

COMING UP!

March, 1982

Largest Lesbian/Gay Circulation in the Bay Area

FREE

The Mayor of Castro Street



Photo by Ted Sahl

Harvey Milk Lives!

A review by Larry Lee

The Mayor of Castro Street: The Life & Times of Harvey Milk, by Randy Shiits. St. Martin's Press, 1982. \$14.95.

In the three and a half years since the murder of Harvey Milk, the columns have carried several items forecasting the way the media would package his story, the inevitable fate of our latter-day heroes and martyrs. Joel Grey, of all people, was interested in playing Harvey on TV, and there was talk of a theatrical film starring Ron Liebman, the memorable union organizer of *Norma Rae*. Warren Hinckle, whose disturbing investigative reporting about the killer was deep-sixed by the *Chronicle*, toyed with the idea of a book and dropped it, and so did science fiction author Frank Robinson (*The Glass Inferno*), the close friend Harvey named to succeed him in the event of assassination.

The first to tell the Milk saga from start to finish turns out to be Randy Shiits, the one-time TV newsman (*Evening Edition*, *The Ten O'Clock News*) and now a reporter for the *Chronicle*. The news about his book, *The Mayor of Castro Street*, is very good indeed. It's hard to imagine any later entry in any medium rivalling it for completeness, complexity, narrative power or—a point I'll dwell on a bit longer in a moment—compassion.

Not that Shiits didn't have help: specifically, from Harvey Milk himself, portrayed in the book as a man keenly aware of his own theatricality. "How do you like my new stage?" he asks a friend, indicating the rotunda of City Hall, where he preferred using the giant staircase to taking the elevators. "Always take that stairway," he advised a lover. You can make such an entrance—take it slowly."

The book is long on telling scenes and dialogue and short, if not downright brisk, on analysis, and that's just fine. Certainly, in solid journalistic fashion, Shiits summarizes Briggs and Bryant, Stonewall, San Francisco's gay "dark ages" (from Jose,

(continued on page 2)

International Feminism

Lesbian and Gay in Argentina

by Cris, an Argentine woman

International Women's Week officially runs from March 7 to 14, but here in the Bay Area it will start early and end late. A complete directory of events can be found on page 3.

To celebrate the week we've commissioned a number of special articles, including this one, which inaugurates what we hope will become an ongoing series on the feminist, gay and lesbian movements throughout the world.

To be a lesbian or gay man in Argentina today is to run a very great risk, not only because of what it means to be a homosexual in any part of the world, but also because of specific factors ranging from repression by the military dictatorships to the traditional morality and the rigidity of the Catholic Church.

For example, in the early 1970's the Feminist Movement was reborn, mostly made up of university women, but also including other women from different backgrounds, through the consciousness-raising work that was being done. The other movement organized at that time was the Gay Liberation Front, a movement that included people from different social

classes. So these organizations arose together with other revolutionary currents, not only in Argentina but throughout Latin America. Later, many of these movements were destroyed by the military dictatorships that came to power.

During those years, in the 1970's, it was fashionable, especially in Buenos Aires, to go to gay clubs and bars. These were not always legal, and remained open because of the large sums of money that the owners (always male) paid the police chief.

During and after the 1976 coup the army, as well as the police, detained many people in these bars. Women and men were arrested and taken to the nearest police station. Many were held there for a long time. Others were insulted and beaten without any reason. As time passed, the bars were closed, and today none of them are in existence.

But in spite of these difficulties there were, as always, traditional meeting places for lesbians and gays. These are cafes in central Buenos Aires. Many of them have also been the meeting place for several

(continued on page 5)



Doing their Personal Best, Patrice Donnelly (left), Jodi Anderson (center) and Mariel Hemingway (right) in a scene from the movie opening March 5th at Bay Area theaters. Adele Prandini, our film reviewer, does her "personal best" on page 11.

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Coming Up!'s got claustrophobia!

Picture yourself in a room that's 10 feet by 15 feet with two to four other people, two drafting tables, two desks, a work table, a filing cabinet, and six chairs. Claustrophobic! You bet. Well, this is the room that produces *Coming Up!* each month, and to put it mildly, we're feeling cramped. So we're in the market for a larger space, preferably a store front. If you know of a place for rent at an affordable price, please let us know.

In order to move we need some extra money, so we're organizing a fundraising committee that will meet the first week of March. If you have fundraising ideas or skills, or some free time, please call us and we'll connect you with the committee.

As we grow, we'd also like to expand our group of helpers. We especially need people who can volunteer a few hours a week or month to do some phone calling, typing or some other helpful task. And if office work isn't your favorite thing, maybe you could join our distribution staff, and help us get the paper out at the end of the month.

Anyone with new or used furniture, graphics supplies, or anything that goes into a newspaper office (drafting tables, wood for shelves, filing cabinets, paper, pencils, typewriters, word processors, a stereo system with tape deck and music collection—we prefer rock, jazz, Handel Oratorios and Joan Armatrading—chairs, a couch, desks, a copy machine, a refrigerator, tables and anything else you can think of), can give us a call and we'll arrange a pick-up. Your donation will be tax-deductible.

The number to call for all or any of the above is 864-0565—we'll be overjoyed to hear from you.

And finally, if you have an event to list in *Coming Up!* April, please try to let us know about it early—we'll keep our current mailing address through the entire month, but we'll be moving towards the end of the month, and it would be nice to get some things done early.

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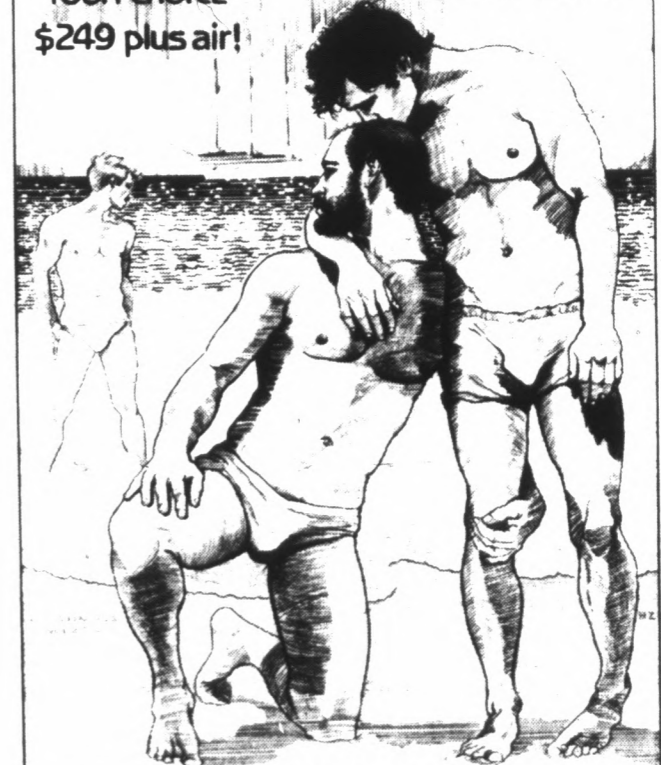
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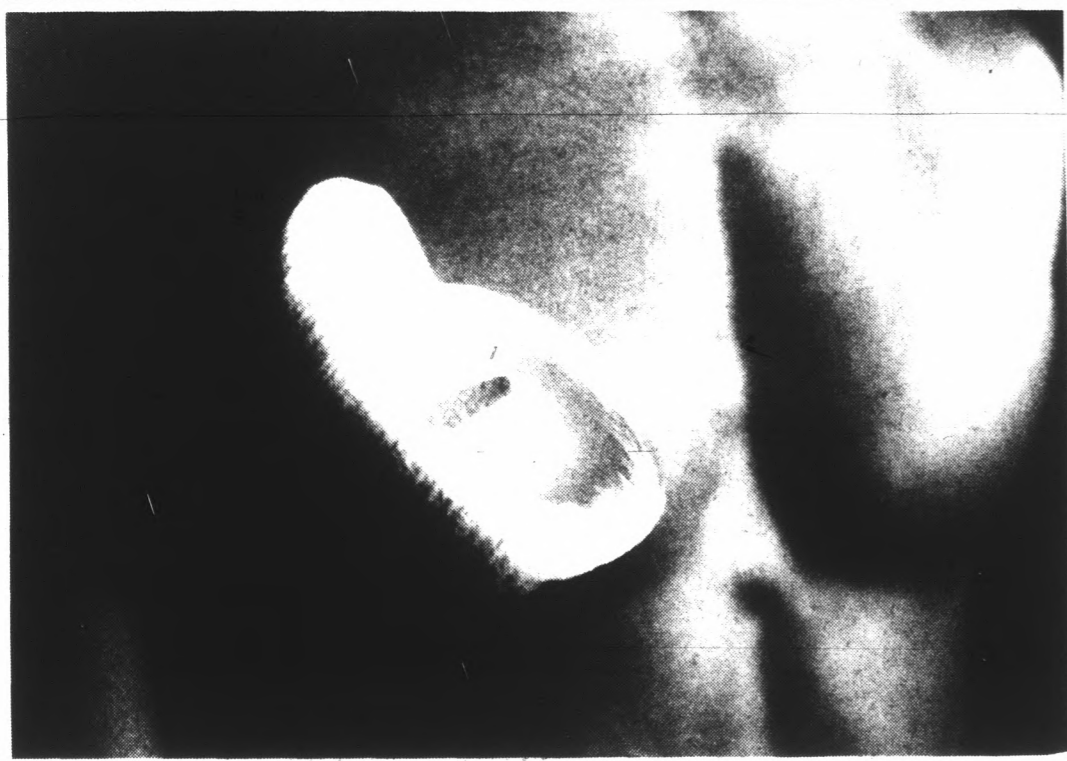
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Mayor of Castro Street...

(continued from page 1)

Daughters of Bilitis, SIR onward), and he even manages a thumbnail summary, accessible to a reader from Des Moines or Mars, of the mess bequeathed us all by Alioto. But this is simply workmanlike exposition. The main emphasis is on character and action, which makes the book read like a good novel, the praise all but the most obdurate biographers seek—and I mean a good novel, the kind you can't put down. And to say this is not to say that the book is without deeper resonances for, by arraying his very considerable evidence in this way, Shilts makes the readers themselves engage in the missing meditations on the deeper themes which run throughout, matters like personal happiness versus the greater good, the sources of political philosophy and action, and suicide. In fact, the way Shilts handles that last topic, suicide, makes you wonder, without the author ever suggesting it in so many words, whether Harvey Milk's San Francisco years might have been a slow-motion ritual suicide.

In the early pages, two of Harvey's ex-lovers try to kill themselves. Suicide was a hard, but unsurprising, way out for many of Harvey's generation, and his response to one of those attempts was to preach "hope," a sermonette presented in documentary evidence, a note to one of those men. The suicide of Harvey's lover Jack Lira during Milk's year in office was front-page stuff, but Shilts brings us more news about Lira: the earlier attempts shielded from Harvey by Jack and his family, the inescapable conclusion that, in Jack, Harvey was quite literally flirting with death. And when one of those early ex-lovers does, indeed, plunge to his death from the high loft of a famous director, an aftermath of Harvey's murder, his fate, like Harvey's, seems prefigured from the very beginning. The question seems to be, did Harvey Milk escape that same fate, suffer it or, somehow, both suffer and transcend it?

The book is subtitled *The Life and Times of Harvey Milk*, and by making the times as important as the life—the work really is a social history as much as a biography—Shilts has written, to twist a title of Stein's, "everybody's biography." That's where the compassion I mentioned comes in. It's an essential trait of the novelist and a very desirable one in a biographer, and Shilts dispenses it even-handedly in the score or more of micro-biographies he includes of Harvey's allies, enemies, lovers, opportunistic hangers-on and the occasional helpless bystander (Harry Britt comes to mind) swept from the wings and onto center stage of Milk's sad and noble amateur theatrical. After finishing the book you may still disagree with the three-piece-suit backroom tactics of a David Goodstein or a Jim Foster or the shrill grandstanding of a Cleve Jones, but you'll know more about why they are the way they are, and, as well, how they're really not so different from you and me.

And neither, of course, was Harvey. Every possible wart is on display, with the exception of the venerable sort, but while Shilts blows up Harvey until the pores look like Meteor Crater, Arizona, the final picture retains the original proportions. This, of course, says something for Harvey's consistency and his ability, the politician's consummate gift, to make relative strangers feel as though they really knew him. I really didn't. He cruised me once in the Sun, but backed off when, I theorize, he got close enough to see I was older than he thought. (Harvey liked 'em real young, it turns out.) Another time he went to sleep on the floor while I was making a fundraising speech. My oratorical style depends on pauses, but I had to stop pausing to drown out his snoring. (And no question in anyone's mind he was asleep, not protesting the rhetoric. He was dead-tired.) No, the only thing the book confirms about my personal Harvey was that he and lover Scott Smith ogled the hotter pictures you took in to Castro Camera to get developed; Scott marked the "good" envelopes with a secret code.

The book parades a whole slew of previous Harveys: the Long Island teenager, watching the first waves of men catch the ferry to Fire Island, getting hassled by cops in the Ramble of Central Park (near the BV Park), getting jerked off among the crowd of standees at the Met. Harvey the

sailor, the closeted teacher's college student, and (rocko-shocko) Harvey the Goldwater man with a job on Wall Street, a box at the opera and a monogamous attitude about the youngsters who, serially, became his lovers. When one of the lovers moves on to the household of director Tom O'Horgan, Harvey winds up in two worlds, split between days as a securities analyst and nights with the cast of *Hair*. It wouldn't be fair to say he was torn between the two worlds. Rather, he straddled them. But in San Francisco the transition was complete, and the brokerage firm fired him for long hair the same day he burned his credit card in a Cambodia protest on the steps of the Pacific Stock Exchange. It was years before he cut it off to get votes.

I wish Shilts had dropped a few pages of his later section on the Briggs battle and had added a few about the year that followed Harvey's big change, spent rolling around in a sleeping bag under the redwoods with Scott while their savings dwindled away. From that point on, we're dealing with the Harvey all of us know, or think we do, and like all icebergs, the part we couldn't see turns out to look an awful lot like the part we could.

But this is where Shilts' skill as *plotmeister* comes in handy, because here we have our hero, all of his previous lives sealed up behind him like a nautilus' chambers, the forces of darkness gathering in Miami and Orange County and City Hall, and San Francisco's on-site gay activists behaving in terribly polite and inadequate ways. This guy we've come to like is about to start fighting, but there's big trouble ahead: What happens next?

Shilts paints the plight skillfully, describing the factionalism Milk overcame by, mostly, ignoring it: "One side would pay any price to be accepted by liberal friends, even if it meant hav-

By reaching far into the past and all around America to introduce and explain the people who converge here for the climax of his tale, Shilts has kept the promise of the subtitle to paint the times.

ing no gay public officials themselves. The other showed the same deference to the heterosexual racial left, prostrating themselves before the causes of Chicanos and socialism, even if those causes rejected gays as much as the political establishment." For any reader with a limited tolerance for clubhouse and caucus, it makes Harvey's stubborn slog to victory that much more satisfying.

Harvey's genius, Shilts argues, was making the gay movement, not himself, the candidate. In the same way Dr. King transcended quarreling factions as diverse as SNCC and NAACP, Harvey concentrated on recruiting (for votes, the bottom line) the growing throngs on Castro. But more, he undercut the Moscone-McCarthy-Burton-Brown school of precinct politics by old-school, East Coast ward-healing in his storefront, which, it turns out, was quite literally a front. Harvey and Scott didn't know a damned thing about photography. He makes dubious allies like the Teamsters, but the deals pay, and, listening to the little old Irish ladies of the Eureka Valley and warring on dogshit, he remains at pains to get behind non-gay and "transcendent" issues. But he never forgets the issue that drove him.

As a Republican-turned-Democrat, Milk, a New Yorker after all, resonates with the fusion politics of a LaGuardia or a Koch. Unfortunately, of course, this is a tactic useful to only one politician at a time, and Dan White's bullets ended that strategy's particular utility to gay San Francisco and the movement in general, at least until our next avatar, self-nominated like Harvey or selected by consensus. Thus, Shilts makes us understand why if Harry Britt is no Harvey Milk, neither would Anne Kronenberg have been, nor Harvey's number-one choice (now it can be told), Frank Robinson, nor number two, (former Em-

and you can't copyright a title. Ron Liebman may or may not be connected with it, but the estate and I have no intention of doing anything with Jerry Wheeler.

Coming Up! But nobody can own the story of a dead person's life.

Shilts: That's right, but the people who are still alive—if you tried to portray them, you'd need their permission. There are a number of big directors and studios interested in the story: 20th, Paramount, Lorimar, Joe Hamilton. I don't know anything about a paperback. I'm not a very business-oriented person. I own the movie and TV rights because I got such a terrible advance. One thing I resent is that some gay activists think I'm profiteering off Harvey's memory. The fact is, I had to go \$7,000 into debt to do this book, and even now, with my job at the *Chronicle*, I can barely keep up with paying it back.

Coming Up! What next? "Son of Harvey Milk" seems out of the question.

Shilts: I like it at the *Chronicle*, and I guess I'll just wait for fate to hand me my next book idea.

—Larry Lee

peror) Bob Ross. The Milk circle's wheeling and dealing with Harvey's taped wills, leaked as selectively as Nixon's transcripts, isn't a pretty picture. But Shilts makes plain Kronenberg's fatal pride, Feinstein's quavering regard for appearances, the media's ignorance of the dicker-ing, and the whole mess comes out understandable if not admirable.

For a story where you know how it all turns out, Shilts manages considerable suspense in the final sections. Without heroizing the flippy Warren Hinckle, Shilts presents the grist of the Dan White reporting which Hinckle was generous enough to share with him, and, in the process, knee-caps the timorous *Chronicle* for withholding that material from us. The Berkeley prof who recently defended that paper in the *Columbia Journalism Review* should be taken to some public place, forced to read these pages aloud and then eat them. While Shilts' book must have been in proof before he went to work for the morning paper, it is to his credit that this expose of his current employers' cowardice stands. (The revelations themselves I'll leave to the book, but they're worth the \$14.95.)

Shilts detonates many small surprises in these final pages as he sews up his multiple subplots, and there's even a Dickens-style where-are-they-now? caboose to bring us right up to date. He retells the story of the night of the candles in a tremendously affecting way. I got through the march and the speeches, if not dry-eyed, at least under control, but then he inserts a simple anecdote which reduced me to sobs—and the same thing happened, as she read it, to another allegedly hard-bitten colleague on this paper. Oscar Hammerstein II used to say if you could make 'em laugh and make 'em cry in the same act, preferably the same scene, you had the audience where you wanted them. Shilts learned this lesson somewhere and, to paraphrase Delmore Schwartz's famous line about paranoids, sometimes even sob-sisters really

have something to cry about.

Okay, so what's wrong with the book? Not much, really. St. Martin's is a notoriously penny-pinching publisher, but the package, with its photo endpapers, is handsome, maybe a little skimpy on the pictures inside. The book is peppered with misspellings—ward-heeler is "ward healer" throughout, a charming visual pun apt in Harvey's case—and at one point we find Harvey listening to a Mahler opera, a recording many of us wish he had shared with a wider audience. But editors are there to remove these particular nits, and Shilts' editor simply didn't.

There are bound to be those, closer to Milk in life than Shilts was, who consider this aspect of his personality over- or under-played, that event over-emphasized or presented out of sequence. (*Coming Up!* talks to some of them in an accompanying article.) And will the book make sense to readers outside the City and County of San Francisco? I think so. By reaching far into the past and all around America to introduce and explain the people who converge here for the climax of his tale, Shilts has kept the promise of the subtitle to paint the times. I really can't think of a better short history of the movement or, with the exception of Ed White's *States of Desire*, any better gay work of nonfiction.

By showing us Harvey caustically kicking out a lover (and agonizing as the guy actually packs and leaves); searching for photogenic dogshit; inventing the "boy from Altona" whose life wasn't changed by Harvey's election for the simple reason that he didn't exist; bursting into inexplicable tears along with his last love, as they made love, a few nights before the end, Shilts very shrewdly plays the index cards collected in exhaustive research, but plays them with admirable apparent effortlessness.

