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February, 1982

1982 Cable Car Awards

Best Ever!

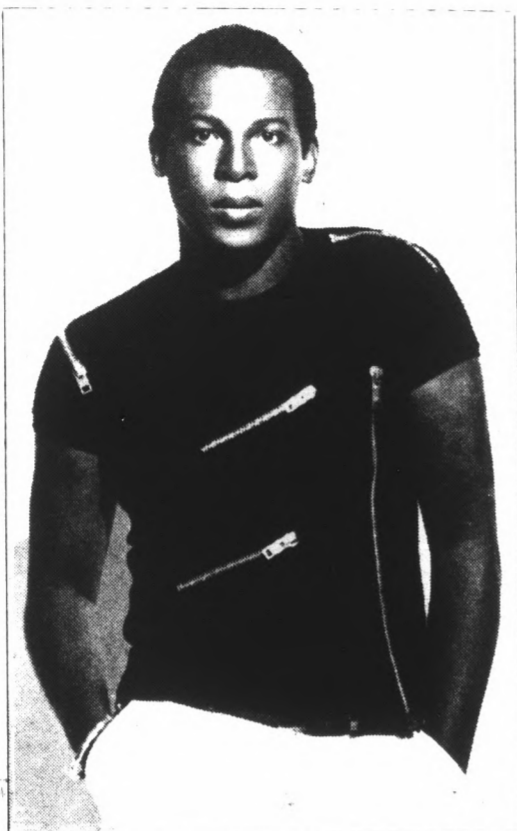
by Roland Schembari

Look out Oscars, Grammys, Emmies, and what have you, 'cause the 8th Annual Cable Car Awards & Show is about to steal your thunder. Scheduled for Sunday, February 7, this year's extravaganza promises to be the best ever.

Set up to recognize outstanding achievements in the Bay Area's Lesbian/Gay communities, the awards have grown over the years, and now include such categories as Outstanding Sportsman of the Year, Outstanding Contribution by a Business, Outstanding Achievement in Theater, Cabaret, Entertainment, Lesbian/Gay Film Production, Photo Journalism, various community service awards, and much, much more.

Of special interest to media freaks, like us, are the journalism awards, since two of our writers, Penni Kimmel and Sue Zemel have been nominated—Penni for Outstanding Achievement in Entertainment Writing and Sue for Outstanding Achievement in Breaking News. And *Coming Up!* Editor Kim Corsaro, under her other hat as photojournalist, has one of her photographs up for Cable Car honors.

MCing this monster event, and good luck to them, are Bob Ross, publisher of the *Bay Area Reporter*; San Francisco Supervisor Nancy Walker; Brandy Moore, Administrative Assistant to SF Supe Doris Ward; Chris Puchinelli, of Trophies by Chris; Marcus, Emperor I de San Francisco; and Glenna McElhinney, Co-chair of the



Sylvester

1982 Lesbian/Gay Freedom Day Committee.

The festivities this year will be as much an entertainment extravaganza as an awards ceremony. Sylvester tops the bill of entertainers appearing (and is slated to receive the Board of Directors Award for Outstanding Contribution to Entertainment); and the program fills out with Meg Christian; David Kelsey & Pure Trash;

(continued on page 3)



The Official Valentines Day Quiz -And Pedantic Commentary-

by Menimel Pink

(rudely interrupted and nearly ruined by Fettucini Szechuan, Visiting Professor)

Life is nasty, brutish and short. What little there is of it is precarious and fraught with terror. You work hard: your successes are diminished by rising costs, a higher tax bracket, ruptures, rashes and ennui. You play hard, and the money goes faster, leaving nothing to show for it but disintegrating nasal membranes, down-at-the-heel tap shoes and the souvenir two-dollar bill you turned with your first paying trick. Secure old monopolies are breaking up, there are PCBs in your alphabet soup, and hideous mushrooms have sprung up in the corner of the closet you haven't looked in lately.

However, if you are gay and living in San Francisco, there is some modicum of hope. If not for you, then for someone else. What difference does it make? You never concretized your goals anyway.

The following quiz is designed to bring out your hostility, insecurity and fears of incipient hysteria. It is self-gradable. Also biodegradable but without the gentle toilet-paper consistency of the international edition of the old *Manchester Guardian*.

If you have gotten this far, you might as well get on with it. *ONE* answer per question, five cents per question to the person on your left and no cheating by looking at the answers on page 14.

1. You've been living in San Francisco:
 - a. from early Babylonian times
 - b. all your life, but didn't know til last week

when your best friend chloroformed you and tattooed THIS IS NOT FRISCO on your washboard diaphragm

- c. since you left Gomorrah
- d. in your head; your body was cremated in 1957 in Pueblo, Colorado
- e. while your bike's upholstery's being cleaned from the CMC Carnival

2. Your family does NOT know you're...
 - a. left-handed
 - b. living in San Francisco
 - c. allergic to Peruvian lilies
 - d. not seeing a dentist regularly
 - e. trading in all the gifts they sent to pay for a weekend at Russian River, sometime during which you will drown your current lover to fulfill your annual pledge to perform a public service

3. The correct spelling is:
 - a. BALONY
 - b. BALOGNA
 - c. BALONEY
 - d. BALCONY
 - e. ALFIE'S

(continued on page 5)

I.C.I. - A Woman's Place Celebrates Ten Years

Information Center Incorporate (I.C.I.)—A Woman's Place, celebrates ten years this month as a unique East Bay institution.

A Woman's Place, located in Oakland, is one of the world's largest feminist bookstores. Thousands of titles "by, for, about, and of interest to women" are offered, as well as books on such topics as ecology, politics, people of color, health, and children's literature.

"But we're not just a bookstore," says Keiko Kubo, a worker at A Woman's Place, and points out the bulletin boards, lending library, special night-time events and forums, and call-in referrals, which give A Woman's Place the "Information Center Incorporate" part of its name.

Begun ten years ago by a group of volunteers with \$300 worth of books, A Woman's Place is now operated as a not-for-profit collective by six women of diverse ages, cultures, and interests.

"Collective work means that we operate in a democratic, non-hierarchical way," says Darlene Pugno, another Woman's Place worker. "It can be very baffling for someone who insists on speaking to the manager. It's hard for them to understand that we're all the manager."

Over 100 feminist bookstores operate worldwide. As small, independent centers of information and politics, these stores have always faced a struggle for survival. Many have closed; in the San Francisco Bay Area, only two remain of eight feminist bookstores once in operation.

"We're always walking a thin line," admits Natalie Lando of the Woman's Place collective, "between keeping the business going and being an educational center. Even our 'business' deci-

(continued on page 3)



Just for the Love of It - Linda, Betty, and...

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Maybe we can give you something to think about.

"APPALLING, HILARIOUS AND TOUCHING..."

David Ansen/ Newsweek

"Scene after scene in 'Soldier Girls' shows the truth to be much, much stranger than fiction."

Janet Maslin/N.Y. Times

"A HILARIOUS ANTI-WAR SATIRE, at times resembling a Mel Brooks sketch..."

William Wolf/N.Y. Magazine

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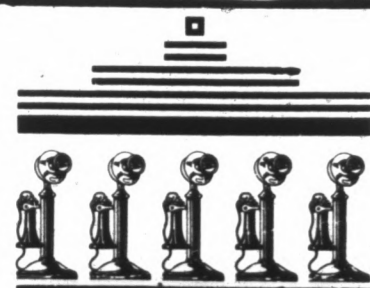
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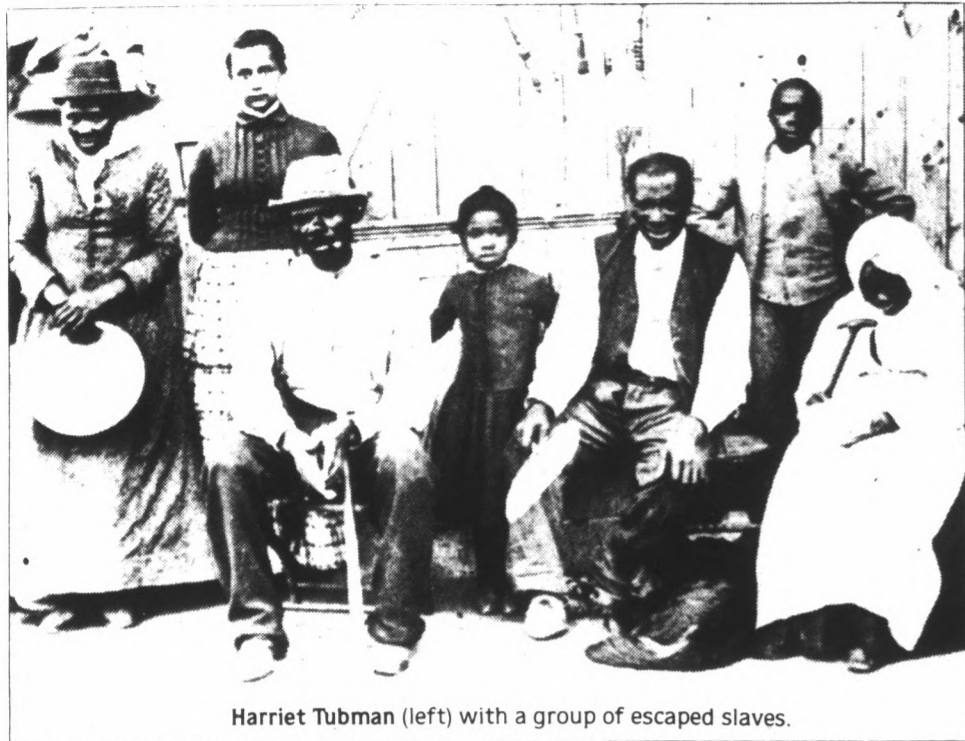


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Harriet Tubman (left) with a group of escaped slaves.

and when I rise
it is so natural
like the sun in the sky
the moon and the stars

I know I am beautiful
my skin feels so alive

come lay beside me
let me touch you
let me make your blood rise

I will not hurt you
you will feel satisfied

and when you rise
it will be so natural
like the sun in the sky
the moon and stars

I know you are beautiful
your skin feels so alive

—MH, '79



North African women, date unknown (late 1800's, early 1900's).



Gladys Bentley, popular entertainer in Harlem in the 20's and a very out lesbian—she married her lover in a 1930 Atlantic City civil ceremony.

mother
where are our healing medicines
where is all that you promised us
can't you see your children weeping
where are our prophets
or dreamers
can't you see us bleeding
where is our integrity
can't you see them screaming
where is our courage
our faith
can't you see your children dying

oh women, teach your daughter wailing

who will be priestess
purge enchant baptise
me
heal me in fire
heal me
heal

oh women, teach your daughters wailing

I wander to the place
near a stream
with wild grapes
and pomegranates
sunflowers and the scent
of the coconut

oh women teach your daughters wailing

—MH, '79



Photo by Gordon Parks, from *Road to the River*.

Women Welders, Connecticut 1943



A former slave, field worker in Americus, Georgia. Drawn "from life" by Otis Physioc, 1925.



Two of Many—freedom fighters for civil rights in the 60's.



Photo by Kim Corsaro 1982

Save Our Children—Atlanta Rally, 1981, San Francisco

*All the Women are White, All the Blacks are Men, But Some of Us Are Brave is the title of an anthology of Black Women's Studies, Feminist Press, Box 334, Old Westbury, NY, 1981, edited by Gloria T. Hull, Patricia Bell Scott and Barbara Smith, that is to be released in the Bay Area any day now. *Coming Up!* will review this important new work in March. The photo of Gladys Bentley is part of "Tain't Nobody's Bizness: Homosexuality in Harlem in the 1920's," a slide show by Eric Garber of the Lesbian/Gay History Project; and also appears in *Black Lesbians*, by J.R. Roberts, Naiad Press, 1981, an annotated bibliography and excellent resource full of fascinating information & research on Black Lesbians. The poetry is some that will be read in "An Evening of Black Women's Poetry & Prose," at I.C.I.—A Woman's Place, Oakland, Sunday, February 21. Check our centerfold calendar for this date, plus Feb 9, 14, 16 & 23 for other events that celebrate Black History Month at I.C.I. Also a very special thanks to Rani Everslee, Lynn Fonfa, Regina Gabrielle, Eric Garber, Cherrie Moraga, Joan Nestle (Lesbian History Archives), Barbara Smith and the Afro-American Historical & Cultural Society of San Francisco for their ideas and assistance in compiling the photos & information for this page.

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Coming Up! features news and photographs of many events that are not necessarily gay- or lesbian-identified, which we feel are of interest to the gay and lesbian communities, and recognizes the important community work that many straight-identified groups are doing that would be of interest to the widely diverse gay and lesbian communities. *Coming Up!* also recognizes that many straight-identified people attend or participate in gay- or lesbian-identified events. Therefore, publication of the names, photographs, or likenesses of any person, organization, event or business in *Coming Up!* cannot be taken as any indication of the sexual orientation of that person, organization, event or business.

Calendar Listings

Performers, clubs, individuals or groups who want to list events in the calendar should mail notices to us so that they reach us before the 20th of the month preceding publication. We can not take listings by phone. Listings are free.

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Gay Advisory Committee Accepting New Members

The Gay Advisory Committee of the San Francisco Human Rights Commission is now accepting applications for new committee members. According to HRC Commissioner Richard Sevilla, "the Committee attempts to represent Lesbians and Gay men in all our diversity and hopes to expand its representation of women and minorities with the addition of new members."

Identifying and solving problems that confront our San Francisco Lesbian/Gay community is the primary concern of the Gay Advisory Committee. It deals with discrimination we face in employment, housing and public accommodations, and takes an active role in attempts to include sexual orientation under the protection of regulatory agencies, as well as informing us of our rights. The Committee holds public hearings and works closely with community groups and government agencies to seek solutions to these issues of concern.

If you're interested in joining the Committee, send a letter of intent, a resume, and any other supporting material to Jackie Winnow, Lesbian/Gay Community Liaison, Human Rights Commission, 1095 Market Street, #501, San Francisco, 94103. Applications should be in by March 7, 1982. For further information you can call 558-4901.

IMPERIAL CORONATION!

Once again, San Francisco's Gay Community is making lavish preparations for the Empress Coronation. Candidates for the office are attending campaign parties, going to community fund raisers, planning show stopping entrances and basically hustling for your vote to be cast on the 6th of February. This annual event is sponsored by The Tavern Guild of San Francisco and the out-going Empress and her Court. Reigning Empress Phyllis gives up her throne, steps down, and takes her place with the 15 previous Dowager Empresses.

The theme of this year's Coronation Ball is "Over Our Rainbow—Upstairs/Downstairs at Duckingham Palace." This reflects the history of the real Buckingham Palace since its inception as a Royal residence, and entrances are being planned to cover its architectural spectrum from the dungeon, with a leather motif, to the Throne Room, and everything in between. Her Imperial Majesty Phyllis promises, "it will be a most interesting, if not controversial, evening."

The three candidates vying for your vote this year are Brett, Connie, and Mae. Connie and Mae are both seasoned campaigners and Brett promises to be a candidate to be reckoned with, although he is a newcomer to the "Royalty Trip."

Voting will be at California Hall on Polk Street from 9 a.m. to 6 p.m., Saturday, February 6.

Coronation Week Chair Alex Buiel announces the following functions for Phyllis' stepping down

week: Sunday, Jan 31, a Kick-off party at Febes, 1501 Folsom Street; Feb 1, The Grand Duke and Duchess Tribute, location to be announced; Feb 2, Red Eye Saloon Tribute, 335 Jones St; Feb 3, All Candidates Night at the Pendulum, 4148-18th Street with a party at the Men's Room, 3988-18th St, afterwards; Thursday, Feb 4 is Emperor Gene Bettis' salute at Kim's, corner of Polk and Pine Street; and Feb 5, the In-Town Awards will be held at the California Club, 1750 Clay Street.

The Host Hotel will be The Atherton at Ellis and Larkin, with a Hospitality Suite open on Friday and Saturday.

"We anticipate that members and guests of Imperial Courts throughout the Country will attend the Coronation and the week's events," says Empress Phyllis.

Tickets are on sale at The Mint, 1942 Market St; The Kokpit, 301 Turk Street, and the New Bell Saloon, 1203 Polk Street, for \$9 (unreserved balcony) and \$12 (reserved table seating). Tickets at the door will be \$10 for unreserved balcony.

So, come one, come all. Dust off your leathers and feathers, your Widows Weeds and Bugle Beads and celebrate Coronation 1982. And for those of you who have never been to one of these functions before, just remember—it's like your first hangover—it has to be experienced to be believed.



Del Martin and Phyllis Lyon in December, 1952 at the beginning of a love affair that will celebrate its 29th anniversary on Valentine's Day, February 14, 1982. Congratulations!

Women's Press Project Classes

Five years ago with one small press, and little else, the San Francisco Women's Press Project was born at the Women's Skills Center. Today they are a well-established community institution, and this month they begin a new semester of classes to teach their skills to the women of the Bay Area.

Working their way to their present location at 532 Valencia hasn't always been easy—the Press Project history includes a quick move from an office that seemed just fine until the two-year drought broke and the roof leaked rain all over them.

"Everything we've gotten has been penny by penny, begged and borrowed," says Julie Twitchell, a member of the Project collective. "It's taken time for us to become known and gain a good reputation. We're here today because in the first four years of operation, all our labor was volunteer."

"We now have two presses and are trying to get a third and larger one," continues Twitchell, who works with other collective members Nina Jo Smith, Marilyn Kalman, Marta Wohl and Lee.

The Press Project prints a lot of work from the women's community, some progressive political groups, lesbian & gay organizations, and com-

munity groups, like Youth Advocacy.

"A lot of groups have their work done at commercial instant presses," says Twitchell. "They may be faster, but our turnaround time is only two days, and we think we do better work, especially on color jobs or anything that varies from the norm. And our prices are better, particularly on larger jobs. We're not directly in competition with those larger commercial presses, but we think we can offer community groups a real service."

The Press Project is organized as a not-for-profit group, and tries to work collectively within the confines of variable time commitments and skill levels.

"We're confident that we'll continue to grow and teach other women the important skills we have to share," concludes Twitchell.

Starting this month, a new semester of classes begins at the Press Project. An introductory workshop to a Graphics Class to learn layout, paste-up and design skills will be held Monday, February 15. A four-month class on the Basics of Offset Printing starts Tuesday, February 16th with an introductory workshop. There's also a technical workshop for women in the graphic arts and printing-related fields that explains offset printing on Saturday February 20, from 10-4pm. The Project asks that you pre-register for this workshop. An Intermediate Press Class for women with basic press operation knowledge to develop more skills starts on Monday, February 22nd.

The fees for all these classes are sliding, ranging from \$30 to \$60 a month. The introductory workshops for the long-term classes are \$5 to \$10 sliding, and the daylong technical class is \$20-\$30 sliding.

You can call the Women's Press Project for more information on any of these classes at 431-6210, or any time you need to have some printing done!

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Antioch: For Working Adults

Cable Car...

(continued from front page)

Teresa Trull & Group; Conan; the San Francisco Tap Troupe; Nicholas, Glover & Wray; Boystown Gang; the Barbary Coast Cloggers, and a taste of ballet—'nuff said!

"We're proud of the work we've done to make the awards more inclusive this year," says Producer Allen White. Events which have in the past gone unrecognized, such as Women's Day in the Park or the San Francisco Lesbian Chorus/LA Women's Chorus concert, are this year included in the nominations. "And we're not doing it to achieve some kind of parity—a term I don't like," continues White, "but it's exciting because these people are being recognized because they deserve the honor—they've produced quality events that have contributed a lot to our community."

So get ready, get set and "Come As You Are" to the 8th Annual Cable Car Awards & Show. Doors open at 6pm at The Japan Center, and balloting for public awards continues until 7:30pm. Tickets are \$10 for balcony general admission, \$15 and \$20 for main floor reserved table seating. They are available at the door and at Headlines and Gramophone, Castro and Polk Stores, and the Starlight Room, 1121 Market near 7th, San Francisco.

See you there!—and if you can't make it, there will be a broadcast of highlights on *Fruit Punch*, Gay Men's Radio, 10pm February 17, KPFA 94FM.

Woman's Place...

(continued from page 1)

sions are influenced by our educational goals. You could say we're a rather unbusiness-like business!"

Celebrate with the women of A Woman's Place at their all day anniversary party Sunday, February 14th, from 10am to 6pm. It's open to all women and children. More information is available at 547-9920.

