

COMING UP!

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Largest Lesbian/Gay Circulation in the Bay Area

February, 1982

1982 Cable Car Awards

Best Ever!

by Roland Schembati

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

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

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

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



Sylvester

1982 Lesbian/Gay Freedom Day Committee.

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

(continued on page 3)

The Official Valentines Day Quiz -And Pedantic Commentary-

by Menimel Pink

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

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

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

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

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

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

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David Ansen/Newsweek

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

Janet Maslin/N.Y. Times

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

William Wolf/N.Y. Magazine

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

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

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

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

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

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

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

"We're always walking a thin line," admits Natalie Lando of the Woman's Place collective, "between keeping the business going and being an educational center. Even our business' design (continued on page 3)

(continued on page 5)



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- GAY WAGON TRAIN TRIPS
- COTTAGEHOUSES THEATRE

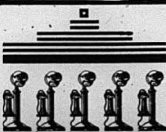
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All the Women are White, All the Blacks are Men... But Some of Us Are Brave*

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

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

I know I am beautiful
my skin feels so alive

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

I will not hurt you
you will feel satisfied

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

I know you are beautiful
your skin feels so alive

—MH, 79



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



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

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

oh women, teach your daughter wailing

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

oh women, teach your daughters wailing

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

oh women teach your daughters wailing

—MH, 79



Women Welders, Connecticut, 1943



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



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



Save Our Children—Atlanta Rally, 1981, San Francisco

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

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Coming Up! features news and photographs of many events that are not necessarily gay- or lesbian-identified, which we feel are of interest to the gay and lesbian communities, and recognize the important community work that many nites 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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Thank You Mainstream Exiles!

from everyone at
Coming Up!

Gay Advisory Committee Accepting New Members

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

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

If you're interested in joining the Committee, send a letter of intent, a resume, and any other supporting material to Jackie Winnow, Lesbian/Gay Community Liaison, Human Rights Commission, 1095 Market Street, #501, San Francisco, 94103. Applications should be in by March 7, 1992. For further information you can call 558-4901.

IMPERIAL CORONATION!

Once again, San Francisco's Gay Community is making lavish preparations for the Empress Coronation. Candidates for the office are attending campaign parties, going to community fund raisers, planning show stopping entrances and basically hustling for your vote to be cast on the 8th of February. This annual event is sponsored by The Tavern Guild of San Francisco and the out-going Empress and her Court. Reigning Empress Phyllis gives up her throne, steps down, and takes her place with the 15 previous Dowager Empresses.

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

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

The coronation will be at the "Royalty Trip" from 9 a.m. to 6 p.m., Saturday, February 6. Coronation Week Chair Alex Buel announces the following functions for Phyllis' stepping down

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

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

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

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

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



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

Women's Press Project Classes

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

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

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

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

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

munity groups, like Youth Advocacy.

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

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

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

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

The Project asks that you pre-register for this workshop. An Intermediate Press Class for women with basic press operation knowledge to develop more skills starts on Monday, February 22nd.

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

You can call the Women's Press Project for more information on any of these classes at 424-6270, or any time you need to have some printing done!

Cable Car...

(continued from front page)

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

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

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

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

Woman's Place...

(continued from page 1)

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

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

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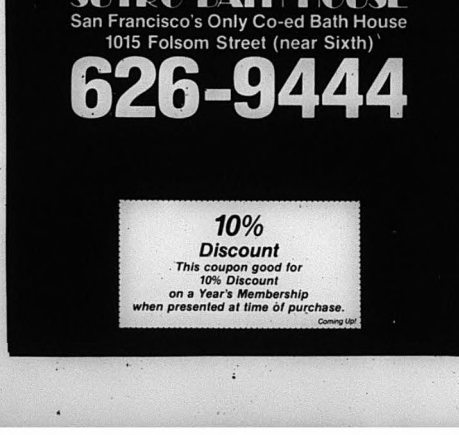
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Letters

Large scale women's music festivals have come over the course of the last six or se-



Letters...

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

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

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

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

In love and struggle,
jencameron
Leon

Essentials for Dream'

Dear Diary:

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

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

With wisdom and humor, me
Kozmick Ladye

Prison Pen Pals

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

Coming Up! also sends free subscriptions to prisoners, so if you're a prisoner and would like to receive the paper, let us know. And we'd appreciate donations from the community outside to help pay the expense of these subscriptions (see the subscription form on page 4).

Raymond J. Martinez, Jr. Rickie Le Duc
PO Box 485 #11275
Jacksonville, FL 32201 Box 30 39-6J
Pendleton, IN 46064

LESBIAN/GAY FREEDOM DAY Parade 82

An Insider's Commentary
by Barbara Cameron

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

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

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

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

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

people who would perhaps not normally work with one another.