Shilts did it. "Harvey Milk lives."

The People With Harvey

Reactions to the book

Scott Smith, who was Harvey Milk's lover and business partner, is a major character in the book and is given principal acknowledgment by Shilts for his help. Although he has read only the galley proofs and not the final work, his comments are favorable:

"It's very difficult for me to comment on the book because I'm such a major character; it puts me in a difficult position. There are some minor inaccuracies, but when viewed in the total scope of the book, they disappear."

When asked if he considers *The Mayor of Castro Street* to be the definitive biography of Milk, Smith said, "There are three or four more books that could be written about Harvey Milk. But on the whole, I'm pleased."

Cleve Jones, currently an aide to Milk's erstwhile political foe Art Agnos, is similarly favorable in his appraisal of the book.

"I think, overall, he [Shilts] did a very good job. I think that there were some areas that should have been developed more. One was where Harvey was in a more social context. He made surprising alliances with labor, but you don't get a picture of the importance that Bob Ross and Wayne Friday played. Harvey had a connection with the older Tavern Guild crowds that Harry Britt didn't completely carry over. I was also very distressed that Hank Wilson doesn't appear in the book."

One of the most challenging suggestions that Shilts makes in the book is that Milk's successors have established a close-knit gay political machine that wields power in much the same way that the gay political establishment of Milk's day did against him. Jones reflects on the question of gay political power:

"Harvey got a lot of mileage out of being an outsider, but he certainly wasn't enamored of being powerless. He enjoyed using power. I do not agree with Randy that the Milk club would not endorse a Harvey Milk-type candidate. In general, we have remained very true to Harvey's objectives, and that is for gay people to do it themselves. And that's the main difference between the Harvey Milk Club and Alice [the Alice B. Toklas Memorial Democratic Club]."

Like Smith, Jones finds it difficult to be completely objective. "I find it very hard," he says, "to separate myself from this book and independently critique it. I laughed and cried when I read it the first time, and the second and third times."

Jim Rivaldo, half of the powerhouse P.R. firm "Rivaldo, Pabich & Friends," and one of the principals in Harvey's rise to power, says, "I was especially pleased that it has a perspective that only a gay author could do. You can appreciate Harvey's background and how it related to his public life. I was especially pleased that it was written by somebody who knew Harvey and lived here and experienced the times with Harvey as a gay person."

Asked how he felt about the way he and partner Dick Pabich were treated in the book, which portrays them in its final pages as canny political pros ("less principled and more real politik," as Rivaldo puts it), he says, "I have no complaints. One of the important things about Harvey was that he very readily delegated huge responsibilities to people, and sought out people who were not well known. I think he had an intuitive sense of people who could achieve things and there are a lot of people like us who got their start with Harvey because he confidence in them."

Howard Wallace, longtime gay and labor activist, says, "It has Harvey's character down well, although there are historical inaccuracies. Many of those who supported Harvey came out of Bay Area Gay Liberation, but BAGL is casually dismissed. It could have been made clearer that Harvey rode on the gay movement; he did not create it."

Jim Foster, founder of Alice B. Toklas Democratic Club, is pictured as Harvey's arch political foe in the book, and people think that he might be upset about some of the book's revelations, but he says, "It is an accurate, factual presentation of the history of the times, from the position from which the book is written. I do not agree with those who say that Randy was unkind to me and to others. It showed how various people viewed Harvey and me. No one could ever have known at the time this was happening that Harvey would become a political martyr."

Allan Baird, lifelong resident of the Castro, and a Teamster, was one of Harvey's key alliances with the straight and labor communities. "It is a good book," he says. "It might have told more about the Coors boycott. Howard Wallace was behind Harvey's involvement in the Coors

boycott, but unfortunately he got left out of the book."

Milk archivist **Jim Gordon** thinks that "Randy's extensive research, 150 interviews, and use of the Harvey Milk Archives shows in the fine quality of the book. There are noticeable historical errors in the book which outsiders will not recognize. Harvey is portrayed as he actually was—which is a credit to Randy's writing. It is an excellent book that will probably be the definitive work on Harvey's life."

Although he has many unvoiced reservations about the book, **Carl Carlson**, Harvey's Muni advisor who was working with Harvey when he stepped out to chat with Dan White, agrees, "It will be considered the definitive work on Harvey's life. Anything that comes along later will be considered an 'also ran'."

—Interviews by Shawn Kelly, George Mendenhall & Larry Lee

Interview with Shilts

For three days last month, in a benefit for the Parade Committee, Randy Shilts autographed copies of his Harvey Milk biography, *The Mayor of Castro Street* in the empty rooms of Castro's last bookshop, Paperback Traffic. (Harvey's role in Castro's rise from a moribund Irish neighborhood to an international gay crossroads is a main theme of the book, Milk's old camera shop now a very pricey boutique, and the irony of seeing the main drag's last bookstore make way for crepes or *chachkas* wasn't lost on the author.) Milk memorabilia covered the walls, and the book buyers included scores of Harvey's old cronies, as well as folks who wouldn't have voted for him for a million dollars. Ten thousand copies of the book are in print, and we asked Shilts how it felt, after more than a year's work on it, to see it between boards:

Shilts: Everybody's talking about the sex in it, but I don't think that the sex or any of the "revelations" are as important as the fact that I tried to put everything into context. What seemed to many people to be blurred images—riots, assassinations, demonstrations which regularly drew hundreds of thousands of people. To a lot of people, it just didn't make sense. To a lot of gay people it didn't make sense.

Coming Up! Did you work to make the book make sense to straight people?

Shilts: It was written for my mom and dad, so they would understand. They live in a very small town outside Kalamazoo, Michigan. My dad graduated from high school, and that's the most education either one of them had. They're always saying, "We don't mind your being gay, but why do you have to talk about it so much—in public." It was neat to explain to them why.

Coming Up! How did you research it, a tape recorder?

Shilts: I never used tape, because it takes too much time. I only used tape with people I thought were going to sue me. The only long interview that was taped was with Dianne Feinstein because I wanted to make sure everything there was totally perfect. I expected criticism.

Coming Up! We notice that Harry Britt got a resolution from the Board of Supervisors praising the book, but have you gotten any flak?

Shilts: I'm not getting political flak from anybody. I'm shocked and amazed. Jim Foster called me up to tell me not to pay attention to what anybody else says, he didn't think he was trashed. I figure some will come—it's only now that people are really beginning to read it, but the people in the Harvey Milk Gay Democratic Club love it.

Coming Up! All through the book Harvey seems to have a date with death. Did you emphasize that on purpose, all the suicide?

Shilts: Harvey needed to be needed, and he was very attracted to people like that. At first, I was very uncomfortable with the suicide theme because I wasn't expecting to find it, and then it came up. As a gay person in the 1980's I'm uncomfortable with the stereotype that gay people are suicidal. When I started coming across all the suicide material, I didn't know how to deal with it, but I couldn't leave it out. I think what I do with it is show, conclusively, that yes, a lot of gay people in the past committed suicide because society hated them. I tried to put it in the accurate context.

Coming Up! Did anybody slam the door in your face while you were doing research?

Shilts: Almost everybody talked. The only two important ones who didn't were Harvey's brother, Robert, who wanted to be

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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 community, 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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Labyris Auto Labor Dispute

Labyris Auto Repair, the all women's garage and the largest women's business in the Bay Area, is currently involved in a labor dispute. The employers Nancy Rupprecht and Lynn McLeod, owners of the non-collective business, are calling the situation a strike. The eight Labyris employees term it a lockout. *Coming Up!* was unable to contact both sides of the dispute for complete updated information, but here is the chronology of events, primarily from documents filed by both sides.

In early January, on the 6th, Labyris employees presented Rupprecht and McLeod with a list of "Issues and Demands" regarding wages and working conditions, and requested a written response from them in one week.

On February 2, the employers presented a packet to employees stating that there would be significant changes in job descriptions and policies that would affect wages, benefits, and working conditions. It was to go into effect the following Monday. On Friday the 5th of that week, the employees presented a letter to Labyris that said they opposed the new policies and requested a postponement of implementation until the issues could be discussed and resolved to the satisfaction of all concerned. Labyris refused at first, then a meeting time was set for the following Monday, February 5.

In the meantime, the employees took legal action and filed a petition with the National Labor Relations Board (NLRB) requesting recognition and backing as an independent collective bargaining unit, the Labyris Employees Association (LEA).

The Monday morning meeting began at 7am with Labyris informing the employees that if they did not sign their new job descriptions by 8am that day they would no longer work for Labyris Auto Repair. The employees requested a postponement and were refused. They then declared they were sick, and walked out.

After they left, the employees filed charges with the NLRB that stated (a) the employees were constructively discharged because of their protected concerted activities, and (b) that the employer has coerced and restrained its employees in the exercise of their Section 7 rights—the rights to organize.

The employees returned to work the following morning with a letter asking for recognition of the LEA as a bargaining

unit, and again requested postponement of the new work policies. They were told that all work appointments had been cancelled because Labyris thought they had walked off, and to call later in the week to set up a meeting to negotiate.

That afternoon Rupprecht and McLeod received a copy of the charges filed with the NLRB. If the charges stuck, Labyris would be forced to give the employees back pay for all the days they were locked out.

In reaction to this, the next day the employees received letters reiterating the new work policies and stating that their jobs would be held open until 4pm, Friday the 12th "providing you consent to the above terms of employment." A member of LEA called Labyris and requested a group meeting before the Friday deadline. As there was a question as to whether or not Labyris fell under the jurisdiction of the NLRB, the employers had been advised by their counsel that they could not meet with the employees as a group until jurisdiction was decided. Labyris told the employees that if individuals wished to come in and talk they were more than welcome.

On Friday the 12th, two representatives from the LEA delivered a letter stating that under no circumstances have they resigned, nor would they meet individually to discuss issues that concerned the group as a whole.

The following Tuesday morning, the LEA again requested a meeting with Labyris and was refused. The employees set up a picket line, turning away half the business.

Eight days later the employees received a letter revoking the original deadline of Friday the 12th for them to hold their jobs, and were offered immediate and unconditional reinstatement under the terms of employment prior to February 8th, with reinstatement in order of seniority and skill level corresponding to scheduled work. At noon, the employees pulled the picket line as a gesture of good faith.

The next day, Friday the 25th, the employees presented a letter of acceptance to the offer of unconditional reinstatement and again suggested a meeting to negotiate. Labyris refuses to meet until the NLRB confirms jurisdiction and/or the employees drop the charges they filed.

As *Coming Up!* goes to press, two out of eight Labyris employees will be back at work March 1st, under most of their old conditions of employment. Jurisdiction has not been decided yet, and there is no decision as to when there will be negotiations around the issues of wages and working conditions.

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The Wheel of Life Spring Equinox

Upon my back my children sitting
Pressing my back, protect me!
Upon my shoulders my children
Pressing my shoulders, protect me!
Before the moon is full, at the sight
of the Sun, at the beginning of the year
The fruit trees blooming time
At the cry of the She Coooco
The Earth opens and green appears
The trees open and buds appear
I'll be there for you don't fear!
I'll be there for you don't fear!

Shamansong from the Holy Book of Women's
Mysteries, Part Two

by Z. Budapest

From the steppes of the Siberian shaman to the gentle Mediterranean hills, the Goddess of the Spring captures the imagination of the people and the hope for the future. Springtime brings the rebirth of Earth and her children. All is renewed, bonds are strengthened, the continuity of life is assured.

This wonder, this mystery was celebrated by the return of the sacred daughter Persephone, or Kore (Maiden), to Demeter, Gaia, the Earth Mother, lawgiver and giver of foods. It was also a time (March) for young men to assume the "Toga," which represented manhood—an initiation of Dionysus, a pleasure god (Son of the Earth) by the Two Goddesses, (the Potniai), Demeter and Persephone.

Springtime taught humanity a deep respect for the relationships of women, especially the all important model of human interaction, mother and daughter connections.

Yet the rituals concerning this relationship were kept a secret. (Women can keep a secret very well). Even scholars who traveled to the sites of these rituals could not discover the precise words and movements, dances and songs. Only Plutarch mentioned cryptically that "the women played amongst each other all night" in honor of Bona Dea.

The mysteries of the Mother Earth and Daughter Nature dealt with death as well as rebirth. To attend the ritual was to sooth the dread of death. "She is dying, magic is afoot. She is peaceful, magic is afoot."

The history of the sacred daughter Persephone lies shrouded in convenient

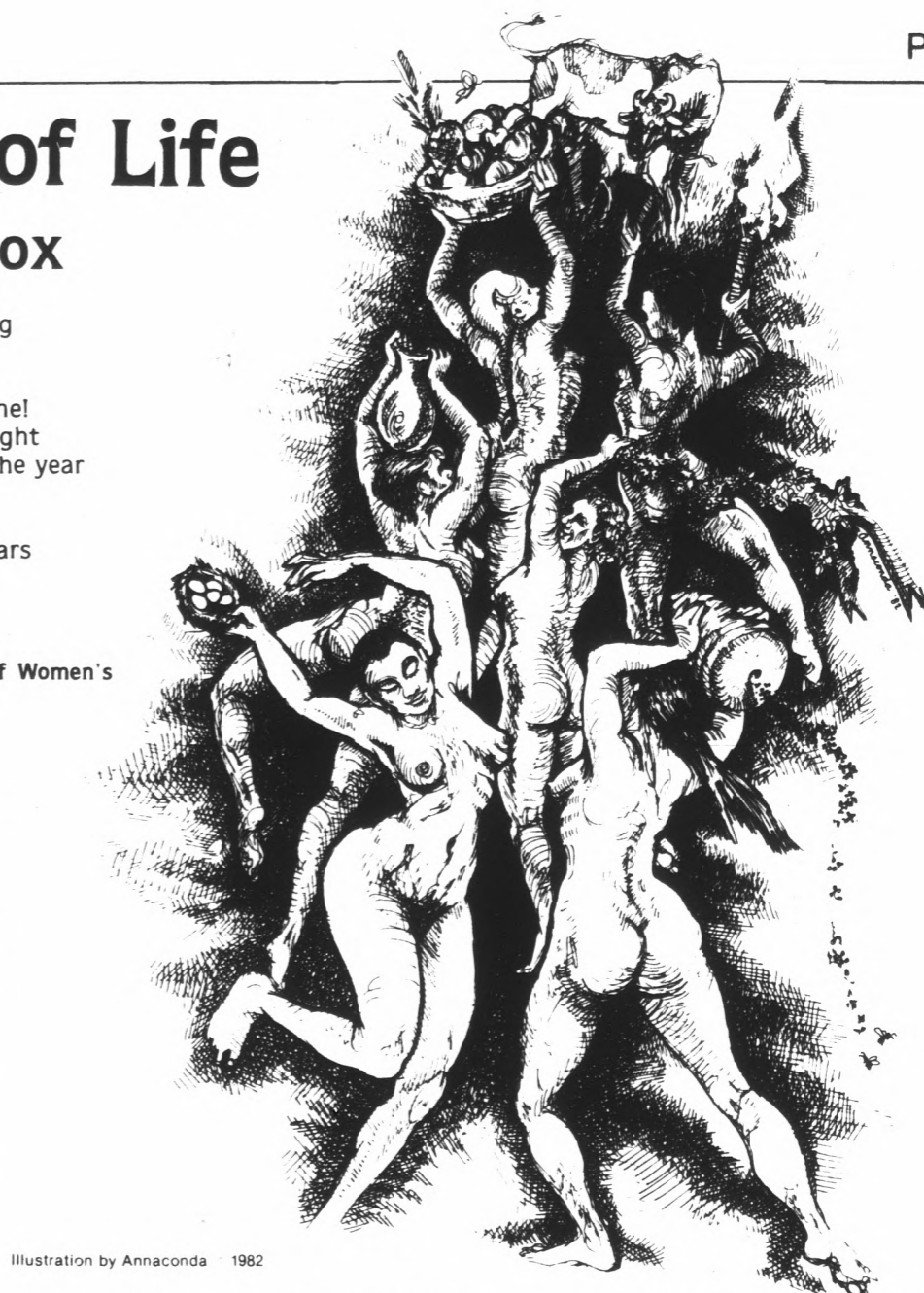


Illustration by Annaconda 1982

mythological lies. What about the story we learn of her rape?—that she was gathering flowers with her friends when Hades came by on his chariot and kidnapped her into hell, where he raped her and made her his queen.

Hmmm... first of all, nobody ever heard of Hades before. Zeus had no brother, being the sole survivor of his father's bloodthirstiness. Zeus could give thanks for his life to Rhea (the Flow), his mom, who hid him and fed dad a stone instead.

But the new Greek patriarchs had conquered the Palesgians, who had worshipped Persephone, Daughter Nature, for hundreds of years. The Palesgians knew that spring happened every year as Persephone arose from her six months in the realm of the dead to rejoin her mother, Demeter. They knew their virgin goddess wouldn't "marry" a male god to be queen. It was her throne all along!

So the Greeks covered the realm of the dead with the authority of one of their own gods—they simply invented a twin brother to Zeus: Hades. Still, that wasn't enough. Everybody knew that the realm of the dead belonged to Persephone. The Source, the same force who gave birth: The Goddess. So Hades needed a queen, or this new religious political "twist" wouldn't work. Hence the rape story.

The most important part of Persephone's story is the rage of her mother, Earth Mother, Demeter. Demeter stopped life above the ground and caused famine in protest, in a fierce demonstration of her loyalty to her daughter. She would not lift her ban on life above the ground until the Olympian gods restored her daughter and her dignity to her. It must have been, even then, back in those classical times, there were angry mothers, who cursed the patriarchs with infertility unless their daughter was restored to them. It reminds me of Argentina, where today "the angry mothers" gather and demand to know from public officials where their children have been taken away.

See the past reborn in the consciousness of women around you. Hear the voices relearn their forgotten hymns, first timidly, then in time the circles multiply like dandelions, the chants grow more confident. "She is awakening, magic is afoot. She is arising, magic is afoot. She is dancing, magic is afoot. She is glowing, she is radiant, she is brilliant, she is beauty, she is splendor, magic is afoot. She is shining, she is setting, she is fading, magic is afoot."

The past is but reality through the veil; we are modern women celebrating ourselves, our returns, our mothers, our daughters. The

priestess calls her forth with a green candle held aloft. "We invoke thee Persephone, Kore, Diana, Artemis, Flora, Fauna, the new life all around us! We invoke thee by the roots, and by the slender stems, and by the colorful buds, by the green leaves and by the yellow and pink blossoms. We invoke thee by seed, by life, to transfuse our lives and souls with your fresh energy."

Today we gather around the tree of life to trace back our steps to her who is waiting. Young nymphs, our own daughters now stand in the sacred circle with us, and light the green candles saying "Arise Mother, I have returned." We all look at the faces now bathed in soft candlelight. These words must have been silent for so long, revived they make the hair stand up on our backs in remembrance, so simple, so healing! "Mother arise, I have returned."

"Bless your sisters who call upon your guidance for sisterhood. Make our hearts fill with love for one another, for our sisters and mother and offspring! So mote it be!"

When you see the new moon rising or the full moon over San Francisco, honor this aspect of the Goddess with a libation from your favorite drink. Hold up a toast to her image in the cloudless circle she appears in, and pour out some of it to the ground. Let earth receive a little of what she has given. (Traditionally her drink was non alcoholic, but lately even Goddess Pele receives gin donations.)

If this sounds like a youth glorifying holiday, well, it is. It is a time to show off your kids, celebrate children, celebrate mothers and their children. Not just one lousy Mothers Day, which is an insult to international motherhood, but a seven day feast! Give seven parties in honor of the playful aspects of the Goddess, or go to seven parties yourselves. Get outdoors more. Light green candles all around you. Wear green colors. Let Mother Nature enchant you. What else is there to get excited about but life?

* Chant and music by Chris Carol.