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Alternative Airwaves

The Gay Life with Randy Alfred
KSAN 95FM, Sundays, 11pm
Feb 7: Film & Politics—a talk with Mark Heustis, director of *Whatever Happened to Susan Jane?* and Lucia Valeska, Executive Director of the National Gay Task Force.
Feb 14: **Business Unusual:** Gore Vidal keynotes the Golden Gate Business Assoc. annual dinner. Robin Tyler & Municipal Court Judge Mary Morgan also appear in taped highlights.
Feb 21: **Fantasy & Science Fiction:** World Fantasy Award double-winner Elizabeth Lynn discusses her new books.
Feb 28: **Politics & History:** Randy Shiltz talks about his controversial new book *The Mayor of Castro Street: The Life and Times of Harvey Milk*.
A World Wind
KPFA 94FM, Mondays, midnight
International music, especially by women, and features on world events & cultures. With Max Dashu & Chana Wilson
Fruit Punch, Gay Men's Radio
KPFA 94FM, Wednesdays, 10pm
Feb 3: **The Faeries Gather**—an aural collage from the *Fruit Punch* archives highlights the healing rituals, chants, music, discussions & collective energy of gay men's emerging pagan consciousness.
Feb 10: **Cable Car Awards**—highlights of the 8th Annual Cable Car Awards & Show that recognize outstanding achievement in the Lesbian/Gay communities.
Feb 17: **Street Dreams**, the Eve Merriam-Helen Miller ghetto musical stars Terry Hutchison, cabaret performer, *Fruit Punch* familiar & Buena Vista alum. Selections from the show.
Feb 24: **Daniel Curzon/Richard Hall:** The Gay Short Story—a rare chance to hear two of our finest writers read & discuss their short fiction.
Love Styles, Cable Channel 6
Wednesdays, 10pm, repeats Fri, 10:30pm
Gay-oriented talk show hosted by Jud Kohl.
The Common Woman
KPFA 94FM, alternate Wednesdays, midnight
Feb 3: **Aspects of Astrology** that you won't hear anywhere else, with astrologer J.D.H. & host Jean Robertson. Call-ins at 848-4425.
Feb 14: **Be-bop with Betty!** Betty Carter's voice fills the airwaves for two delicious hours!
Women in the Key of C
KPFA 94FM, alternate Wednesdays, midnight
Feb 10: the social and political concerns of **Peggy Seeger, Barbara Dane & Malvina Reynolds** as expressed in their music & writings.
Feb 24: **Bernice Reagan's** life & music—features selections from her solo albums & her work with *Sweet Honey in the Rock*.
Majority Report
KPFA 94FM, Thursdays, 8pm
Feb 4 & 11: **A feminist magazine** of women's news, public affairs & community events
Feb 18: **On the Edge:** The problems, triumphs & realities of being over 40, single, self-supporting & a woman.
Feb 25: **On the Field:** Women & Rugby—a talk with the women from the SF Women's Rugby Club about spirit, skill, strength, lesbian baiting & one of the most exciting competitive sports open to women.
Focus on Women in Music
KPFA 94FM, Saturdays 10:30am-noon
Special programming in the rich variety of women's music
Women's Magazine
KPFA 94FM, Saturdays, noon
Feb 6: **Alice Walker** reads from her new collection of short stories, *You Can't Keep a Good Woman Down*, and is interviewed.
Feb 13: **In Celebration of Black Womanhood.** Aileen Hernandez, founder of Black Women Organized for Action, presents the problems, triumphs, and realities of life for Black women in the U.S.
Feb 20: **A Feminist Critique of the New Right's Anti-Feminist Movement:** Barbara Ehrenreich & Dierdre English discuss contemporary anti-feminism, plus a discussion with Karen Sims, Lee Novik, Dierdre English & others on what accounts for the rise of the anti-feminist movement?, who sponsors the theory and practice of the returning "feminine mystique"? how can we

respond?
Feb 27: **Nineteenth Century Black Club Women**—a look at the long tradition of black women's organized efforts in support of their local charitable & educational institutions & how these efforts emerged in multi-purpose women's clubs embracing a broad range of activities and interests.
Black History Month on KPFA, 94FM
A wide range of regular & special programming devoted to celebration of Black History Month.
The Morning Reading
11:15am, Mon-Fri
Feb 1-3: **Black Woman Novelists:** a 3-part series in which Barbara Christian reads from her book *Black Woman Novelists: The Development of a Tradition*, with selected illustrations of the works of Paule Marshall, Toni Morrison & Alice Walker.
Feb 4-5: **Alice Walker** reads from her own works.
Music from Alkebu-Lan
Mondays, 2:30pm
Feb 1: **African History Month**—music, poetry & history by African men and women, past & present.
Feb 8: Part two of **music, poetry and history** to "Raise Your Conscience to African History and Destiny."
Feb 15: **The role of the Afrikan man & woman** in 1982 that can help Afrika be free.
Feb 22: **positive vibrations** to the Black Woman & Man to ensure our survival and victory in Afrika Being Free.
Evening Reading
11:30pm, Mon-Fri
Feb 1-2: **The Autobiography of Miss Jane Pittman**—novelist Ernest Gaines reads from his work.
Feb 3: **Jubilee** by Margaret Walker—published in the 60's, deals with the effects of slavery, emancipation & reconstruction on the lives of 3 generations of Black women.
Feb 4: **Kasamance** by Katharine Dunham, the dancer, anthropologist, spiritual daughter of Zora Neale Hurston. An African-derived fairy tale, rich in language & imagery.
Feb 8-9: **Shaping a Black Metropolis** by Jervis Anderson. An in-depth study of the early history of Harlem, at the height of its cultural explosion.
Feb 10-11: **There is a River** by Vincent Harding. Selections from this history of the Black struggle for freedom in America.
Feb 15-16: **When Harlem Was In Vogue** by David Levering Lewis—a portrait of the days of the Harlem Renaissance.
Feb 17-18: **The Blacks** by Thomas Sowell. A look at Black history from the beginning of slavery to today.
Feb 22: **In the Mecca** by Gwendolyn Brooks, the only Black woman to receive the Pulitzer Prize. This novella of life in a Chicago tenement has been used as a theatre piece because the voices & characters are so distinct.
Feb 23-25: Ishmael Reed reads from his own works.
The Tattered Masses
Alternate Saturdays, 7pm
Feb 13: **Blacks Fight Back**—a documentary produced in honor of Black History Month asks what methods are open & available to Blacks to alter their current situation.
Feb 27: **Two women artists:** Marie Johnson, an accepted & well established artist, and Mildred Howard, an artist gaining recognition.
In Your Ear
Sundays, 8pm
Feb 14: A Tribute to Black History Month in **Music & Poetry**—artists featured range from Paul Robeson to Max Roach, Abbey Lincoln, Billie Holiday, Duke Ellington, Langston Hughes, Earle Hines & many others.
Feb 28: Music from **Archie Shepp's Attica Blues**, to **Max Roach's Freedom Now Suite**, plus more.
Full Force: Freedom of Expression
Feb 7, Sunday, 8pm
Live from the 9:30 Club in Washington, DC: *The Art Ensemble of Chicago*, plus a cultural collage of episodes in Black American history. Interviews with Paul Robeson, Jr., Cecil Taylor, Bernice Reagon, Romare Bearden, the poetry of Langston Hughes, Amira Baraka, Ishmael Reed, and the Berkeley Stage Company production, "Paul Robeson."

GALA: In the community

So Tim Speck is hidden away in his room at night behind locked doors, while Latino youth go prowling about the city armed with lead pipes, bricks and baseball bats. Unlike him, GALA [Gay Latino(a) Alliance] can be found in the community where we belong. His generalization of our youth as violent marauders is an affront to all Latinos. We acknowledge the upsurge of violence in the SF community, but to lay blame completely on Latino youths is totally unfounded and blatantly racist.
The patronizing way he spoke of us as "stunningly beautiful Latino people" and of our "marvelous language" is insulting and demeaning. From this arrogant way of viewing us, no wonder he found it difficult relating to us as Latinos at Esta Noche and GALA functions. Gay anglos who approached us in an honest and open way have always been welcome at GALA events.
During our last six years of existence we have earnestly tried to provide a non-exploitive culturally supportive environment. Our record of successful salsa dances and fundraisers for gay causes as well as Latino struggles speaks for itself. Where in SF outside of Esta Noche can we go as gay Latinos to hear our music and speak our mother tongue? Those familiar with our dances and cultural celebrations know we have always chosen a central theme. "A Night in Havana" was chosen to coincide with the Afro-Latino music played by *Batachanga* and was developed in Cuba in the 40's. So what's wrong with GALA celebrating six years of struggle with a "Night in Havana." The FBI, CIA, The Mafia, U.S. multinational corporations and illiteracy in Latin America existed then as well as today. CLOSE DOWN THE BARS! STOP ALL PARTYING! CANCEL GAY FREEDOM DAY PARADE!
His literal translation of the term LA RAZA exposes his ignorance of us as a people and our heritage. LA RAZA, EL PUEBLO means the People. ¡Tonto! And yes, it's not acceptable for white people to raise clenched fists in white supremacy like the KKK, NAZIS, and Republican Party. Our cultural pride as Indio-Afro-Latino people should never be confused with white racism.
Mr. Speck's instant diagnosis of the roots of Gay Latino problems shows his utter stupidity. True, the Roman Catholic Church has played a negative role in regard to homosexuality, but that's the case with most religions. On the other hand, the Catholic Church has been in the forefront for social changes throughout Latino history. Miguel Hildalgo in Mexico and Oscar Romero in El Salvador are perfect examples of this.
You suggest our second ailment is the family; on the contrary, it is our source of strength. At the core of GALA's philosophy is not to alienate ourselves from our families and community but to help them come to understand our gayness in a Latino context.
In closing, we felt compelled to respond to Tim Speck's ridiculous and dangerous views of Latinos. We hope the Anglo gay community sees through his racist attitudes and joins us in combating the ever-growing presence of violence in SF as well as the ugly reality of racism that divides us.

In struggle,
GALA

Viva la Raza

In my mind racism amongst working class people is a form of ignorance; reading Tim Speck's letter in your last issue makes it clear to me that some folks got a lot to learn about third world people, politics, and culture. The past couple of years have not been great ones for progressive gay groups—the obituary list keeps growing. It's refreshing to see a group like GALA try and find new ways to breathe life into its organization. If they want to throw a Havana "jam" and shout "Viva La Raza" all night long, then more power to them! If 40's tropical drag is so counter-revolutionary then someone should warn Fidel, cause there's a state-supported parade of it every night in Havana's hot spots. If the stylings of our oppressors are taboo for imitation, then just forget all about "Carnaval"—or hasn't anybody noticed those coal complexion sisters out there in blonde coiffures and Marie Antoinette gowns? Caribbean, Black, and Latino culture all embody a lot of hope and hurt—a reflection of their people's history. It doesn't break down so easily into correct and incorrect images.

If I've caught Tim's drift right, it seems he's disappointed that we're not all gay Malcolm X's or Che clones; people's hero by day, adonis for the "anglo" gay community by night. Is that our problem, or his? It seems we, third world people, have a few priorities at hand—like fighting for the right to choose where we live the way Tim chose to live in the Mission; like learning to share support and discuss with each other (the word Latino puts a lot of people under one roof)—before we fret about our image problem in the "anglo" gay community. So when I hear "Viva La Raza" or "Gay and Proud"—uh, hello—I know what that means, but some folks don't. I know that cultural nationalism and sexual nationalism(?) are steps, not the end, in any movement, and the distortion of that fact is one of the main ways that fear, racism, sexism, and violence against many people, especially lesbians and gay men, is encouraged. Come on, Tim! That's kids stuff! Some folks never understand that sometimes the way we act, rap, walk, talk, eat, dance, or otherwise

Letter Info

If you'd like to write to us, please try to send a typed, double-spaced letter if possible. Keep it as short and concise as you can since we publish letters space permitting and reserve the right to edit for length. All letters must be signed, but we will withhold your name if you wish.
Mail your letters to *Coming Up!*, 2121 Market Street, Room 104, San Francisco, 94114, Attention: Letters. Our deadline is the 18th of the month preceding publication.

Letters

behave does not concern "anglos" whatsoever. Surprising? Some folks got a lot to learn.

Brian Freeman

A Latino Perspective

In response to the letter addressed by a certain Tim Speck and appearing in the January issue of *Coming Up!*, I find it necessary as a gay Latino resident of the Mission to direct my thoughts towards the author and his criticism of the community he attempts to indict.
It is evident that Mr. Speck has the remedial scheme of immersing himself in a non-anglo neighborhood; however, he unfortunately appears to be affected by a patronizing disposition (an ailment common of the system's reaction to third world cultures). Mr. Speck describes us in exotic tones, commenting on our music, language, socialization process, and supposed sexual lifestyle while also imposing the abusive fallacy that our youth are violence-oriented felons. The negativity he presents would be ridiculous if it were not so deliberate in its intention.
I cannot understand and do not appreciate his attempts to dissect and diagnose our community while forming his interpretation from an admittedly non-Latino perception. Perhaps if Tim Speck actually was conscious of the historical repression against Latino communities and the mechanics employed to perpetuate our subjugation he might understand the dynamics of our culture. For instance, he challenges the traditional term "la raza" which is literally translated as "the people" and hardly carries any overtones of inherent racism. At the same time, this term also provides a viable alternative to government imposed labels, the most recent being "hispanic."
We must remember that the self-determination of a people begins with the capacity to define ourselves by a name of our choice and rests with the ability to affirm the natural rights of our personal selves. This in itself has been throughout our history a monumental task beginning with the colonialist occupation of this continent close to five hundred years ago. Think about it.
I am sure that Mr. Speck would like to believe in his self-righteous humanitarian approach to the Latino population, yet his condescending objectification of our community is insulting. In essence, I find his letter anathema to my senses. Mr. Speck does not have my sympathy.

I remain,
J. Juárez

That's life

Read your paper for the first time and resent the name, which cannot help but conjure up a picture of a penis in one's mind in our already severely phallic/sextist oriented society; and especially because your paper is supposedly for Lesbian readership as well.
In response to Tim Speck's letter which states he "got sick of living in neighborhoods filled with anglos . . . it's galling to note that as a seemingly caucasian gay that he expected his Latino "brothers" to fill his needs. He complains about GALA and La Raza not only in naivete but with a racist attitude. Who does he think he is? Doesn't he know that everyone wants to live in a human atmosphere and be able to socialize?—but being a male with privilege maybe doesn't realize that he cannot always get what he wants when he wants it; which is not to say that his letter didn't make a couple of good points (i.e., the stranglehold of the church, etc.).
I suggest Tim Speck move back into an anglo neighborhood and educate the racist anglos he criticized in the first place. After all, this is the real world and life isn't fun and games however pleasure oriented we may be. I'd also like to comment that Arthur Evans' response to Janet Schrim's letter was evasive and hostile.
Sorry this couldn't be a joyous reaction to a politically aware paper, but that's life.

Jo Formin

A Gay "Moral Majority"

I am happy to hear that the Wilson committee on poppers is not pushing for restrictive laws. Unfortunately when Hank Wilson spoke on *Fruit Punch* on KPFA he came across to me as an anti-drug crusader of almost religious zeal. I still feel some distrust of this committee knowing as I do the American tendency to react fanatically against unfamiliar drugs, especially when those drugs are used for pleasure. Take for example the rabid anti-marijuana and anti-cocaine campaigns of the 1930's which led up to the establishment of the federal Drug Enforcement Administration. The tendency to such fanatic reaction is not confined to drug politics but rather a sign of a pervasive reactionary strain. . . . [Evan's] obvious and consistent use of exaggeration in an inappropriate context sets off alarm bells in my system. Exactly that sort of mentality and that sort of journalism has heralded this country into more than one crazy war and numerous acts of internal repression.
Evan's response to my article is largely an evasion of the issues I spoke to. Why his silence on alcohol as a drug? Why complain about fit, well-muscled men if he is so concerned about health?
I believe that it is essential to regulate business for the good of consumers and employees. Evan's absurd and irrelevant interjection of the "100-hour work week, child labor, and slavery" is a red herring used in a clumsy attempt to discredit me and draw readers away from the issues. . . . Unless Arthur Evans quickly unlearns his irresponsible and exaggerated approach it is dangerous to let him take the lead in a move to improve the quality of life in the gay community. We don't need a gay "moral majority." How can we trust anything he writes? This is prove the quality of life in the gay community. We don't need a gay "moral majority." How can we trust anything he writes? This is more than a drug more than a drug issue. We are struggling with the whole area of forming an approach to community politics and community life. What will really improve the quality of life? What is humane and ethical? What will work? Who decides?

Janet Schrim

Sexual Liberation

No more absurd tempest in a teapot has hit the gay scene in many moons than this current crusade against poppers. If neo-puritan and essentially anti-sexual campaigns so dear to the hearts of extreme feminists, who almost out-Falwell Falwell, succeed, we can kiss gay lib and human lib goodbye, it seems to me.
Recently a travel writer in the *Sunday Examiner* reported that Amsterdam was more free of violent crime than any city he'd visited—"probably because practically everything was legal there." By this he meant "victimless crimes," which had been decriminalized.
What Arthur Evans and Hank Wilson are, in effect, trying to do is to criminalize "poppers"! Doing so will merely send the price sky-high, creating a class of instant millionaires operating underground. Neither heroin nor cocaine were a big problem in the U.S. until outlawed by Federal Statute in 1914. This had the effect of making them high-profit drugs that it was in the interest of the king-pings to "sell"—to push. And whom did they most succeed in pushing them onto? The most ignorant and deprived members of the society, many of whom have been driven to violent crime to support enormously costly drug habits.
Would decriminalizing mean the "narcotization" of America, with flocks of people zonked out in the gutters from drug abuse? Not in the least, to judge by Amsterdam, which is not to say that what we call "illegal substances" are not indulged in and, no doubt, often abused.
Sexual Liberation, Arthur Evans! That's the key, in part, to "freeing" this fucked-up society, not more of the kind of repression you advocate.

Jon Powers

Pieces of the Puzzle

Janet Schrim's diatribe on the poppers issue (January *Coming Up!*) left me confused and angry. Confused—because no matter how many times I reread it, I could not discern a point of view. Angry—because I'm tired of personal attacks that only serve to skirt the issues and expose the author as unprincipled.
To suggest that Arthur Evans has criticized the poppers industry because his drug is alcohol is ludicrous. To suggest that Evans' criticism of obsessive body-building among Gay men stems from jealousy is cynical parlor psychoanalysis at its worst.
As it happens, Evans barely drinks and has a gorgeous body. But that's not the point. The point is the most effective way to challenge someone's position is to discredit what they're saying, not hypothesize why they might be saying it. (Sometimes, even when one's motivations are questionable, the truth is stumbled upon.)
Schrim says, "(Hank) Wilson and Evans are ready to call for a ban on the sale of poppers." Not so. The main point that Wilson and Evans have made repeatedly—and popper pushers have never responded to because they have no response—is the drug is being marketed for use as something other than what it's really used for. Sold as a "room odorizer" it escapes the safety-testing it would have to undergo as an inhalant. Wilson and Evans have never said the drug is responsible for Kaposi's Sarcoma. They don't know that. They have said it's a prime suspect and should be checked out. They have done the community a great service by beginning the dialogue.
Schrim asks for statistics. According to a preliminary study of forty KS victims, as reported last month in the *New York Native*, poppers were associated more than any other drug with the lifestyle of the men who contracted the disease. Inconclusive, of course, but definitely warranting further research.
There's a killer loose in our community. As we learned the hard way, over and over again, Big Daddy ain't necessarily gonna apprehend him for us. The professional researchers and statisticians have to be allowed to do their jobs. But so must we—the victims and potential victims—help piece this puzzle together. We know our own lifestyles better than anyone. Whether the culprit turns out to be poppers or something else, I believe the mystery will be solved from within the community—in large part thanks to compassionate leaders like Wilson, Evans and K.S. victim Bobbi Campbell who's gone public with his story.

Naphtali Offen

Progress Towards a Vision

Although I am usually not much of a public letter writer, I feel the need to express my frustration with the aftermath of the Women's Music Festival held in Yosemite, September 1981. I worked on the presentation on women in Nicaragua during the Day of Solidarity, early on became part of the meetings around issues of racism, classism and elitism at the festival, and through that process experienced the strength and unity of the subsequent rebellion. I felt a feeling too rare in our community; a sense of trust and mutual respect between women of enormously varied backgrounds. I saw anger channelled positively, I saw criticism and self-criticism used constructively and above all I felt a spiritual/political merging that reminded me of the special place the women's community can be.
However, since that time, I have heard enough rumours, gossiping and trashing to produce a *dyke National Enquirer* and very little progress towards the goals and vision we developed at the festival. At the October 25th meeting, held at the Pacific Center, the two women who had been in leadership at the festival abdicated that role without explanation and the unity felt at the festival dissipated rapidly. (Yes, leadership. Leadership exists in every group: it is time we acknowledge it, make it accountable to the community and use it to mobilize us—as it did at the festival.) The idea of turning all the creative, powerful energy we generated into boycotting Robin Tyler is sadly ridiculous to me. At the festival, a situation intensely charged for her, we saw her at what I hope is her worst. However legitimate our criticisms are, how can we be radicals and believe that Robin can't or won't change? I too have real questions about Robin's willingness to change, but I think we should try again, and that those who try should not be women of color, but white and Jewish women.
Large scale women's music festivals have become over the course of the last six or seven



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Coming Up!

Letters ...

years almost institutions in the lesbian feminist community. They will continue despite the rebellion of 400 women at Yosemite. Like so many other women, I am tired of women's events with all of the same, predominantly white faces. It is nothing less than a disgrace that the lesbian-feminist movement has remained so entrenched within the limited confines of white, middle class values. I believe we have a responsibility to work towards making such events more responsive to the needs of all women.

