do I write not about the stones, but the heat itself? I could start by asking some hard, risky questions. Really, I'd rather hang

out with my ten-year-old self and share in her moment of glee as she looked in the mirror. But truly, those questions feel inevitable, and my boyhood pleasure turns cold when I dip into the messy reality of how my body was stolen. So, whatever the risk, let me ask.

How did my father's violence, his brutal taking of me over and over again, help shape and damage my body, my sexuality, my gender identity? How did his gendered abuse—and in this culture vaginal rape is certainly gendered—reinforce my sense of not being a girl? How did his non-abusive treatment of me as an almost son interact with the ways in which his fists and penis and knives told me in no uncertain terms that I was a girl? How did watching him sexually abuse other children—both boys and girls—complicate what I knew of being girl, being boy? How did my mother's willful ignorance of the hurt he inflicted on me influence what I absorbed about femininity and masculinity?

Little did I know back then as I carried that carnival caricature home with me that the experience of being called sir, assumed to be a young man, would become a regular occurrence. This gender ambiguity, being seen as a woman at one turn and a teenage boy at the next, marks to a large extent my queerness. When people stumble over their pronouns, stammer, blush, or apologize in embarrassment, I often think of Riki Anne Wilchins' description of her friend Holly Boswell:

Holly is a delicate Southern belle of long acquaintance.... S/he has tender features, long, wavy blonde hair, a soft Carolina accent, a delicate feminine bosom, and no interest in surgery. Holly lives as an open transgendered mother of two in Asheville, North Carolina. Her comforting advice to confused citizens struggling with whether to use Sir or Madam is, "Don't give it a second thought. You don't have a pronoun yet for me."

Sometimes when I'm read as a woman, I actively miss hearing "sir," "ma'am" sounding foreign, distant, unfamiliar, even wrong to me.

Usually I feel safer, somewhat buffered from men's violence against women, walking the streets after dark, knowing my nighttime outline and stride are frequently read as male. But mostly, I feel matter-of-fact: "Oh yeah, this is happening again."

Many dykes feel angered, irritated, dismayed, shamed by the experience of being read as male, feel the need to assert their womanhood. And in the same vein, I hear all the time about gay men who pump up their masculinity. To defend and strengthen one's authentic gender identity is important. But all too often I hear defensiveness in the argument that butch dykes don't mimic men but carve out new ways of being women; in the gay male personals that dismiss femmes and drag queens out of hand. Is this our one and only response to a heterosexist world that refuses to recognize feminine males and masculine females, that challenges our very queerness?

Starting in the 1990s, the burgeoning trans liberation movement has questioned and started to wage a struggle against the binary gender system that automatically links people assigned female at birth to femininity to womanhood and people assigned male at birth to masculinity to manhood. Even the binary of female and male appears more and more to be a social construction as intersex people—people who for any number of reasons are born with or develop genitals, reproductive organs, and/or secondary sex characteristics that aren't considered standard for males or females—begin to speak publicly of their lives and the medical intrusion they've faced. How natural are the rigid, mutually exclusive definitions of male and female if they have to be defended by genital surgery performed on intersex people? The trans movement suggests a world full of gender and sex variation, a world much more complex than one divided into female-assigned women and male-assigned men. Many trans activists argue for an end, not to the genders of woman and man, but to the socially constructed binary.*

* The strict binary divide between female and male has long been defended through biology. In resistance, we must examine the many ways in which categories based upon biological sex are in reality socially constructed. However, in my 1999 analysis I,

Within this context, to answer the homophobes becomes easy, those folks who want to dehumanize, erase, make invisible the lives of butch dykes and nellie fags. We shrug. We laugh. We tell them: your definitions of woman and man suck. We tell them: your binary stinks. We say: here we are in all our glory—male, female, intersex, trans, butch, nellie, studly, femme, king, androgynous, queen, some of us carving out new ways of being women, others of us new ways of being men, and still others new ways of being something else entirely. *You don't have pronouns yet for us.*

How do I write not about the stones, but the heat itself? I could start with the brutal, intimate details of my father's thievery, of his hands clamping around my neck, tearing into me, claiming my body as his own. The brutal, intimate details, but listen: I get afraid that the homophobes are right, that maybe in truth I live as a transgender butch because he raped me, my mother neglected me. I lose the bigger picture, forget that woven through and around the private and intimate is always the public and political.