Z. Budapest is a ritual high Priestess of the Dianic Tradition. She founded in 1975, the sisterhood of Wicca, thereby legalizing women's mysteries for the first time in thousands of years. She is author of *The Holy Book of Women's Mysteries Part I-II*, *The Rise of the Fates* (a mythical comedy), and *Selene* (a story for young women of the most famous bull leaper.) Currently she teaches and writes in the Bay Area, and edits *Thesmophoria*, "a voice of the new women's religion."

Staying High

Staying high without drugs? That's what 18th St. Services (Pride Foundation) knows we can do, and they're sponsoring a series of workshops to show us how.

Lesbians and gay men who want an alternative to the alcohol, pills, grass, and poppers routine are welcome every Saturday afternoon, 1-5pm, at 4130-18th St (1/2 block from Castro). The cost is \$10 per session if you make over \$800 a month; \$5 if less. Pre-registration is required—just phone 863-8111.

This month's workshops begin March 6 with one for men, **Getting High With Music**, and another for women and men, **Stress Reduction: Inner Balance Using Meditation Techniques**. Saturday the 13th, women couples can attend **The Recovering Couple**, an experiential workshop for the alcoholic and co-alcoholic couple, and men can participate in an experiential discussion on **S&M and Drugs**. The following Saturday there's a co-sexual **Assertiveness Training Workshop** requiring a commitment to attend 2 additional sessions (Sat 27 & 3), and for the already assertive woman there's also a **Massage Workshop** that's repeated on the 27th, 3rd & 10th. The last Saturday in March learn about **Issues of the Woman Alcoholic**.

This series of workshops will continue for several months and complements the work of the Saturday morning **Information and Education** series on Alcoholism and Drug Dependency as well as the individual, group, and family therapy already offered by 18th St. Services. Call 863-8111 for complete details.

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workshops—Women in the Military, Women in Profit Making, Intimacy; film—Mitsuye & Nellie, with co-filmmaker Allie Light; sildeshows—The Spirit of Hera, Women in Vietnam, Abalone Alliance; theatre and performance—Moe Moea Polynesia Belly Dancers, Common Threads, Happy the Exotic Dancer.

**sponsored by
SF State Women's Center**
for complete information call 469-2465



Theatre Janitors and their supporters picketing the opening of Making Love at United Artists' Metro Theater in San Francisco. The film continues and we urge people to please honor the strike and see the movie at the California Cinema/Berkeley, Hillside/San Mateo, Sequoia/Mill Valley, Sun Valley/Concord or Southland in Hayward.

Making Love with Middle America

Reviewer Penni Kimmel wrote that *Making Love* failed to explain the vulnerability of the nuclear family. I also get the strong impression that she was offended by the upper middle class status and lifestyle of the male homosexuals portrayed. Flippantly, she asks Hollywood to "try it again."

This makes me wonder what kind of film Kimmel would have written and produced that would have communicated to a middle America raised on "Leave It To Beaver" and "The Jeffersons."

Gene Siskel (Chicago Tribune) comes closer to my view of *Making Love* when he calls it an "honest beginning at correcting the pathetic image of homosexuals as doomed figures, long a Hollywood staple." He adds that the film should "score with middle America" which means people—straights included—will be seeing it. Siskel also calls the performances uniformly excellent. I agree with his evaluation.

It is very disappointing to me that Kimmel's review might discourage many people from seeing *Making Love*. It is a vitally important breakthrough film. If people do not see it there will be few like it in the future.

Making Love is probably the most important movie ever made about homosexual romance and its producers are to be praised—not condemned—for daring to spend \$13 million on such a film.

George Mendenhall

P.S. I saw this film at a special screening and would urge you readers to see it only at theatres not involved in the current theatre janitors' strike. Non-struck theatres are the Southland in Hayward, the Sequoia in Mill Valley, and the Sun Valley in Concord. Almost every gay group in San Francisco endorses this strike. The Metro Theatre should be passed by.

Editor's note: Coming Up! urges everyone in the community to see *Making Love* and make up your own mind about this important film venture. But don't see it at a struck theatre! Check the accompanying photo and caption for details on how to support the striking theatre workers and where and how to see the movie at other theatres.

On Winning a Cable Car Local Lesbian Makes Good

An open commentary to the community: Contrary to popular belief, I am not Fran Leibowitz.

In a recent article about the gay press, Editor Paul Lorch of the *B.A.R.* made a statement to the effect that there are no good lesbian writers in San Francisco, except for Fran Leibowitz. Well, friends, I want to set the record straight. Fran Leibowitz is not a lesbian. In fact, I don't think she's slept with anything except a pack of cigarettes for months. Poor Fran.

It's also been rumored that there aren't lesbian writers living in San Francisco. Well, for all of you gossipmongers out there, here's the scoop: we are alive and well and living in the Mission. For those of you who are interested in a headcount, I suggest that you have a potluck dinner for lesbian writers and watch the hordes pour in.

I'd like to take a second now to thank everybody who helped me and didn't help me get here tonight.

—To the zero women who were on the nominating committee for journalism awards.

—To *Coming Up!* I think you folks are doing a good job...and I'd like my paycheck!

—To Chuck Morris, for living and dying and living again, and really, for being one of the few gay male publishers I've met who has hired lesbians on the staff of his newspaper.

—To my mother, who so graciously points out that I earn .07 cents an hour for my work.

—To my friends and loved ones, who have supported me hanging from my heels, jumping from airplanes, and sneaking a peek at jockstrap contests, all in search of journalistic truth.

—And to those of you out there who have the good taste to enjoy my work. Do me a favor...

FIND ME A JOB!

Thank you, Sue Zemel

Congratulations to Sue for winning the Outstanding Achievement in Breaking News award for her writing in Coming Up!, and to all the other people who were nominated or won a 1982 Cable Car Award!

Josie, What's Your Problem?

I think the song "Johnny Are You Queer?" takes an insulting stance towards gay people, and in writing this review, I'd like to present an alternative viewpoint to M.J. Lallo's (*Coming Up!*, February, 1982), and to encourage more critical thinking about this song.

When I first heard the tune at the I-Beam, I liked it. I thought it was great to hear a song about queers, it had a catchy beat, and yes Dick Clark, I'd give it a 9 for dance-ability. Weeks later when I was taping the song with headphones on, I listened more closely to the lyrics and had second thoughts. Lines like "Is there something wrong/Johnny come on strong!" and "Why are you so weird boy/Johnny are you queer boy?" seem at the least, insulting, homophobic at worst. The basic attitude of the song is that there's something wrong with my boyfriend, and what's wrong with him is that I think he's queer.

The first reinforcement I got for my views came in the December 30 issue of the

Letters

Village Voice, in a short review by Jim Feldman called *Josie, Are You A Bitch?* He mentions an interesting fact, that this song is "...already the number-one all-time most requested record on Los Angeles' KROQ-FM. Now, that means bigger than such good stuff as 'Satisfaction,' 'You Can't Hurry Love,' 'The 81.'" If this song means one thing to a gay audience dancing to it at the Stud or I-Beam, its wide popularity in the Reagan years means something else out there: "Why are you so weird boy?"

As for Lallo's review, it was a surprise and a disappointment. I'd give the record zilch for having any kind of consciousness, gay or otherwise. I don't see it as a must for my household since I erased my tape after jotting down the lyrics. Unfortunately, I can well imagine someone's Mom and Dad dancing the night away shouting all the while "Johnny are you queer, god damn you!?" If this record is consciously anything, it's of a piece with subtle and not-so subtle anti-gay attitudes: "Why are you so weird boy?"

In the future, I would like to see gay audiences more critical of what the straight world is willing to offer us about our experiences in songs like "Johnny Are You Queer?" or in movies like *Making Love*. I am tired of hearing songs about gays by straight rockers, i.e., "The Killing of Georgie Fame" by Rod Stewart, "When the Whip Comes Down" by the Stones and "Johnny." A band like Tom Robinson's Sector 27 isn't going to get the same promotion, distribution and recognition in the world at large that the Go-Go's or the B-52's do. As an audience, I would rather see our support go to out-front gay rock n'rollers who are creating out-front gay music, songs for us, about what it's like loving our own kind.

Lastly, there's the issue of this record being "new wave." This song is the nadir of new wave. Punk and new wave in England started as a reaction to the oppressive and hopeless conditions that working-class youth and young adults have to deal with. In the U.S. "new wave" gets confused in a lot of different directions, which is understandable when the issue of class-consciousness is so mystified here. Songs like "God Save the Queen" or "Clampdown" by the Clash both deal with the oppression and repression of Thatcher's England. "Johnny Are You Queer?" strikes me as rock n' roll for the right wing. Punk and new wave are really about rebellion, about saying "Fuck OFF!" to the status quo and its attendant attitudes, like homophobia, etc. It's not about making a hit with a cute, catchy song that validates straight (and, unfortunately, some gay) people's ideas that to be gay is to be "wrong" or "weird."

David Steinberg

If you eat white bread...

I read Tim Speck's letter (*Coming Up!*, January, 1982) and the responses to it. I do not expect last month's letters to really alter Tim's ideas but perhaps some more communication about those letters will help others in cross-cultural (& sexual while we're at it) communication.

LA RAZA was partially explained last month and the term by no means expresses any thorough ideas. In Latin America October 12th is celebrated as EL DIA DE LA RAZA and not Columbus Day. Culturally it represents the beginning of several pueblos and cultures coming together, in this "New World," to mingle, blend and share their experiences. An idea and celebration this nation is sorrowfully missing and fails to stress enough. As for superiority, I have been told since my youth in not so many discreet manners that, according to the dominant culture, La Raza is not superior. Fortunately it is easy to see, as it was in my youth, that neither is the dominant culture superior, nor any other culture for that matter.

Speck made comment on "people of color" who act like anglos in anglo neighborhoods. A statement I feel lacks class insight. While it is a shame that we have anglo, black, or latin only neighborhoods, those "non-white" folks who live in anglo neighborhoods are probably no different culturally in their homes than their relatives in the barrio. The phenomenon of upward mobility and assimilation to Western standards takes place all over the world and on the street as I as well as Speck sees it, it appears, unfortunately, anglo. I am probably one of those brown people that seem anglo acting on the street, but damned if that means my cultural background is not expressed in my personal thoughts, actions and surroundings. Beans and Tortillas still figure a lot in my diet, Tim.

I think Tim needs to make it around the block a few more times to be able to come to grips with his own cultural identity rather than with that of others.

And Roman Catholicism? Well it does have its pluses as well as minuses, and some people need religion the way others need politics and class consciousness (a cross to bear). Whatever it is, read it, talk it, dream it, and eat it, not forgetting to spit out the pits, then assimilate it to your metabolism. When you come from a multi-ethnic environment you have more to pick

and choose from, then you assimilate more and wind up all the richer for it. When you only eat white bread you only shit white bread.

Thanks to GALA, Brian and Juan for their letters; and to Speck for giving us the opportunity to express our ideas.

Daniel Arcos

Greetings from Holland

Reaction of a tourist from Holland on the demonstration for peace February 6.

I am just a tourist traveling around in America to see what is going on. And a lot is going on here!!

I met a lot of women fighting for their rights. And I am sure that as long as women are discriminated, there can be no peace. Because that means that the half of the world-population is suppressed. And that is going on in 1982!! The women represent the feelings of emotion; of care; of ethics and nature. If we don't start using these feelings in our decisions, this political system is damned to fail. If this system goes on with their holy cows: "the money and the science," the world (our world) is going to be destroyed. I tell you that such a thing can never happen when we start now with respecting ourselves; respecting each other and respecting the soil we are walking on. Only then can you change your feeling of fear into the feeling of your own power and... fight back!! Not with weapons but just by being there on the soil; walking together in the streets with all these people making one fist of positive energy.

The same thing is going on in the politics of Europe. And in November 81, there was a demonstration in Holland. There were 500,000 children, women and men walking in the streets of Amsterdam; the whole day long.

And that will happen again and I want you to know that you are not fighting alone but that in Europe we fight with you.

Nobody can stop us!

Marijke Twist
Alkmaar, Holland

An Open Letter To the Gay Community

Golden Gate Performing Arts, Inc., a tax-exempt, non-profit organization, comprising the San Francisco Gay Men's Chorus, the San Francisco Lesbian and Gay Men's Community chorus, the Lamda Pro Musica, and the Performing Arts Associates, announces four vacancies on its Board of Directors.

While we are soliciting individuals with particular areas of expertise, such as finance, public relations, fund-raising, grant-writing, and administration, we welcome applications from all members of the community who are willing to give of their time and energy for the continuance of good music in our city.

We encourage those persons interested in serving on the Board to submit a confidential resume with a letter explaining reasons for wanting to serve to:

The Search Committee
Golden Gate Performing Arts
P.O. Box 14665
San Francisco, CA 94114

Prison Pen Pals

There are lesbian and gay prisoners all across the country who would love to have a friend in the community outside to correspond with. The people below have written Coming Up! or Ron Enderby through the GayCon newsletter and asked to be put on our pen pal list. The few minutes of your time it takes to write means a whole lot to an incarcerated brother or sister. It helps to include a stamp with your letter.

To prisoners—Coming Up! will send you a free subscription, so let us know if you want to get the paper. And to the community—those subscriptions cost money, so we'd appreciate donations to help with the expense. See the subscription form in the front of the paper for all the info.

I am a GWM, 28, serving a 5 year sentence. I would greatly appreciate your placing my name in your paper in hopes that I could meet that special friend.

Thank you,
Michael Brooks
#072734 (61-111)
PO Box 221
Raiford, FL 32083

A friend of mine receives *Coming Up!* and by reading his paper I learned about your section for prisoners.

Would you please add my name to your next edition for a pen pal. Since my friend is in the cell next to me I can read his paper so you won't have the added expense of sending me a subscription.

I do hope your paper continues. I enjoy reading it.

Ron Crichfield
Box 30-4149, 27-2J
Pendleton, IN 46064

I am writing to you hoping you can please help me out. I'm a very, very lonely prisoner hoping to find some pen pals to write to. I have no one to write to at all and it truly is very lonely for me never hearing from anyone out in the free world. Getting a letter now and then really would be something special for me, I'll answer anyone who will write to me. I'm a very true and lovable understanding person...

Cliff Neeley
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(continued on page 5)

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Coming Up!

Argentina...

(continued from page 1)
 generations of students, writers and artists. So for this reason these cafes are the target of frequent raids by the army and police, resulting in many arrests.
 The repressive authorities were infuriated by the existence of these gathering places; today some of them have been replaced by a MacDonalds-style hamburger chain or their appearance has been changed so as not to resemble a refuge for students and poets, but one more in line with the "Western Christian" values so often cited by the military in Argentina in the late 70s.

In 1974-75 the political conflicts began, and with them, widespread persecution and intellectual and cultural repression. Through the detention of many of their members, the Feminist Movement and the Gay Liberation Front were practically destroyed. Much of the Feminist Movement literature had to be burned because of the constant threats and break-ins by the military and police in the homes of political leaders and intellectuals. Later on when the military coup of 1976 took place these break-ins took place in family homes, especially in working class neighborhoods. These raids had two purposes: to search for literature that was considered to be against the military regime and to arrest people who were found in possession of such materials.

Specific persecution of lesbians and gay men began around the same time when right wing groups publicly accused left groups of harboring homosexuals and drug addicts in their ranks. These left groups, in order to defend themselves, coined the slogan: "We're not faggots, we're not junkies." They also protested the jailing of their members together with homosexuals, that is, in the same cell. These incidents, unfortunately, reflect the homophobia that exists within the revolutionary organizations.

This discriminatory attitude against lesbians and gays is only part of a long list, not only in the political organizations, but also in daily life: on the job, in the university, etc.

The silence that surrounds the fact of being a lesbian is understandable—because it involves women it doesn't imply the same degree of "weirdness." But we do find that in spite of repression, gay men have a more visible life as such. This can be seen, for instance, just in the day to day language people use. A woman is segregated into that silence and it becomes her own, turning to a fear of her self.

The 24 of March, 1976, the military coup took place. It unleashed the worst violent persecution in Argentine history, which, according to Amnesty International has left a toll of 30,000 disappeared, 2,500,000 living outside the country, and hundreds of political prisoners. These events have had a profound effect. The national economy has been destroyed by new agreements with multi-nationals and by military spending. The sources of employment have closed their doors and unemployment grows from day to day, along with uncontrolled inflation.

In spite of the prohibition of the right to strike and censorship of the mass media, the people have not stopped fighting, and this fight is led by the women, in particular the Mothers of Plaza de Mayo. These are relatives of people kidnapped by the "security" forces, the army and the federal police. The mothers of Plaza de Mayo demand fair trials for their daughters and sons and the right to know what has happened to them. The Mothers have their meetings in the plaza in front of the government house in central Buenos Aires. With their silent marches and white handkerchiefs they began a movement that will not stop until the Argentine people find a just way toward a more human way of life.

In the late 70's other groups of women also appeared, many of them made up of professionals (doctors, lawyers, psychologists). These are primarily dedicated to studying the condition of women and providing information on legal issues, psychology, women's health and sexuality.

At the same time, various publications were being produced with an emphasis on all these issues. We should clarify that censorship still exists in Argentina, so certain subjects, such as abortion, divorce and homosexuality, cannot be mentioned.

The distribution of these publications has helped the organizations involved to gain a lot of support and strength from large numbers of women.

In 1981 there was another attempt to modify the "Patria Potestad." This law directly affects women by taking away all their rights over their underage children. This campaign involved everyone at all concerned with seeking some degree of equality in this society.

Many lesbian women also have their meeting groups, but because of the conditions we've described, it is impossible to have a more active participation as lesbians.

But a day will come when the Argentine woman will win complete social and political participation and we will continue to prove this throughout all our battles for emancipation.

In the words of an Argentine woman: "I believe only women will be the salvation of women."

LESBIAN/GAY FREEDOM DAY Parade 82

An Insider's Commentary
 by Barbara Cameron

"Lesbians are so serious and frumpy looking. They don't bring aesthetics to the parade." "Instead of having a handicapped person speak, why isn't there someone mainstream. Why do we always have those kinds of people on stage?" "Third World speakers don't represent the lesbian/gay community because they only speak about their special interests. Besides, they're so-o boring." "Why spoil the day with politics? Let's just party, party!" The Parade Committee has scheduled a meeting on March 4, 7 pm at 4599-18th Street to begin planning outreach to the following communities: handicapped, seniors, third world, women, and youth. Representatives of each group are sincerely petitioned to attend.

At the March general membership meeting, the Celebration Committee will recommend a list of emcees, entertainers and speakers. The intent is to provide four to six speakers who have not spoken at prior parades but who have achieved respect through their dedicated and ethical leadership. The Committee hopes to present entertainers and musical artists who can bring inspiration, vision and exciting music to the stage. Some of the Celebration Committee's other tasks include carefully selecting choice spots for those precious toilets and setting up child care for the children of our gay fathers and lesbian mothers on parade day. Contact Barbara Cameron at 387-2871(h) or 861-2108(w) if you are interested in working on the committee sometimes fondly called the "toilets to speakers" committee.

A preliminary budget for the 1982 parade has been approved by the general membership. Again the committee is attempting to adhere to frugal fiscal plans. The Fundraising Committee has been meeting to develop benefits and fundraisers. Enough cannot be said about the importance of this committee. The 1981 parade ended in the black and was able to handle the 1980 debts as well. Last year's Treasurer, Pat Smith, who advised in the fiscal management is Treasurer once again. If you have business acumen, fundraising flash or an interest in raising the bucks for the parade, you are needed.

The Media Committee, which promotes the parade here and everywhere, is on the hunt for such persons who enjoy press releases, radio, television, newspapers and all that Media scene. Three products from the 1981 Media Committee included the Parade program, *On Parade* newsmagazine, and the media packets on the day of

the parade.
 If you like bandages, gauze, medical kits or played doctor when a kid, then the Health Committee is for you. If you really are a nurse or doctor, the Health Committee is for you, too. This committee handles minor medical problems at the celebration site.