There is talk of other festivals in the works. If they are to be community events, whether oriented to women of color of all women, they should be made public from the beginning. Otherwise, once again, they will fail to reflect our diversity.

This all needs to be discussed and aired more. When I say this, I want to emphasize *discuss*, not *rumor*. We live in a community where rumor and innuendo spread like wildfire. This can be a personal hassle and embarrassment when it involves who is doing it with who, but when it reaches the level that women's reputations are ruined by unsubstantiated information, we have REAL problems. Don't believe everything you hear, and try to check out information before you pass it on to the next willing ear.

I took part in an important process at Yosemite. I feel a responsibility as someone who disrupted a festival hundreds of women worked their tails off to create. I don't regret the disruption: I only want to see the exciting process begun at Yosemite continue and move us closer, and move us forward.

In love and struggle,
I vengeremos!
Loon

Essentials for 'Dream'

Dear Diary:

So many mountains of information and such a symphony of emotions to share, but sheesh! ah sure am World Weary, you know. It's now almost the beginning of my 13th yr. of Cosmic Consciousness, seven years Father's Day as a Shopping Bag Person. And I must admit to *really* needing R n R by the Mother Reignbeaux Space Shippe. Even though I know peace is coming, and more of us earthlings all the time are helping Leo Aquarius to take flight, on time, I fess up to having a severe case of the Cosmic Rainbow Blues, you know. Even though more and more folks all the time are figuring out why Yrs. Trooly has been a General Cosmic Nuisance, insisting, persisting, consistently, through all the new age/community/religious/spiritual levels/trips/gigs, even now, even, now, just about unto the High Noon/Cosmetic/Alpha/Omega/Turn-around Junction, mine messengerial work (24 hours service) is still prime moving focus.

Thusly, dear diary, this phase of the Giant Cosmic Soap Opera is about to transcend to a civilization based on a quantum leap of vision/imagination, and I, for one, will be deliriously delighted when karma training begins. And since ah never had any ulterior motives as the Kozmick Flasher, how sad so many had to go yo-yo/wait for the jones/freak out/remains silent, etc. etc. Fortunately, there's no eternal damnation, though!

With wisdom and humor, me
Kozmick Ladye

Prison Pen Pals

There are lesbian and gay prisoners all across the country who would love to correspond with those of us lucky enough to be on the outside. The people listed below have contacted *Coming Up!* or Ron Endersby through the *GayCon* newsletter and asked to be put on our pen pal list. It only takes a few minutes to write—when you do, it's helpful to include a stamp with your letter.

Coming Up! also sends free subscriptions to prisoners, so if you're a prisoner and would like to receive the paper, let us know. And we'd appreciate donations from the community outside to help pay the expense of these subscriptions (see the subscription form on page _____).

Raymond J. Martinez, Jr.
PO Box 485
Jacksonville, FL 32201

Rickie le Duc
#11279
Box 30 39-6J
Pendleton, IN 46064

LESBIAN/GAY FREEDOM DAY
Parade 82

An Insider's Commentary
by Barbara Cameron

The transition from 1981 to 1982 has been a success for the Lesbian/Gay Freedom Day Committee (LGFDC). 1982 Co-chairs Glenna McElhenney and Rick Turner along with Treasurer Pat Smith were elected in November 1981. The theme, "Out of Many... One," was chosen in December, and by January, when elections were traditionally just being held, the logo design was already selected.

Little fanfare surrounded this transition, but more importantly, probably for the first time in San Francisco parade history, the rumors of mismanagement or the innuendoes of missing parade funds have been conspicuously absent. The legacy passed on to the 1982 officers was the rebirth of the committee as a responsible community organization.

It is no small achievement that LGFDC survived the struggles of organizing for the June 1981 parade and celebration. Many dedicated individuals spent countless hours rebuilding the tattered reputation of the committee following the June 1980 downfall of the former parade organization, Gay Freedom Day Committee, Inc. Rancorous elements described the new committee as "riffraff" and "leftist nuts." Rumors spread that the committee had been taken over by lesbians. The absurdity of this rumor was taken to its extreme when a man from the committee was accused of being a lesbian! (If so, then he is the only lesbian ever to purchase lube). In addition to the divisive gossip, the shroud of \$6,000+ debt left from 1980 hung over LGFDC. It was the fortitude and patience of those who worked on the 1981 parade which gave the committee a new birthing and a respectable reputation.

The diversity of our community so often heralded by our leaders and speakers finds its presence in the committee. The committee which has been accused of leaning toward the left in fact has had leftists in the general membership—just as it has had a few individuals who felt that a third world lesbian/gay presence in the parade or on stage would be insulting and embarrassing to mainstream white gays. And there have been a few men who are miffed that the parade is not exclusively for gay men. It can be at the same time challenging and frustrating to work with individuals who express such divergent political and personal views. The reality, from my experience of a year's intense involvement with LGFDC, is that most of the persons on the committee do have integrity and are sincerely interested in achieving an inclusive organization. And fortunately, the by-laws of the committee do not allow for the repression of our diversity.

In many respects it is unfortunate that our lesbian/gay community tends to remain segregated within gender, racial and political confines. Only once a year at the June parade do we attempt a major merging and blending. The parade and celebration is an admirable event even in its awkward unity, as we are careful not to put right wing groups next to left wing groups in the parade line-up. The representation on stage from entertainers to speakers champions the ideals of a unified lesbian/gay movement. The fourth Sunday in June rhetoric whether it comes from the mouth of a "polished politician" or the mouth of a community person is a necessary reminder to us of how far we've come or how far we've got to go. The committee as an organization is also admirable because it provides for individuals the opportunity to cross those boundaries of segregation. The intimate interaction necessary for production of the parade allows for a unique learning situation and meeting place for

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Robert Butler
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Carson City, NV 89702

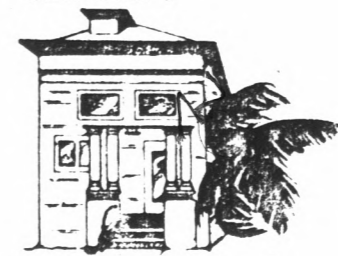
people who would perhaps not normally work with one another.

The Committee has dispensed with the preliminaries of establishing the new administration and is now engaged in setting up the sub-committees which do the bulk of the work. If you've been wondering how to be supportive of the Committee, you can become involved on a minimal level by attending monthly general membership meetings or by volunteering to work on one of the sub-committees. These include Booths, Celebration, Floats, Fundraising, March, Medical, Media, and Safety. Two new sub-committees include labor and business. Our wheelchair accessible office is located at 4599-18th Street, San Francisco. Co-chair Rick Turner can be reached at 861-7354, or at the Committee number 861-5404. Rick is available to answer your questions and can provide phone numbers of contacts for the sub-committee you are interested in.

Our next general membership meeting is Sunday February 7th from 3-6 pm at the Women's building, 3543-18th Street. Signing for the hearing impaired is available upon advance request. Rumor has it that the Parade Committee has been taken over by hard working and friendly individuals.

Barbara Cameron was co-chair of the 1981 Parade Committee and will be keeping us informed in the months to come of the progress towards this year's parade.

THE PACIFIC CENTER



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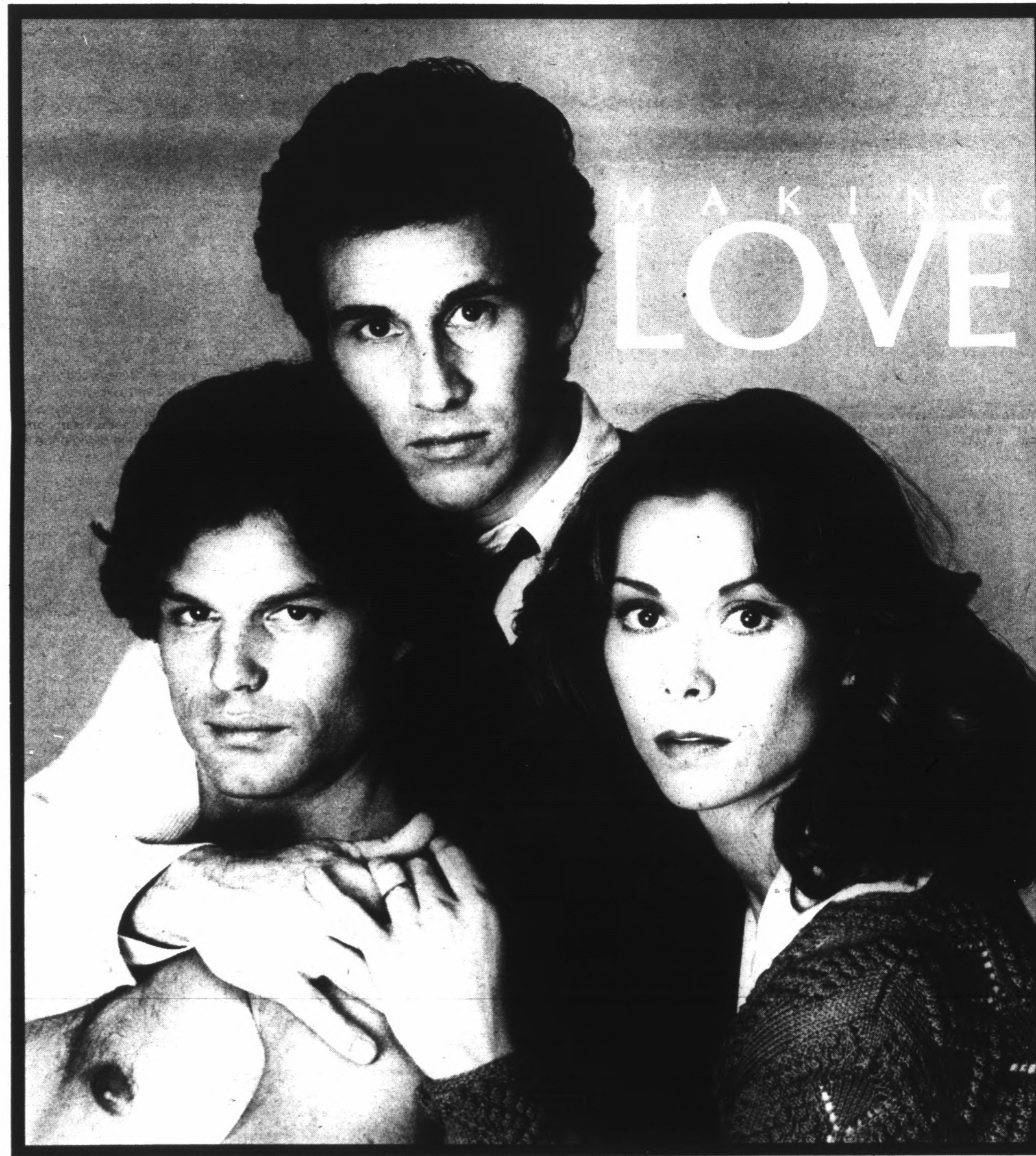
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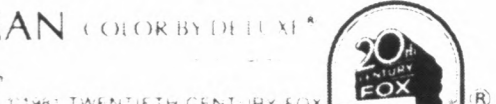
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PREMIERE ENGAGEMENTS FEBRUARY 12
AT SELECTED THEATRES.

VALETINES...

(continued from page 1)

4. You find most offensive to the public taste:
 - a. designer jeans
 - b. fake fireplaces
 - c. pink triangles on charm bracelets
 - d. dead rabbits in the Twin Peaks area
 - e. people who buy things at Rugby and play with them on the street
5. Your favorite sadistic activity:
 - a. inviting a straight tourist to a picnic on Hibernia Beach
 - b. carrying buckets of mud to Marin
 - c. taking down other people's garage sale signs
 - d. sucking lemons in front of the Marching Band's brass section at the Chinese New Year's Parade
 - e. filling little Godiva chocolate boxes with M&M's
6. When you leave Trocadero Transfer, you generally appear...
 - a. green
 - b. grey
 - c. cinnabar
 - d. burnt orange
 - e. your usual hue, but other people look to be one of the above
7. Your political consciousness is best raised by:
 - a. attending Freedom Day Parade meetings
 - b. attending Golden Gate Business Association meetings

- c. dropping the soap
 - d. attending Metropolitan Community Church services
 - e. walking out of meetings/services and/or showers whenever money is mentioned in a personal context
 8. Your most efficacious form of exercise is:
 - a. skateboarding down Lombard Street
 - b. dodging paddy wagons off Polk
 - c. hitting the semi-annual clearance sale at Charles Jourdan
 - d. madly fanning yourself with your program during "Aida"
 - e. chasing your Red Factor canary around his 10-tier bamboo cage to clip his teeny-tiny talons
 9. Your perception of the Cultural Event of the Year:
 - a. the final performance of Nutcracker
- (continued on page 8)

431-6210

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COMING UP!

FEBRUARY

GAU



Gwen Avery
Feb 6
Artemis Cafe

sunday

7

Feb 7, 1981: University of San Francisco bans a conference of the National Women's Studies Association because some of the 2,000 women who would attend are open lesbians.

Mother tongue Reader's Theatre open general meeting—all women welcome! 6pm, free. 107 Steiner St. SF. Further info: 821-6483 (Jess).

Ethnic Arts of the Philippines—striking examples of tribal art from the Philippine Archipelago. Palo Alto Cultural Center, 1313 Newell Road. Tues-Sat 10am-5pm, Sun 1-5pm. All month.

Jack Fertig, gay astrologer, explains his art & gives free readings at G40 + 2pm, 1668 Bush, SF.

Lesbian/Gay Freedom Day Committee gen'l membership mtg. 3pm, SF Women's Bldg. Discuss budget, committee reports. Info: 861-5404.

The Prowlers (formerly *Borderline*) at Rainbow Cattle Company, 199 Valencia, SF. 5-9pm.

Hollywood's Images of Gays—*Glen or Glenda* (also known as *I Changed My Sex*). Bela Lugosi "shocker" from 1953. Plus *Red Dust*, 1939 Jean Harlow, and a short tribute to Marilyn Monroe & other delights. 7pm, \$2. The Intersection, 756 Union, SF.

Ben & Robin—a talk with two young gay men & some of the problems they face. The Tom Cottle Show, KQEC Chan 32. 11pm.

14

Celebrate ICI A Woman's Place 10th Anniversary! Food & surprises. 10am-6pm, for women only.

Jewish feminist conference planning mtg. noon-3:30pm, SF Women's Bldg. All women welcome! WA, RCC: Elisa (282-1049).

"Eros in Fiction"—some reflections with Carter Wilson, plus readings from his new novel, *Treasures on Earth*. 4pm, Meeting Hall, 1668 Bush, SF.

Rockin' country with *Loose Change* at Rainbow Cattle Company, 190 Valencia, SF. 4-9pm.

Happy Birthday Artemis Cafe! 5 Years Old today—dance & party 6pm to midnight. Everyone welcome to celebrate!

21

"Lesbian Images in Photography" with an accent on Romance from 1850 to 1982—our history in print is full, and JEB (on tour) presents it beautifully. 7pm, \$3-\$5 SL. Ollie's, Oakland.

Red Hearts—a social group for left/"progressive" gay men holds a special potluck. 7pm, bring food & drink. Info: 564-8479.

John McCutcheon with the music of Appalachia. 7:30 pm, \$3.50. Plowshares, SF Folk Music Ctr, Ft Mason Bldg C, SF.

Chevere! women's Latin/Brazilian jazz band hosts a Valentine's dance/benefit for the 1982 Gay Athletic games. \$3/\$5 couple. Upstairs at Amelia's, 647 Valencia, SF. Door prizes.

Women's Valentine's Day Dance sponsored by SF Slightly Older Lesbians. A Little More, 15th & Potrero. 8pm-1am. \$3-\$5 SL.

Orquesta Sabrosita—Valentine's Sunday dance at A Little More, 15th & Potrero, SF. \$3. 4pm-8pm.

28

Stop the Grand Jury! tonight—All Saints' Episcopal Church, 1350 Waller, SF. See 2/6 for details.

Mardi Gras Costume Party & Dance at El Rio, your dive! 3158A Mission SF. Come early, stay late. Info: 282-3325.

Folkdance Party for women to benefit the Jewish Feminist conference. \$3-\$5 SL. 3-7pm, CC Jewish Community Ctr, 1414 Walnut St, Berkeley. Info: 655-6394.

Lesbians Considering Parenthood—1st of a 5-wk workshop to explore whether/how we'd like to become parents. Berkeley Women's Ctr. Pre-reg by 2/19, RCC.

The Gay Olympics Wrestling Team—a live demo at G-40+, the social club for gay men over 40. 2pm, 1668 Bush, SF.

Lesbians in interracial relationships—see 2/13 for details.

Deborah Gerson, Wendy Lichtman & Laurie Zoloth, read prose & poetry on work, family, relationships, sexuality & children. 4pm, SF Socialist School 29-29th St.

Wiskey Hill plays shit-kickin' music at Rainbow Cattle Company, 199 Valencia, SF. 5-9pm.

120 TV Commercials—and no programs to interrupt, plus Warner Brother Cartoons from the 40's. 7pm, \$2. The Intersection, 756 Union, SF.

"Sexual Freedom & Reproductive Rights"—a talk with Ellen Willis & Deirdre English. 7pm, free. Modern Times Bookstore, 968 Valencia, SF.

An Evening of Black Women's Poetry & Prose—Monica Hand, California Cooper, Mildred Thompson, Rose Mitchell & others. 7pm, free. RCC by 2/13. ICI Woman's Place, Oakland. For women only.

The Georgia Sea Island Singers—work chants & shouts, old time gospel, folk tales & play-party songs & games that reflect the ancestral black culture still existing on the islands. 7:30pm, \$3.50. Plowshares, Ft Mason Ctr Bldg C, SF.

Nancy & Wendy Robertson with Suzanne P Shambaum play country music with strong voices & intricate harmonies. 8pm, \$3.50. Ollie's, Oakland.

monday

tuesday

wednesday

1

Stonewall Gay Democratic Club gen'l mtg. 7:30pm SF Women's Bldg. Election of officers.

Solidarity—Gay/Lesbian Liberation—meets 7:30-10pm, Valencia Rose, 766 Valencia, SF. Open to all.

Musical Magic Night—lift your voices & instruments in song!—for closeted singers, songwriters & music appreciators. Great Outdoors Adventures, 1618 Castro, SF. 7:30-10pm, \$2.

8

Plan the 7th Annual Day in the Park for Women's Rights. 7:30pm, 1345 Mission, SF. More info: SF NOW 386-4232.

Wendy Rose, Native American Poet, gives a reading at Modern Times Bookstore, 968 Valencia, SF. 7:30pm.

Alice B. Toklas Memorial Democratic Club gen'l membership mtg. Swedish-American Hall, 2174 Market, SF. 7:30pm.

Coming of the clan!—a birthday party for Chef Victor & Big Mama from Hayward at the Revol in Oakland. 7pm, free buffet, no cover. David Feighn entertains at 8pm & 10pm. 3924 Telegraph Ave.

"Not So Plush" Jane Dornacker & Carol Roberts promise a lively evening of entertainment at The Plush Room, 940 Sutter at Hyde, SF. 9pm, \$5.

Phone the Gay Events Tape 861-1100 for weekly updates on community happenings

15

Graphics Class—introductory workshop to a series of layout, paste-up & design classes for women. 7pm, \$5-\$10 SL. Women's Press Project, 532 Valencia, SF. Info: 431-6210.

Solidarity—Gay/Lesbian Liberation—meets at the Valencia Rose, 766 Valencia, SF. 7:30-10pm, open to all.

Street Theatre—benefit preview performance of new Theatre Rhino production for the Lesbian/Gay Freedom Day Committee. Discussion with Stonewall riot participants follows. \$5-7 SL. Tickets at door. Theatre Rhinoceros, 2629-16th St. SF. Parade info: 861-5404.

Intuitive Problem Solving Intensive Training with Margo Adair. Learn direct participation with your consciousness to repossess your inner power. 4-wk class (plus 1 full day) starts tonight. SL. Complete info & arrangements for special needs: 861-6838.

22

Feb 1978: The SF Board of Supes approve a Certificate of Honor for the community service of long-time lesbian activists Del Martin and Phyllis Lyon on the 25th anniversary of their relationship, over the objections of Supervisors Lee Dolson and Quentin Kopp, who protests: "25 years of what? Tolerance, yes. Glorification, no."

Confronting Nuclear Reality—explore our personal relationship to the planetary situation. 7pm, RCC, Berkeley Women's Ctr.

Intermediate Press Class—a 4 month class starts today for women with basic press operation knowledge to develop more skills. Time & other info: 431-6210. Women's Press Project.

Oyster Monday at El Rio, 3158A Mission, SF. For those who survived yesterday's Mardi Gras Party. Info: 282-3325.

Concerned Republicans for Individual Rights gen'l membership meeting. 7pm, location info: 893-5411.

Monday nite poetry series with Demece Gapepi & Steve Chapple at Modern Times Bookstore, 968 Valencia, SF. 7:30pm.

2

R.A.P.E. Committee of the SF Commission on the Status of Women monthly mtg. 1095 Market St. Room 509, 12:15pm. Open to the public. Info: 558-3653.