We live in a time of epidemic child abuse, in a world where sexual and physical violence against children isn't only a personal tragedy and a symptom of power run amok, but also a form of social control. When a father rapes his daughter, a mother beats her son, a white schoolteacher sexually fondles a Black student, a middle-class man uses a working-class boy to make child pornography, a nondisabled caregiver leaves a disabled kid to sit in her/his urine

like many other trans and feminist activists over the years, used intersex people and bodies to argue my point about social construction. Intersex activists have rightly been angry at us for paying much more attention to what we believe intersex bodies say about systems of gender and sex than to the actual lived realities of intersex people. Instead of using intersex bodies as symbols in transgender/feminist analysis, we need to learn about intersex experiences and speak out about the ongoing shame, silence, secrecy, and medical abuse intersex people face.—E.C., 2009

for hours, these adults teach children bodily lessons about power and hierarchy, about being boys, being girls, being children, being Black, being working-class, being disabled.

What better way to maintain a power structure—white supremacy, patriarchy, capitalism, a binary and rigid gender system—than to drill the lessons of who is dominant and who is subordinate into the bodies of children. No, not every individual perpetrator thinks, “This kid has stepped too far outside. I need to beat/rape her back into line.” But certainly the power imbalances out of which child abuse arises are larger than any individual perpetrator’s conscious intentions. Social control happens exactly at the junctures where the existing power structure is—consciously or not—maintained and strengthened.

And here is the answer to my fear. Child abuse is not the cause of but rather a response to—among other things—transgressive gender identity and/or sexuality. The theory I’m trying to shape is not as simple as “My father abused me because I was a queer child who—by the time I had any awareness of gender—was not at all sure of my girlness,” although some genderqueer and trans kids do get raped specifically because of their gender. Rather I want to say, “My father raped me for many reasons, and inside his acts of violence I learned about what it meant to be female, to be a child, to live in my particular body, and those lessons served the larger power structure and hierarchy well.”

At the same time, our bodies are not merely blank slates upon which the powers-that-be write their lessons. We cannot ignore the body itself: the sensory, mostly non-verbal experience of our hearts and lungs, muscles and tendons, telling us and the world who we are. My childhood sense of being neither girl nor boy arose in part from the external lessons of abuse and neglect, from the confusing messages about masculinity and femininity that I could not comprehend; I would be a fool to claim otherwise. But just as certainly,

there was a knowing that resided in my bones, in the stretch of my legs and arch of my back, in the stones lying against my skin, a knowing that whispered, “not girl, not boy.” Butch, nellie, studly, femme, king, androgynous, queen: how have we negotiated the lies and thievery, the ways gender is influenced by divisions of labor, by images of masculinity and femininity, by racism, sexism, classism, ableism, by the notions of “real” men and “real” women? And how, at the same time, have we listened to our own bodies? For me the answer is not simple.

I think about my disabled body. For too long, I hated my trembling hands, my precarious balance, my spastic muscles so repeatedly overtaken by tension and tremor, tried to hide them at all costs. More than once I wished to amputate my right arm so it wouldn’t shake. My shame was that bald. All the lies contained in the words *retard*, *monkey*, *defect*; in the gawking, the pats on my head, and the tears cried on my shoulder; in the moments where I became someone’s supercrip or tragedy: all those lies became my second skin.

I think about my disabled body, how as a teenager I escaped the endless pressure to have a boyfriend, to shave my legs, to wear make-up. The same lies that cast me as genderless, asexual, and undesirable also framed a space in which I was left alone to be my quiet, bookish, tomboy self, neither girl nor boy. Even then, I was grateful. But listen, if I had wanted to date boys, wear lipstick and mascara, play with feminine clothes—the silk skirt and pumps, the low-cut blouse, the outrageous prom dress—I would have had to struggle much longer and harder than my nondisabled counterparts. The sheer physical acts of shaving my legs and putting on make-up would have been hard enough. Harder still would have been the relentless arguing with my parents, resisting their image of me as asexual or vulnerable to assault, persuading them that I could in truth take care of myself at the movies with Brent Miller or Dave Wilson.² But in truth I didn’t want to date Brent or wear the low-cut blouse. I shuddered at the thought. How would I have reacted to the gendered pressures my younger, nondisabled sister

faced? For her the path of least resistance pointed in the direction of femininity; for me it led toward not-girl-not-boy. But to cast my abiding sense of gendered self simply as a reaction to ableism is to ignore my body and what it had to tell me. When I look around me in disability community, I see an amazing range of gender expression, running the gamut from feminine to androgynous to masculine, mixed and swirled in many patterns. Clearly we respond in a myriad of ways to the ableist construction of gender.