I've spotlighted several of the subcommittees which have met, are now meeting regularly or will be soon. It is important that you join these and other subcommittees now. The Parade office number is 861-5404, and is located at 4599-18th Street. The office does not have regular hours but messages can be left on the answering machine (be nice) which are picked up daily. Co-chair Rick Turner's home number is 861-7354.

The next general membership meeting is Sunday March 14, 5-7pm at the Women's Building, 3543-18th Street. The Steering Committee, made up of subcommittee co-chairs meets March 11th and 25th, 7 pm at the Parade office and is open to the community.

An open house is scheduled for March 21, 3-7 pm for the community to meet the 1982 officers, Board of Directors and Parade Committee workers. The office is only a few blocks up from Castro and the 33 Ashbury bus stops a half block away. Food and beverages will be available. Please join in warming the new office space.

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 —CLIFTON MONTGOMERY, THE ADVOCATE

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 —BOB de BRECHT, PHOENIX WESTERN EXPRESS

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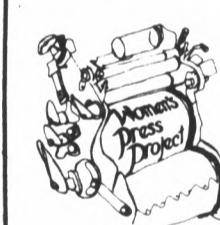
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MAR



Marsha Warfield

SF State
March 10

sunday

7

Health Subcommittee of the Lesbian/Gay Freedom Day Parade Committee meets at the Parade Office, 4599-18th St. 11am. Info: Kathy, 861-7164.

Math Without Fear—2 weekend workshop introduces mathematical thinking for those uncomfortable with Arithmetic & Algebra. Taught by Judit Moschokovich, SF State teacher. \$2-\$3 SL, noon-2pm, CC. SF Women's Bldg. Today & 3/14.

"Queer Generations": an evening of music, poetry, prose & visual arts explores the meaning of age in the lives of lesbians & gay men. A benefit for Mainstream Exiles & the Sexual Minority Youth Service Coalition. 7pm, \$3-\$6 SL, Valencia Rose, 766 Valencia, SF. WA, CC, Sign.

Randy Alfred, editor of *The Sentinel*, visits G40+, a social group for gay men over 40. 2pm, 1668 Bush, SF. Info: 552-1997.

Harvey Milk & San Francisco: Time of Crisis—a talk with Randy Shilts at Modern Times Bookstore, 968 Valencia St, SF. 7:30pm.

Purim Celebration—a multicultural concert & dance features Ellis Island Band, Linda Hirschhorn, Venceremos, Carlos Ruda, Mark Levy plus Megillah reading with children's program & masquerade. 7pm, \$3-\$6 SL, children under 12 free. SF Women's Bldg. Benefits New Jewish Agenda's Argentine Prisoners Campaign.

Alberta Jackson & Touch—highest energy & hottest music around at the Driftwood, 22170 Mission Blvd, Hayward. \$3, 8-11pm.

Improvised Music for Piano, bass & saxophone with Andrew Voigt, Lee Edleberg & Hein Van De Geyn. 9pm, \$5. 544 Natoma, SF.

14

Ron Endersby, *Gaycon Press* editor, tells how the newsletter, rap groups, penpal networks & other activities touch the lives of incarcerated brothers & sisters, as well as the newly released. 9:30am, Unitarian Univ Gay Caucus.

Lesbian/Gay Freedom Day Parade Committee gen'l membership mtg. 5-7pm, SF Women's Bldg.

New Arena Arts Project planning mtg.—artists wishing to contribute work, offer ideas or volunteer are invited to attend. 5pm, 29-29th St. SF. Complete info: 221-3333x153.

Of Men, Mountains & Monasteries—My trek thru Tibet, by Dr. Edward Kaufmann, Gay Academic Union, Meeting Hall, 1668 Bush, SF. 4pm, no charge.

Red Hearts—a social group for left/"progressive" gay men holds a special potluck, 7pm, bring food & drink. Info: 563-8479.

The San Francisco Gay Men's Chorus & the Berkeley Symphony Orchestra in concert at Davies Symphony Hall, SF. 8pm, tickets: 431-5400.

Blackberri's Back! This Bay Area musician, just returned from a Southwestern tour, plays & sings original tunes both political & spiritual. Benefits KPFA. 8pm, \$4.50. La Pena.

Banned by Reagan Film Festival features 3 documentary films suppressed by their original sponsor, OSHA, to be shown publicly for the first time. Palace of Fine Arts, SF. \$4, 7pm. Tickets: 434-1403.

21

George Mendenhall, writer, raconteur, & man about town talks about gay life in the '50s, his news editing at B.A.R. and the consequences of appearing in *Word Is Out*. 9:30am, Unitarian Univ Gay Caucus.

Women's East Bay Building—WEBB—work committee monthly meeting—we need your input, ideas & work!! Pacific Ctr, Berkeley. 4-6pm, info: 547-4235.

An evening of women's music—Ear to the Ground Afro-Caribbean rhythms; Maria & Christina of De Colores perform music from Latin America & Kitka, 12 women sing music from East Europe. 8pm, \$3. La Pena, Berkeley. *Passion* plays Latin jazz, 8:30pm at Fillmore's, \$1.

G40+—a social group for gay men over forty meets 2pm, 1668 Bush St. SF. Info: 552-1997.

Carol Roberts, foodsexual, and Ruby Rodriguez comedian, team up for night of comedy at Amelias, 647 Valencia, SF. 9pm. \$2.

Lesbian/Gay Freedom Day Parade office open house—meet 1982 officers, Board of Directors & committee workers! 3-7pm, 4599-18th St. SF.

28

March 28, 1959—In an all-out "War on Homosexuals," 17 State, county & city police—"disguised" as homosexuals—infiltrate Sausalito's bars, only to find that all the gay bar-goers had been wise enough to stay home.

A Double Bill at Fillmore's: 2pm, *The Hot Blues & Jazz Jam Band*; 6pm *Golden Bough*; no cover for a lot of entertainment.

Mythos Mask Dance benefit luncheon, 2pm, Goodman Bldg Theatre, 1115 Geary, SF. \$25 (tax-deductible). Res: 855-5109.

An enjoyable afternoon of acoustic music in an intimate setting. Ellen Robinson, vocals & guitar, with Sue Campbell on dulcimer, 1-3pm, at the Coffee Mill, 3363 Grand Ave. Oakland.

A Sleazy Festival: Curt McDowell Tribute (he'll be there in person) features the "Un-Talent Contest and Classic Sleaze rated PG to X from Curt's major & minor film productions. 7pm, \$3. Intersection, 756 Union St. SF. Info: 397-6061.

monday

tuesday

wednesday

March 1, 1980—For the first time, the Gay Asian-American Friendship Club and the Gay Freedom Day Marching Band march in S.F.'s Chinese New Year Parade. "I'm sure it won't be the last," noted emcee Jones Chan.

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

Recent Works by artist **Weston Rose** on exhibit at the Stables, 1123 Folsom St. SF. Realizes some truly wild gay fantasies! Thru 3/11.

The power & vulnerability of SF gays—a talk with Randy Shilts on AM San Francisco, 9am, KGO TV, Chan 7.

Selected photographic images of the talented photographer Victor Arimondi on display at Expose Gallery through March. 18th/Eureka St. Phone for hours: 863-6006.

Auction to benefit Gay Olympic Games at Twin Peaks Tavern, 401 Castro St. SF. 7:30pm. Guest Auctioneers: Char, Bob Cramer, Bob Ross, and Chris Puccinelli.

Alcohol Abuse & Women—an education workshop for women, focusing on the psychological & physical effects. Spons by Women's Bldg & Latino Alcohol Counseling Ctr. \$2-\$3. 7:30-9:30pm, CC. SF Women's Bldg.

Racism in the Women's Movement: a forum with Myesha Jenkins, Women's Alliance Against Oppression; Ricky Sherover-Marcuse, New Jewish Agenda; Andrea Canaan, Pacific Ctr. & Celinda Cantu, Cuban Lesbian Project at La Pena Cultural Center.

March Assembly introduces legislation legalizing sending a...

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Japanese D spon by Goethe In 855-5109.

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Abusive Im pornography Pornograp this topic.

Three Women nizio, and other's w 29-29th St

Women's C Mountain Singers. C cover. Mau

Floodlights by Ada Inje ct Artau Sun 1-5pm

Today is International Women's Day! For a complete directory of events celebrating throughout the week, see special calendar, page 8.

"But Mommy, the men never looked liked this in Madison"—a photo exhibit by Mark Chester at Moby Dick, 4049 18th St. SF. 4pm-2am daily thru March 16.

Everything You Always Wanted to Know About Day Hiking: learn about equipment, stamina, safety, getting in shape & more. 7:30pm, Great Outdoor Adventures, 1618 Castro St. SF. Includes info on 2 series of spring day hikes starting late March. Details: 641-4020.

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

Lily Tomlin premieres her newest character! SF State Univ. 1600 Holloway, Knuth Hall. 7pm. \$7—advance sales McKenna Box Office or Student Box Office. Info: 469-2444. Tmw: McKenna Theater, 2pm, \$7.

Chili Challenge! Nez Pas vs. Lou Green with hosts, Emperor & Empress II, Chuck & Carla. Taste their Chili & decide the winner! 7pm, \$1 a bowl. Lake Merritt Hotel, 1800 Madison St, Oakland. Benefits Alameda County Special Olympics.

Erotikus—History of the Gay Movie and Jocks together at SF's Electric Theater, 980 Market, 673-7373 for times & prices.

Carla Schick & Kim Marshall read at the Monday Night Poetry Series, Modern Times Bookstore, 968 Valencia. SF. 7:30pm, free.

Don't forget to check Com Calendar, for more entertain other events that happen eve

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"Heroes of the Silver Screen" Castro Theatre March 4

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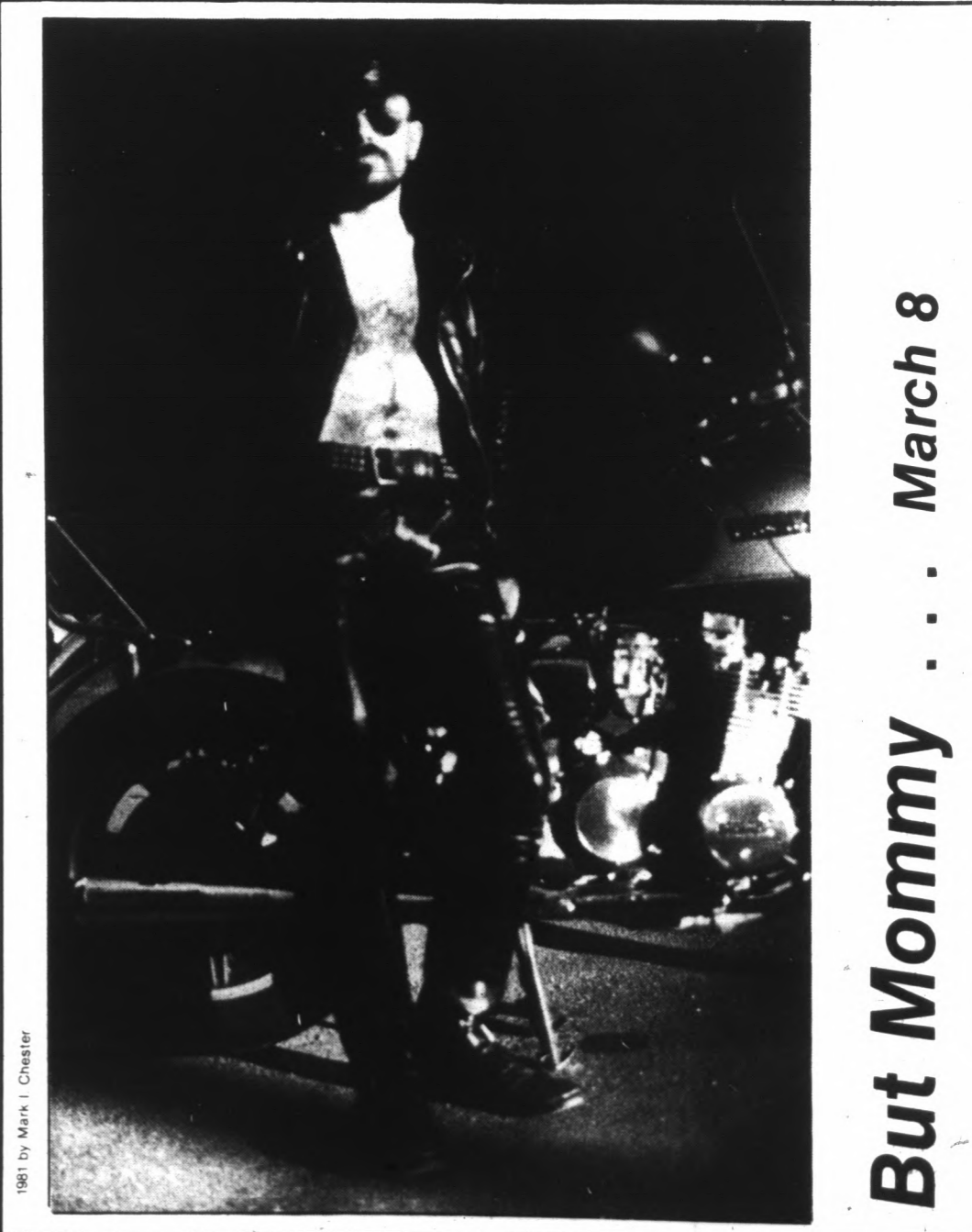
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But Mommy . . . March 8

March 10—For the first time, the Gay Asian-American Friendship Club and the Gay Freedom Day Marching Band march in S.F.'s Chinese New Year Parade. "I'm sure it won't be the last," noted emcee Jones Chan.

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Full Moon in Virgo, 12:46pm

"The Voice of Woodstock"—Jason Serinus performs in canary yellow tails for free, for children & adults! 3:30pm, South Branch Berkeley Library, Russell at Grove; 7pm, Main Library, Kittredge/Shattuck.

Now We're Awakened: Women in Nicaragua—slides & talk with East Bay People Aiding Nicaragua. 7pm, \$1, RCC by 3/7, for women only. ICI A Woman's Place, Oakland.

AHZ performs extraordinary music, 8:30pm at Fillmore's. \$2 cover.

Katharine Band at Amelias, 647 Valencia, SF. \$2, 9pm. Details: 552-7788.

"Take Control of Your Weight"—an effective approach to weight control—a 12-wk program spon by District Health Ctr #1, 3850-17th St. SF. 6-7:30pm. \$28. Register: 558-3905.

Marching to a Different Drummer—Lesbian & Gay G's in WWII—a slideshow with Allan Berube, Lesbian/Gay History Project, Modern Times, 968 Valencia, SF. RCC: 824-7660.

Gore Vidal speaks on "The State of the Union: A Critique of Modern Politics" at 1pm, McKenna Theatre, SF State Univ. info: 469-2444.

Dr. Helen Caldicott, author of *Nuclear Madness* talks on the medical consequences of nuclear war. The program is co-hosted by authors Alice Walker & Tillie Olsen. \$5-\$10 SL. Res: 981-8909; 7:30pm, ASL, WA, CC, Grace Cathedral, top of Nob Hill, SF.

Meet Shaw & Larsen performing at Fanny's 4230-18th St. SF. 9:30pm, phone 621-5570.

Harvey Milk Gay Democratic Club gen'l mtg. SF Women's Bldg. 6:30 burgers, beer & socializing. 7:30pm, mtg.

Public Hearing on the Health effects of Poppers conducted by the Health & Environment Committee, SF Board of Supervisors, City Hall, Rm 228, 2pm. Those wishing to testify call Brandy Moore, AA to Supe Doris Ward, 558-2867.

Rape, Prostitution & Pornography: The Economic Connection—a talk by Selma James of SF Wages for Housework Campaign, 7:30pm. \$2, CC: 334-4297. 7:30pm, Valencia Rose, 766 Valencia, SF.

Mitsuye & Nellie: Two Asian Poets—a film on the Asian American experience thru the eyes of these poets, plus *Es Dificil Escoger* \$3.50, 8pm, La Pena, Berkeley.

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Last chance this month to catch *Lisa Gouldier & Co.* at the Haight-Fillmore's great new jazz club, Fillmore's. No cover, 8:30pm.

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Auction to benefit Gay Olympic Games at Twin Peaks Tavern, 401 Castro St. SF. 7:30pm. Guest Auctioneers: Char, Bob Cramer, Bob Ross, and Chris Puccinelli.

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Racism in the Women's Movement: a forum with Myesha Jenkins, Women's Alliance Against Oppression; Ricky Sherover-Marcuse, New Jewish Agenda; Andrea Canaan, Pacific Ctr. & Celinda Cantu, Cuban Lesbian Project at La Pena Cultural Center.

Full Moon in Virgo, 12:46pm

"The Voice of Woodstock"—Jason Serinus performs in canary yellow tails for free, for children & adults! 3:30pm, South Branch Berkeley Library, Russell at Grove; 7pm, Main Library, Kittredge/Shattuck.

Now We're Awakened: Women in Nicaragua—slides & talk with East Bay People Aiding Nicaragua. 7pm, \$1, RCC by 3/7, for women only. ICI A Woman's Place, Oakland.

AHZ performs extraordinary music, 8:30pm at Fillmore's. \$2 cover.

Katharine Band at Amelias, 647 Valencia, SF. \$2, 9pm. Details: 552-7788.

"Take Control of Your Weight"—an effective approach to weight control—a 12-wk program spon by District Health Ctr #1, 3850-17th St. SF. 6-7:30pm. \$28. Register: 558-3905.

Marching to a Different Drummer—Lesbian & Gay G's in WWII—a slideshow with Allan Berube, Lesbian/Gay History Project, Modern Times, 968 Valencia, SF. RCC: 824-7660.

Gore Vidal speaks on "The State of the Union: A Critique of Modern Politics" at 1pm, McKenna Theatre, SF State Univ. info: 469-2444.

Dr. Helen Caldicott, author of *Nuclear Madness* talks on the medical consequences of nuclear war. The program is co-hosted by authors Alice Walker & Tillie Olsen. \$5-\$10 SL. Res: 981-8909; 7:30pm, ASL, WA, CC, Grace Cathedral, top of Nob Hill, SF.

Meet Shaw & Larsen performing at Fanny's 4230-18th St. SF. 9:30pm, phone 621-5570.

Harvey Milk Gay Democratic Club gen'l mtg. SF Women's Bldg. 6:30 burgers, beer & socializing. 7:30pm, mtg.

Public Hearing on the Health effects of Poppers conducted by the Health & Environment Committee, SF Board of Supervisors, City Hall, Rm 228, 2pm. Those wishing to testify call Brandy Moore, AA to Supe Doris Ward, 558-2867.

Rape, Prostitution & Pornography: The Economic Connection—a talk by Selma James of SF Wages for Housework Campaign, 7:30pm. \$2, CC: 334-4297. 7:30pm, Valencia Rose, 766 Valencia, SF.

Mitsuye & Nellie: Two Asian Poets—a film on the Asian American experience thru the eyes of these poets, plus *Es Dificil Escoger* \$3.50, 8pm, La Pena, Berkeley.

The Chris Howard Band—live at Amelias—for a night of women's music not to be missed! \$2, 9pm, WA, 647 Valencia, SF. Info: 552-7788.

Last chance this month to catch *Lisa Gouldier & Co.* at the Haight-Fillmore's great new jazz club, Fillmore's. No cover, 8:30pm.

March 10—For the first time, the Gay Asian-American Friendship Club and the Gay Freedom Day Marching Band march in S.F.'s Chinese New Year Parade. "I'm sure it won't be the last," noted emcee Jones Chan.

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

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Mitsuye & Nellie: Two Asian Poets

Monday

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usic, 8:30pm at
7 Valencia, SF
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#1, 3850-17th St.
58-3905.