Arnold Schwarzenegger in *Pumping Iron*, plus *Stay Hungry* with Jeff Bridges & Sally Field. UC Theater, Berkeley. Box Office: 843-6267.

Roxanne Dunbar Ortiz of Internat'l Treaty Council/American Indian Movement delegation to Nicaragua speaks on her experiences there. 7:30pm, free. Modern Times Bookstore, 968 Valencia Street, SF.

Coffee, tea, or...? Great Outdoor Adventures Coffee House—a social alternative for lesbians & gay men. Today & 2/15. 1618 Castro, SF. Info: 641-4020.

9

Poetry & music with Tede Matthews and others at The Boarding House. Call for details: 441-4333. A benefit for Interdependence.

An evening with Mary Watkins—Mary discusses her new projects, as well as the role of Black women in music. RCC by 2/7, 7pm, \$2. ICI Woman's Place, Oakland.

Fred Halliday speaks on "War, Peace & the Middle East," focusing on US-Soviet confrontation in that region. 8pm, \$2. Modern Times Bookstore, 968 Valencia, SF.

Spetters and Turkish Delight—double bill at UC Theatre, Berkeley. Tickets: 843-6267.

Clerical Workers—is your job making you sick? A stress quiz & workshop with Union WAGE Health & Safety Committee. RCC by 2/5: 431-5099. 7:30pm, free. 2521 Channing Way, Berkeley.

SF Commission on the Status of Women monthly mtg at SF Public Library, Larkin/McAllister. Open to the public. Info: 558-3653.

16

Gidget Goes Gay—a woman co-director needed for this original one-act theatre venture with a fledgling East Bay women's theatre group. Complete info: 832-3650 or 654-1403 (Jeanne).

Offset Printing Class—introductory workshop for women on how to run an offset press. 7pm, \$5-\$10 SL. Women's Press Project, 532 Valencia, SF. Info: 431-6210.

Benefit preview of Theatre Rhino's *Street News*. 8:30pm, 2940-16th St, SF. \$6/2 for \$5. All proceeds go to Operation Concern. Res: 563-0202.

Racist Images in Art—lecture and slides with Jan Faulkner. Everyone invited to bring one example of racist art/memorabilia. 7pm, RCC by 2/14, free. For women only. ICI A Woman's Place.

Word is Out: Stories of Some of Our Lives—26 gay & lesbian Americans tell their stories. Filmmaker Nancy Adair will introduce the film. 7:30pm, \$3.50. Ollie's, Oakland.

Atlas Savings and Loan Grand Opening week, today thru Sat. Anyone opening an account has a chance to win \$100 cash each day to be donated to their favorite charity.

23

Oquesta Sabrosita, women's salsa band. Upstairs at Amelia's, 647 Valencia, SF. Info: 552-7788.

Images of African Womanhood: Slideshow & discussion about women in Mozambique at A Woman's Place Bookstore, Oakland. Call for details.

Popper Hearing! 2pm today before the SF Board of Supes' Health Committee, Rm 228, City Hall. This is a public hearing, so come & speak or listen.

Harvey Milk Gay Democratic Club gen'l membership mtg. 7:30pm, SF Women's Bldg.

Self-nurturing Growth Group—on-going group forming to explore the perspective that it is the inner life which nourishes the outer. 7pm, Pacific Ctr. Berkeley. Info: 841-6224.

Deal With It—poetry with Pandoura, and *By Her Hands & When I was a Fat Woman & Other True Stories*—readings with Rebecca Gordon. 7:30pm, \$2. Old Wives Tales, SF. RCC.

Women and the Rental Market—are you having a hard time finding an apartment as a single woman or woman with children? A workshop for you! 5:30-7pm, \$1. SF Women's Bldg. Pre-reg: 563-4866.

Lesbian Sex Workshop at Operation Concern—turning on, sexual problem-solving, taboos, sex & long-term relationships & more topics of interest. Starts early March, pre-reg necessary. Call 563-0202.

'Street Theatre' • Theatre Rhino

Feb 15
benefits
Lesbian/Gay
Freedom Day

Feb 16
benefits
Operation
Concern

Stonewall Inn/Christopher Street Comedy



What Ever Happened To Susan Jane?

February 13

Castro Theatre

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18 and have positive I.D. to participate.) It's our way of introducing a truly different savings institution, founded and controlled by members of the community, here to build and grow with the community.

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Duboce & Market Sts.

Americans or Last Tango in Huahuatenango

SF Mime Troupe

February 6



QUARTERLY COMING UP!

Wednesday Thursday Friday Saturday

2 mission on the 195 Market St. public. Info.

3 ng Iron, plus ally Field. UC 3-6267.

4 Treaty Coun- delegation to ences there. bookstore, 968

5 Adventures for lesbians & astro, SF. Info.

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Poetry reading/book party with Randy Johnson, Leslie Simon, Tede Matthews. 8pm, New College, 777 Valencia, SF.

Fassbinder double-bill—*The Marriage of Maria Braun* and *Lili Marleen*. The Strand, SF. Box Office: 552-5990.

The Winners of the First Moby Dick Photo Contest—pictures on display thru Wed, Feb 10. 4049 18th St. SF.

Heavy Equipment (Jack Wrangler vs Roger vs Christy Twins vs Al Parker...) plus *Track Meet*. 3-D rated X. The Electric, 980 Market, SF. Box Office: 673-7373.

The Emperor Jones—Paul Robeson stars in this 1933 classic. 11:30pm, KQED Chan 9.

Anti-Racism Anthology: open mtg for women interested to meet with Tia Cross, co-editor of upcoming anthology of anti-racism work being done by white Feminists in the U.S. Info: 647-0295

Gay Men's Caucus at Univ of Cal Berkeley presents Dr. Marcus Conant speaking on Gay Cancer (Kaposi's Sarcoma). ASUC Bldg, 7pm.

Randy & the Rounders—rockin' country at the White Horse, 66th/Telegraph, Oakland. 8:30pm.

Feb 10, 1965: Jean Genet's gay movie *Un Chant d'Amour* is banned in Oakland. It goes on trial as pornography.

The Eye Foundation of Calif offers a free forum for info on cataracts, surgery, contact lenses & spectacles, plus more. Esp. for seniors. 2pm, free. SF Eye Institute, 401 China Basin Street, info & res: 777-2020.

Fundraising in the 80's—a discussion with expert Joan Flanagan. 7pm, free. Modern Times Bookstore, 968 Valencia, SF.

Women's Organization Meeting to discuss trip ideas & bring together women to work on adventures with Great Outdoor Adventures. Create an outdoor program you want! 1618 Castro, SF. 7:30pm. Complete info: 641-4020 (Mary Duffy).

Mainstream Exiles poetry reading with Demece Garepis, Tede Matthews, Kim Anno, Randy Johnson, SF Socialist School, 29-29th St. 8pm.

"The Bible, the Church, and Homosexuality"—a critical discussion of texts and viewpoints by the Rev. Glenda Hope, a United Presbyterian minister. 8pm, donation. The Network Coffeehouse, 1329-7th Ave, SF.

Modern & Contemporary Art—a class with art historian Judith Bittelheim. 1-3pm, 12 wks \$100. For info & to enroll: 863-8800, SF Museum of Modern Art.

Stop the Grand Jury!—tonite at Potrero Hill Neighborhood House, 953 DeHaro, SF. 7:30pm. See 2/6 for details.

John Gallagher Band at the White Horse, 66th/Telegraph, Oakland. 8:30pm.

"The People and Art of the Philippines"—the most comprehensive exhibition ever of Philippine traditional arts & culture. Oakland Museum, Oak Street.

St. Thomas Christians of India—Church of the East Holy Qrbana in Memory of Bishop Raymond Charles Broshars, gay activist: the traditional 40th day after death Easter Requiem Eucharist will be offered the Community of the Love of Christ. 8pm, 1646 Hayes, SF. Info: 929-9241.

Celebrate Jewish culture—history, songs, folk dances. Benefits the Jewish Feminist Conference. 7pm, \$2-\$4 SL. Accessibility & signing info by 2/16: 648-6861. RCC: 653-8588. For women, Old Wives Tales, SF.

Country Rock with *Four Wheel Drive* at the White Horse, 66th/Telegraph, Oakland. 8:30pm.

Kapelye presents an evening of old world Klezmer music. 7:30pm, \$3.50. Plowshares, Ft Mason Ctr, Bldg C, SF.

Community of the Love of Christ (Evangelical Catholic)—meets for Ash Wednesday Services of Eucharist in an inclusive, non-sexist & androgynous form. 1546 Hayes, SF. Info: 929-9241.

Spokes plays country at the White Horse, 66th/Telegraph, Oakland. 8:30pm.

Fannie Lou Hamer—Portrait in Black plus *Fundi: The Story of Ella Baker*—documents the life & work of an extraordinary civil rights activist. 8pm, \$2.50. LaPena, Berkeley.

In The Glitter Palace—a made-for-TV movie about a lesbian (Barbara Hershey) accused of homicide & her father who wants her to plead guilty rather than face a trial that would bring her out. 8pm, KTVU Chan 2 (one of the first films the gay TV task force had a say in).

Gourmet Vegetarian cooking—learn inexpensive, delicious vegetarian entrees & breads to astound your meat-eating friends. 8pm, \$1.50. The Network Coffeehouse, 1329-7th Ave, SF.

The Doctors—rock/folk & satire at Fillmore's, SF. 8:30pm, no cover.

Feb 4, 1981: Pope John Paul II announces that the shame people feel about their sex organs helps them maintain holiness and honor.

Hot Tub Party with Great Outdoor Adventures. Complete info: 641-4020.

Pines & Co host Empress Candidate Mae, 1093 Pine/Jones, SF—Mae & friends in a wondrous show. Details: 885-9871.

The Thrashing Wheel/Red Cats Reading—new poetry by Sam D'Allezandro, The Gumption Theatre, 1563 Page, SF. 8:30pm.

A New View of a Woman's Body & How to Stay Out of the Gynecologist's office—a book party & talk with authors of this info. 7:30pm, free. Old Wives Tales, SF. RCC. For women.

Great Outdoor Adventures Open House in their new location, 549A Castro (behind Headlines). Free champagne, drawing for trip to Puerto Vallarta, plus many other prizes. Today thru Monday, 11:30-6:30pm.

Carol Roberts & Ruby Rodriguez—comedy showcase at Fanny's Cabaret, 4230-18th St. SF. 9:30pm, \$3.

Do-it-yourself Pizza Party—make delicious pizza from scratch—whole wheat crust, homemade sauce, vegetarian toppings. Help make! Help eat! 8pm, \$1.50. The Network Coffeehouse, 1329-7th Ave, SF.

San Francisco Dance Theatre
Feb 5




Photo by Betsy Bourbon

Women's letter-writing night & soup kitchen—write those letters of praise and protest you never manage to send, plus soup! 8pm, free. RCC by 1/9. ICI Woman's Place, Oakland. For women only.

Open Mike at Fillmore's Cafe. Cabaret & Underground Phenomenon, SF. 8:30pm.

Jane Dornacker & Carol Roberts will make you laugh at Fanny's Cabaret, 4230-18th St. SF. 9:30pm, \$3.

It Happened One Night—vintage Gable & Colbert, plus *His Girl Friday*, Ros Russell & Cary Grant. UC Theatre, Berkeley. Box Office: 843-6267.

OPTIONS for Women Over Forty monthly mtg—tonite's topic: "Interconnections: A Conversation Between Women of All Ages" with Lois Llewellyn. 7pm, 33 Gough St. SF.

Nuclear Development on Native lands—Women's Party for Survival monthly mtg—panel, speakers, & slides. Everyone welcome. 7:30pm, CC SF Women's Bldg.

"Abusive Images of Women in Mass Media and Pornography"—a slideshow with Women Against Violence in Pornography & Media. 7:30pm, \$1-3 SL. La Pena, Berkeley.

Lesbians & Sex—discuss hang-ups, fears & share joys & how-tos to make our sex lives more fulfilling. Berkeley Women's Ctr. \$3-\$5 SL. 7pm, RCC. With Margaret Sloan-Hunter.

Rosario Castellanos—Mexico's first modern feminist—a program of biography & poetry in translation presented by Leslie Salas. 8pm, \$1. For women. Old Wives Tales, SF. RCC.

Linda Tillery with Curtis Ohlsen, Ray Obredo & friends at Erle's Solano Club, 1403 Solano Ave, Albany. Info: 524-9314.

Help plan the 7th Annual Day in the Park for Women's Rights. 7:30pm, 1345 Mission, SF. Complete info: 386-4232.

"The New Golden Age of Sappho"—a slide show & lecture on Natalie Clifford Barney & Renee Vivien, presented by Karla Jay. 7pm, \$3-\$5 SL. Ollie's, Oakland.

Michael Klare & Michael Kazin speak on "Reaganism & Disarmament." Modern Times Bookstore, 968 Valencia, SF. 8pm, \$2.

Carol Roberts, crazed foodsexual, and comedian Ruby Rodriguez at Fanny's Cabaret, 4230-18th St. SF. 9:30pm, \$3.

Bring your laughs to Fillmore's—open Comedy Mike, 8:30pm, no cover.

Carol Roberts & Jane Dornacker go crazy with comedy at Fanny's Cabaret, 4230 18th St, SF 9:30pm, \$3.

Joan Armatrading on TV—on the Merv Griffin show. (sorry, but at least we get to see her). 3pm, KRON Chan 4.

Gloria Steinem—a profile of one of the pioneers in the current wave of the women's movement. 7pm, KQEC Chan 32.

Four Cuban Women—a multi-media exhibit at Vida Gallery opens today with the artists, 7-9pm, CC. Gallery hours Wed-Fri, 2-7pm, Sat noon-5pm. Everyone welcome. SF Women's Bldg.

Progressive Jewish Lesbians & Gay Men—attend the new & growing political/discussion group of Lesbian & Gay Jewish Activists. Call Ben (821-9673) for complete info.

The Harmony Sisters—Cajun to Carter family, gospel to ragtime music at Plowshares, SF Folk Music Ctr. Ft Mason, Bldg C. 8pm, \$5.

Jerry Simpson, Rach Czar and AHZ at Fillmore's, SF. Tonite & tmw, 8:30pm, \$2.

Suzanne P. Shaubbaum & guests play guitar, harmonica & vocalize at The Artemis. 9pm, \$3.50.

San Francisco Dance Theater at the Palace of Fine Arts, today & tmw, & Feb 12 & 13, 8pm. Tickets & info: 673-8101.

Feb 12, 1968: A Study at the Agean University concludes that disco music "makes mice turn gay."

Valentine's Party at Pacific Center—dance & drink, juice & food from 7:30pm-midnight. \$2-\$5 SL. Berkeley.

The Lesbos Film & three more by Barbara Hammer & other filmmakers. 8pm, \$3.50. Ollie's, Oakland.

"Controversy in the Left: Reproductive Rights Organizing"—a talk with members of the Committee to Defend Reproductive Rights on strategy & the state of forming broad-based coalitions. 8pm, SF Socialist School, 29-29th St.

SCORE! with the Sisters of Perpetual Indulgence—basketball game & sock hop to benefit the 1982 Gay Olympics between the Sisters & the Gay Men's Chorus. Kezar Pavilion (Waller & Stanyan), 7:30pm. Music by Gay Freedom Day Band, Twirling Corps, Color Guard and the Choral Group, MC Jane Dornacker. \$5 donation includes discount to post-game dance at I-Beam. Tickets at Headlines on Polk & Castro.

"Accents—Southern Women Writers"—Barbara Amelia, Nan Hunt, Lousiah Teish, Cynthia Betty Levee & Mona Lisa Saloy perform together. Walkabout Dance Studio, 2325 Third St. SF. 8:30pm, \$3.50.

Woody Simons at the Artemis Cafe—banjo, guitar, piano, country, folk, jazz—you name it! 9pm, \$5.

Murphy & St. Paul, with Rick Reynold & Ray Hanna—comedy at Fillmore's, SF. 9pm, \$2.

Gay Life Style Education Committee—presents a series of programs at the Calif Personnel & Guidance Assoc Convention at the Hyatt Regency, SF. Topics—Coming Out: A Life-Long Process, the counselor and gay clients; Counseling Gay and Lesbian Runaway and Homeless Youth, and Sexual Identity & Sex Roles among Latino Gay Clients. Complete info: 239-3082.

Dance to the Contractions & benefit the SF Women's Switchboard. 9pm-1am, \$3.50-\$5 SL. RCC: 431-1414. A Little More, 15th & Potrero, SF.

"What's New"—a concert with the Kronos Quartet. 8pm, Performing Arts Ctr Veterans Bldg, Van Ness/McAllister, SF. \$7.50, 8pm.

SPIRIT Collective Potluck/discussion—what influence has religion had on our lives? 7pm, free. 658 Vernon St, Oakland. Info & arrangement for special needs: 654-3015.

Lesbian & Gay Jewish Activists open potluck, plus political planning & lively discussion. 7pm, call 821-9673 (Ben) for details.

Stop the Grand Jury!—a slide show on the Puerto Rican independence movement thru interviews with revolutionary Puerto Rican women, plus discussion. 7:30pm, Pacific Ctr, Berkeley.

All People's Conference—a gathering of all those affected by Reagan's program to plan for National Days of Resistance in the spring. 7:30pm tonite, 8am tmw, CC. SF Women's Bldg. Complete info: 821-6545.

Dare to Struggle, Dare to Win!—martial arts & cultural extravaganza benefit for Amazon Kung-fu. Performance, dance, poetry, music & political comedy. Don't miss this one! 8pm, \$4.50. Ollie's, Oakland.

Stanley Aronowitz on "Culture & Socialism"—a look at themes based on critiques of Marxism raised by feminist, ecological & cultural movements. 8pm, SF Women's Bldg.

Music & poetry with Avotcja & Carolyn Brandy. 9pm, \$4. Artemis, SF.

Alberta Jackson "Live" at A Little More, 15th/Potrero, SF. 9pm-1:30am, \$2.50.

Steven Pearl with Mark Pittan and Kevin Meany do comedy at Fillmore's, SF. 9pm, \$2.

Chrysanthemum Ragtime Band—rag & related ditties. 10:15pm, Valencia Rose, 766 Valencia, SF.

Word is Out: Stories of Some of Our Lives—10am, Bisexual, Lesbian & Gay People's Union, Cal State Hayward.

How to Popularize Left Ideas—can a publication be supported by a mass audience & still remain radical? How? A talk with David Talbot, editor for *Mother Jones*. 8pm, SF Socialist School, 29-29th St.

Dances by Fum Spencer, Chance Massaro & Fredrick Lein at Walkabout Dance Studio, 2324 Third St. Ste 414, SF. 8:30pm, \$3.50.

Plant Auction for the Women's Float Committee at the Starlight Room, 8:30pm, 1121 Market SF.

Donations for plants still needed—call 922-2840 & help out!

The Carole Lynne Show—*Nobody's Lady But My Own* captures the many emotions women experience in the process of living & growing. Plus original *Will the REAL Feminist Please Stand Up*. 9pm, \$3. Ollie's Oakland.

Alberta Jackson "Live" at A Little More, 15th/Potrero, SF. 9pm-1:30am, \$2.50.

Comic Barry Sobel with Billy Jaye at Fillmore's, SF. 9pm, \$2.

Miki Petrillo—acoustic guitar, jazz & blues at Artemis Cafe, SF. 9pm, \$3.

Wine & Cheese Social with hot tub available. Contact the Bisexual, Lesbian & Gay People's Union at Cal State Univ Hayward for details.

Stop the Grand Jury! a slide show on the Puerto Rican independence movement thru interviews with revolutionary Puerto Rican women. 7:30pm Church of the Most Holy Redeemer, 100 Diamond, SF.

Such Sweet Thunder—a choreographic collaboration with Duke Ellington & William Shakespeare. Oakland Theatre of Dance, Laney College Theatre, 900 Fallon St. Oakland. Today 8:30pm, tmw 7:30pm. \$5/\$4 srs, stndts, children under 12 & unemployed.

"Just for the love of It"—Linda Tillery, Adrienne Torf & Teresa Chandler in concert together at LaPena, Berkeley. 8pm, \$5.

Gwen Avery sings & plays keyboards at the Artemis Cafe. \$4.50, 9pm.

Live on those long winter nights with jazz from *Swingshift!* 9pm, \$2. Fillmore's, SF.

"Marxism & Witchcraft"—a critique of the Marxist analysis of religion as a base for re-visioning the relation of the revolutionary movements to Women's, 3rd World & Health issues. 10am, \$2.50, SF Women's Bldg.

De Cierta Manera (One Way or Another)—a film by Cuban filmmaker Sara Gomez. 7 & 9pm, \$3, CC, SF Women's Bldg. Benefits All Peoples Congress.

Free Azania!—an evening in solidarity with Azanian people's national liberation with Henry Isaacs, Chief U.N. Rep of the Pan Africanist Congress of Azania. 7:30pm, \$2.50, SF Women's Bldg.

"Private Transportation"—an evening of dance & word maneuvers by Maria Carlson & Gay White. Tonite & tmw, 8:30pm. Brand X Studio, 855 Folsom, SF. \$4.

"Gerty Gerty Stein is Back Back Back"—Pat Bond recreates her famous portrayal of Gertrude Stein. 9pm, \$4. Ollie's, Oakland.