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

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

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

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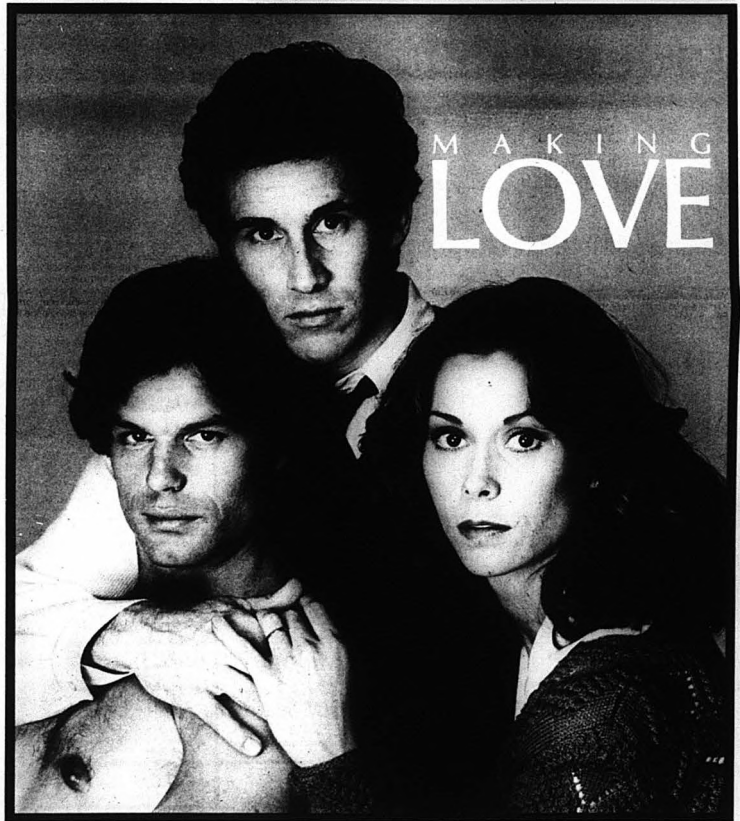
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VALETINES...

(continued from page 1)

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

- dropping the soap
- attending Metropolitan Community Church services
- walking out of meetings/services and/or showers whenever money is mentioned in a personal context

- Your most efficacious form of exercising is:
 - skateboarding down Lombard Street
 - dodging paddy wagons off Polk
 - hitting the semi-annual clearance sale at Charles Jourdan
 - madly fanning yourself with your program during "Aids"
 - chasing your Red Factor canary around his 10-tier bamboo cage to clip his teeny-tiny talons

- Your perception of the Cultural Event of the Year:
 - the final performance of Nutcracker

(continued on page 8)



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PREMIERE ENGAGEMENTS FEBRUARY 12
AT SELECTED THEATRES.

COMING!

EVENTS

Gwen Avery Feb 6 Artemis Cafe

sunday

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

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

Ethnic Arts of the Philippines—striking examples of tribal art from the Philippines. Anthropology. Palo Alto Cultural Center, 1513 Newell Road. Tues-Sat 10am-5pm, Sun 1-5pm. All month. Jack Fertig, gay astrologer, explains his art and gives free readings at 640 + 2pm, 1668 Bush, SF. **Lesbian/Gay Freedom Day Committee** gen membership mtg. 3pm, SF Women's Bldg. Discuss budget, committee reports. Info: 861-5404.

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

Hollywood Images of Gays—Glen or Glenda (also known as *I Changed My Sex*). Bela Lugosi 'shocker' from 1953. Plus Red Dux, 1939 Jean Harlow, and a short tribute to Marilyn Monroe and other delights. 7pm, 32. The Intersection, 756 Union, SF.

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

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

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

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

Rockin' country with Loose Change at Rainbow Cattle Company, 199 Valencia, SF. 4-8pm.

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

"Lesbian Images in Photography" with an accent on Romance from 1950 to 1982—our history in print is full, and JEB (on tour) presents a beautiful. 7pm, \$3-5 SL, Ollie's, Oakland.

Red Hearts—a social group for left/progressive gay men holds a special potluck. 7pm, bring food & drink. Info: 564-6479.

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

Cherwell's women's Latin/Brazilian jazz band hosts a Valentine's dance/benefit for the 1982 Gay Athletic games. \$3.95 seats. Upstairs at Amelia's, 647 Valencia, SF. Door prices.

Women's Valentine's Day Dance sponsored by SF Slightly Older Lesbians. A Little More, 15th & Potrero, 8pm-1am. \$3-5 SL. Info: 282-1049.