3
March 3, 1969—California State
Assemblyman Willie Brown, Jr. in-
troduces, for the first time, a bill to
legalize sexual conduct between con-
senting adults.
Town & Country—photographs by Jim Stew-
art. Opening reception 9-11pm, 544 Natoma,
SF. Gallery hrs: Thurs-Sat 2-6pm, Sun 1-3pm.
Thru 3/28.
Japanese Dance Collection video previews
sponsored by Mythos Mask Dance. 2:30pm, free.
Goethe Institute Library, 530 Bush St. SF. Info:
855-5109.
Death to the Klan—slides & talk about the KKK
and the Black Nation's fight for liberation.
Haight-Ashbury Library, 1833 Page St. SF.
7pm. Info: 561-9040.
Great Outdoor Adventure's Wildwood Sexuality
Workshop & Colorado ski trip video presenta-
tion, 7:30-10pm, \$2, 1618 Castro St. SF.
Abusive Images of Women in Mass Media & Por-
nography—Join Women Against Violence in
Pornography & Media for a C.R. slideshow on
this topic. 7:30pm, \$1-\$3 SL. SF Women's Bldg.
Three Women Poets: Leslie Simon, Kim Ado-
nizio, and Lewley Salas read from their own &
other's works. 8pm, SF Socialist School,
29-29th St.
Women's Country Western Night—Rockin'
Mountain Mama Cluggers and the P.O.T.P.
Singers. Come in your western wear! 9pm, no
cover. Maud's, 937 Cole, SF. Info: 731-6119.
Floodlights—painting on paper and canvas
by Ada Inov, Southern Exposure Gallery, Pro-
ject Artaud, 401 Alabama St. SF, 3/21-21, Tues-
Sun 1-5pm.

4
A reading of *The Sharda Stories*—lesbian fiction
performed by Jess Wells. 7:30pm, \$2.50, for
women, WA, RCC, Old Wives Tales, SF.
Peter Finch wears green carnations in *The
Trials of Oscar Wilde* and *Gertrude Sander's* is
Wilde's character in *The Picture of Dorian
Gray*, both films at The Strand, SF. Box office:
552-5990.
RAZMATAZZ: A benefit show produced by
Amber Lee featuring S.F. Tap Troupe, recent
Empress Candidate Brett, Norma Jean &
Princess. 9pm, Red Eye Saloon, 335 Jones,
SF. Donations benefit CUAV.
A Night of Flamenco Fire with Rosa Montoy
& her troupe *Baile Flamenco*, plus special
guest artists. Today & tmw 8:30pm, Sun
2:30pm. \$9 adv/\$10 door; \$7 srs & stnts, Vic-
toria Theater, 2961-16th St, SF. Res: 863-7576.
Batya Podos & the Traveling Goddess Circus
is back! *The Story of Athena & Other Tales
Our Mothers Never Told Us*, tonite thru Sat, *All
the Women Share the Well* 3/11-13; 8pm, 44,
Gallery Atelier 35, 3535-19th St, SF. Res
recommended: 864-5821.
Heroes and Legends of the Silver Screen, a
film series, continues at the Castro Theatre,
Market and Castro, San Francisco. Pick up a
complete schedule at the Castro or any Surf
Theatre. Brando, Cliff, Newman, Valentino,
Fairbanks, Barrymore, and more!

5
Individual Rights in a Moral Majority Society:
a panel discussion and forum tonite, 7:30pm
at Kendrick Hall, Univ of SF. Spons by
Students Together for Individual Rights of the
USF School of Law. Will cover employment
discrimination, legal aspects of gay parent-
ing, constitutional rights, and the future of
the gay political movement.
An Evening of Consciousness Lowering—
Ladies Against Women, Edith Banks (Nat'l
Assoc for the Advancement of Rich People);
Alexander Hagt, The Right Rev. Jerry Fallout,
Mrs. Phyllis Shaft Lee & more! 8pm, \$5. Res &
location: 845-1133. No Host Bar, No Hostess
Cupcakes.
Miracle Mile, a theater piece by Nina Wise in col-
laboration with Lauren Elder for two nights
only at the Eighth Street Studio, 2525-8th St,
Berkeley, 8:30pm. Call 482-4167 for cost and
reservations.
Lesbian & Gay Jewish Activists open discussion
on "Jewish Heritage as Inspiration for Pro-
gressive Action." Plus Carole Migden (SF's
first openly lesbian candidate for public office)
will discuss her ideas & her candidacy.
Call Judy (826-7831) or Ben (821-9673) for info.
Women's Political Poster Exhibit opening recep-
tion—poster artworks by women on many
issues. Everyone welcome, 6-8pm, CC, Vida
Gallery, SF Women's Bldg. Gallery hours:
Wed-Fri 2-7pm, Sat 12-5pm.
The Politics & Economics of the Peripheral
Canal: a hard look at who benefits & who
loses if it's built. 8pm, \$1.50, East Bay
Socialist School, 6025 Shattuck, Berkeley.
Tell Me A Riddle—the cinematic tribute to Tillie
Olsen's stirring story plays today & tmw at
The Red Victorian Movie House, 1659 Haight,
SF. Showtimes: 863-3994.
KIK performs with come-hither
casualness—two nites of set work, improv &
works in progress. 8:30pm, \$3, tonite & 3/12, no
Carz Studio, 235 Hickory, SF.
Dance! with the Gay & Lesbian Union of UC
Berkeley. 8pm-12:30am, Haas Clubhouse,
Strawberry Cyn Rec Ctr; Shuttle bus from
ASUC starts at 8pm & continues thru nite. \$3,
complete info: 642-6942.
Satoba Komachi—a modern No play, translated
from the Japanese, questions beauty, the
ideal & reality expressed thru suggestions,
movement, music & words. 9pm, \$4, 544
Natoma, SF. Tonite & tmw.

6
Jon Sugar Party—Live music & comedy, films
& poetry at Previews, 1028 Geary (off Polk),
9pm. Free if you perform! (sing, read poetry,
do comedy)—come in & do your thing!
Catch "Coming Up! as National Enquirer" and
other routines as Robin Tyler tries our her new
material at La Pena Cultural Center, Berkeley.
7 & 9pm, \$5.
Women Loving Women: Sexual Styles, in cele-
bration of women's intimacy. Lecture, films &
luncheon. Complete info: Trudie, 540-6900.
Monogamous lesbians support group potluck,
singles & couples welcome. 6:30pm, \$1, 576
Valencia #204, SF. Info: 552-2685.
Power, Science & the Left: Socialist Review
editor Jeffrey Escoffier talks on the need to
control the production of scientific knowledge
as an important goal for socialist politics.
8pm, SF Socialist School, 29-29th St.
Understanding S&M—domination—submis-
sion. SM Institute Classes/Symposiums. Info
& res: 864-5821.
Oquisha Paradox: Dance—running with the
rhythms & thinking about the times. \$4, 10pm,
Ollie's Oakland.



Silvia Kohan sings in Jewish, Latin, jazz & blues styles to benefit the Women's Building of the Bay Area and the Jewish Feminist Conference. Listings for March 12 & 19 have details.

to check Coming Up! Weekly more entertainment, raps and that happen every week!

16
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now with Allan
Project. Modern
C: 824-7660
of the Union.
at 1pm, McKen-
no: 469-2444.
Nuclear Madness
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A, CC, Grace
SF.
ing at Fanny's
ne 621-5570.

17
Marsha Warfield—"the funniest girl in town"—
stand-up comedy from LA at SF State for In-
tern'l Women's Week. \$2/\$1 stnts, 3pm, Bar-
barity Coast, Student Union. See Intern'l
Women's Week Directory page 8 for a full
week of events celebrating women around the
world.
Jason Serinus, the "Voice of Woodstock" per-
forms for free in canary yellow tails! 3:30pm,
Berkeley Public Library West Branch, Uni-
versity above San Pablo; 7pm, North Branch,
Hopkins & The Alameda.
Water, Wildlife, Money & the Peripheral Canal—
slides & talk on the interrelationships of the
above with an eye on the June ballot. 8pm,
donation. The Network Coffeehouse, 1329-7th
Ave, SF.
Jazz vocals anyone? *The Metalour Ensemble*
sings for free at Fillmore's, 8:30pm.
Isabelle & Arthur (The Last Days of the Poet
Rimbaud—a one-act play tonite thru Fri & Sat
at 544 Natoma, SF. 9pm, \$4.
Grand Opening! Leticia's—a new Mexican
Restaurant, 2223 Market St. SF. "home of the
famous margarita."

Theatre Flamenco Mar 4



18
March, 1943—SF police, in what they
term a "morals drive," close down nearly
every gay bar in San Francisco, in-
cluding the Black Cat, the Subway and
the Silver Rail.

"She Holds the Power"—an exhibition of
drawings and prints by Wendy Cadden at
Modern Times Bookstore, 968 Valencia, SF.
All month, call for hours. 282-9246.
Brown Bag Readers Theatre premieres *Women
& Alcoholism*, \$3-\$5 SL. 7:30pm, RCC, Old
Wives Tales, SF.

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

New Moon in Aries, 2:18am

25
Becoming Human—a talk with slides by Nancy
Tanner, on Human evolution & the role of
women as the first toolmakers. Free, 7:30pm,
RCC, Old Wives Tales, SF.
Ron Clemon's Paintings & Drawings exhibited
at his Studio Loft, 720 Clementina, SF. Gala
champagne reception 3-9pm, show hours
11am-7pm, Fri-Sun.
Lesbian/Gay Freedom Day Steering Committee
mtg. 3/11 has details.
Gay Latino/a Alliance dance & buffet, up-
stairs at Amelias, 647 Valencia, SF. 9pm, \$2.
Info: 552-7788.
Peter Hartman, keyboards, David Gallego, syn-
thesizers, plus special guests in an evening of
solos & collaborations in music. 9pm, \$4, 544
Natoma, SF.
Alberta Jackson and Touch plays hot-high
energy music to make you dance at the
Ashkenaz, 1317 San Pablo Berkeley. \$3,
9:30pm-12:30am

19
Jason Serinus, "The Voice of Woodstock" per-
forms for free for kids & adults at the Clare-
mont Branch, Berkeley Library, Benvenue at
Ashby. 3:30pm.
"Kindling the Lights"—multi-media benefit for
Jewish Feminist Conference with Silvia
Kohan, Joan Biliter & others. Bellydancing,
shabbat ritual. 7:30pm, \$4-\$6 SL, CC, ASL, all
women welcome. SF Women's Bldg. Info: TTY
821-1349.
Abeni—women's band plays high energy Car-
ibbean & Brazilian sounds on congas/percus-
sion, accented with vocals, chorals & sax-
ophone solos. Special guest dancer Adela
Chui. 8pm, Ollie's, Oakland.
With a Song in My Heart—a concert of vocal
soloists of SF Gay Men's Chorus that in-
cludes a variety of styles & periods ranging
from Baroque to Contemporary. 8pm, \$5, Trin-
ity Episcopal Church, Bush & Gough, SF.
In Defense of Free Speech—Alice Walker,
Steve Abbott, Merle Woo, Andrea Canaan,
Karen Brodine, Juan Felipe Herrera & Nellie
Wong read poetry to benefit Clara Fraser.
RCC: 826-7831. 8pm, \$4, La Pena, Berkeley.
Combating Individualism builds Individuality/
Solidarity—Margo Adair of S.P.I.R.I.T. collec-
tive leads workshop to explore ramifications
of individualism that makes organizing dif-
ficult, and ways to overcome it. 29-29th St, SF.
8pm, \$2, CC & WA info by 3/12: 221-3333x153.
Co-sexual Ski Trip to Bear Valley, includes
accommodations only in deluxe condo com-
plete with hot tub! \$87, details from Great Out-
door Adventures at 641-4020.
Women's Wilderness Workshop—a weekend of
self exploration discovering the joys of
backpacking in a mutually supportive & in-
trospective way. Complete details: Great Out-
door Adventures Women's Division: 621-2400.
United Front—new music revolving around the
unity between the player & the jazz ensemble.
Music from the hearts & minds. 10pm, \$4,
Tonite & tmw, 544 Natoma, SF.

20
Spring Equinox, 2:57pm
First Aid & Prevention for Sports & Fitness:
a workshop at Holistic Life Institute, 10am-
5pm, 1627 Tenth Ave, SF. Info: 664-4900.
Tear Gas Certification Course, 10am, SF Wom-
en's Bldg, \$25/\$12.50 srs & disabled.
Women Fighting Back—2 workshops, one fo-
cuses on rape, the myths & the facts, and
gives women a space to express rage, fears,
anger, etc, and second is a self defense class.
\$2-\$4 SL, 10:30am-3:30pm, SF Women's Bldg,
CC.
Sexual Preference: Personal Experiences &
Working Together—how can lesbian &
straight feminists work together effectively &
enjoyably? Join Women Against Violence in
Pornography & Media for a forum, following
gen'l membership mtg. 10:30am, forum
11:30am-1:30pm, 2910 Fulton St #4, Berkeley.
Info: 552-2709.
Monogamous Lesbians mtg—singles & couples
welcome: 7:30pm, \$1, 576 Valencia, #203. Info:
552-2685.
Tede Matthews & Randy Johnson of Mainstream
Exiles and Leslie Simon of Poetry for the
People read from their work at Bookworks,
2848 Mission, SF. \$2, 7:30pm. Celebrate the
release of Simon's new book!
Vic Turner's Birthday Bash—celebrate with a
jazz jam session 9pm, no cover at the cafe,
cabaret & underground phenomenon—Fill-
more's.
Alberta Jackson & Touch—hot jazz, rock, punk,
reggae and R&B at Jubilee, 4900 Bancroft Ave,
Oakland. \$3, 9:30pm-1:30am.
What you can do right now to Counteract
the Effects of Aging—an all day seminar for
gay men. Details: 771-4921.
Meg Christian & June Millington play a benefit
concert for Harriette Davis, on trial for killing
her husband after 8 yrs of physical abuse.
9:30pm, \$5, Ollie's, Oakland.

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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 Wife's 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.

Lily Tomlin Comes to SF! March 8 & 9

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

STAR-MAGIC
Gifts of Science and Spirit

OTHER WORLDLY
GEMS AND JEWELRY

10% OFF WITH THIS AD

4026A 24TH STREET
641-8626

But Mommy . . . March 8

31
Bernice Johnson Reagan—Singer (*Sweet Honey in the Rock*), songwriter & cultural historian in a benefit for Action Committee for Abortion Rights. \$3-\$5, SL, CC, SF Women's Bldg, 7:30pm.
Blow for Blow—a film on French women textile workers strike. 8pm, \$2.50, La Pena, Berkeley.
"Economics & Human Rights in Chile & the USA: Seeing Connections & Parallels"—a presentation & talk with Debbie Polhemus, recently returned from an extended stay in Chile. 8pm, donation. The Network Coffeehouse, 1329-7th Ave, SF.
NAM/DSOC Workshop: Intro to the New American Movement and Democratic Socialist Organizing Committee at SF Socialist School, 29-29th St. 8pm—all welcome!
Polish Politics and Modernism in an Iron Cage—a talk by Jeff Escoffier, Socialist Review editor. 8pm, \$2, Small Press Traffic, 3841B 24th St, SF.

Books

All the Women are White, All the Blacks are Men, But Some of Us Are Brave

by Gabrielle Daniels

All The Women Are White, All The Blacks Are Men, BUT SOME OF US ARE BRAVE, Black Women's Studies, edited by Gloria T. Hull, Patricia Bell Scott, and Barbara Smith, The Feminist Press, New York, 1982.

Early last year, I participated in a panel discussion on feminist writing at a conference on Left writing in San Francisco. While setting up for the discussion, I was approached by a young Black male writer who was pushing a new literary magazine he had just co-published. I told him I would be interested in contributing to the magazine, and asked if he would like to hear my talk. When he learned the title of the program, a long, slow deprecating smile spread across his lips, and his eyes mirrored the by-now familiar look: "So you're one of them."

At the same conference, I later took in a panel discussion on Black writers, and heard one of the male panelists describe what he saw as the scarcity of Black women writing today, and dropping only one Black woman's name into the proceedings as fulfilling a criteria for achievement.

"Them" immediately translates into "feminist." Such is the usual reaction when Black women choose to define ourselves, rather than accept the "norms," thinly veiled by racism and sexism, that Black men and white people believe about us. Consequently, when Black women create both a concept and a working reality, as in Black feminism and Black women's studies, it becomes more than self-affirmation but a bold and threatening statement.

In their introduction to *But Some of Us Are Brave*, Gloria T. Hull and Barbara Smith acknowledge the historical and political roots culminating in their five-year project — the Black and Women's Movements — and more recently, the Black Feminist Movement which evolved as an autonomous complement to both these struggles and as an antithesis to the continual exhibitions of racism by white feminists and sexism by Black male activists. "Black feminism," they concur "has made a space for Black women's studies to exist and, through its commitment to all Black women, will provide the basis for its survival." Hull and Smith qualify this statement adding that, "Only a Black and feminist analysis can sufficiently comprehend the materials of Black women's studies; and only a creative Black Feminist perspective will enable the field to expand."

Yet Hull and Smith indicate that it is not enough to simply name our oppression, to teach it within an academic community. To limit the course of Black women's studies, or even Black feminism on these premises leads to what the co-authors see as a dangerous repetition of a precedent set in women's studies. Smith relates in a talk entitled "Racism and Women's Studies,"

When I got involved in women's studies six years ago... I began to recognize what I call women's studies or academic feminists: women who teach, research and publish about women, but who are not involved in any way in making radical social and political change; women who are not involved in making the lives of living breathing women more viable.



Two young women, probably somewhere in Virginia, ca. 1910

In short, Black women's studies, like Black feminism, must reflect and renew itself on the struggles and events affecting Black women outside the confines of academia. Moreover, Black women's studies must be used as the classroom to correctly interpret these events.

Divided into seven sections, *But Some of Us Are Brave* successfully incorporates these twin ideals of scholarship and activism. Michele Russell teaches "Black-Eyed Blues Connections" in a Detroit YWCA to twenty-two Black women ranging from nineteen to fifty-five "who are all on their way from somewhere to something." Russell's formula for teaching is a refreshing departure from the usual omnipotent-teacher-directs-uneducated pupil method, which can be alienating and nonconductive to what she might wish to encourage and impart. Rather, "we start where they are," all becoming instructors and learners. The text is their daily lives whether beating the social worker or teaching a child how to cook. The group graduates toward affirming their lives as not only common among other women (even internationally) but politically valuable.

In researching Alice Dunbar-Nelson, Gloria T. Hull describes her particular experience coming to know, through her surviving niece Ms. Pauline Young, a Black writer-activist formerly hidden behind passing reference as the wife of famed Black poet, Paul Laurence Dunbar. Hull recalls,

We were two Black women joined together by and for a third Black woman/writer whose life and work we were committed to affirming. Our building of trust and rapport was crucial to this whole process.

The relationship had its "baptism under fire" when Hull uncovered an heretofore unheard of aspect of Dunbar-Nelson's life:

When I discovered... that her woman-identification extended to romantic liaisons with at least two of

her friends, I imparted this information to Ms. Young. Her genuinely surprised response was, "Oh, Aunt Alice," and then immediately, "Well, we don't have to leave this in!"

But after a long, persuasive discussion in which Hull reminded Young that they were, above all else, committed to revealing the truth, it was left in. Hull added she felt she had achieved a singular victory; that this Black woman's life would be portrayed "without the lies and distortions which have marked far too many of us."

However, the co-editors submit that the book is incomplete, expressing the hope that whatever gap made could be filled, as an encouragement to other Black women writers and researchers. It is to this end that the last two sections of *But Some of Us Are Brave* focuses on Bibliography and Syllabi, containing enough material to stymie the pretensions of the Black male writer mentioned earlier. For as the co-authors maintain, the book is also meant as a source book, "who we are." The bibliographic study by Oral Williams, Thelma Williams, Dora Wilson and Ramona Mathewson on American Black women composers is an example of the enterprise and persistence exhibited in gathering as much information as possible. Their search revealed women who composed spirituals (Betty Jackson King, who wrote "Nobody Knows the Trouble I've Seen") and gentle love "arias" as "Love Let the Wind Cry... How I Adore Thee" with words by Sappho and music by Bliss Corman.