Americans or Last Tango in Huanhuanenango. SF Troupe's new production at Victoria Theater, SF. See On Stage, page 10 for details, or call 285-1717.

Lesbians who need support with issues around interracial friends &/or lovers—lectures & discussions on classism, racism, alienation, etc.—workshop for womyn of color today, white womyn Feb 21, all womyn Feb 27. 10am-noon, SF Women's Bldg. \$3-\$5 SL. Pre-reg 864-0876.

Women's Psychic & Healing Fair—Celebrate Aphrodite's Day! Rituals & songs by Shekinah. 11am-6pm. \$1 adm. \$7 readings. 970 Guerrero/22nd. SF. Info: Marcia, 661-1698.

Big Sue's Valentine's Day Party at Fillmore's, SF. 8pm, no cover.

An Evening of Irish Music with Mary O'Sullivan, self-declared wandering minstrel. 8pm, \$3. SF Women's Bldg.

Jill Rose gives a rare solo concert that includes old favorites, plus new material, both heartwarming & humorous. 9pm, \$3.50. Artemis Cafe, SF.

Jason Serinus, whistler extraordinaire, serenades us accompanied by the Berkeley Symphony Orchestra. Info: 652-2180.

Grupo Raiz—just back from Nicaragua—a concert of their special blend of latin American folkloric music. 9pm, La Pena, Berkeley.

What Ever Happened to Susan Jane. Mark Huestis' new wave film comedy has its gala premiere at the Castro Theatre, SF. tonite at midnite.

June Millington and band at the Great American Music Hall, 859 O'Farrell St. SF. 8:30pm, \$6.

Benefit for Lesbian Rights Project—food, dancing, entertainment. \$15, 9pm-2am. Duste's Corner Lounge, 16th/Market, SF.

Lesbian Images in Photography 1850-1982—a powerful slide presentation of 300 images by & of lesbians, with JEB. 8pm, \$3. RCC. Old Wives Tales, SF.

2nd Annual West Coast Women Outdoors Gathering, today & tmw. "Walk Softly Together"—workshops, skills sharing, campfire, celebration. No outdoor experience needed. Info & special needs: Diann Dramer: Voice/TTY 408-293-4886.

What is Offset Printing?—a technical workshop for women in the graphic arts & printing-related fields. 10-4pm, \$20-\$30 SL. Pre-reg: 431-6210. Women's Press Project, 532 Valencia, SF.

David Kelsey & Pure Trash at Pines & Co, 1093 Pine at Jones, SF. Sat & Sun thru 2/28. Time & other info: 885-9871.

Theatre Training Fair—a daylong overview of theatre acting training available locally—reps from acting schools, coaches & well-known performers on hand. 10-5pm, \$6. City College of SF, Ocean & Phelan. Res advised: 621-0427. Spons by Theatre Communications Center.

Tear Gas Certification Course, 10am, SF Women's Bldg. \$25/\$12.50 srs & disabled.

Today's the deadline—submit your poster art to Women's Political Poster Art exhibit at Vida Gallery in March. Complete info: 864-VIDA (leave name, phone number & address).

Singles Relationship Workshop for Gay Men. \$40, max of 10. Call Dave Cooperberg, MA, 431-3220.

"Dare to Struggle, Dare to Win"—tonite at SF Women's Bldg. 7:30, \$4.50. See 2/19 for details.

Carol Roberts, foodsexual, is one of 4 comedians at Women's Night at the Other Cafe, Carl at Cole, SF.

Alice B. Toklas Memorial Democratic Club 10th Anniversary Dinner honors Jim Foster, Club founder. Hyatt Regency Hotel, SF. Cocktails 7pm, dinner 8pm, \$50. Info: 861-4242.

Gayle Marie sings & plays piano at Artemis. 9pm, \$3.50.

Healing with Crystals and Gems workshop with Oh Shinnah. 10am-5pm today & tmw. Holistic Life Institute, 1627 10th Ave. SF. Info: 664-4900.

Political Massage—help yourself & your friends with massage & other forms of natural healing—a workshop with Misah Cohen to benefit Umoja at Uhuru. SL. Info: 648-4123.

Couples Relationship Workshop for Gay Men—\$70/couple, max of 5. Dave Cooperberg, MA, 431-3220.

Volunteer Orientation for the SF Women's Bldg/ Women's Ctrs—come & meet the staff of the Women's Bldg. There's help needed in many areas, so get involved! More info: 431-1180 noon-4pm.

Darryl is Back!—that's comedian Darryl Henriquez, veteran performer of political theater. Special guests Ratuse the Rat, Swami from Miami, & Joe Carcinogenic. 8pm, \$3. SF Women's Bldg.

"Laugh Riot"—Ruby Rodriguez, Susan Healy, Paula Poundstone, Carol Roberts, emcee Joan Mankin in super comedy nite for Lilith Women's Theatre, to benefit their upcoming production. \$4-10 SL, CC, 9pm. SF Women's Bldg. Info: 861-4221.

Mimi Fox & Rhannon team up at the Artemis Cafe. 9pm, \$4.

Swingshift! plays jazz, Latin & rhythm & blues favorites at Fillmore's, SF. 9pm, \$2.



SCORE! with the Sisters • Feb 12

Address Directory

Artemis Cafe, 23rd & Valencia, San Francisco, 821-0232. WA.

Berkeley Women's Center, 2908 Ellsworth, Berkeley, 548-8383.

Eighteenth Street Services, 4131-18th St. San Francisco, 863-8111.

Fillmore's, 500 Haight Street, San Francisco, 431-0990. WA.

I.C.I. Woman's Place Bookstore, 4015 Broadway, Oakland, 547-9920. WA.

La Pena Cultural Center, 3105 Shattuck, Berkeley, 849-2568. WA.

Laughing Goddess Grotto (Susan B. Anthony Coven #1), 4118 Telegraph, Oakland, 653-4169, 444-7724.

Metropolitan Community Church, 150 Eureka Street, San Francisco, 863-4434.

Metropolitan Community Church—East Bay, 4986 Fairfax Street, Oakland, 533-4848. WA.

Old Wives Tales, 1909 Valencia Street, San Francisco, 821-4675. WA.

Ollie's, 4130 Telegraph Ave, Oakland, 654-6017. WA.

Operation Concern, 2485 Clay Street, San Francisco, 563-0202.

Pacific Center for Human Growth, 2712 Telegraph Ave, Berkeley, 548-8283. WA.

Unitarian Universalists Gay Caucus, First Unitarian Church, Franklin/Geary, San Francisco, 776-4580.

Women's Building of the Bay Area, 3543-18th Street, San Francisco, 431-1180. WA.

Calendar Key

WA: wheelchair access

CC: childcare available at event

RCC: call to reserve childcare for event

Sign: sign language interpreted

Res: reservations

SL: sliding scale

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Books

Women, Race and Class

Women, Race & Class, by Angela Y. Davis. Random House, Inc., 1981. \$13.50, hard-back.

by Aurora Levins Morales

Those of us who have been part of the resurgence of the feminist movement which began in the mid 60's are familiar with the fact that both the current wave of feminist activism and the suffrage movement of the late 1800's and early 1900's were closely tied in their beginnings to the fight for black freedom—first the abolitionist movement and then the civil rights movement. But beyond acknowledging the fact (and some feminists do not), there has been little in-depth examination of the history.

Angela Davis' new book *Women, Race and Class* is, above all, a painstaking study of the relationship between these two social movements: the explosive power of true alliance, and the failures of solidarity; the downfall of once radical leaders and the individual heroism of people who crossed lines to insist that each other's freedom was necessary to their own. And over and over again, because it needs to be repeated, Davis brings the connection back to where it lives, in the daily survival of black women.

The book begins by talking about the lives of black women under slavery: the conditions of forced, backbreaking work, rape, and the ownership of her children by the slaveholder, definitely excluded black women from the 19th century cult of femininity and sacred motherhood, which was so stifling to middle class white women. Furthermore, under slavery, men and women shared in household tasks that meant their survival: equality of oppression brought equality in social life and: "If black women bore the terrible burden of equality in oppression, if they enjoyed equality with their men in their domestic environment, then they also asserted their equality aggressively in challenging the inhuman institution of slavery."

In Black women's participation and leadership of resistance to slavery lies one of the strong, buried roots of US feminism.

While many modern feminists think of the 1848 Seneca Falls women's right convention as the birth of the women's movement, Davis points out that not only does this ignore the active resistance of Black women to their condition, it also blots out the militant political life of white working women, especially in the textile mills of the Northeast. At the same time that the Nat Turner slave rebellion of 1831 gave birth to the organized abolition movement, women in the cotton mills struck against their terrible conditions as early as 1828, and immigrant women who had no other means of survival "fought so passionately that in the 1840's women workers were in the leadership of labor militancy in the United States."

From these beginnings, Davis traces the growth of the abolition movement, in which large numbers of women, black and white, working class and middle class took part. Some of these women, finding their abolitionism attacked with special viciousness because they were women, fought for their right to political participation in order to go on fighting slavery.

More than any other women in the campaign against slavery (Angelina and Sarah Grimke) urged the constant inclusion of the issue of women's rights. At the same time they argued that women could never achieve their freedom independently of black people.

A dismal end to a very promising beginning. But the point, very clearly, is that it could have been different. The choices made then are choices we still have to make, over and over again.

The woman suffrage movement abandoned black women, then immigrant women—and white working class women had been ignored from the start. In fact, white working women were not particularly interested in the vote until the growth of the labor movement made them see it as a tool to change working conditions.

On Double Allegiance

by Rosario Morales

The realities of divisiveness along race and class lines Davis outlined in her book are still very much with us today. The following account is of a workshop held last spring at the New England Regional Women's Studies Conference.

Being at the workshop for Jewish women and women of color was an amazing feeling. I was so happy to be there in that room full of those two kinds of people. In my adolescence my environment was practically all Jewish. Then I married a Jewish man, mothered Jewish children. I've never been able to put those two parts of myself together—the Puerto Rican, the Jewish. They seem so foreign to each other out in the 'real' world, the mixture so kooky, though inside of myself it's the most natural thing in the world to break into a Jewish intonation, to make blintzes in the mountains of Puerto Rico, to feel anti-semitism as if it were aimed at my flesh.

So being in that room verified the reality of my double allegiance. But at the same time, it tore me apart. What an incredible display of competition for the one-down spot! What went on most of all was Jewish women and women of color each trying to show the other how much more oppressed they were. "Sure, sure," they said or implied, "I know you get daily shit with a dark face, but no one has tried to exterminate all of you, every last one of you. That's what they did to us and they almost made it." "Yeah, sure," came the response, "that was bad stuff but that was over there, that happened to someone else. Right here and now you sashay about in your white skin but I get my dark face ground into the dirt day after day while you live it up." God, that was awful. It's as if the only thing our common oppression was good for was to throw at each other's faces like slaps.

Mind you, there were women there who were not into the competition, but we were like voices crying in the wilderness. We were hardly heard.

But in that mad stew of one-down-woman-ship I did hear two genuine cries from the heart, two messages of real importance that we should all listen to carefully.

From the Jewish women: "Hear me. I am

Photo by Philippe Halsman



Angela Davis

Black women, most of them still working in the fields or as domestic servants 25 years after emancipation, were generally excluded from unions either because of directly racist and sexist rules or because the labor movement focused too narrowly on industrial labor. Davis goes on to look at the condition of black women as workers, their fight for education (one of the few areas in which they still received strong support from white women) and black and white women in the communist and socialist movements.

In the final three chapters, Davis looks at three issues of the current women's movement from a historical, black women's position: rape, reproductive rights and housework. This part of the book is weaker than the rest, because it most clearly shows unequal development in Davis' thinking: she simply has not thought about feminism as deeply as she has about Black liberation.

For example, the chapter on rape is a powerful expose of how the myth of the black rapist of white women was developed as a justification for lynching in the post-reconstruction South. At the same time, in her attempt to show how rape was a tool of suppression during slavery she writes: "Once white men were persuaded that they could commit sexual assaults against Black women with impunity, their conduct toward women of their own race could not have remained unmarred. Racism has always served as a provocation to rape, and white women in the US have necessarily suffered the ricochet fire of these attacks. This is one of the many ways in which racism nourishes sexism, causing white women to be indirectly victimized by the special oppression aimed at their sisters of color."

This seems to imply that slavery is the cause, directly or indirectly, of all rape, and that rape doesn't exist outside of a racist context.

The chapter on reproductive rights, on the other hand, is very good. Davis points out that for Black women, abortion is often chosen out of economic desperation, not unwillingness to have children; so while black women support the right to abortion, many see it as a necessity, not a freedom. On the other hand, middle class women often have trouble getting sterilized when they want to, while poor and third world women are sterilized on a massive scale, often without their consent or even their knowledge. Important in all this is the dangerous historical closeness between the birth control movement and the eugenics movement, which advocated the forced sterilization of the "unfit."

My problems with the final chapter on housework are too long to include in this review. On the whole, *Women, Race and Class* is an excellent book within a much narrower range than the title implies. The book is not about race in general, but about black and white people in the US (Latin and Native Americans are mentioned a few times as part of various movements, while Asian-Americans might as well not exist); and while the book is certainly about women, the focus is very specifically on the political and economic lives of women: family is mentioned only superficially, sexuality not at all, and there is not one mention of lesbianism as an issue for black women (or any mention at all) in the entire book.

But this book is rich in lessons from our past: the buried names of black and white women and men, working class and middle class, who often failed to make allies of each other, but sometimes succeeded.

class women were treated like enemies, equated with rich reactionary sexist male corporate bosses. Somehow we must become able to struggle against, to feel our hurt and anger at racism, at anti-semitism, at homophobia within the movement without forgetting that these women are all our allies in the struggle, are all in some way oppressed.

Our task, yours and mine, is not so much to identify each other's racism, anti-semitism, each other's oppressiveness. Our more difficult, more important task is to learn each other's histories, each other's past and present oppression, to connect them with our own. I believe that that connection once made—recognized and acknowledged—will be very difficult to sever, that our willingness to act from it will make us a revolutionary force.

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VALENTINES...

(continued from page 5)

- Suite
- b. the Sisters of Perpetual Indulgence Dog Show
- c. the viewing of George Moscone's bust and feeling the sculptor hit below the belt... but not quite hard enough
- d. Luke and Laura's wedding
- e. the SFPD in graceful tandem, in full riot gear, 2 a.m. Hallowe'en, Collingwood and 18th
10. Looking for instant action? You are sure of finding it:
 - a. at the 7th floor Macy's men's room
 - b. with a U.S. Park Ranger on the 4 p.m. launch cruise to Alcatraz
 - c. at the Diamond Heights Safeway—Dairy section or fourth checkout counter from the left
 - d. at the 3rd floor library at San Jose State
 - e. in the bushes at Union Square during an S.O.S. rally
11. Your most elucidative reading matter is...

a. Maida Heatter's Book of Great Chocolate Desserts
b. Dun & Bradstreet
c. Linn's Stamp News
d. chalkboards at the Phoenix, Moby Dick's or Badlands
e. Soap Opera Digest

12. You would put in an emergency call to CUAV if attacked by:
 - a. The Red Queen
 - b. Robin Tyler
 - c. Harry Britt
 - d. Duke Armstrong
 - e. Rink
13. In your opinion, the true practitioners of S/M are:
 - a. PG&E
 - b. PT&T
 - c. MUNI
 - d. Golden Gate Bridge toll plazas
 - e. Fire Chief Andy Casper and Coroner Boyd Stephens
14. You are consistent in your refusal to:
 - a. do windows
 - b. use parsley as a garnish
 - c. cruise Crocker Plaza
 - d. give up your Sony Walkman
 - e. admit to having a sister on the 49er's team
15. Your particular expression of masochism takes the form of identification with:
 - a. Joan of Arc/St. Sebastian
 - b. Bambi's mother
 - c. Fay Wray
 - d. doing Land's End in high heels
 - e. an artichoke
16. The REAL purpose of your taking this quiz is to:
 - a. appease the ghosts of Eleanor Roosevelt and George Platt Lynes
 - b. win a Cable Car Award for "Most Futile Activity Related to a Lesbian/Gay publication"
 - c. tweak your ingenuity and ambition to the point where you may go down in history as the one to get rid of Dianne Feinstein without untying all her bows
 - d. give you something to do while waiting

St. Mick

by Larry Lee

St. Mick, a novel by Jack Challenge. Ross-Erikson Publishers, 1981. \$6.95, paperback.

No, not Mick Jagger. The title of this first novel by the pseudonymous Jack Challenge refers to the mighty dork of a devilish sailor taken in trade by the narrator. "Why, it's like a little statue!" he cries on page 106, falling to his knees in worship. Suddenly, the book's abstract cover design—I'd thought it was a thermometer or a strangely-elongated keyhole—racks into all-too-literal focus.

Challenge's first-person alter ego, Jerry Carr, is an unlicensed architect whose turf is the Pacific Coast Highway north and south of Malibu. We meet him photographing a wildfire; later, he'll visit the victims with his shots and help them sketch ways to spend the insurance money. Antsy divorcee Linda Lee Fedderman lives beside the fire zone and soon offers him her home, her bed and a ready-made family.

But Carr's real milieu is the highway itself, which he cruises in his Plymouth Fury, eyeing surfers, Marines and the aforementioned sailor, Mickey McCrory. Mick's tight body and red hair flash Carr back nineteen years to age 14 and the jackoff buddy with whom a single encounter bent his twig for life. When Linda Lee's pregnancy crimps their lovemaking, her peevish complaints about Jerry playing with himself leave him no choice but the boys on the road.

Soon, Jerry and Mick are lovers in a borrowed apartment. During a snap inspection of the love-nest, Linda Lee eyes Mick's undraped endowments and soon has him for her own, first in a storm-drain and then as her resident handyman. Husband Jerry switches on the Fury's cruise control and logs his highway conquests in an elaborate card file.

Challenge's biggest problem in this book,

aside from luxuriant metaphor and simile which choke page after page like the oily, green tendrils of some over-fertilized kudzu vine, is a plot surplus. As Roseann Roseannadonna puts it, "If it isn't one thing, it's another thing:" a torture murder, a scabies attack, an underdone ham which leads to a masturbation injury on the wave-pounded Big Sur coast, a glass of cognac in the face, a villain squashed into a Pacific Highway roadkill by an errant truck.

"He experienced at first hand many of the situations described in his novel," the jacket assures us. The ham, the scabies, all those sailors—they I can believe. But *St. Mick* comes off in the end as halfhearted confession cloaked in bad melodrama.

Making Love, Hollywood's first stab at the hubby-is-a-homo theme assures us that it is sexually unexplicit. To his credit, Challenge avoids that compromise, and his narrator's frank lust, played out in credible sex scenes amidst the sitcom stuff, provides a strong, if unappetizing, motivation for the cascading *tsuris* of the final chapters.

But the wife is the same manipulative bitch in Chapter 77 that she is at the beginning, and the book's single out-front gay character is a lispng costumer designer who winds up dead at the hands of kinky leathermen: "He said it was all he could feel anymore."

Buried in all this, a subplot which sometimes towers over the meetings and partings of Challenge's troubled married couple and their sailor, appears to be the true story of an L.A. contractor who figured out late in the game that he liked boys—not men, boys—better than women. You don't have to be St. Augustine or Henry Miller to tell more of the truth about yourself than St. Mick tells about his author, and enough of the people and the pain in this book are real enough to suggest that Challenge should have unlocked the door to his *roman* and thrown away the *claf*.

Calamus

by David Williams

CALAMUS: Male Homosexuality in Twentieth-Century Literature (An International Anthology) ed. David Galloway and Christian Sabisch, Quill Press, 1982. \$9.50

CALAMUS, a friend tells me, is the name of Walt Whitman's volume of poems on homosexual themes; the term itself as Whitman uses it seems to mean "quill." This volume will prove an invaluable aid to students of twentieth-century literature as well as interested lay people. The first of the entries, four poems by the Swedish author Vilhelm Ekeland were written between 1903 and 1906, and the last, Anna Rheinsberg's *Visiting* was written in 1980. Moreover, there is a sound and comprehensive introduction, as well as a brief, but fairly complete series of notes on the authors included here.

In the forward, the authors explain how their choices were dictated by the length of the piece, copyright laws, and the availability of certain texts to the interested reader. While all this may explain the absence of work by Albee or Tennessee Williams, or even Mann's *Death in Venice*, one wonders about the complete absence of the work of Hart Crane and Stephen Spender. Equally puzzling is the general lack of poetry. There are only four poems by Cavafy, one ode of Lorca (to Walt Whitman), and five poems by Frank O'Hara, who while he is a particular favorite of mine, is hardly of the stature of Lorca or Cavafy. From the beat poets of the fifties and sixties, there are only three poems by Allen Ginsberg. Equally strange, there are none of Genet's poems, which as a whole are as important a volume as any poems written in this century, gay or otherwise. We do have in prose an excerpt from *Funerary Rites*, 1953.