How do we negotiate the lies and listen to our bodies? I think about my disabled body, my queer butch body read as a teenage boy. The markers of masculinity—my shaved head and broad stance, direct gaze and muscled arms—are unmistakable. And so are the markers of disability—my heavy-heeled gait; my halting, uneven speech; the tremors in my hands, arms, and shoulders. They all twine together to shape me in the ableist world as either genderless or a teenage boy. The first is all too familiar to disabled people. The second arises from the gender binary, where if I am not recognized as a woman, then I am presumed to be a man or more likely, given my lack of height and facial hair, a teenage boy. These external perceptions match in large part my internal sense of gender, my bodily comfort with gender ambiguity. But if the external and internal didn't match, what then?

Once I sat in a writing workshop with heterosexual, feminine, disabled women, and we talked for an entire afternoon about gender identity, precisely because of the damage inflicted when the external ableist perceptions don't match the internal sense of self. All too often, the thieves plant their lies, and our bodies absorb them as the only truth. Is it any surprise that sometimes my heart fills with small gray stones, which never warm to my body heat?

The work of thieves: certainly external perception, stereotypes, lies, false images, and oppression hold a tremendous amount of power. They define and create who we are, how we think of our bodies, our

gendered selves. How do I write not about the stones, but the body that warms them, the heat itself? That question haunts me because I lived by splitting body from mind, body from consciousness, body from physical sensation, body from emotion as the bullies threw rocks and called *retard*, as my father and his buddies tied me down, pulled out their knives. My body became an empty house, one to which I seldom returned. I lived in exile; the stones rattling in my heart, resting in my pockets, were my one and only true body.

But just as the stolen body exists, so does the reclaimed body. I think of disabled people challenging the conception of a "perfect" body/mind. Ed Roberts sits out front of his house talking about crip liberation. Ellen Stohl shapes herself into a sex symbol for the disability community. I think of queer people pushing upon the dominant culture's containment of gender, pleasure, and sex. Drag queens and kings work the stage. Dykes take to the streets. Gay men defend public sex. Trans people of all varieties say, "This is how we can be men, women, how we can inhabit all the spaces in between." Radical faeries swirl in their pagan finery. Bisexual people resist a neat compartmentalizing of sexuality. I think of people of color, poor people, working-class people all thumbing their noses at the notion of assimilation. Over and over again, we take the lies and crumble them into dust.

But how do I write about *my* body reclaimed, full of pride and pleasure? It is easy to say that abuse, ableism, transphobia, and homophobia stole my body away; broke my desire, removed me from my pleasure in the stones warm against my skin, the damp sponginess of moss growing on a rotten log, the taste of spring water dripping out of rock. Harder to express how that break becomes healed, a bone once fractured, now whole, but different from the bone never broken. And harder still to follow the path between the two. How do I mark this place where my body is no longer an empty house, desire whistling lonely through the cracks, but not yet a house fully lived in? For me the path from stolen body to reclaimed body started with my coming out as a dyke.

I was 18 and had just moved to the city. I didn't want to be a girl, nor was I a boy. I hid my body, tried as much as possible to ignore it. During my first week of college, I started meeting dykes. In three weeks I began asking, "Am I a lesbian?" Once before, I had faced this question and known the answer. The summer I was 12, two women, friends of my parents, came visiting from Arkansas. I adored Suzanne and Susan, showed them my favorite spots, the best blackberry brambles, where the muskrat built her den. I wanted them to stay with me in my river valley. They came out to my parents, and later I overheard my father say that Suzanne was gay, his face growing tight and silent. Somehow I knew what that word meant, even though I barely understood *homosexual* and had only heard *lesbian* as a taunt. It made me smile. The image of Suzanne and Susan holding hands as we walked Battle Rock Beach stuck with me for weeks. I knew somewhere deep inside me, rising up to press against my sternum, that I was like them. This I knew, but by the time I turned 13, it had vanished.

Now at the age of 18, I picked the question up again. I had never kissed a boy, never had a boyfriend or girlfriend. I knew nothing about sexual desire. For me sex was bound together with abuse. I had learned the details from my father just as I had learned how to mix a wheelbarrow of concrete, frame a stud wall. Sex meant rape—that simple, that complicated. The only thing I knew about desire was the raw, split-openness that rampaged through me after he was done, how those feelings could overtake my body again late at night in my own bed, mounting up uncontainably. I was not in love with a woman; I didn't even have a crush. And yet the question "Am I a lesbian?" hung with me.