The seventh section lists Black women's studies courses taught either under the aegis of Black (or Afro-) American Studies or Women's Studies departments. They include the pioneering literature course taught by Alice Walker at the University of Massachusetts in 1972, and more recently, Helen Stewart's "Issues for the Contemporary Black Woman," taught in 1978. The content of these syllabi reflect both the pride and the realization that doing our homework, doing what is "home" to our hearts and our struggle, is never ending.

International Women's Week

• 6 Saturday

7th Annual Day in the Park for Women's Rights. March begins at 10am at Civic Center to Golden Gate Park, SF. Rally at GG Park Bandshell 12-4pm. Speakers include Midge Constanza, former White House aide, Patty Duke Astin, Deldre English, editor of *Mother Jones*, with entertainment by Linda Tillery, the SF Lesbian Chorus, Nicholas, Glover and Ray, and more! Info: 861-0583.

• 7 Sunday

Celebrate International Women's Day—festivities include songs, children's program, and "State of the Women" address. Sponsored by the Women's Committee and the Alliance Against Women's Oppression. SF Women's Bldg. 2-5pm. WA, RCC: 648-5926
Holly Tannen, internationally acclaimed singer and dulcimer player, performs pre-Christian ritual songs of England and Wales, Appalachian and Scottish ballads, and songs of the Goddess. 8pm, \$3 at La Pena Cultural Ctr.

• 8 Monday

Join ICI-A Women's Place Bookstore for a day of special celebration, 10-6pm, Oakland. Details: 547-9920.

International Women's Week at SF State University sponsored by the Women's Center: theatre with Common Threads in *Outburst*, 12pm, Barbary Coast, Student Union; 1pm Luisah Teish and "Moon Daughters," poetry & music, McKenna Theatre; 1:30pm *Mitsuye and Nellie*, film documentary on two Asian American women poets, Barbary Coast; 3:30pm "The Spirit of Hera: Photographs of Women from around the World" with Heather Hafleigh and music by Barbara Higbie, Barbary Coast. Info: 469-2465.

Lily Tomlin premieres her newest character! SF State Univ., 1600 Holloway, Knuth Hall, 7pm. \$7-advance sales McKenna Box Office or Student Box Office. Info: 469-2444.

Support the Freedom Fighters and Prisoners of War on International Women's Day—demonstrate to free oppressed peoples at the Federal Bldg, 450 Golden Gate, SF, 4:30 sharp. Spons by Women Against Imperialism and the New Movement in Solidarity with Puerto Rican Independence and Socialism.

Info: 561-9055.

UC Berkeley Women's Center sponsors week of events beginning with: "Now We're Awakened: Women in Nicaragua," slide show and discussion, Rm 101, Moffitt Hall, UCB, 7:30pm.

• 9 Tuesday

South African film series includes *You Have Struck a Rock* and *South Africa Belongs to Us*, with special guest Jean Hendrickse at Booth Auditorium, Boalt Hall, UC Berkeley, 4pm.

Lily Tomlin at SF State, McKenna Theatre, 2pm, \$7 (see 3/8 for details).

Women's Week at SF State Univ continues: 10am "Intimacy—Beyond the Labels of Sexual Identity," panel discussion, 11:30am Mother-tongue Readers Theatre: "Women and Sexuality," both at Student Union Confer. Rm A-E; 12pm *Abeni: Afro-Caribbean Music*; 1pm exotic belly dancer, both at Student Union Plaza; 2pm "Women in Profit-Making Business" panel discussion, Student Union Confer. Rm A-E; 8pm, Evening with Linda Tillery and Mary Watkins, \$2 student, \$3 gen. McKenna Theatre.

Women's Assoc. of El Salvador Benefit featuring the updated version of *El Salvador: Another Vietnam* and panel discussion on the role of Latin American women in liberation struggles. 7:30pm, \$3 at La Pena Cultural Ctr.

• 10 Wednesday

Women's Week at SF State: 12pm "Women and the Military" panel discussion, 4pm "Women in Vietnam" slideshow with Ariene Eisen, both at Student Union Confer. Rm A-E; 12pm Isabel Yrigoyen, Latin-American performer, 1pm *Chewers*, women's Latin Jazz Band, 3pm *Marsha Warfield*, comic, \$1 students, \$2 gen., all at Student Union Barbary Coast.

Women in China symposium features speakers Margery Wolf on "Chinese Women and Gender Relationships in the Workplace and Family," Xiaonan Shen on "Daily Life of Women in Beijing," Lynne Joiner, "A Personal View: Three Women of China," and Beatrice Bain, "Chinese Women and Technology," with commentators Joyce

Kallgren and Margaret Wilkerson. Both Auditorium, Boalt Hall, UC Berkeley, 3:30-5:30pm. Reception follows. Info: 642-4786.

The film Lucia depicts the role of women in three distinct periods of Cuban History: from the struggle for independence from Spain to the Machado dictatorship of the '30's to the literacy campaign of the '60's. 7:30pm, \$2.50 La Pena Cultural Ctr.

• 11 Thursday

Women's Week at SF State: 12pm *Moe Moea* Polynesian dance troupe, Student Union Plaza; 3pm *Connexions* slideshow, 4:30pm Abalone Alliance slideshow, both at Student Union Confer. Rm A-E. **Noon** "Today's Polish Fight for Freedom": with speaker Urszula Wislanka at UC Berkeley, Rm 108, T-9 Women's Center.

Against Racism or in Support of Black Power?—a debate spons. by Uhuru House Solidarity Committee, SF Women's Bldg, 7:30pm, \$2 WA CC. Info: 654-9717.

• 12 Friday

"Women and Spirituality" discussion with panelists Z Budapest, Carol Lee Sanchez, Luisah Teish, and Charlene Spretnak, McKenna Theatre, SF State, 11am.

• 13 Saturday

International Cultural Solidarity Night with food, music, dance, poetry, and plays by groups from Chile, El Salvador, Iran, Palestine, Turkey, Philippines, Ireland, Greece, Haiti and the Bay Area. SF Women's Bldg, 7:30pm \$3 advance/\$4 door. Info: 992-0779 or 641-4440.
Orquesta Sabrosita, the women's salsa ensemble, performs salsa, changanga, Latin jazz and Brazilian styles. 9:30pm \$4. La Pena Cultural Ctr.

• 14 Sunday

"The Spirit of Hera: Photographs of Women around the World": Heather Hafleigh shows her slideshow, and Ellen Z. Kaper, discusses the topic "What Happened to Rosie the Riveter: American Propaganda and Working Women, 1942-47" in her slideshow at UC Berkeley, Kroeber Hall, Rm 160, 7pm. \$2.50

—compiled by Evie Blackwood

Astrological Forecast For the Month of March, 1982

by Jack Fertig

Venus in Aquarius

March brings a month of unusual, willful, innovative creativity as Venus enters Aquarius on the 2nd and remains in that sign through April 6th. There will be a general fondness for the bizarre, the new, and the exotic. What seemed a little too kinky in February will appear downright delightful now. We may look forward to breakthroughs in the arts and in cosmetics. For example, the last time Venus was in Aquarius Sister Loganberry Frost invented black light lip gloss.

How bizarre is bizarre? That depends on you. Wherever your limits are you'll find some pleasure in going a bit beyond. This isn't necessarily a time for kinky sex. It's more for spontaneous and unusual expressions of affection. If you've never bought flowers for your sweetie this would be a nice time to start.

The Sun Signs

Most astrological columns are written as if everyone was born on the first day of their sign. Alas, this covers only 3% of the population. There is no universal solution to this problem, but for this column you will maximize benefits with the following steps:

If you were born on the 20th of the month (any month) or after, subtract 18 from your birth date. If you were born before the 20th, add 12. The resulting number will be the day of this March that Venus aspects your Sun. (I'll explain that shortly.) For the part of the month before that day, read the sign that follows your own. After Venus aspects your Sun the reading for your own sign will apply.

On the day that Venus aspects your Sun, plus 2 days before and 2 days after, you will enjoy a sense of relative well-being, artistic creativity, and affectionate vigor. Friends will probably notice how well you look. You may feel tempted just to lay back and enjoy feeling good, but it would be a shame to waste those 5 days of creative awareness.

For example, a Virgo born on August 26 should subtract 18 from 26 to find the Venus-Sun aspect on March 8th. Before March 8th the reading from the following sign, Libra will apply, after the 8th the paragraph for Virgo will be correct. From the 6th to the 10th, she'll enjoy the added benefit of the aspect.

ARIES: This is an ideal time for partying and otherwise enjoying the company of your friends. You're more than usually inclined to humanitarian grace. As you feel better towards the people around you the kindness you exude will be warmly returned. If you're involved in any social or political conflict you have a special opportunity to act as a peace-maker.

TAURUS: This is an excellent time to further your artistic ambitions. Whether you're running in a jock-strap contest, painting the office, or designing a costume this is the time to gain recognition for your aesthetic contributions. Otherwise it's a good time to get along with the boss, and ask for a raise or promotion.

GEMINI: Travel is favored this month. If you can't get away on a long journey enroll in some classes or make up your own program of study. The arts, designs, and customs of far-off lands hold a special interest.

CANCER: You are most likely now to have a partner with whom you can feel safe enough to explore new erotic pleasures. Even if it's your usual partner this is a time of greater security and trust. If you don't have a partner it should be easy to find one (or two, or three...). If you prefer celibacy this can be a most rewarding period for metaphysical studies or cosmetic surgery.

LEO: Partnerships work with particular ease. This is the time to formalize ties in business or love. Legal affairs and contractual obligations can be worked out to your advantage.

VRGO: As if it's not enough to take pride and joy in your work, you can be startlingly creative in making even the most arduous task more pleasant. If you've been wanting a raise or a new job this is the time to go for it.

LIBRA: This is your long awaited chance to relax and enjoy life for a while. Take some time to indulge your hobbies or a good romance. Venus in your 5th house practically screams, "love affair!"

SCORPIO: Domestic quarrels or difficulties with your family can be nicely resolved. If all is calm on the home front give in to the urge to redecorate, try out some new recipes, and invite your friends in to show off your "new" quarters and cuisine.

SAGITTARIUS: Any form of creative writing is favored, whether it's poetry, prose, or just catching up on your correspondences. You delight in self-expression, but watch your motormouth. Half of effective expression is careful listening.

CAPRICORN: The money seems to roll in this month, but does it really? Don't expect it to last much longer. You're tempted to impulse spending this month. Do yourself a favor and try to live up to your reputation as a miser.

AQUARIUS: Hello, Gorgeous! Even if you're generally doubtful about your appearance you will enjoy at least a relative aura of beauty, and people will notice how well you look. Give in to the temptation to try out some new styles of clothing and/or make-up. Whatever you learn about yourself and your look this month will pay off all year.

PISCES: Earth to Fish, Yoo-Hoo! Your natural inclination to retreat from reality is especially strong now, but what good does it do? Try to channel it into constructive meditation or have some fun with psychic studies. Or better yet, offer your help to some friends or a community service group that really needs you.

Alternative Airwaves

The Gay Life with Randy Alfred KSN 95FM, Sundays, 11pm

Mar 7: **Gore Vidal** speaks to the Golden Gate Business Association.

Mar 14: An interview with **Doric Wilson** and **Allen Estes** about Theatre Rhino's new production, *Street Theater*.

Mar 21: Part I of the **Alice B. Toklas Memorial Democratic Club's** historic tenth anniversary dinner honoring it's founder Jim Foster. MC Dianne Feinstein, speech by Ted Kennedy, plus clips of Foster's speech at the 1972 Democratic National Convention.

Mar 28: Part II of **Alice Dinner**, see above for details.

A World Wind

KPFA 94FM, Mondays, midnight International music, especially be women, and features on world events & cultures. With Max Dashu & Chana Wilson.

Fruit Punch, Gay Men's Radio

KPFA 94FM, Wednesdays, 10pm *Fruit Punch* is pre-empted the first two weeks this month for special marathon programming—call in and donate to KPFA, one of the few stations that regularly features gay & lesbian broadcasting!

Mar 17: **Sir Roger Casement: Patriot & Martyr**—a documentary from Australian Gay Radio about the turn-of-the-century Irish patriot who was queerbaited & killed for his support of the Irish revolution. Update on the status of gays in Northern Ireland.

Mar 24: **A Town Meeting with Gore Vidal**—the writer, philosopher addresses a meeting with SF's gay demo clubs & responds to questions on local & global politics, peophilia, women's rights, Mrs. Reagan's favorite chees recipe & more.

Mar 31: **An Evening with Jim Kepner**, curator of the National Gay Archives in L.A. talks about the early Gay movement with emphasis on the 40s & 50s in SF.

Love Styles, Cable Channel 6

Wednesdays, 10pm, repeats Fri. 10:30pm Gay-oriented talk show hosted by Jud Kohl.

International Women's Day

Special programming on KPFA, 94FM

Sunday, March 7: 9am: The Bay Area Women's Philharmonic Inaugural Season Opens! **Timpanist Elaine Jones** joins them in their first concert.

11am: **Women in Gospel**—*Sweet Honey in the Rock*, Aretha Franklin, Shirley Caesar, Sister Lucille Pope & more... all singing their gospel best, plus interviews with local gospel women.

1pm: **Meg Spins**. Meg Christian, long-time frustrated disc jockey, makes her California debut as a disc spinner. Meg plays some of her favorites.

2:30pm: **Toward a Worldwide Womyn's Movement**—this documentary creates a global conference for women, which takes place on an unknown sea shore, symbol of our primordial hunter.

3:30pm: Alberta Hunter, **Grand Old Lady of**

the Blues. Music & highlights from interviews.

4:30pm: **"Spot the Dogged Feminist Comedy Hour"**—reaching farther than Lesbo-Atami and Outer Womangolia, the Women's Dept reaches to the very depths of the cupboard without getting to the bottom of the barrel to find the funniest women around.

6:30pm: **A Feminist Critique of the New Right's** Anti-Feminist Movement. Barbara Ehrenreich, Dierdre English, Cathryn MacKinnon & others take on Phyllis Schlafly & the new Right.

8pm: **The Mary Watkins Jazz Orchestra**. Selections from the tapes of Mary Watkins & a 40 piece jazz orchestra for a not-yet-released album.

9pm: **Malvina Reynolds: I'd Rather Say It Myself Singing**—a program in honor of this great composer, performer & friend of KPFA. 10pm: **Get ready for bed** with Adrienne Rich, who recently read for a sell-out crowd at the SF State Poetry Ctr.—& KPFA was there.

Monday, March 8th:

9am: **World Music**... Women 10:15am: **"Morrigan,"** the woman in Celtic mythology & culture... in poetry, song & music.

11:30am: Stories from South Africa by Bessie Head, one of Black South Africa's most creative & accomplished writers.

12:30pm: Australia: **"Tender Loving Care isn't Enough"**—a program by the Australian women's broadcasting co-op is about the problems & rewards of mothers of disabled children.

1:30pm: **Sexual Politics: The Israeli Case**. An interview with Marcia Friedman who participated first hand in Israeli feminist politics as a member of the Knesset.

2:30pm: **Thousand Pieces of Gold**—the story of a Young Chinese woman kidnapped from her home in China, sold into slavery, & smuggled onto the Western frontier, to become a legend of the Gold Rush days in Idaho.

3pm: **Women in Islam**—a talk with author Naila Minal, who reflects both positively & negatively on the role of Middle Eastern & North African women.

4pm: **Women in Law & Development in Central America**.—Four Nicaraguan & Honduran women talk about the ways in which women are legally discriminated against, & concrete projects & legislative changes that have been initiated.

7pm: **Chicana women in California**... an historical overview.

8pm: **Women in Development in Sri Lanka**... the story of Kanthie Sooriyabandara, & her work with the women of Periyakulama to build a farm they hope will improve their lives.

9pm: **Argentinian Indian Creation Stories**... an interview with Argentinian anthropologist Sara Newberry.

10pm: **Egyptian Feminist Nawal El Saadawi**, her writings & excerpts from interviews with her, both before her arrest ordered by Egyptian President Sadat, and after her release from prison.

COMING UP!

Weekly

MARCH

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

Jewish Feminist Conference Planning mtg, new women welcome. WA, RCC complete info: 282-1049 (SF) or 658-0497 (EB), 3/7 & 21, 12-3pm, 705 Natoma; 3/14 5:30-9pm, Berkeley Richmond JCC, 1414 Walnut; 3/28, 6-9pm, A Woman's Place Bookstore, Oakland.

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.

Community of the Love of Christ—an ecumenical community meets for Holy Orban (Eucharist) in inclusive, non-sexist, androgynous form. 1548 Hayes St., SF, noon.

Body • Dance • Health

Javanese dance-drama workshop covers elementary dance movements, gamelan orchestra & teaches Electra's Lament from *Mythos Mask Dance* repertory. 9pm, Goodman Bldg, 1115 Geary, SF. 3 wk session starts 3/7. \$45. Info: 885-5109. With *Mythos Mask Dance*.

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

Classes

Basic Home Maintenance for women of all ages at OPTIONS Ctr, SF Women's Bldg. 6wk workshop on how to maintain your home without calling repair people starts 3/7. SL, no one turned away for lack of funds. Complete info: 431-6944.

Gun Information & Demystification for Women & Girls: learn how guns and ammunition function, handle unloaded guns and ammo, and ask questions in a supportive environment. "Women are already doing combat duty; we need to know about weapons." 7-10pm, East Bay, \$5-\$10 SL. Details: 654-1111.

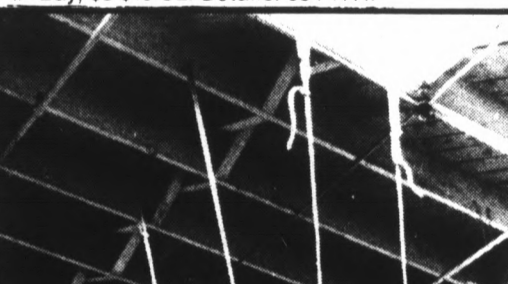


Photo by Janet Cole

Trapeze Monday

Entertainment

Soft Sundays with fireside fire moments of music & song at Ollie's, Oakland 3-6pm, no cover. This month: 3/7 Linda Allen; 3/14 Fundi; 3/21 TBA; 3/28 Debbie Saunders.

A Fine Romance—2pm, see Saturday for details.

Country & Western foot-stompin' boogie at Rainbow Cattle Company, 199 Valencia, SF. 5-9pm; 3/7 Highway, 3/14 John Gallagher Band, 3/21 The Billy Band, 3/28 One Eyed Jack.

David Kelsey & Pure Trash present their unique Dixieland style at the New Bell Saloon, 1203 Polk St, SF 8pm, no cover.

Hal & David's comic genius at Fanny's Cabaret, 4230-18th St, SF, 9:30pm.

Works & Words—poetry readings & discussion at 544 Natoma. This month: 3/7 & 14 Kathy Acker, author of *The Childlike Life of the Black Tarantula*; 3/21 Richard Grossinger, author of *Planet Medicine* reads from his work; 3/28 Richard Grossinger discusses narrative prose, the language of non-fiction. 3pm, \$3.

Conan & Band do gay rock'n roll for a motley crew, 6pm on at the Alamo Square Saloon, 600 Fillmore, SF. Free!

Jim Brown's piano stylings at the Red Eye—see Friday.

monday

Raps & Support

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

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

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: 431-6405.

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.

Pool tournament at Ollie's, Oakland, \$2, entry fee, alternate Mondays, 7pm, 3/1, 15, 29.

Body • Dance • Health

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. SF Women's Bldg.

Beginning Dance with Trapeze—combine the fun & challenge of swings, jungle gyms & gravity boots with movement awareness & improv dance. 5:30-7pm, \$20/mo. Eighth Street Studio, 2525 8th St, Berkeley.

Amazon Kung Fu in Oakland—classes in Kajakenbo system at new studio, 5680 San Pablo. 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.

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

Entertainment

The Hal & David Show, upstairs at Trinity Place Cabaret, 25 Trinity, SF, 5:30pm, \$1.