What is most engaging about this collection are the works by authors not generally known in this country. For instance, there is a fine story by H. H. Von W., whose real name remains unknown to this date, called the *Marquis de Saint Brissac*, 1926. This is the remarkable tale about a man and his transvestite lover who kills himself once his secret is brought to light. The two have been living

together as man and wife, and as the story opens (it is told in the past) we find the Marquis grief-stricken, staring into the sea alone on the isle of Capri.

Another little masterpiece is Christopher Isherwood's *On Reugen Island*, 1939, with its fascinating portrayal of ill-matched, ill-starred lovers. Witold Gombrowicz, to judge by his story, *Puto*, 1950, is a first rate writer; here is a wonderfully woven tale of sexual compulsion and violence. Among my favorites were William Inge's *The Boy in the Basement*, 1950, and Stanley Kauffman's utterly charming, utterly New York story, *Fulvous Yellow*, 1949, about parents who come down from Albany to see their son and his "roommate," who are "fashion stylists;" Mrs. Sprague had corrected her husband once: "Ev says they don't call them dress designers anymore."

The main attraction of this volume may well be the remarkably lucid and informative essay that introduces it. The essay represents a history of this literature and begins with the work of Adolpho Caminha, who wrote at the end of the last century, ending in the present. In speaking of some of the forms this literature takes:

To be sure, certain patterns recur: adolescent sexual initiation, transvestism, voyeurism, the fantasy figure of the handsome sailor, sexuality as religious retreat and revolt. Particular settings are also archetypal: the prison, the ship at sea, the gay bar, the boarding school, the theatre.

And later:

It is hardly surprising that motifs of disguise, impersonation, and transformation should recur throughout homosexual literature... Rather than speaking of homosexuality in literature, it would be more appropriate to examine "homosexualities," for homosexuals in fact express their relationships in infinitely variable and subtle ways.

In short, this volume is worthy to stand next to the best anthologies of twentieth-century literature; and while some may balk at the cost for a paperback, I frankly think it worth it.

in line to buy a book at the Jaguar e. further disgust and depress you; throw you into the bourn of despond and the slough of miasmatic blahs from which only the truly weak, inconsequential and superficial can recover

Take 5 points for every (a) answer, 4 points for every (b), 3 points for... well, you get the idea. A total of 0-20 points shows that you are indefatigable in your persistence and vice-versa. Your Valentine is likely to be more than what you bargained for, a real *Wall Street Journal* center-fold.

A total of 21-40 means very little; you will have to muster all the positive self-image you have to deal with this. Complaining to the Editor will do no good. Your Valentine is waiting for you in Ringold Alley.

A total of 41-60 points proves your wishy-washiness and middle-of-the-roadhood, but it is probably the safest place to be. Your Valentine is the same as last year's.

A total of 61-80 points is pretty neat, but you probably cheated. Your Valentine will be full of love and laughter and you will have a fabulous time together right up until the sex-change operation later this month.

A total of 81-100 points is indicative of an obscenely lazy, illiterate person who cannot or will not read directions or data thoroughly or carefully. You will fall for an accomplished word processor operator. Beware! They may just be pulling your Wang.

(About the Authors: Menimele Pink has several degrees from the Psychometrics Department at Stevens Institute of Technology, Hoboken, New Jersey. Fettucini Szechuan brings the expertise of Walnut Creek suburbia and the sophistication of the high fashion underworld to the project. Both have exhaustively researched the byways of Baghdad-by-the-Bay from Embarcadero Towers executive suite to a little Mom 'n Pop store in the Western Addition, from the Drummer editorial offices to the Marina. Both have been to Daly City, Once. On separate occasions.) (and of course, Coming Up! dissociates itself from the above quiz, which we find in appalling taste.)

COMING UP!

Weekly

FEBRUARY

sunday

Raps & Support
Gay Men's Open Rap at Pacific Ctr, Berkeley, 7:30pm.

Samois: Lesbian-feminist s/m support group encourages prospective members to write them for the date of their next orientation meeting: Box 11798, San Francisco, 94101, or call Ruby at 552-8988.

Social • Political
Don't sit home alone! Have Sunday Brunch with OPTIONS for Women Over Forty, \$2, 11am-1pm. SF Women's Bldg. Open to women of all ages! Champagne brunch at Artemis Cafe, 11am-2pm.

Spiritual
Worship with Metropolitan Community Church, 150 Eureka, SF, 10:30am (CC) and 7pm.

Holy Eucharist, celebrated by the Community of Saint Martha of Bethany. Open to the Public. Centre for Non-Traditional Religion, 2221 Prince St., Berkeley, noon.

Golden Gate Metropolitan Community Church workshops 10:30am, room 404, California Hall, 625 Polk, SF.

Affirmation: Gay & Lesbian Mormons — a support /social group for current or ex-Mormons & friends. 8pm, info: 641-0791.

Dignity — Catholic Gay men, lesbians & friends meet at 6pm for positive worship in the Liturgy of the Eucharist at St. John of God, Fifth Ave & Irving St, SF Sign.

Metropolitan Community Church of the East Bay workshops Sundays, 6pm, Oakland.

Body • Dance • Health
Run with the FrontRunners — non-competitive running for lesbians, gay men & simpatics. 10am — call 346-0303 for details on weekly runs.

Women's Dance Jam — dance & free play from 6-9pm. \$3 drop-in. Eight Street Studio, 2525-8th St, Berkeley. Info: 658-0636 (Sybil).

VD Testing, treatment, counseling & referral by & for gay men. 7-9pm, drop-in. Gay Men's Health Collective, Berkeley Free Clinic, 2339 Durant Ave, Berkeley. Free & confidential. Info: 548-2570.

Entertainment
Judy Hall's Invitation Jazz Jam — at Fillmore's, where anything can happen! 500 Haight, SF, 8:30pm, no cover.

David Kelsey & Pure Trash at the New Bell Saloon, 8-1:30am. No cover.

Country & Western in the afternoon at Rainbow Cattle Company, 199 Valencia, SF, 5-9pm.

monday

Raps & Support
Rap Group for Gay Men at Pacific Center, Berkeley, 7:45pm.

Alcohol counseling for women (alcoholic or co-alcoholic) & their families. Spons by Latino Family Alcoholism Ctr, 3690 18th St. Mon-Fri, time according to women's schedule & cost by ability to pay. Complete info: 864-4600.

Bisexual Women's Rap Group, 1st & 3rd Mon of each month. Bisexual Ctr, 1757 Hayes St, SF. \$3 don. Info: 929-9299.

Lesbian Rap Group — meet new friends and share old ones. Facilitated by Midgett, 7:30-9:30pm, SF Women's Bldg. RCC: 864-0876.

Social • Political
Job Counseling for Women Over Forty — 10am-2pm by appointment only in OPTIONS Center, SF Women's Bldg. Info: 431-6409.

Job Listings for Women Over Forty — updated regularly, available at the OPTIONS Center, SF Women's Bldg, 10am-5pm, Monday-Friday.

Oakland Lesbian & Gay Rights Organization (OLGRO) meets 2nd & 4th Mon ea month, 7:30pm at Ollie's in Oakland. Info: 547-5474.

Body • Dance • Health
Creative Aerobics — a high energy workout utilizing dancing, running, jumping & rhythm. — have fun & get in shape. 6-7pm, \$3, Monday thru Thursdays, No Carz Studio, 235 Hickory St (nr Civic Ctr), SF Reg & info: 566-3439.

Amazon Kung Fu in Oakland — classes in Kajakembo system at new studio, 5680 San Pablo. Info: 428-2006.

Amazon Kung Fu — serious training for women in the art of Kajakembo Kung Fu. Develop strength, confidence, good health & street sense. 1-3pm, \$30. SF Women's Bldg. Info: 428-2006.

African Movement taught by Marion Olikier — everyone & all levels welcome. \$3.50/class. 6-7pm, SF Women's Bldg. Info: 386-0935.

Practical self-defense for women based on jujitsu — classes at The Dojo for all ages & physical abilities. 6-8pm, \$30/month. Sign arrangements can be made, call for details & other info: 530-5043. 3718 MacArthur, Oakland.

Sufi Dancing — Dance of Universal Peace, 8-10pm, \$1.50. SF Women's Bldg.

Dancergotics — a total fitness program for women. Jamestown Community Ctr, 180 Fair Oaks, 6-7pm. Info: 563-7082.

Rhythm & Motion/Aerobic Dance Exercise — SF's best workout — have a great time while you get in shape! Classes Mon-sat 9:15 & 10:30am, and Tues-Thurs 6pm. CC available Mon, Wed & Fri 10:30am for \$1.25/child. \$3/class, \$2.50/series card.

New Wave at the Stud, 1535 Folsom, SF. Info: 863-6623.

Classes
Marxism after Marx — a class with Mike Pincus at SF Socialist School, 29-29th St. Complete info: 221-3333x153. Starts 1/25.

Beginning Contact Improvisation Class taught by Keriac. Call for info: 626-0756. 6:30-8pm.

Entertainment
Adventures in Lesbian Sex — 8-10 wk group to explore how to keep sex alive in and out of relationships. 7-9pm, \$15/session, insurance OK. Info: Jill Bender (282-9634) or Karin Wandrei (839-1097).

Irish Music & Dance at the Starry Plough Irish Pub, 3101 Shattuck Ave, Berkeley.

Movies at the Revoll Comedy, Camp & Great Variety, 7:30pm, 3924 Telegraph, Oakland. (Except Feb 8 this month).

tuesday

Raps & Support
SF Gay Rap Drop-in, 8pm, basement of First Congregational Church, Post & Mason, SF.

Lesbian Alcoholics Anonymous Groups — beginners meeting 7:15-7:45pm, regular mtg 8-9:15pm. All Saints Church, 1350 Waller, SF. WA. Info: 982-4473.

Lesbian Drop-in Rap, 7:30pm at Pacific Ctr, Berkeley.

Married Gay Men's Rap, drop-in, 7:30pm, Pacific Ctr, Berkeley.

Women's Drug & Alcohol Group — advance notice required: 841-6224 — Pacific Ctr, Berkeley.

Women Exploring Sexual/Love Relationships with Other Women — new group forming in Oakland. \$10/wk (health insurance OK). Complete info: Karin Wandrei, MSW, MFCC (839-1097).

Support Group for Women & Alcohol for women of all ages at the OPTIONS Center, SF Women's Bldg, 5-6:30pm.

Bisexual mixed rap group for both men & women interested in bisexuality, or partners of bisexual mates. 7:30pm, \$3. Bisexual Center, 1757 Hayes, SF. Info: 929-9299.

Poor and working class lesbians: support group forming. Complete info: 261-1549 (Dorothy) or 648-1021 (Liz).

Career/Life Planning for all women over 40, 10am-noon. Call OPTIONS for Women Over Forty for complete info: 431-6944.

Social • Political
Swingshift — chase away the blues with jazz. 9pm, no cover. Major Pond's, 2801 California, SF. limited accessibility.

Women's Float Committee regular membership mtgs. 7:30pm, upstairs at Amelia's, 647 Valencia, SF.

Slides, discussions, poetry, prose & more — weekly events for women at ICI Woman's Place in Oakland — check centerfold calendar for details on the evening.

The Anything Goes Chorus — a group singing class — lots of fun & support, popular music sung in 2, 3 & 4 part harmony for all voices. 6:30-8:30pm, SF. Info: 654-8415. Closet singers come out!

Temescal Gay Men's Chorus rehearsals, 7-9:30pm, Univ. Christian Church, LeConte & Scenic, Berkeley. Info: 654-0604. Tenor, baritone, bass voices, plus two female solo parts, needed for spring concert.

Spiritual
Yoga for Gay Men with Sequoia — beginners welcome. Every Tues & Thurs, 4 wk series /\$25. Info: 841-6511. "Stretching together, unfolding our inner strength."

Maitri — Buddhist gay men, lesbians & friends meet 7:30pm, 47 Hartford, SF.

Body • Dance • Health
Dancergotics — See Monday

Rhythm & Motion — See Monday

Lesbian Clinic — gynecological & general med clinic run by & for lesbians at Berkeley Women's Health Collective. Every Tues eve. Call 843-6194 for appt.

Run across the Golden Gate with the FrontRunners — a running club for gay men & lesbians. Meet 7pm at the bus stop on toll plaza side of Golden Gate Bridge.

Classes
Women's Psychic Class, 7:30-10pm. Complete details: 648-4123 (Tasha).

Deep Stretch and Relax Class taught by Keriac, 11:30am-12:30pm. Samadhi Ctr, 2001 Van Ness, SF.

Lesbians Coming Out Mini Workshops — lecture & group discussion covers fears & anxieties, joys & pleasures. Pre-reg by phone, 864-0876 (Midgett), \$3-\$5 SL. Scholarships available.

Woodworking & furniture making class for beginning & experienced woodworkers. 6:30-9:30pm, free, WA. Complete info: 824-9716.

Writing Workshop — a class with Demece Garepis at SF Socialist School, 29-29th St. Info: 221-3333x153. Starts 1/26.

Entertainment
"Forever Ambi" — scorch singer Ambi Sextrous in a full evening of musical entertainment featuring lots of new material, plus a bunch of the same old crap. 9pm, \$1. Fillmore's 500 Haight, SF.

The Steve Douglas Quartet — untraditional jazz at Punch Line. 9pm, \$4. 444 Battery, SF.

wednesday

Raps & Support
Building Self-Confidence — a group open to all women over 40, low SL. With Marjorie Miller 1-3pm, OPTIONS, SF Women's Bldg.

Lesbian Therapy Group now forming in SF for women struggling with intimacy issues. Confront feelings of alienation & isolation, and understand & cope with fears. Facilitated by licensed therapist. Info: 285-9507 (Scotch Cassidy). \$15/session or insurance OK. 7-8:30pm.

Therapy Support Group for Gay Men. Fees scaled. Dave Cooperberg: 431-3220

Intuitive Problem Solving Support Group/Energy Circle led by Margo Adair — pool psychic resources to combat isolation, energize realities & gain insights that help attain our goals. 7:30pm, SL. Location special needs & res: 861-6838. For women only.

Women's Personal Problem Solving Group for all women over forty, 10am-noon with Marjorie Miller. Call OPTIONS for complete info: 431-6944.

Transsexual/Transvestite, MTF/FTM mtgs at SF MCC, 8pm. Additional info: (408)734-3773. 2nd Wed each month.

Bisexual Mixed Rap Group — see Tuesdays.

Bisexual Women's Open Rap, 7:30pm, Pacific Ctr, Berkeley.

Gay Men's Substance Dependence Group — advance notice required: 841-6224, Pacific Ctr, Berkeley.

Transvestites & Transsexuals Rap — 1st & 3rd Wed ea month at Pacific Ctr, Berkeley, 7:30pm.

Disabled Lesbian Support Group facilitated by Ricki Boden & Jill Lessing, 10am-noon, low SS, insurance OK, WA. Operation Concern, 2483 Clay, SF.

Support Group for Black Women of all ages who've survived rape, incest, batter — share resources & help solve problems. 7-10pm, free. East Bay, Call Black Women's Anti-violence Project, 652-0339.

Slightly Older Lesbians (SOL) open rap for women 30 & over. 7:30-9:30pm, SF Women's Bldg. Info & RCC w/24-hr notice: 681-3589 or 661-1629. Exciting social events coming up!

Social • Political
Country & Rock at the White Horse, 8:30pm, 66th & Telegraph (Berkeley). Check main calendar for weekly groups.

SF Lesbians & Gay Men's Community Chorus rehearsals. All Saints Episcopal Church, 1350 Waller, SF 7-9:30pm, WA.

Women Over Forty Experimental Theater at the OPTIONS Center, SF Women's Bldg, 7pm.

SF Lesbian & Gay Men's Community Chorus now auditioning new members for Davies Symphony Hall spring concerts. Sopranos, altos, tenors, basses. Weekly rehearsal, 7-9:30pm, All Saints Episcopal Church, 1350 Waller, SF. Call Robin: 527-4462. Starts again 1/20.

The Anything Goes Chorus — 8-10pm, Berkeley. See Tuesdays.

Spiritual
Mid-week Bible discussion with Golden Gate MCC, 7:30pm, Rm 404, California Hall, 625 Polk, SF.

Prayer & Communion Service with MCC, SF 7:30pm.

Hatha Yoga classes with self-healing methods by Rha Medeen. Learn asanas, deep & color breathing, sound vibrations & more. 7-8:30pm, \$5/class, 2859 Sacramento, SF. Info: 585-5090.

Oakland Midweek Worship Service, 7pm, Metropolitan Community Church of the East Bay. Info: 533-4848.

Hayward Midweek Worship Service, 7pm, 27621 East 12th St. Spons by Metropolitan Community Church of the East Bay. Info: 533-4848.

Metropolitan Community Church workshops in Berkeley, 7pm. Directions: 533-4848.

Women's Psychic Circle — see Tuesdays.

Body • Dance • Health
Dance Explorations — free up the body to be available for the spontaneity required in performance. 10 wk course starts 1/20, \$6. 7:30-9:30pm, with Mitsuko Mitsuenda, No Carz Studio, 235 Hickory St (nr Civic Ctr), SF. Reg & info: 566-3439.

Dancergotics — See Monday

Rhythm & Motion — See Monday

Amazon Kung Fu, 13pm. See Monday.

Classes
Assertiveness training with Mary Clausen, open to all women over 40, low SL 10am-noon. OPTIONS office, SF Women's Bldg.

Life Drawing Workshop for Women — open to students of all artistic levels of development. 3-month class can be taken monthly or drop-in. Instructor Celeste Smeland, New College of Calif, 777 Valencia. \$60 3-mo/\$20 mo/\$6 class. 6:30-9:30pm, starts Feb. 3. Payment should be made at first class.

Sound & Trace Dance Class with Keriac, Dancentral Studio, 7:30-10pm. Info: 626-0756.

Entertainment
Melvin Miracle & Le Group — gospel & jazz influenced rock. 8:30pm, no cover. Fillmore's Cafe, Cabaret & Underground Phenomenon: 500 Haight, SF. Feb 3, 10 & 17.

Comedy for Lunch! Hallowe'en by Leonard Melli, a tender & humorous encounter between an older woman and a younger man. \$3 noon. One Act Theatre, 430 Mason, SF.

Laughs & Hi Camp with Robin Tyler as she ad-libs new material for an up-coming album. 9:30pm, \$4. Fanny's Cabaret, 4230 18th, SF. Starts Feb 10.

David Kelsey sings solo at The New Bell Saloon, 1203 Polk, SF 9:30-1:30am. No cover.

"The Belfast Folk" — the top folk entertainers from Ireland, weekly at the Starry Plough, 3101 Shattuck, Berkeley.

thursday

Raps & Support
Drop-in Gay Support Group for women & men, 7:30pm at Glide Memorial, 330 Ellis at Taylor (2nd floor, Rm 209), SF. Free.

Slightly Older Lesbians (SOLs) Group for women over 30. 7:30pm, Pacific Ctr, Berkeley.

Black & White Men Together Rap — 7:30-10pm, free. All Saints Episcopal Church, 1350 Waller, SF. WA.

Friendship & Confidence — a support/awareness group for gay men: explore personal issues in a supportive environment, practice learning to trust. SS. Student discount. Led by Bob Reps. Info: 863-6096.

Lesbian & Gay Assoc. Engineers & Scientists meet 2nd & 4th Thurs monthly, 7:30pm. Location info: 285-1589.

Therapy Support Groups for Gay Men. See Wednesdays.

Social • Political
C&W in the financial district — Country & Western dancing downstairs at Trinity Place, 5:30-8:30pm, 25 Trinity, SF.

Spiritual
Psychic Circle for women — share healing energy & develop psychic skills. Call Tasha, 861-6838 for details. 6:30-9pm.

Choir practice at SF's Metropolitan Community Church, 7pm. Details: 863-4434.



Ambi-Sextrous, Scorch Singer, Tuesdays at Fillmore's Cafe.

Yoga for Gay Men — chanting & guided meditation — see Tuesdays.

Body • Dance • Health
Black Dance — "get up and get down" with high energy rhythms & the latest body-moving music — combines the style of street funk with dances & movements from Africa, Brazil, Salsa & Chinese martial arts. For Everyone, 10-wk course starts 1/21, 7:30-9:30pm, \$60 with Richard Lee. No Carz Studio, 235 Hickory St (nr Civic Ctr), SF. Reg & info: 566-3439.

Self-defense for women at the Dojo — Monday has details.

Rhythm & Motion — See Monday

Modern Dance, Improvisation, Motion Tuning — a class with Alexandra & the possibility of being in a future dance company. Noon-1pm, \$3/class, \$20/10 classes. SF Women's Bldg.

Afro Brazilian Dance with Adela Chu, includes basic warm-ups, Samba, and Frevo. Live music. Everyone welcome. 7:30-9pm, \$5/class, \$18/month. SF Women's Bldg. Info: 821-9412.

Beginning Contact Improv Class with Keriac at Dancentral Studio, 7:30-10pm. Info: 626-0756.

Tai Chi chuan — longevity practices, group & individual instruction in this dance of life. \$25/4 wks. 5:30-7pm, SF Women's Bldg. Info: (707) 762-5057.

Classes
Issues in Socialist-Feminism: A Critical & Cultural Exploration — a class with Kathy Setian & Demece Carepis at SF Socialist School, 29-29th St. Info: 221-3333x153.