I went to dyke events, read dyke books, listened to dyke music, hung out at my first dyke bar, went to my first dyke dance. I adored watching those women talk, laugh, hold hands, dance, kiss. Those soft butch women who would never have claimed their butchness then, during the lesbian-feminist androgyny of the 70s and early '80s. Those women with buzzed hair and well-defined

biceps, jeans faded and soft. Those women who looked me in the eye. Watching them was like polishing my favorite stone to its brightest glint. I knew I could be *this* kind of woman and so slowly over the course of that year came to know myself as a dyke. I waited another four years to kiss a woman.

My coming out wasn't as much about discovering sexual desire and knowledge as it was about dealing with gender identity. Simply put, the disabled, mixed-class tomboy who asked her mother, "Am I feminine?" didn't discover a sexuality among dykes, but rather a definition of woman large enough to be comfortable for many years. And if that definition hadn't been large enough, what then? Would I have sought out hormones and/or surgery? If I had been born a hundred years ago when a specifically lesbian definition didn't exist, would I have been a "passing woman"? If I live long enough to see the world break free of the gender binary, will I find home not as a butch dyke, a woman by default, but as some third, fourth, fifth gender? Some gender that seems more possible since trans people have started to organize, build community, speak out about our lives. Some gender that I have already started reaching toward.

In queer community, I found a place to belong and abandoned my desire to be a hermit. Among crips, I learned how to embrace my strong, spastic body. Through feminist work around sexual violence—political activism, theoretical analysis, emotional recovery—I came to terms with the sexual abuse and physical torture done to me. And somewhere along the line, I pulled desire to the surface, gave it room to breathe. Let me write not about the stones, but the heat itself.

I think of the first woman I dared. She and I spent many nights eating pizza, watching movies, and talking halfway until dawn. I fell in love but never even kissed her, too afraid to even say, "This is what I want," much less to lean over and put my lips to hers.

It made sense only years later when my memories of rape came flooding back. I think of a butch woman who, once my lover, is now a good friend. One night as we lay in bed, she told me, "I like when your hands tremble over my body. It feels good, like extra touching." Her words pushed against the lies. But all too often, sex was a bodiless, mechanical act for me as I repeatedly fled my body. We decided we'd be happier as friends. I think of the woman who called me her dream butchy *shiksa* and made me smile. I took so long to realize what had flared between us she almost gave up waiting. With her, desire traced my body, vivid and unmistakable, returning me to the taste of spring water, the texture of tree bark as I climbed toward sky. With her, I understood finally what it meant to want my hand on a lover's skin, the weight of a lover's body against mine. A bone long fractured, now mending.

I turn my pockets and heart inside out, set the stones—quartz, obsidian, shale, agate, scoria, granite—along the scoured top of the wall I once lived behind, the wall I still use for refuge. They shine in the sun, some translucent to the light, others dense, solid, opaque. I lean my body into the big unbreakable expanse, tracing which stones need to melt, which will crack wide, geode to crystal, and which are content just as they are.

But before I make it too simple, let me tell another story about coming to queer community, queer identity. Five or six years after I came out, I lived in Oakland, California, still learning the habits and manners of urban dykes. I remember a weekend when 20 of us, mostly dykes, helped move a friend from north Oakland to west Berkeley. The apartment filled with laughter as we carried endless boxes to the moving van, flexed our muscles over the couch, teased the lovers who sneaked a kiss in the empty closet. That mix of friends, lovers, and ex-lovers, butch dykes, femme dykes, androgynous dykes: we elbowed and jostled and gossiped. Leslie and I

hailed a table to the van. On our way back, she off-handedly said how she was glad to be wearing her steel-toed boots, but that her feet were beginning to hurt. I wanted to get to know Leslie better. She was butch and knew it. I liked watching her from across the room, feeling something less than attraction but more than curiosity. I hadn't yet named myself butch but knew I had much in common with Leslie's butchness. So when she mentioned her steel-toed boots, I asked where she worked, assuming she'd have a story about forklifts or hi-los, a warehouse, bailer, mill, factory, or mine. I thought about the summer I was 15 working in the woods. I was the only girl who started the summer with work boots already broken in. The other girls envied me for weeks as they nursed their blistered feet. Leslie said, "I just bought them as a fashion statement." I felt as if I'd been exposed as a hick yet again, caught assuming she was someone I might have grown up with. *A fashion statement.* What did I have in common with Leslie? I felt the stones in my heart grind deep.