Gay Comedy Night at Valencia Rose! Hosts Tom Ammiano & Carol Roberts bring the best in stand-up comedy every week, 8:30pm, 766 Valencia St, SF. If you want to entertain, call 552-1445 for an audition.

Nepata Mero sings at your supper at Fanny's, 4230-18th St, SF, 9:30pm, March 15-29.

New Wave at the Stud, 1535 Folsom, SF. Info: 863-8623.

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

Movies at the Revolt Comedy, Camp & Great Variety. 7:30pm, 3924 Telegraph, Oakland.

tuesday

Raps & Support

Ongoing Weight Control Group for Gay Men focus on changing eating habits and gay issues. Fee (SL), SF locations. Info: Ira Rudolph, Ph.D. at 474-7759.

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

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).

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.

Social • Political

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 Women'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 rehearses, 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

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: Roots in American History, a community College course in the Castro area. 7-9:30pm with Nancy Reidy. Starts 3/2 at MCC, 150 Eureka St. Complete info: 239-3048.

Love & the Alcoholic: Sexual Styles—lecture, films & refreshments; open to recovering people and treatment providers. 4wk course starts 2/9 and 2/6. Limited enrollment; call 540-6900 (Trudie) for details.

Woodworking & Furniture making class for beginning & experienced woodworkers. 6:30-9:30pm, free. WA. Info: 824-9716 (Debey Zito).

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

wednesday

Raps & Support

Young Men's Coming Out Group for gay men or those who think they may be Gay, 25 & under, who want to get info, share & explore aspects of their sexuality. Very generous sliding scale (most won't pay), starts March 3, call 563-0202 (Bruce), 469-1952 (Mike).

Intuitive Problem Solving support group/energy circle led by Margo Adair. Pool our psychic resources to combat isolation, energize realities, and gain insights that help us attain our goals. 4:30-7pm, open to everyone; 7:30-10pm for women only. SL, further info & special needs: 861-6838.

Slightly Older Lesbians (SOL) open rap for women 30 & over. 7:30-9:30pm, SF Women's Bldg. Info & RCC w/24 hr notice: 647-0629. Exciting social events coming up!

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 (Scott Cassidy), \$15/session or insurance OK. 7-8:30pm.

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

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.

Social • Political

SF Lesbians & Gay Men's Community Chorus rehearses. 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.

The Anything Goes Chorus—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.

Community of the Love of Christ: an ecumenical community meets for Holy Orban (Eucharist) in an inclusive, non-sexist and androgynous form. 8pm, 1548 Hayes St, SF. Info: 929-9241.

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 worships in Berkeley, 7pm. Directions: 533-4848.

Body • Dance • Health

Dancergotics—See Monday

Rhythm & Motion—See Monday

Intermediate Dance with Trapeze—combine movement awareness, trapeze skills & dance improv. 6-8pm, \$25/mo. Eighth St Studios, 2525-8th St, Berkeley.

Classes

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.

New Rap Groups At Pacific Center

You can be part of Pacific Center's new springtime program of groups for lesbian, gay & bisexual people and other sexual minorities.

Cosexual groups forming include a Bisexual Support Group, a Substance Abuse Group, a Self-Nurturing Growth Group, and a Couples Group (this will be for lesbian couples and gay men couples to be together in the same group).

Several raps are forming for men only as well. Gay Men Over 45 Group, Men's Counseling (Problem Solving) Group, Men's Over-Weight Support Group, and Men's On-Going Closed Group will all be starting up shortly.

For enrollment, scheduling, and further info, contact the Pacific Center for Human Growth, 2712 Telegraph Avenue, Berkeley, or call 841-6224. Fees are based on a sliding scale.



David Kelsey & Pure Trash • see Sunday, Wednesday & Thursday

Sound & Trance Dance Class with Keriac, Dan-central Studio. 7:30-10pm. Info: 626-0756.

Improvisation for Women—a 6 wk class in theater games, storytelling, scene & character building with Terry Baum, creator of Dos Lesbos. 7-10pm, starts March 13. Info: 753-1379.

Entertainment

Country & Rock at the White Horse. 8:30pm, 66th & Telegraph (Berkeley).

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

Pamela Brooks sings Cabaret at Trinity Place, SF. 5:30pm, \$1.

David Kelsey without *Trash* solos on the "magic organ," 9pm in the New Bell Saloon, 1203 Polk St, SF. No cover!

The Dee Carmack Jazz Combo has 'em toe tappin' at the Alamo Square Saloon, 600 Fillmore at Fell, SF 9pm, no cover.

Laughs & Hi Camp with Robin Tyler at Fanny's Cabaret, 4230 18th St. 9:30pm, res: 621-5570.

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 Reys. Info: 863-6096.

Intuitive Problem Solving support group, 4:30-7pm for women only. See Wed for details.

Therapy Support Groups for Gay Men. See Wednesdays.

Social • Political

Career & Academic Counseling Services available through SF Community College at Metropolitan Community Church, 150 Eureka St, 5-8pm. Complete info: 239-3048.

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

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.

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

Body • Dance • Health

Bell Ringing Acupressure meridian clearance with trance induction & imagery development emphasized. Limited enrollment for 4 wk class. Info & res: 543-7551 (Mary Waileili). For women.

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

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 Cohe & Loneta Pitkin.

Rhythm & Motion—See Monday

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 Dan-central Studio, 7:30-10pm. Info: 626-0756.

Yoga for Gay Men with Sequoia—beginners welcome. Times & info: 841-6511. "Stretching together, unfolding our inner strength."

Tap Dance Class—tap your way to fitness. Taught by Jackie Campbell, known for her "fast taps." Beginning to advance welcome. \$5, 7-8pm, SF Women's Bldg. Complete info: 441-2279.

Classes

Journalism Writers Workshop with Paul Lorch, B.A.R. editor 7-9:30pm, begins March 4, 150 Eureka, a Community College Class. Info: 239-3048.

Woodworking & furniture making class. Tuesday has details.

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.

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

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

Songbird Terry Hutchison appears at Trinity Place, 25 Trinity, SF. 5:30pm, \$1.

Carol Roberts Comedy Showcase, Fanny's Cabaret, 4230-18th St, SF. 8:30pm, \$3, with footsexual Roberts plus special guests: 3/4 Political comedian Ruby Rodriguez; 3/11 Susan Healy with live improv; 3/18 Jane Dornacker; 3/27 Paula Poundstone.

New lesbians therapy group—one month commitment. 7:30pm, SL. San Francisco locations. Complete info: 431-8620 (Laurie).

Women's Alcoholics Anonymous</

Cabaret checkerboard



Photo by Steve Gill

Steppin' Out

"With a Kong in My Heart"

by Gary Menger

Once again at Bimbo's, on Monday, March 1, the most spectacular musical show of the year is presented in San Francisco: the Cabaret Gold Awards. All nominees in each of several categories will perform (many of San Francisco's best cabaret entertainers). I won't overuse this space to offer a full rundown, in that the show is only a couple days away, and already sold out. But if you don't want to miss this very special event you might check with Gramophone, sole distributor of tickets; there may be cancellations.

The hardest category, perhaps, for choosing nominees, was that of cabaret Musical Show... there have been so many good and popular revues in nightclubs this year. The most durable (although not nominated for an award) has proven to be *Steppin' Out*, held over through this summer (and still setting attendance records) at the Plush Room of the Hotel York.

The creation of young musical genius John Duerner, this tight, one-and-a-half hour show is a spoof on the Golden Age of Hollywood, covering all the bases from Cole Porter to Humphrey Bogart to Maria Montez to King Kong (which culminated in a choral rendition of "With a Kong in My Heart").

The show doesn't flow as smoothly as a

"By George" or a "Fine Romance"—the pace is choppy and frantic, but it's a chuckle a minute and the energy is incredibly high. In the Porter medley, "Night and Day" is well served by the strong controlled baritone of the strikingly handsome Lance Phillips, and the more boyish, equally attractive and talented Keith Brazeal offers an exuberant rendition of "Blow, Gabriel."

Grace Mills and Lisa Friedman are both strong comedienne, one relying on the unique tricks her eyes can play; the other on clever dialects, and both have fine, strong voices.

Kimberly Johnson (who performs the King Kong segment) is also a pleasure to watch, and no slouch as a talent... equally true of Michael Mein, who closes the show with "Over the Rainbow."

What the show offers is six vocally strong, appealing soloists who are singly allowed to display their special talents while being strongly backed by the other five... and, thanks to creator/producer (and also accompanist) Duerner, they have material to work with that's very funny as well as being musically satisfying.

Definitely worth a visit, this show is performed at 8:00 p.m. on Thursdays, Fridays, Saturdays and Mondays. (In passing, a

series of fine cabaret shows are being performed each Monday at 9:30 at the Plush Room, and we're told the Atherton Hotel, located just four blocks down Hyde Street, is offering a \$25 Monday night package which includes dinner, wine, the Plush Room show and drinks at the nightclub—for more information on that, call the Atherton at 474-5720).

Other Goodies

I called attention last month to new performer Gail Wilson, who was one of the best I've seen recently. That judgment has since been confirmed by many—Phil Elwood, in the *Examiner*, referred to Gail as "the perfect cabaret singer" in a review that ran nearly half a page, and she's since been visited by three other major reviewers. Having just completed a second engagement at Our Kitchen, she's been re-booked there for April, and will meanwhile perform on Sunday afternoon, March 7, at Fanny's Cabaret (and perhaps on the 14th as well), and will be doing a concert show at the Plush Room on Monday, March 29. I suspect we'll be seeing a lot more of Gail; hers is an act not to miss.

Something New: The sumptuously comfortable lounge at Mama's (located on Nob Hill in Gramercy Towers) is now a cabaret called "1177." It's hosted by the very personable, lovely soprano, Lois Grandi, who also performs there, and who has now booked Morris Bobrow's new revue *With Relish* for performances on Thursday, Friday and Saturday nights. This is a marvelous room for enjoying good musical talent, and parking is easy; check it out!

Weslia Whitfield, who, after cutting an award winning record and being the subject of a made-for-TV movie, has gone on to bigger and better things, will do a rare concert appearance at the Plush Room on Monday, March 8... and, later in the month (on Friday, March 28), will share the bill at great American Music Hall on Friday, March 26—another must!

Coming up in April: an interview with Jack Essex, former owner of Chez Jacques, who was primarily responsible for the resurgence of interest in cabaret, and who set the standards for most of what's happened in the industry since.



Photo by Richard McAliffrey

Bonnie Lockhart, Naomi Shapiro, Joan Lefkowitz, Susan Colson

Swingshift Chasin' the blues with jazz

by Adele Prandini

OK, let's have your attention, please. Those of you who consider yourselves jazz lovers raise your hand. Um-hum... you folks may turn the page and go on to another article. The rest of you, however, are to sit down. We are going to have a little discussion about a group of musicians called *Swingshift*. What you read may surprise you.

Swingshift is used to surprising people, like the male club owners for whom they audition. "Hey you gals really can play!" And play they can! I guess I didn't mention that *Swingshift* is an all-woman jazz quartet—Bonnie Lockhart, Naomi Shapiro, Joan Lefkowitz, and Susan Colson—each of whom has a long history in music. Talk about variety! Their combined experience includes blues, gospel, Latin, rock, country, and classical. But right now the focus is on jazz. Instantly I was struck by the group's enthusiasm and commitment to their work. All of these women are gay, all are feminist (the two don't always go together) and are all politically astute. These qualities are reflected in their music, along with an obvious love of their work.

With such diverse backgrounds, why jazz you might ask? Joan Lefkowitz gave me a bit of history, "Over the years jazz has been a tool used by people to express progressive ideas; we want to follow in that tradition." Bonnie Lockhart continues, "Archie Shepp, Billie Holiday, Charles Mingus, and Carla Bley give us an inspiring tradition. The source of their inspiration was always real apparent in their music, likewise we want the source of our inspiration to be real apparent." "What is the source," I asked? The answer, "our lesbianism." From our discussion I gathered that "lesbianism" in this context took on a larger meaning, closer to a shared vision of how the world could or should be. At this point Susan Colson jumps into the conversation, "It's so gratifying to perform for a community that isn't used to hearing jazz. Recently we performed at Amelias. (Amelias now has live music on Tuesday night) and the women there loved us. I'm sure for many of them it was the first time they heard a jazz band." This is no surprise to me as there haven't been all that many women that play jazz. I can think of

Mary Watkins, M.J. Lallo's *Jazz to Go*, and *Alive!* But the list is growing, and for *Swingshift* the company is more than welcome. Says Bonnie, "It's great to be part of a community of women jazz musicians, together we are creating a common jazz vocabulary." Hopefully these women will continue to create for a long time.

If you haven't yet heard *Swingshift*, you'll want to soon. Their music, is expertly performed, projects their warmth, honesty and humor and provides for a most enjoyable evening. So, if you're willing to experience a new kind of music and see some new faces, you'll have several opportunities this month. In Berkeley, you can hear *Swingshift* and support the anti-nuke movement by attending a concert at Wheeler Auditorium on March 15th. Also in Berkeley on the 27th at La Pena, you can hear them play with three of my favorite musicians Susan Salisbury, Susan Shanbaum (Berkeley Women's Music Collective) and Nancy Vogl. And Fillmore's Cafe, San Francisco hosts *Swingshift* Saturday the 13th. Details on all concerts are in our centerfold calendar.

Celebrate life, go out and hear some jazz!

... And More Women's Jazz

Speaking of women in jazz, you won't want to miss "Jazz Women," two whole weeks of some of the greatest jazz artists around (with a few R&B performers as well). March 7 through the 20th at Erle's Solano Club in Albany you can hear fantastic music every night while supporting the E.R.A. All profits from these nights will go to the E.R.A. Mobilization Project.

Swingshift is unable to participate, due to prior commitments, but just about everyone you can think of in jazz and R&B will be there—Mary Watkins, *Alive!*, Sharon Russel, Barbara Donald, Terry Garthwaite, Mimi Fox, Napata Mero, and many, many more.

That's at Erle's Solano Club, 1403 Solano Avenue, Albany. You can call 524-9314 for a complete schedule of programming. Tickets are available through BASS.

On Stage... March

Theatre Rhinoceros inaugurates its small Studio Rhinoceros downstairs theater with C.D. Arnold's *Delivery*, a fantasy play probing gay myths as visualized by its protagonist. Thurs-Sat, thru March 27, low-priced previews March 3 & 4th, opens March 5, 8:30pm. \$4 Thurs, \$5 Fri & Sat; Redstone Bldg, 2940-16th St, SF. Box office: 861-5079.

Held over for the month of March at the Goodman Bldg Theatre is Mythos Mask Dance's *Selections From the Myths*. Every Thurs-Sat all month, 8:30pm. Tickets \$5, reservations suggested: 474-8842, 1115 Geary Blvd, SF.



Photo by Mark America

Mythos Mask Dance

A West Coast Premier of *Home* by Sam Art-Williams holds the stage at The Black Repertory Group, 1719 Alcatraz Ave, Berkeley. A southern farm boy leaves home, resists the draft, experiences the ups and downs of city life, and then... realizes there's no place like Home. See it 8:30pm, Thurs-Sat thru March 27. \$4/\$3 stdnts; Thurs nite is 99¢ for srs.

Queen Christina of Sweden's quest for self in a world of contradiction and suppression is portrayed by Ruth Wolff's thoughtful drama *The Abdication* in a San Francisco Theatre Academy production. Ft Mason Studio, Bldg C, Rm 220, March 5 thru May 29. Fri 8pm, Sat 4:30pm. Tickets \$4 & \$5; reservations: 755-1533.

A limited engagement of *Back to Back*, an unusual and award-winning play by Vietnamese veteran Al Brown, who also co-stars and directs, comes to town via a Salt Lake Acting Company touring production at The Julian Theatre in the Potrero Hill Neighborhood House, 953 DeHaro SF. March 10-21, Wed-Sun, 8pm. \$7 Fri & Sat/\$5 other evens. Discounts available. Reservations & information: 647-8098.

Berkeley's Bare Stage continues its production of "a right pithy, pleasant, and merrie comedy," *Gammer Burton's Needle*. Thurs-Sun, 8pm thru April 4. Reservations & information: 849-1675.

A World Premier at a new cabaret theatre atop Nob Hill in San Francisco! It happens Tuesday, March 9, 8:30pm when award-winning Morris Bobrow's *With Relish*, a musical food revue opens at "1177" next to "Mama's," 1177 California St at Jones in the Gramercy Towers. The show plays Thurs & Fri 8:30pm, Sat 7pm & 9:30pm. \$7. Reservations, group rates, and/or "Mama's" dinner & ticket combination call 495-6566. No one under 21.

Bill Irwin (Willy the Clown with the Pickle Family Circus) returns to San Francisco from the "Big Apple" and Europe to present the West Coast premiere of his *The Regard of Flight* on Friday, March 12 at the Victoria Theater, 2961-16th St. SF. "Mr. Irwin & his accomplices combine hilarious elements of Chaplin, the Marx Brothers, vaudeville & baggy-pants burlesque." Thurs-Sun, March 12-April 4. Thurs & Fri 8pm, Sat 7 & 10pm, Sun 3 & 8pm. \$7.50 & \$8.50. For tickets or information call 495-0561.

Sam Spade doesn't have anything on Sam

Shikaze, nisei detective & hero of *Yellow Fever*, Asian American Theater Company's new production of a play by Toronto-born writer, editor & filmmaker R.A. Shiomi. The mystery-comedy opens March 19 and runs thru May 2, 4344 California St, SF. Thurs-Sat 8pm, Sun 7pm. Info & reservations: 752-8324.

Another play about Vietnam, Emily Mann's *Still Life* has its premiere in a new production by Eureka Theatre Company. This explosive play swept the OBIE awards in its New York run. Preview March 11-13, \$5; Opens March 18: Thurs-Sun thru April 25. \$6 Thurs & Sun, \$7.50 Fri & Sat. Discounts for srs, stdnts & groups. Reservations: 441-6842. The People's Theater, Bldg B, Fort Mason Ctr, SF.

George Bernard Shaw turns his caustic wit against World War I in his play *Heartbreak House* returning to the stage at the Berkeley Repertory Theatre, March 25-April 25. Low-price previews start March 25-28. Reservations & complete info: 845-4700.

The Dell 'Arte Players Company of Blue Lake presents *Performance Anxiety*, a play-within-a-play set on the stage of a dinner theatre where a group of actors rehearse a "commedia" classic. March 12 & 13, Julia Morgan Ctr, info: 548-7234; March 20 & 21, SF Hill Theatre, info: 666-6133/34; and March 31-April 24, Intersection, info: 982-2356.

One night only! Monday, March 8, 8:30pm, Traveling Jewish Theatre hosts *Dave Barrett, Storyteller* telling tales from the Tribal Peoples of Oregon: the making of the world, origins of night and day, fire, earth and death, and more. Ticket info at 982-2356. Performed at the Intersection, 756 Union St, SF.

A Traveling Jewish Theatre also premieres its new play, *A Dance of Exile*, as a work-in-progress, March 3-28 at Intersection, 756 Union St. Performances are Wed-Sat 8:30pm & Sun 2:30pm. Tix \$7 & \$8 (sr discounts). Box office: 982-2356. A Dance of Exile explores the experience of exile in its many dimensions, particularly the exile of the feminine in Jewish tradition.

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Allan Ulrich—S.F. Examiner

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Film

Personal Best, Hollywood Style

by Adele Prandini

According to the American male filmmaker, lesbians are women who sleep with men. It seems you can't put out a film with a lesbian relationship unless one of the women sleeps with, falls in love with, or marries a man! Sorry to say that *Personal Best*, a new film by Robert Towne, is no different.

Personal Best is about four years in the lives of two women athletes (Mariel Hemingway and Patrice Donnelly). They meet at the 1976 Olympic trials. They become friends, lovers, and eventually competitors facing each other at the 1980 Olympic trials.

It's in the beginning of the film that the lesbian relationship is established. Some of these scenes are incredible. In one sequence the two women are locked in an arm wrestling match; the drama physicalized in their bodies creates a powerful visual image.