Making the Connections between Socialism & Feminism — a class with Nikki Doryland at SF Socialist School, 29-29th St. SF. Info: 221-3333x153. Starts 1/28.

Toward Understanding the Economic News — Doug Dowd sheds some light on this huge puzzle. SF Socialist School, 29-29th St. Info: 221-3333x153.

Woodworking & furniture making class. Tuesday has details.

Creative Writing Workshop with Karen Brodine, thru SF State Continuing Ed at the Downtown Community College.

Acupressure for women: learn shiatsu, jin shin do, reflexology, history of healing. 6 wk class starts 2/4. SL. Info: 661-5845 or 648-4123. Taught by Misha Cohne & Loneita Pitkin.

Entertainment
The Black Gay Cultural Society presents: Dionysia, a cinema club featuring cinema & video art. \$2, 7:30pm. 925 Hayes, SF. Event info: 621-3190.

David Kelsey sings solo at the New Bell Saloon, 1203 Polk, SF 9:30pm-1:30am. No cover.

Carol Roberts Comedy Showcase. Fanny's Cabaret, 4230-18th St, SF, 9:30pm, \$3. Main calendar has details on weekly special guests.

Nashville & San Francisco — country rules from 7pm-11pm with Skip Barrett & the Foggy City Squares at Trocadero Transfer, SF. Events hotline: 495-0185.

friday

Raps & Support
Under 21 Lesbian Rap, 4-6pm, Pacific Ctr, Berkeley.

Women's Alcoholics Anonymous meeting, 7-8pm, SF Women's Bldg.

Intuitive Problem Solving Support Group/Energy Circle, 2-4:30pm for women only. See Wed for details.

Social • Political
In Living Leather — leather & flesh joined as the beat goes on. Disco till dawn at Trocadero Transfer. \$3 with leather. \$5 without. 520-4th St. SF. Hotline: 495-0185.

C & C Men's Club — a social club for chubbies & chasers meets 1st & 3rd Fri ea month at First Congregational Church, Post & Mason, SF, 8pm.

Spiritual
Shabbat Services with Sha'ar Zahav, Jewish lesbian/gay congregation, Jewish Community Ctr, 3200 California, SF. 8:15pm.

Advanced lunar Yoga for women only. 5-7pm, \$30/month, 2571 Shattuck Ave, Studio #9, Berkeley. Info: 845-3277 (Vicki Noble).

Body • Dance • Health
Rhythm & Motion — See Monday

Mime and Dramatic Dance — training in the arts of silent theatre with Joanna Tagney. 5-7pm, \$4.50/class, \$32/8 classes. SF Women's Bldg.

Intensive Performance Workshop — intermediate modern dance technique/movement-theatre improv/choreography and performance. With Linda Schur (former Wallflower Order member). 1-4pm for 3 months. \$75 pre-reg. Starts 1/15. Info & reg: 647-8272.

Classes
Job Search Techniques — a class for everybody (Feb 5-Mar 12) with Dr. Gail Shaked presented by SF Community College. Low SL. 10am-noon. OPTIONS office. SF Women's Bldg.

Stress Reduction Class — a holistic approach with relaxation skills, breathing techniques, diet, visualizations, etc. Starts Feb 12, \$30/6 session. CC. Info: 456-1249. 10:30-noon.

Entertainment
Rousing pub songs, political, protest, & love songs & ballads with The Belfast Folk — Ireland's top folk musicians. Plough & Stars Irish Pub, 116 Clement, SF. Info: 751-1122.

Fridays at the Walkabout — dance to the unusual sounds of the Mobsters, Tom Nunn & Chris Brown. 8:30pm, \$3.50. Party & refreshments follow. Info: 626-0756.

saturday

Raps & Support
Men's Coming Out Group — talk about the process if you're going through it or thinking about it. Pacific Ctr, Berkeley, 841-6224.

Under 21 Gay Men's Open Rap, 1-4pm at Pacific Ctr, Berkeley.

GayCon rap group for gay/lesbians ex-cons who want to learn how to survive in SF & talk with other ex-cons. 2-3pm, United States Mission, 1769 Oak St, SF. Info: 431-2675.

Body • Dance • Health
Massage Class for women, 10am-12:30pm. Call Tasha (648-4123) for details.

Run with the FrontRunners — gay & lesbian non-competitive running group. Meet 10am at Stow Lake Boathouse, Golden Gate Park.

WENDO: "Way of Women" — exciting new school of self-defense for women. 2 day (10am-5pm) workshops Sat & Sun. Also daytime & eve classes available. SF or East Bay locations. Details & Res: 848-6752.

Beginning Lunar Yoga drop-in class for women, 4-6pm, \$6. 2571 Shattuck Ave, #9, Berkeley. Complete info: 845-3277 (Vicki Noble).

Classes
Mechanics Training — learn some auto body skills — get the dents out of your car. Instruction, supervision & some tools provided. Emerald City Auto Body, 250 Napoleon St, Unit G, 1-5pm. Some cost for materials. Info: 282-4220.

Entertainment
Murder in the WAC — Pat Bond's one-woman show recreates her years in the army during the lesbian purge of the 40's. 10:30pm, \$5. Valencia rose, 766 Valencia, SF.

THEATRE RHINOCEROS 2926 16TH STREET (AT SOUTH VAN NESS) RESERVATIONS: 861-5079

POGEY BAIT



Cabaret checkerboard

by Gary Menger

Most Promising New Talents

Gail Wilson, who came here from Chicago and became pivot of the popular group *Swing*, left five years ago with that group for Los Angeles where they were a long-running hit at Studio One. More recently, the lady performed in Europe, and has now returned to San Francisco where she's regularly featured at the Q.T. on Polk Street. Highly recommended, Ms. Wilson delivers a solid, high-energy show—she'll be making a special appearance at Fanny's on February 9, and watch for her soon at the Plush Room and at

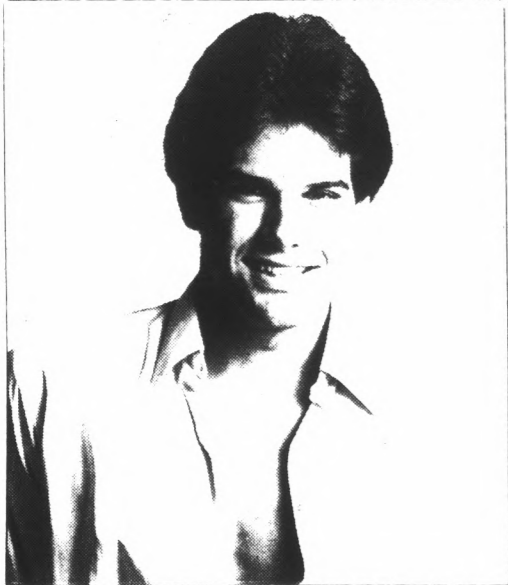


Photo by Bob Hsiang

Our Kitchen

Another new face to watch: the dynamic, big-voiced, young Peter Cambra, who made his San Francisco debut at the Plush Room with Samantha Samuels in January, and then performed an evening of his own at Fanny's Cabaret.

Watch for Peter next at Our Kitchen with Gail Wilson on Wednesday, February 24.

Cabaret Gold

Finally, the nominations for the annual big cabaret event of the year have been announced—

the Cabaret Gold Awards. The show will be held on Monday, March 1 at Bimbo's, and here is a partial list of nominations: Entertainer of the Year—Val Diamond, Terry Hutchison, David Reighn. Outstanding Female Vocalist—Lynda Bergren, Val Diamond, Sharon McNight. Outstanding Male Vocalist—Terry Hutchison, Scott Rankin, David Reighn. Outstanding Cabaret—Fanny's, Savoy Tivoli, Trinity Place. We'll print the complete list, and more general information about the show in our next issue.

★★★★★

He's back! (She's back?) They're all back—the whole cast of Charles Pierce's characters, more wonderful than ever, and what a joy to see them all again.

The gentleman has grown as a performer—has shed the gimmickry of flowered swing with flashing lights while miming Jeannette MacDonald, the slide shows, the props, the surprise acrobatics—and how nice to discover that was all unnecessary window dressing—what's left is the pure, undiluted, razor-sharp, lightning wit of a master comic and superb impressionist—Charles Pierce is performing the hottest, tightest, funniest show in town nightly at the Plush room of the Hotel York.

Nicely supported by musical director Michael Biagi, and very ably assisted in a half-dozen lightning-fast costume changes by production coordinator (and a resident genius of costume design) Herman George, Mr. Pierce not only hilariously parodies the most historically prominent ladies of the silver screen—he, eerily and believably, becomes them... and delivers a rare, serious few minutes in the guise of Katherine Hepburn as Coco that is alone worth the modest admission price.

After two hours of being overwhelmed by glitter and overcome by laughter, I was a little surprised (but not disappointed) to discover that an interview with Charles isn't a barrel of giggles. The insanity all happens on stage—afterward, in his casual sweater and slacks, the gentleman is well-mannered concise; quietly direct.

"I was lucky in New York—Liz Smith of the *Daily News* covered me at Freddy's Supper Club; after that we packed them in. That led to Dick Cavett's show, and then to being featured in the

Los Angeles Film Critic Awards Show, where people like Barbara Stanwyck, Orson Welles and Jane Wyman were in the audience. God, was that exciting!"

I felt obliged to ask the question, since Charles Pierce made news here two years ago when a lesbian feminist group walked out on his performance because his act "insulted women"—"in retrospect, how do you feel about all that?"

He sidestepped deftly. "Look, I'm filming a special for Cable TV, there's a new show in the works called *Broadway Babies* where I play Mrs. Meglin, the mother of 40 children, I've got a box of new pictures here I'd like to show you—wouldn't you rather talk about exciting new things than old dead issues?"

I had to agree. Charles says it on stage succinctly when he observes: "Who says I'm a female impersonator? Have you ever seen a woman dressed like this? It takes a man to wear a dress like this?"—and then launches into a show where the material is sometimes racist, sometimes sexist, often irreligious, occasionally close to obscene, generally bitchy—but never malicious, and always hilarious. People who are in deadly earnest about their "labels" and can't take a break to laugh at themselves would best avoid Charles Pierce's show—but everyone else is likely to find it one of the most enjoyable evenings they've spent in cabaret."

"Coming Up! exists as a forum for the community, giving us the chance to exchange ideas with each other—but that means that the working staff doesn't necessarily agree with everything that goes into the paper. We disagree with Gary in this case—racism is racism (and sexism is sexism)—and it's hard for us to think of it as not being malicious or demeaning in any context. It may be a dead issue to Pierce, but it's not to the people who live that reality. It doesn't feel the same when someone who doesn't share your experience is making jokes about you. We all know how we feel when some straight comedian makes queer jokes, and Pierce has the same effect on women and people of color with his jokes about them. Pierce is such an enormously talented performer, it's too bad he doesn't use his talents in ways that don't further the myths about so many of us that ultimately hurt us all.

On Stage... February

The Black Repertory Group presents *Eden* by Steve Carter—two families live across the hall from each other in New York, West Side, 1927—the Bartons, a West Indian Black family ruled by a stiff father, and an American Black family, an outspoken woman and her amiable nephew and the Barton's daughter, the stage is set for an evening of good theatre. Thurs-Sat thru Feb 13. 1719 Alcatraz Ave, Berkeley. Reservations: 652-2120.

The Bare Stage announces its production of *Imitations* by Nancy Larson, a compassionate portrayal of a street derelict; and *The Guardian* by Joel Enzana, a look at the relationship between an aging Hollywood idol & her envious "gay" guardian. Thurs-Sun thru Feb 14. 8pm; \$5 Thurs & Sun, \$6 Fri & Sat (\$1 off all shows for stdnts, srs & groups. Bare Stage, Dana/Durant (Trinity United Methodist) Berkeley. Reservations: 849-1675.

Four Jewish one-act plays with The Berkeley Jewish Theatre: *A Dollar* by David Pinski, *The God of the newly Rich Wool Merchant* by Pinski, *The Wise Guy* by Der Tunkeler, *Falls the Dew* by Kirschbein. Berkeley-Richmond Jewish Community Ctr, 1414 Walnut St; Thurs, Sat & Sun 8:30pm, plus Sun 2:30pm. Thru Feb 7. \$5/\$4 srs & children; reservations: 848-0237.

The Julian Theatre continues with *A Full Length Portrait of America* by Paul D'Andrea—a tall tale about the saving of America from the Great Orange Bulldozer. Thurs-Sun 8pm thru Feb 20. 453 DeHarro, SF. Reservations: 647-8098.

A new magic show of bizarre proportions! *Mrs. Lonsberry's Seance of Horror... A Magic Show* recreates the performances of an incredible psychic spirit medium of the 20's. Chilling humor & weird frightening magical effects, many never before seen in a work of live theater. Feb 11-13, 18-20, 8 & 11pm. The Boarding House, 901 Columbus, SF. Info & reservations: 441-4333.

Savages—revolution, kidnapping & genocide in present-day Brazil, a new work by Christopher Hampton at Berkeley Repertory Theatre. Tues-Sun thru 2/14. Tickets & information: 845-4700. 2025 Addison, Berkeley.

Eureka Theatre Company presents Barrie Keeffe's *A Mad World My Masters*—biting social satire on British class warfare, in a newly updated version that rips apart aristocratic pretensions and working class complacency with equal gleam and abandon. Thurs-Sun 8pm thru Feb 28. Peoples Theatre, Bldg B, Ft. Mason Ctr, SF. Reservations: 441-6842. Burnt out of its performance space in an October fire, Eureka Theatre still needs donations—contributions, offers of equipment and suggestions for a permanent home may be sent to: Eureka Theatre Company, Ft. Mason Ctr, Bldg C, SF, Ca 94123.

Puntilla and His Hired Man, Matti by Bertolt Brecht (his only "true comedy")—continues with Actor's Ark Theatre. Based on a Finnish folk tale, it focuses on the exploits of a big landowner who is friendly & compassionate—when he is drunk \$7/\$6 stdnts & srs. Bldg F Ft Mason Ctr, SF. Thurs-Sat 8:30pm, Sun 2pm thru Feb 7. Reservations: 441-2453.

Magic Theatre hosts *Renaissance Radar* by the visual theatre company, Soon 3. It's "performance landscape"—a deliberate collision of contemporary California and the Italian Renaissance. Wed-Sun thru Feb 21. 8:30pm, \$8.50/\$6.50 stdnts & srs. Bldg D, Ft Mason Ctr, SF. Reservations: 441-8822.

The Distractions extend their hit musical/comedy revue *For A Good Time Call...* at the Chi Chi Theatre Club, 440 Broadway, SF, thru Feb 27. Thurs-Sat, info & reservations: 392-6213.

Evita, one of the musical-theatre's all-time triumphs, plays at the Golden Gate Theatre, SF, Feb 16-March 31. Tickets (\$14-\$28) at Bass, Ticketron, etc & 775-8800.

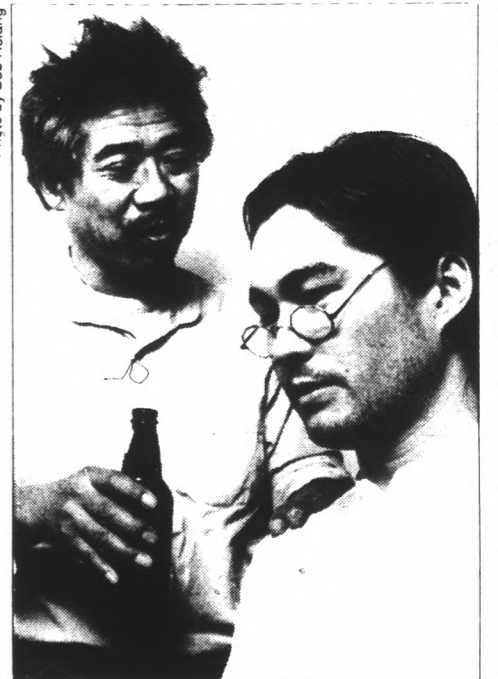
Family Classic Theatre presents *Rosina & The Count*, a regency romance based on The Barber of Seville by Beaumarchais. Feb 5-Mar 7, Fri & Sat 8pm, Sun 2pm. 595 Mission, 4th Floor, SF. \$6/\$4 stdnts & srs/\$3 children. WA. Signed performances: 2/6, 7, 12, 20, 21, 26. Reservations: 548-7087.

Teatro de la Esperanza and Provisional Theatre present *The Tecolote Visions*: the adventures of Don Pancho's twins and their remarkable journey to Easy Street—and back again. Magic, music & acrobatic theatrics mark this important bilingual joint venture. Thurs-Sun, Feb 11-14, 8:30pm at Julia Morgan Theater, 2640 College Ave, Berkeley, 548-7234; and Thurs-Sun, Feb 18-21, 8:30pm at Project Artaud, 450 Florida, SF, 621-7641. SF dates sponsored by Cooperative Camps for Children, a non-profit, educational, multi-cultural, progressive

summer camp dedicated to making the camping experience accessible to Bay Area children who could not ordinarily afford to attend. All shows \$6.

Wakako Yamauchi's *The Music Lessons* continues at Asian American Theatre Company. A drifter brings hope to a Japanese-American family who have learned to live without it. Thurs-Sat 8pm, Sun 7pm, thru Feb 28. \$6.50 Thurs & Sun, \$7.50 Fri & Sat. Reservations: 752-8324.

Returning to San Francisco after a ten-week European tour the San Francisco Mime Troupe opens its



The Music Lessons

third indoor season at the Victoria Theater, 2961-16th St, with *Americans or Last Tango in Huahuatlanango*. Previews Feb 3-5 \$4, shows Wed-Sat 8pm, Sun 2 & 8pm. W/A. For info on special signed performances and tickets call 285-1717 or 863-7576. Feb 13 is a special benefit performance for Committee in Solidarity with the People of El Salvador.

Back by popular demand: *OUTBURST*—theatre with Common Threads that weaves poetry, satire, movement and song into a multi-media comedy-drama feminist view of the difficulties and absurdities of survival in these times. Feb 19 & 20 only at Gumption Theater, 1563 Page St, SF. 8pm, \$3.50-\$5.50 SL. RCC & tickets: 825-5244 (SF) or 548-7988 (EB).

Taps by Holly Kern—bidding farewell to the tap dancer she once dreamed of being, a lively 70-year-old foxtrots her way through her funeral—and *The Re-entry of Object 6633* by Scott Christopher Wren—a Forest Service lookout becomes the scene of a close encounter between a redneck logger, his non-sensate ex-wife, a high-flying hipster and his girlfriend. Two premiere one-acts with the One Act Theatre Company, 432 Mason, SF. Thurs-Sat 8pm thru Mar 6. \$4.50, reservations: 421-6162.

Dos Lesbos, the critically acclaimed and wildly adored play "by, for and about perverts" reopens at Valencia Rose, 766 Valencia, SF. Thurs & Fri, Feb 4-19. 8pm, \$5. Reservations: 552-6282.

Gay playwright and Pulitzer-winner Lanford Wilson's *Balm in Gilead* ends its Red Flag Theatre production at Gumption Theatre, 1563 Page St., SF. Fri-Sun thru Feb 7, 8pm \$5. Reservations: 931-0365.

Bizarre occurrences build with suspense to an unexpected & chilling, but logical conclusion in *The Debt*, a premiere performance of John Robinson's play by The Magic Theatre company. Opens Feb 17, runs Wed-Sun thru March 28. 8:30pm, \$8.50/\$6.50 stdnts & srs. Previews \$6.50, Feb 10-13. Bldg D, Ft Mason, SF. Reservations: 441-8822.

A Traveling Jewish Theatre continues its performances of *The Last Yiddish Poet* and *Coming From a Great Distance* at the Intersection, 756 Union, SF. Wed-Sat 8:30pm, Sun 2:30pm thru Mar 28. Tickets: 982-2356.

Mother Courage & Her Children, Bertolt Brecht's incisive indictment of war as "a continuation of business by other means" opens Feb 24. Runs Thurs-Sun thru Mar 28. 8pm, \$7/\$4 stdnts & srs. Previews Feb 19-23 (except Sun) for \$5. Reservations: 548-4728.

Theatre

Pogey Bait Theatre Rhinoceros

by Penni Kimmel

Pogey Bait, on its current run at Theatre Rhinoceros, has hooked its audiences on Jonah's Whale—homosexuality aboard a U.S. destroyer during World War II—but the candy-bar lure for the "pogues" (sailors not yet salty behind the ears or wet behind the behind) doesn't make much of a meal or a metaphor. Whether Rhino policy, directorial decision, or the actors' inability or unwillingness to explore the sadism and sexuality inherent in the theme, the adherence to the letter of George Birimisa's script promises candy but delivers only an empty wrapper.