Today, more than a decade after watching Leslie from across the room, I have settled into a certain butch identity. Often I don't feel drawn to the urban markers of being butch—the leather jacket, the steel-toed boots, the black-on-black look, the arc of chain from wallet to belt loop—but I do understand how certain clothes make me feel inside my body. I learned to dress by watching the loggers and fishermen I grew up around, learned to love T-shirts and torn jeans, dusty work boots and faded flannel shirts from them. The girls with whom I went to school also wore their share of flannel and denim, but when it came time to learn how to dress like "women," they turned to *Vogue* and *Glamour*. To emulate the dress of their working-class mothers was somehow shameful. They wanted their lessons to come from the middle- and upper-class beauty mags. The boys on the other hand never thought to dress like anyone except the working-class men around them. For me, *Vogue* and *Glamour* held none of the appeal that Walt Maya did, dressed in his checked shirt, cowboy boots, and wide-brimmed hat. I joined the boys in their emulation.

I knew early on the feel of boots and denim, knew I would never learn to walk in a skirt. I loved how my body felt as I swung an ax, how my mind felt as I worked through the last and hardest algebra problem in Mr. Johnson's advanced math class, the most elusive metaphor in Mr. Beckman's poetry class. I knew I never wanted a child or a husband. I knew these things but could never have put words to them, knew them in spite of all that stole me away from my body.

How did I "know" I never wanted a husband, would never learn to walk in a skirt? What does it mean when I write that I "felt" like neither a girl nor a boy? The words *know* and *feel* are slippery in their vagueness. I pull out an old photo of myself from the night of my high school graduation. I stand outside on our front deck; behind me are the deep greens of western Oregon in May. I wear a white dress, flowers embroidered on the front panel, the plainest, simplest dress my mother would let me buy. I look painfully uncomfortable, as if I have no idea what to do with my body, hands clasped awkwardly behind me, shoulders caved inward, immobilized, almost fearful beneath my smile. I am in clumsy, unconsenting drag. This is one of the last times I wore a dress. This is my body's definition of *know* and *feel*.

And yet those things I knew and felt were also deeply shaped and colored by the rural, white, working-class culture of Port Orford. They were cradled not so much by an unconscious baby burch sensibility, but in a working-class town where at weddings and funerals everyone looked as if they had been stuffed into their dress clothes. They were nurtured in the small town hardware store and lumberyard, where, even though George always asked if I could handle the 50-pound bags of cement, I was Bob's eccentric, "handicapped" kid and was never told to stop. They were underlined by my parents' desperate upward scramble toward the middle class and their corresponding passion for formal education. They were molded by the common knowledge that most of the girls in town would catch their lives on too many kids, most of the boys on alcohol and guns, and only a few of us would leave the county for good.

The stolen body, the reclaimed body, the body that knows itself and the world, the stone and the heat that warms it: my body has never been singular. Disability snarls into gender. Class wraps around race. Sexuality strains against abuse. *This* is how to reach beneath the skin.

Friday nights I go to the local queer bar, nurse a single Corona, hang out with my dyke friends. Mostly I go to watch one of the wait staff, a woman with long brown hair, sharp nose, and ready smile. She flirts with everyone, moving table to table, making eye contact, hunkering down to have a quiet word or laugh amidst the noise. She flirts with me too, catching me in her wide smile, appreciative gaze. I am under no illusion: this is simply how she works her job. But after a lifetime of numbness I adore her attention, adore tipping back my chair, spreading my legs wide, and watching her from across the room.

I want to take the stone between my trembling hands—trembling with CP, with desire, with the last remnants of fear, trembling because this is how my body moves—and warm it gentle, but not, as I have always done before, ride roughshod over it. I want to enter as a not-girl not-boy transgender butch—gendered differently than when I first came out, thinking simply, "*This* is how I'll be a woman," never imagining there might be a day when the word *woman* was too small; differently from the tomboy who wanted to be a hermit; but still connected to both. Enter with my pockets and heart half-full of stone. Enter knowing that the muscled grip of desire is a wild, half-grown horse, ready to bolt but too curious to stay away.

In the end, I will sit on the wide, flat top of my wall, legs dangling over those big, uncrackable stones, weathered smooth and clean. Sit with butch women, femme dykes, nellie men, studly fags, radical faeries, drag queens and kings, transsexual people who want nothing more than to be women and men, intersex people, transgender people, pangendered, bigendered, polygendered, ungendered, androgynous people of many varieties and trade stories long into the night. Laugh and cry and tell stories. Sad stories about bodies stolen, bodies no longer here. Enraging stories about false

images, devastating lies, untold violence. Bold, brash stories about reclaiming our bodies and changing the world.

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