Much of the film shows Donnelly and Hemingway training together. Both of these women have bodies you would die for. As they run side by side up a sand dune, the camera, in close, focuses on their powerful legs. Again, a drama of muscles plays out that's just amazing to watch.

It's easy to see that Towne knows a great deal about the events he's filming. The best thing about *Personal Best* is the sports footage. Slow motion frames of the pentathlon events (hurdles, high jump, long jump, shot put, 800 meters) powerfully draws you into the elegance and strength of the athletes and the drama of competition. Truly, these women are poetry in motion.

Many real life athletes are cast in supporting roles. Jodi Anderson is the current American pentathlon champion, Jane Frederick, a two-time Olympian pentathlete, and Marlene Harmon was a 1980 USA Olympic team pentathlete. Lead actress Patrice Donnelly was a competitor in the Pan American games in 1971 and '73, a member of the USA Olympic team in '76, and at one time the fourth ranked hurdler in the world.

These are just a few of the athletes featured in *Personal Best*. The list goes on and on. Each of these women brings something special to the film. Without them, it would be a giant zero. It's obvious that the filmmaker knows a great deal about sports and next to nothing about lesbianism. We have a wonderful lesbian couple, happily living life with gusto... enter tricky coach who begins to pit one against the other. I must warn you, at times the writing in this film is so contrived, it insults your intelligence. For in-

fatism, we express our resentment with humor and absurdity.

There's something about this whole New Wave thing that reminds me of the Dada movement in France at the turn of the century. Whatever Happened to Susan Jane? She is a Dadaist reincarnate, come back to haunt us as a Punk.

You can catch *Whatever Happened to Susan Jane?* at the Roxie Cinema, San Francisco March 30 & 31, and April 1. The "Fabulous Flailing Phenomenal Four Beauties" are specially featured live entertainment at all shows.



Photo by Marshall Risher



Whatever Happened to Susan Jane?

by M.J. Lallo

San Francisco's finest drags, punks, new wavers, dykes for days and a general array of characters packed the Castro Theater on February 13 for the premiere showing of *Whatever Happened to Susan Jane?*—and the audience seemed to match the characters in the film. The experience was Fellini in feeling and Warhol in context. It's a tribute to the San Francisco gay culture and the aptly-titled production company, Outsider Productions, to have made a film depicting this current scene in a sector of our community.

Whatever Happened to Susan Jane? is more than drag queen farce. We have a social commentary on our times with the backdrop of the '50s. An old '50s basic black-and-white classroom movie with the conformity theme that depicts Susan Jane as an outsider, who just doesn't fit in and is emotionally alienated by her peers, runs throughout as a film within a film. This Susan Jane in the made-in-the-'50s film is juxtaposed to Suzana in the '80s film, a punker/artist, ambisexual person living life at the San Francisco Cafe in between parties.

But the plot also concerns Marcie Clark, played by the very talented Ann Block, Marcie leaves her Virginia home, her husband Big Dick, and her kid Little Rickie and sets off for a new start in life in San Francisco. When she arrives she looks up the old grade school weirdo Susan Jane, skillfully played by Francesca Rosa. Marcie, a bit of a polyester-type housewife, walks into the world of San Francisco's gay-punk subculture, and this time she's the outsider feeling alienated. What happens to her? Does she trade in her Sears matching coordinated suit for an Old Gold '30s wrap and Revlon burgundy lipstick, or does she plead temporary insanity and beg Big Dick to take her back in? Guess!!!


The actual writing, directing and production of this film are a tribute to the staying together power of the people who labored a year and a half putting this whole thing together, and spending some hard-earned cash to keep production moving.

Producer and director Marc Huestis has a fine sense of directing, and Edward Guthmann and Andrew Hayes also contributed a good screenplay with some great lines. As Suzana picks out a dress for the party with Marcie, she looks at several and finally chooses a bright pink one saying, "I like the color of this dress—it will keep me awake."

The party scene (set in a warehouse near Artaud) is the culminating sequence in the film. The camera shots and excellent use of filters make this an exciting part of the movie. One particularly good shot involves a TV man interviewing Silvana Nova, a potential candidate for supervisor. Mr. TV asks Silvana, "What about domestic affairs?" and Silvana replies, "Yes, everyone should have one."

The line that best expresses my feeling about what Susan Jane is saying, and what many children of the '50s and '60s are saying in the New Wave and punk cultures is, "If you can't change the world, change your wardrobe." The social commentary implicit in that succinct statement is many layered. The world has become a place where people no longer feel powerful enough to effect their own destiny. And caught in this

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stance, Tory (Donnelly) and Chris (Hemingway) are working out together at the high jump; Tory suggests that Chris modify her approach and changes the position of her starting marker. Tory stands to leave, steps on the marker which sticks to her cleat, and the marker is moved further away from the high jump before it falls off again. The result is a terrible knee injury to Chris. The coach, of course, tries to convince Chris that Tory did this to her on purpose. Needless to say, this puts undue strain on their relationship! The injured Chris goes to stay at the coach's house, and he makes a pass at her, surprise, surprise. She turns him down, and all this takes place as Laverne and Shirley cavort on the T.V. in the background, a nice touch.

Chris sends a despondent Tory off to the Pan American games with a "don't worry I'll be gone by the time you get back,"—the last thing Tory wants to hear. Now the writing gets from bad to worse. Enter the boyfriend. Boo Hiss... In order to recover from her knee injury, Chris has to go to the pool and kick around on a paddle boat. It's in this sequence that we are treated to outrageously sexist photography. It seems you can't portray heterosexism without being sexist. I don't want to describe the scenes, but be prepared to boo loudly at this point!

So girl meets boy who is a swimmer. This man is portrayed as so low key, so innocent, so liberal, it made me sick! The guy is the boy next door, nice, white, warm, funny, and he owns a sports car! They fall in love. Ho hum.

Chris returns to training, and now that she is heterosexual she can run faster, jump higher, throw farther than ever before! So improved is her performance that her team-mate Jodi asks, "Hey, what's got into you?" Chris flips her head toward the boyfriend and Jodi replies, "Is that all?" I tend to agree.

For me the best thing about *Personal Best* is the performance of Patrice Donnelly. This is her first acting experience, and she is absolutely wonderful. If you can sit through this film without falling in love with this woman you must be dead!

Mariel Hemingway's performance is something of a disappointment. As an athlete she deserves all the credit we can give her. She trained for a year to attain believability in the role as athlete and her effort is rewarding. Working against her is a weak script, which allows her only three moods: tearful, brooding, or shy. She does a good job with what she is allowed.

The boyfriend Kenny Stikes is portrayed by Kenny Moore, a former Olympic marathoner. Moore is actually a writer for *Sports Illustrated*. Of his performance I can only say, I hope he remains a writer.

In most Hollywood films all of the principal characters are white, and this film is no exception. However, Jodi Anderson is a black woman who holds the third highest point total ever in the pentathlon. Her performance is a real plus. This woman is the embodiment of power and a thrilling athlete.

Continuing our list of credits, we have the writer, producer, and director Robert Towne. Towne is an Oscar winner (original screenplay, *Chinatown*), though you wouldn't know it from this script. Towne is also a personal friend of Jane Frederick, who introduced him to the world of women's sports.

Coming Up! had a chance to ask him a few questions. When asked why he included the lesbian aspect in the film, he said he wasn't sure that these women were lesbians, but more like two women involved in a romance, "after all she's (Hemingway) only seventeen when the film begins—who knows what they are at seventeen." Funny, Donnelly seems to know what she is—maybe that's because she's a mature character of twenty-four.

Towne feels that the audiences will be threatened more by Hemingway's sexually ambiguous character, than if he had left her a lesbian. "It's easy to put lesbians off in a corner and forget about them," he says, "I'm not so sure society is so happy to give us our own little corner of the world." "But," he continues, "if this young woman who had a lesbian relationship can also have a heterosexual relationship, then that means that heterosexuals, too, could cross the sexual barrier."

There is a peculiar attempt on the part of the writer, the studio (Warner Bros.), and the straight press to play down the lesbian aspect of the film. According to Towne "it's there to be thrown away... it happens... so what?" It seems to be fine with him to bring it up and not deal with it.

This is not the lesbian film we have been waiting for; rather it is a tease, perhaps, which aids in marketing. Ah well, you know what they say—thank goodness for small favors. At least we have been spared any explicit hetero lovemaking, and this makes the story easier to watch.

Still, go see it. It may be the "personal best" Hollywood can do for now.

Personal Best opens March 5th at the Alexandria Theater. As we go to press, the Alexandria is still involved in a labor dispute with striking Theater Janitors, Local 9 (as The Metro was when *Making Love* opened, coincidentally), so try to see *Personal Best* at these non-struck theaters: The Mann's Six/Fashion Island/San Mateo, The Oak/Berkeley, and the Festival Theaters in Hayward, Walnut Creek and Larkspur.

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Theatre

Super Street Theatre, Two Lesbos, a Common Thread, & Boy Meets Boy in the end.



Street Theatre

Photo by Rick

Street Theater at Theatre Rhinoceros

by Penni Kimmel

Doric Wilson's *Street Theater* is pink-triangle comedy, a new sub-genre for the gay stage. . . one of those essential pieces of life's little puzzle you didn't know you were missing til it fell laughing, bittersweet and belly, into place. This is a World Premiere, a gift of the playwright to Theatre Rhinoceros and its San Francisco supporters, that functions far above its entertainment level with the power to make a related audience recognize its roots in mordant humor of accident and coincidence.

Whether you find your spiritual home in Dorothy's house in Kansas, on Sappho's sunny isle, in the armies of Alexander or the Amazon, or on your ass in the San Francisco Supervisors' boardroom, the recent historical foundation was built around Christopher Street, New York City, June 26, 1969, in the individual and collective hands of those who walked and talked on the crooked pavement down the block from the Stonewall Inn. It is no less history for the fact that they knew not what they wrought and had little or no share in the benefits.

In *Street Theater*, Wilson has choreographed dialog for those stalking horses of a dozen years ago and Director Allan Estes must be credited with making a cast of no less than 14 main characters into a fluid, virtually flawless production. The Rhino staff has gone into high gear for this one and it shows!

The emotional effects are as visual as they are verbal, the costuming of rebellion, anger, derision and fantasy: denim, leather, raincoat, a skirt fashioned from scraps of chenille bedspread, peeking out from behind barriers of badges, flowers, Mao's Little Red Book, psychiatric jargon, ivy-strangled walls.

There's Murlino the Stonewall manager (Ron Lanza) doing a rugged tightrope act between the unmentionable godfathers in Jersey; the deadbeat customers; and the vice cops, like Joe Capetta's pathetically corrupt Seymour, whose encounter with the cruising sidney (David Vining) is one of the funniest scenes we'd like-to-see ever played. There's C.B. (done true-blue butch by Margaret Schenk), incorrectly defined in the notes as "politically incorrect": she is the most activist of them all, the street-educated pure revolutionary, griping and pushy, volatile and unpredictable, and instinctively committed to protecting everyone but herself—people like Maud Winchester's Heather, languid pot-hazed flower child, the non-participant, and Harvey Hand's Jack ("keys left") who participates only in situations he can control. . . until now. Then, if there is a superstar turn in *Street Theater*, it goes to the street queens, Steev'n Lloyd's Boom Boom (a scathingly funny tribute to the original that has to have the gravestone jiggling with giggles) and Duane Cropper's Cell, magnificently tawdry as Boom Booms fair weather friend. Mark Merry's Donovan prowls daintily for rough trade, and David Williston's eager, young thing, Timothy, tests the foul airs of coming-out freedom, innocence intact. Stereotypes don't have strength and rhythm and madly memorable personalities: comic archetypes do. Thus, Tom Ammiano's Gordon and Robert Ferguson's Jorday play out the breakup of SDS, the student radical movement, in miniature with all its gay undertones, and a couple of characters are kidnapped from *Boys in the Band* and cloned for future inclusion in the off-street outside world in the characters of Donald (Brett Hirschi), inhaling the heady perfumes of rejection from Michael (Alan Herman, pastmaster of dead-pan wit) and his incessant self-analysis.

Street Theater is for those who like to keep something of themselves above water—fists, voices, pens, banners, a

silent watchful eye, an appreciative ear, a head. . . anything at all that makes it all worthwhile. It's all happening again, and again, through March 27, at Theatre Rhinoceros, 2926-16th Street at S Van Ness, \$6 Thursdays and Sundays, \$7 Fridays, \$8 Saturdays, 8:30 p.m. Matinees March 7 and 14 at 2:30. Call for reservations: 861-5079.

Outburst At Live Oak Theatre

by Adele Prandini

Outburst is a production by Common Threads Theatre, a San Francisco based feminist theatre company. The show was written collectively, with some contributions by local poets and taped interviews of real people. The play is about survival, and the real people interviewed are survivors. The testimony ranges from present day accounts of women who are battered, to the horrific memories of an Auschwitz survivor, and an eye witness account by a woman who lived through the bombing of Hiroshima.

Not all the show is so weighty. A piece entitled "Knead," explores the dynamic of needing within relationships. . . I need you. . . I need not to need you needing me. This scene is staged experimentally, with the actresses (Vicki Dello Jolo, Peggeth Loeb) employing fluid movement and chant-like vocals to make their point.

A scene entitled "Midge and Joyce" takes on racism most successfully, using satire to expose the racism of a do-gooder middle class housewife. Very cleverly written and marvelously played out dialogues by Ruth Jovel and Janet Keller make this a fine scene.

There are a number of songs in this show, most written by Jan Bolenbaugh. The most notable for me was "Walking Blues," powerfully performed by Jan, Ruth and Janet. There is also striking background music created by David Gallego.

Outburst runs the gamut from comedy to drama. One particularly funny piece is "Burnout," a lively choreographed piece stressing the need to slow down, take it slow—which is often easier said than done. At the other end of the spectrum is a dramatic piece employing multi-media techniques: slides, voiceovers, and live ac-

tors, creating a lasting visual impression of the holocaust. Included in this work, are two unforgettable poems by local writers Karen Lindsay and Susan Dambroff.

A common mistake in political theater is to try and say it all. That mistake is made here. There are over thirty pieces in this show and some of the material is repetitious. Many of the transition scenes could be done away with and the play would not suffer. Much of the staging in the second half of the show seems static. There is a lot of standing in place while singing. Perhaps if the musician were off stage, this would open up the blocking in these numbers.

Outburst contains material that is of interest to everyone. You can see it starting March 19, Fridays & Saturdays at 8:00pm at Live Oak Theatre, 1301 Shattuck Avenue in Berkeley. The show runs till March 27. For more information, call 926-5244.

Boy Meets Boy at the Alcazar

by Penni Kimmel

Boy Meets Boy is light, tight and well, just well. It's a little musical (off-off Geary)—so were *Three Penny Opera* and *Once Upon a Mattress*: they wear well. *BMB* goes beyond camp as a pastiche of Anglo-American musical comedy conventions of 40 years ago. Written only 10 years ago, that gives us a double-dated period piece. The book fits neatly to the bright tunes: rather Noel, without being Coward-ly about it.

Guy Rose, wimp offspring of a destitute British aristocracy, jilts Clarence Cutler and his baronial Boston wealth at the altar, only to stumble (eventually) into the brawny arms of the Yankee newspaperman, Casey O'Brian (the Reuters ranger is just rising from the ashes of his latest ill-fated romance with a bullfighter). But Casey doesn't know Guy is the guy; he's searching for a fantasized "English Rose." Meanwhile, back on the rebound, Clarence joins the chase after Casey and deliberately compounds the identity confulzement. No, this is not a remake of *All's Well That Ends Well*, even if it does culminate in bared souls—and bottoms—in gay Paree. As the last line of the first number goes: boy gets boy in the end.

The four leads (including Casey's sidekick, the womanizer (!?!)) Andrew, played by Paul Ratkevitch, (who has the only accent approaching British in the play, but who cares) manage to sing, dance AND act up a swift-moving storm, backed up by a supporting cast that doubles and triples roles with an energy level that may wear down the taps on their shoes before the run is over. David Gallego's Guy is a masterful series of switches between wormish and wickedly winsome as he leads the iron-jawed, soft-hearted Casey—San Francisco's own Richard Roemer—a merry two-step. The comic villainies and comeuppance of Raymond Wood's Clarence are the stuff of classic melodrama—what you get when you cross a nasty Jack Nicholson with Tubby the Tuba. Ratkevitch, Gallego and Wood are members of the original New York cast—stay West, young men!—and Roemer is a smoothly-blended addition (you'll remember him from *BBB Goes to the Stars, Champagne! In a Cardboard Cup, By George!*, and more.)

Show-stoppers are rousing ("It's a Boy's Life"), petulant ("Clarence's Turn"), and litting (the "Let's" Dance), with the unobtrusive aid of a slick three-piece orchestra and settings and costumes atrociously true to the Thirties.

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Dos Lesbos at Valencia Rose

by Adele Prandini

Dos Lesbos, written by Terry Baum and Carolyn Myers, is billed as a musical play by, for and about perverts, which exposes and explores the relationship between two lesbians. I'm not sure this definition is an accurate description of what I saw. In a nutshell, there are two women characters in this play. They sit, stand and dance around their apartment talking about various subjects such as coming out, sexuality, misogyny and killing men. Often this dialogue is amplified by song. My favorite was "Jill the Ripper." It's about a somewhat crazed woman who prowls the streets with

hedgeseers, waiting to give the potential rapist a bit of his own medicine.

For most of the first half of the play, the women act out coming out stories in various theatrical modes. They come out a la Greek tragedy, restoration comedy, Ingmar Bergman and even a convincing werewolf straight out of the horror film milieu. These sequences are very well written, rich in comedy and great fun to watch.

I suppose it's the second half of the show that is meant to deal with their relationship. It opens with Alice (Alice Thompson) singing "Hard Hearted Hanna," which she does well in a gutsy belt-it-out way. From this song, the play practically jumps into a real life story about a rape and murder, a transition I do not understand. Through a newspaper article, Alice acts all the parts—the rapist, his girlfriend (who helps him kill his victim), the victim and the mother of the rapist/killer. The point of this

though infrequently). Lines I would expect from a straight playwright show up often in this play, perpetuating old stereotypes. The woman who hates men, the sex crazed homosexual. . . "eliminates sex and you totally eliminate homosexuality." Don't we homos know how to love?

The main problem in their relationship seems to be their sex life. Alice likes sex more often than Sally. Sally asks her lover if she should make love with her even if she (Sally) doesn't feel like it. Her lover replies yes. This less-than-feminist response gets a "you sound just like a man" retort from Sally, at which point Alice explodes in defense, "I am a woman, therefore I sound like a woman!" She should add, "a reactionary woman."

With characters such as these, it's often difficult to bring warmth and humor to the role, but much to their credit, these two actresses manage to make their characters



Outburst

scene was that one man has ruined the lives of three women. What this has to do with exploring a lesbian relationship, I do not know. What this scene was able to do however, was to force upon an unsuspecting audience a gory, sickening description of rape and murder, glorifying woman as victim. I find this sort of emotional manipulation of an audience irresponsible theater—what a great high for the actor to move the audience!

I also found it interesting to note that at this point in the play, the character feels the need for a drink. So the final image reads: women are victims, victims are powerless, powerless people drink. Drinking helps ease the pain!??

After this bit of drama, the play returns to the subject at hand, the relationship. The other character in this play is Sally (Sally Newstetter), Alice's lover and the one who wants to come out to her parents. Sally is a lesbian because "it makes my parents angry"; she is tired of taking abuse from men, and she enjoys sex with women (al-

likeable. Also, the up songs and skilled musicians add greatly to the overall production. I very much liked the acting style of Sally Newstetter. She has wonderful concentration, great control, and she delivers a highly polished performance. Alice Thompson is no slouch either; as a performer she possesses a great deal of confidence. However, her use of mugging and exaggeration often turn the comedy to farce and the drama to melodrama.

You can see *Dos Lesbos* at the Valencia Rose, 766 Valencia St., San Francisco, Thursdays and Fridays, March 4 through the 26th.

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