Thomas-Mark's Joey doesn't have much to play off of in this Catch-22 cycle of once-overlightly naively in the face of malignant power. Confession of fear and hatred of war, of homophobic desire and activity, the brave attempt not to implicate others even under torture, in spite of frustration, abandonment, betrayal—needs somewhat more solid backup than stories of a ship-wide goosing craze and a spot of illicit necking in the brig. The genuine threat of Captain Daily (Nello Carlini) using his wartime power of life-and-death is attenuated to a playful hysteria in his manipulations to revenge himself on his wife's (and Joey's, and half the ship's complement) alleged seducer, Lefko. Ron Lanza's Lefko looks and moves the part where it is not thinned out to second-hand contradictory reports of lechery and loyalty. The meeting of Joey and Lefko is one of the few occasions a strong nude scene would be called for on stage, something more than a spot of soulful shoulder patting. Likewise, the betrayal of Mark Merry's opportunistic Gium, the sadistic probing of psychiatrist Dr. Halberstam (Russell Krum), and the lighting-like transition of Steev'n Lloyd's talented Dubois from Stepin Fetchit-to-Black Panther-strategist are weak dream forms and the stuff of vague reminiscences—not the strong dramatic characters the idea requires they represent, if not in near-tragedy, than in comedy. *Pogey Bait* isn't much to bite into. Through February 7, Thursdays-Sundays, 8:30 p.m., 2926-16th St. at S. Van Ness. Reservations: 861-5079.

Giving in to rising expectations—and very

much on the basis of Theater Rhinoceros' usual standards of production—watch for Doric (*Perfect Relationship*, *West Street Gang*) Wilson's new *Street Theater*, the drama of the apocryphal Christopher Street riots, opening February 18th.

Left-Overs

by Adele Prandini

I looked and looked for some lesbian theater to review, but I didn't find any. I was, however, able to find *Left-Overs*, a show written and performed by women. I put this show into the category of "women's theater" as opposed to "feminist theater," the difference being that women's theater is theater done by women, and feminist theater is done by women and sometimes men but always from a feminist perspective.

Back to the point. *Left-Overs* is a play about compulsive eaters. It attempts to explore the reasons why these women eat compulsively as they share their feelings about being fat. Fear seems to win the prize for being the best reason. Fear of needing, fear of sexual encounters, fear of succeeding or not succeeding. To be or to be thin, that is the question raised most often in this play. The writers (this piece was written collectively by the performers) seem uncertain of the answer. In the end we are offered a rather limp "I am I am."

I must admit I did not love this play, but I did not hate it either. At first I was distanced by so many lines about: "Will HE love me... How can HE think I'm sexy... HE wants to sleep with me???" You can guess what a radical lezzy thought of those lines! But underneath the obvious sexism lies the politics of beauty. We like what is pretty and abuse what is not, so everybody tries to fit into the same mold. Result: conformity if you succeed and self hate if you don't. The writers choose not to get into it.

Much of the show is like that—able to name an ill but unable or willing to pursue it in depth. What is lacking in the lines is also lacking in visual images. At one point the women have to play men for a rape scene. They are so uncomfortable with their roles that the entire dramatic effect is lost. The best dramatic moment for me was when Anne Wilford dances with an imaginary suitor and the dance becomes a ritual of self-flagellation.

I don't mean to make it sound as if this is a terrible piece. It is at times very good, with some great acting, very funny one-liners and clever per-



Left Overs

sonification of various props. A director is badly needed to make some editing decisions. Too often the humor drops to the level of funny faces and slurry noises or using fictitious names like Pedro Chin. This is humor at its worst.

If you are interested in the topic, go see *Left-Overs*. Each performance is followed by a discussion with the cast. The show continues through February at the Goodman Building (Geary and Franklin Streets). For information call 584-0729.

... what we need is good lesbian-feminist theatre...

Well, I for one have had enough! How many times have you heard the line: "What do you want to do?", and the response is generally, "oh, I don't know, what do you want to do..."

What we need is a place that features great lesbian entertainment. Where is that great entertainment going to come from? From us!

I am looking for a few good women. If you are interested in working on an all new lesbian revue,

please call and let me know. I am particularly interested in the following skills: singing, dancing (tap), sewing, an animal act, juggler, typist, magician, musician, tumbler, mime, impersonator, carpenter, bookkeeper. If you have any or all of the above skills, even if you don't have any of the above skills but are interested in this project, call Adele Prandini at 824-4585.

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Making Love, Hollywood Style

by Penni Kimmel

Photo by Wynne Hammer



All aboard for a "Greyline Tour" through Happy Hollywood Marriedland. Twentieth Century Fox's *Making Love* is your guide. On your right we have the great American myth-marriage: Zach, the promising doctor and Claire, the up-and-coming TV producer, after eight romantic years of the good life. On your left, the Gay Singles Dream: Bart, the writer and his equally tasteful milieu of attractive one-night-stands and commercial success. Straight (if you'll pardon the expression) ahead lie the Hills of Happily Ever Aft—oops! Wait a minute, folks. There's been an accident. Zach was crossing the street Against the Light. He's down. He's hurt. He's caught Claire one across the eye. She's in pain. No, (sigh) he's okay, folks. Everybody's fine. Bart's had a vicarious lesson. No real harm done, friends. After all, they're tough, attractive, intelligent, healthy specimens of White Upper (-upper) Middle Class America. While we were watching, folks, in front of our very eyes but out of sight (what a paradox we have here today!), there must have been a lot of suffering. Yes, a whole lot of suffering and pain, like they tell us. Family, colleagues, reputation, social position, professional standing—all undamaged. A little quickie divorce: the doctor's now wedded to the lawyer in the Big Apple (every Mother's Dream, ah, well), television's clever little lady has turned into a little homemaker, and the author's still turning 'em out. No harm done. Hope you've enjoyed the tour. Sorry, no refunds. Bye, kids.

Making Love is such a slick portrait that, as with motel art, the discerning and/or de-mythologized will actually miss the graffiti—the euphemisms, the pejoratives, the belittling, insulting vocabulary that we KNOW drip so much more lightly from the brush than the world "gay."

But g-a-y is all there is to see in *Making Love* that makes it the slightest bit different from *Pillow Talk*, and that alone is a Big Lie, if only because there is nothing but s-t-r-a-i-g-h-t in the background. Crises are awfully hard to identify or identify with at that six-plus figure income level, particularly when there is no discernible contrast, tension, epiphany or ultimate change despite the valiant efforts of Michael Ontkean, Kate Jackson and Harry Hamlin.

For all the vicious misinterpretations of a film like *Cruising*—a deliberate case of malice aforethought—one can willingly suspend disbelief in order to examine the proximity of terrors (hidden, imagined, real), dangerous passion, insecurity, and a variety of lifestyles that do reflect an aspect, if not of gay life, then of its fears. *Making Love* incorporates a "fear" that af-

fects the increasingly exposed and vulnerable roots of the nuclear family, but never comes near explaining, much less dealing, with it.

Ontkean's portrayal of the physician/husband Zach moves through a comfortable haze of Gilbert and Sullivan (a lightweight connecting sub-theme, ironic finally for the homosexuality of Sir Arthur S. himself), occasionally narrating complications and consequences, but never experiencing or evoking them. He doesn't so much "come out" as move laterally from one protected world into another.

Kate Jackson as Claire faces the ultimate threat to her sexuality (thankfully for the film's slick sophistication, not to her sex) with a well-bred wit and charm reminiscent of early Kate Hepburn. When Zach's defection wrenches one conventional world apart, she retreats into yet a safer stratum of society, there to be ossified without hope of emancipation. A splendid chance for catharsis and emotional growth is lost, albeit Claire's outbursts are painfully real. If the plot of *Making Love* had been set in "The Rookies," now, there might have been some chance for forcing an honest examination of the problem.

Harry Hamlin's Bart is the least discoverable of

the triangle, but needs it least. After all, as defined in this shallow film, "Gay" is Beautiful People: more tanned pectorals and smoothly bulging biceps, clear eyes and honest approaches you never did see—all specimens of fine physical, emotional, moral and economic health from the tops of the motorcycles to the bottoms of the meat rack. Bart, however, is allowed some scope for real change (the narrowness of a totally promiscuous lifestyle is considered) and in the end Hamlin brings a touch of reality to the fairy tale in his understanding of rejection.

Something vital got lost in the making of *Making Love*, perhaps between A. Scott Berg's story and Barry Sandler's screenplay or between coproducer David Melnick's conception of an audience for this film to be found among those he so successfully satisfied with *All That Jazz*, *Altered States* and *Straw Dogs*. Director Arthur Hiller's previous experience with *Love Story* and *The In-Laws* may go further toward answering the big question of why *Making Love* was made at this time, in this way: reality does not fall anywhere between sentimentality and farce. Okay, folks. Let's turn the bus around and try it again, huh?

Film

Soldier Girls

In 1979, Joan Churchill and Nicholas Broomfield got two grants, one from the Corporation for Public Broadcasting and the other from the National Endowment for the Arts, to do a documentary on women in the military. With these weighty credentials in their pocket, they were given free rein of Ft. Gordon, Georgia, the army's basic training camp for women and men. Churchill and Broomfield were allowed to film anything, anytime, so long as they had permission from both the soldier and the drill instructor involved. This led them beyond the barracks and the drill formations, into the private disciplinary sessions, where individual women were segregated from the ranks, and often subjected to hours of verbal abuse from their drill instructors for whatever their infraction may have been.

Soldier Girls lets the army speak for itself, and left to itself, the army says it all. There is no narration to this film, and there are no subtitles, beyond naming the individuals involved.

Because of this technique, which works so brilliantly otherwise, we are left with one maddening gap in the film—there seem to be no lesbians in the military. At the screening Coming Up! attended, we learned that the only time the camera

wasn't allowed to film a disciplinary session, was after one of the Privates was caught in bed with another woman.

But beyond that we see the army as it is. Apparently, the Corporation for Public Broadcasting is miffed that their funds have helped produce this document, and we still haven't heard from the National Endowment for the Arts. We would only hope that the army is embarrassed.

The Producers expect to gain a wide audience for *Soldier Girls*. Beyond its theatre openings (locally, February 5 at the Surf Theatre, San Francisco), they hope the film will be shown in high schools and universities, and to any other groups whose members may consider joining the military, as well as to groups active in anti-war, anti-militarism and peace campaigns.

Coming Up! asked Pat Bond to review *Soldier Girls*—we first met her in *Word Is Out*, where she told us of her time in the army, and since that film she's brought her army experience to the stage with her one-woman show, *Murder in the WAC*. She performs *Murder in the WAC* every Saturday night this month at Valencia Rose, 766 Valencia, SF at 10:30pm. Admission is \$5.



by Pat Bond

Of course, I had to see this documentary, more than any film of this or any other year. At last, somebody was going to look at women in the military very closely. I was sure that someone would finally see how awful it was—that it had not changed since I was subjected to it in 1947.

It was horrendous, then. Five hundred women were persecuted, tried without anyone to speak for them, and then condemned for being lesbians. There was the extra added horror that it was done by women who were lesbians, to women who were lesbians. The suicide that ensued was one of my private horrors that still haunts me. Whenever I get on a stage or write an article or a script I say to myself, "this is for Helen," hoping somehow to vindicate her memory—and my guilt for having survived it all by the simple expedient of marrying a faggot.

I knew that *Soldier Girls* would confirm what I had been saying, that the military had not changed and would not.

I was wrong. It has changed. It is much, much worse. We are not dealing, anymore, with a single suicide, but with the death of "womanliness."

I sat there in the dark theater reliving my own pain and feeling shock waves of this pain, this horror that women wanted to be in for. You do not enlist in the army to be tortured. You do not know that you will be. These women that we follow in *Soldier Girls* are tortured beyond their wildest imaginings. It staggers the imagination. INJUSTICE! I struggled with the women in this film to find some reason for all of this. There is none.

These women in basic training at Ft. Gordon are being trained for Nuclear Holocaust. Perhaps "trained" is not the right word. Perhaps "brainwashed" is a better word. Still, they are given the knowledge that sooner or later they will be involved in a nuclear war. The simple-mindedness of it staggers me.

If you see a bright flash, fall to the ground, keep your legs crossed (protect future generations), then get up and brush yourself off. Of

course it would be better to take a shower, but that may not be possible if you are out in the field."

Oh, sure. Just dust yourself off. It isn't much. The women are taught to fire machine guns—"go on, fire, a rifle never hurt anyone." The women jog in formation, chanting, "I'm gonna go to Iran, I'm gonna kill me an I-ran-ian, yo ho." Great joviality prevails during these "fun" runs. They also chant over and over until the mind reels with it: "rape, murder, plunder, kill, rape, murder, plunder, kill."

We see Private Johnson punished beyond all humanity for smiling. Yep, that was her great crime—she smiled. A little unconscious smile that the men and women who trained her were determined to wipe off her face. They make her do horrendous physical exercise in full view of the rest of the company and they get her alone and totally degrade her to "wipe that smile off your face."

They tell Private Alves she is no good as a woman and certainly could never be a mother because she is too stupid to be a mother. "Do me a favor—don't have any children." She is called a disgrace to women, to herself and to the Army. They tell her she has no right to wear the uniform of her country because she disgraces it. She is tortured because she insists on questioning what is going on.

I marvel that the Army let them do this film. The answer is totally staggering. *This did not know there was anything wrong in this manner of training; it never occurred to them.*

The full agony of my country, of my society, of the military came home to me then, and I knew and know that there is probably no hope at all in a world where such sadism is rewarded with billions of dollars from the Federal government. You need to see *Soldier Girls* and live the horror with these helpless women who are trapped in a brutal world.

I am told that more and more women are enlisting. The Army calls them, "cold, wet and hungry." They enlist in the winter months because they have no place to go.

I know a man who is a Drill Instructor, one of the men and women who train raw recruits, and he told me that more than one woman asked him not to bust her because she had no place to go. This man is a homosexual who hates himself so much that he has lived for years with a wife and child, and finally in his desperation to prove himself a "man," became the most sadistic inhuman male torturer, "The D.I."

It feels hopeless; it probably is. But, *Soldier Girls* is a much needed, brilliant documentary. We have to know.

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Records

Heartsong

by M. J. Lallo

June Millington has released her first album *Heartsong* on her own label, Fabulous Records, a subsidiary of Olivia. She is best known as the singer and lead guitarist of *Fanny*, the first all-woman rock band, and for her back-ups and musical mixes with many members of the family of women musicians.

Heartsong is up-tempo rock with a splash of Latin influence. Probably the best features of this album are the vocal leads and back-ups. They're textured just right and smooth over chorus to bring home the "hook." Linda Tillery harmonizes superbly under and over June's lead and back-up. The synthesizer parts done by Mary Watkins are very tasty, too, though sparse. Carrie Barton and Joy Julks are featured bassists on this album, and both of them can do no wrong.

One of the main ingredients of this album is its potential commercial appeal. If it's not being played on AM rock or adult contemporary stations across the country, then somebody in the PR department is not doing their job, or the industry just isn't ready to recognize woman-produced music, because *Heartsong* fits the market perfectly.

The only hindrance that I can hear as far as popular appeal is the instrumental and vocal breaks that Millington uses. For instance, in "I'll Keep Holding On," an excellent piece of light rock, we are fed the hook (I'll Keep Holding On) which grabs us, makes us want to sing along, and just when we expect it again, June breaks it up with "Don't turn your heart from love." Most of the bridges work, but here it breaks the hook and the listener gets lost during the digression. Commercial music rarely breaks from verse-chorus, verse, chorus, form, and that could limit the airplay.

Heartsong features a great mix of musical styles. "Coconut Mentality" is a fine beach and palm song. "Your Own Way" is good funk fusion with some nice jazz overtones—a very pretty job on keyboard done by Mary Watkins and excellent change in voice by Millington on a rock inflection to a R&B style. A good rock tune is "Trouble," with excellent instrumental arrangement and soloing, however the lyrics say nearly nothing. "If fire don't get you/the waters might take you/fear finds its place in you." I'm not sure



what's feared or who the song's about or for, but it moves well and you can dance to it. "When Wrong is Right" has the definite MOR (Middle of the Road) hit sound. The bass pops at just the right time.

All in all, the album has a lot of potential, and as a performer June Millington is dynamic enough to capture an audience. In speaking with her manager, I found that Olivia plans a promotional push to get radio airplay for *Heartsong*. It's an album that could get on the charts with a little more editing and an album title that names the hit single, rather than "Heartsong," which doesn't appear in any titles or lyrics.

June likes the arrangement of her record com-

pany with Olivia: "I like being an independent company and having the psychological distance from a record label, though we are hand and glove with Olivia. But with everyone I feel a sense of family, I feel we have long range goals for my career."

Excuse my capitalism, but I hope June Millington can make the bucks on this one—nothing like a little greenery to pay musicians better, make a higher quality mix, and a higher quality printing in plastic.

Catch June February 13 at the Great American Music Hall. She puts on a fine show with a great band!

Photo by Danny Arcos



Blackberri

by David W. Williams

Blackberri and Friends: Finally Berri-nice Music Co., BMI

I hadn't heard much of Blackberri before the day I got the review copy of this really fine album, and luckily, met the man. Blackberri thinks of himself primarily as a poet and songwriter, which is fine, but I was as deeply impressed by the rarely equalled strength and suppleness of his fine baritone.

The songs themselves reflect a wide variety of moods and feelings, as blues, jazz, and Caribbean influences constantly enrich the musical context. "It's Okay" telescopes the life and first love of the singer. "One Mo Teekit Fo De Sho" speaks of loneliness lightly and with humor. "I Miss You" and "That's the Time" are classic rhythm and blues songs. "Please Help Me" is a fine evocation of the blue grass style.

My favorite is "Eat the Rich," a lively play on the names of our millionaires. Jazz rhythms dominate "Bye Bye Blues," while "Return to the Reason" recalls the tenderness of sixties ballad style. "Wise Up" is very much in the tradition of early Chuck Berry, and "Singing Without You" is a very tender, beautiful song that suggests much of American music.

Blackberri is well supported by his friends, a group of first-rate musicians. The sound is crisp and clear and the album well worth having.

Johnny Are You Queer?

by M. J. Lallo

"I'm so afraid I'll lose you/if I can't seduce you./Johnny, are you queer?" Such is the title track to *Johnny Are You Queer*, by Josie Cotton. What can I say for an album that's hole is cut too small to put on your stereo? With a small knife you can get it to fit.

"When you asked for a date/I thought you were straight." So goes this rock, new wave cut with the flip side, "Let's do the Blackout." The Blackout seems to be a new dance, but I don't know who's dancing it.

This album is a must for any gay household. I only wish it had come before Christmas so all the visiting mothers and fathers of gays could have danced the night away with it. A very new wave, comic-book type cover design on the album jacket lends itself to any coffee table or stereo shelf as a hip item to have, next to *Night Clubbing*.

So it's great for dancing. I give it a 95% for gay consciousness, 85% on lyrics, and for the driving bass one-note-madness thump through the whole song, I give it a 65% for the bass player's I.Q.

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SEXUAL TERROR

by Tede Matthews

A long shadow slithers towards me leaving its silver cast trail, stalked, the terror freezes me, hand searching for pocketed whistle is paralyzed as the shadow obscures mine, i lose consciousness, my last defense...

SEXUAL TERROR

Rough, blue cuffed hands push me as the bars slide, clanging behind me, my wrists burn from the fresh memory of cold metal bands.

i've never felt so miserably alone, my ears burn from the murmurings of my fellow hostages in the tank, the evening's hour approaches as they lay bets, who first, how many, how many times, i crouch, nowhere to run...

SEXUAL TERROR

My first encounter with my sex, the flickering neon, now dark, the smell of sunday schoolroom chalk, fingernails screeching down the blackboard, down my back, bloodlines, hear the zipper, where's the kiss? feel the hard, hot flesh, this won't hurt, oh god! slow! no time, bitch, the gun fires and the troops withdraw, i withdraw to the woods, an injured animal, to lick my wounds...

SEXUAL TERROR

The long, black caddie curbs me, prices set in street jingo, naive, i go, eager to eat tomorrow, between two Southie types, bigger than me, the driver controls the windows, the locks, they offer coke, smack, i wonder where the bucks are as the street lights disappear and the gun appears, the driver controls the seat, it tilts to supply best position, for them, they got their rocks off, made me kiss the gun, i get off with my life, a lucky drag queen, this time...

SEXUAL TERROR

Tede Matthews is a poet/activist and co-founder of Mainstream Exiles, a lesbian/gay cultural group. He will be reading his poetry on February 3, 9 and 10. Our centerfold calendar has details.

i come home, candlelight flickers from our bedroom, and where were you? shut up, bitch, you said, shut up, who's in there with you? an old friend, yea, you promised, no tricks home, the old friend leaves as the drunken kitchen cleaver goes to work, seven hours of emergency room stitchings later, battlescars for a lifetime, love pats, some say, homosexuals are violent, right mr. shrink? they don't give pain killers to my kind of queer at Mass. General...

SEXUAL TERROR

It's not when you ask your lover to tie you up...

SEXUAL TERROR

it's not prefabricated, porno pics of prison rape fantasies...

SEXUAL TERROR

It's not dreaming, kissing Nazi boots...

SEXUAL TERROR

It's not the ad number, fully equipped playroom, top man, nothing too heavy, for a price...

SEXUAL TERROR

It's not testing your erotic limits...

SEXUAL TERROR

It's the real thing, in the back of your mind, and it just doesn't happen to Fay Wray, and there isn't always an audience there, to cheer you on.

SEXUAL TERROR

In fact, it doesn't just happen to women, and it can happen anytime.

I can show you the scars.

1982 Tede Matthews

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