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

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

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

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

Lesbians Considering Parenthood—1st of a 5-wk workshop to explore whether/when we'd like to become parents. Berkeley Women's Ctr. Pre-reg at 213, RCC.

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

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

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

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

120 TV Commercials—and no programs to interrupt, plus Warner Brother Cartoons from the 40's. 7pm, 32. The Intersection, 756 Union, SF.

"Sexual Freedom & Reproductive Rights"—a talk with Ellen Willis & Derride English. 7pm, free. Modern Times Bookstore, 868 Valencia, SF.

An Evening of Black Women's Poetry & Prose—Monica Hand, California Cooper, Mildred Thompson, Rose Mitchell & others. 7pm, free. RCC by 2113 ICI Woman's Place, Oakland. For women only.

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

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

The Baroque Arts Ensemble performs at the Community Music Ctr, 544 Capp St. SF. 4pm, free.

Jewish Feminist Conference planning mtg. 5-9pm, Jewish Community Ctr, 1414 Walnut, Berkeley. All women welcome. WA, RCC & info: Elia 282-1049 (SF). Leslie 658-0497 (EB).

Country Boogie with 4-Wheel Drive. 5-9pm, Rainbow Cattle Company, 199 Valencia, SF.

Magic, Sex & Politics—Starhawk speaks on the relationship of consciousness & power from the history of the witch burnings to present-day political struggles. \$2-5 SL. 8pm, RCC. 863-0356. SF Women's Bldg.

'Street Theatre' • Theatre Rhino

Feb 15
benefits
Lesbian/Gay
Freedom Day

Feb 16
benefits
Operation
Concern

Stonewall Inn/Christopher Street Comedy



Photo by Marlene

What Ever Happened To Susan Jane?

February 13

Castro Theatre



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GRAND OPENING WEEK FEB. 16-20
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monday

1

Stonewall Gay Democratic Club genl mtg. 7:30pm
SF Women's Bldg. Election of officers. 1095 Market St. Room 509, 1215pm. Open to the public. Info: 558-3653.
Solidarity—Gay/Lesbian Liberation—meets 7:30-10pm, Valencia Rose, 766 Valencia, SF. Open to all.
Musical Magic Night—lift your voices & instruments in song!—for closeted singers, songwriters & music appreciators. Great Outdoors Adventures, 1618 Castro, SF. 7:30-10pm, \$2.

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

Wendy Rose, Native American Poet, gives a reading at Modern Times Bookstore, 868 Valencia, SF. 7:30pm.

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

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

"Not So Plush" Jane Dornacker & Carol Roberts promise a lively evening of entertainment at The Push Room, 940 Sutter at Hyde, SF. 8pm, \$5.

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

15

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

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

Street Theatre—benefit preview performance of new Theatre Rhino production for the Lesbian/Gay Freedom Day Committee. Discussion with Stonewall not participants follows. \$5-7 SL. Tickets at door. Theatre Rhinoceros, 2626-16th St. SF. Parade info: 861-5404.

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

22

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

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

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

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

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

Monday night poetry series with Demec Garop & Steve Chapelle at Modern Times Bookstore, 868 Valencia, SF. 7:30pm.

tuesday

2

R.A.P.E. Committee of the SF Commission on the Status of Women monthly mtg. 1095 Market St. Room 509, 1215pm. Open to the public. Info: 558-3653.

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

Rosanne Dunbar Ortiz of Internal Treaty Council/American Indian Movement delegation to Nicaragua speaks on her experiences there. 7:30pm, free. Modern Times Bookstore, 868 Valencia Street, SF.

Coffee, tea, or ...? Great Outdoor Adventures Coffee House—a social alternative for lesbians & gay men. Today & 215, 1618 Castro, SF. Info: 641-4020.

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

An evening with Mary Watkins—Mary discusses her new projects, as well as the role of Black women in music. RCC by 27, 7pm, \$2. ICI Woman's Place, Oakland.

Fred Halliday speaks on "War, Peace & the Middle East," focusing on US-Soviet confrontation in that region. 8pm, \$2. Modern Times Bookstore, 868 Valencia, SF.

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

Cat Workers—is your job making you sick? A stress quiz & workshop with Union Wage Health & Safety Committee. RCC by 25, 431-5099. 7:30pm, free. 2521 Channing Way, Berkeley.

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

9

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

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

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

Recent Images in Art—lecture and slides with Jan Faulkner. Everyone invited to bring one example of racist art/sterioborabilia. 7pm, RCC by 214, free, for women only. ICI A Woman's Place.

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

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

23

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

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

Proper Hearing! 2pm today before the SF Board of Supel's Health Committee, Rm 228, City Hall. This is a public hearing, so come & speak/ur listen.

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

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

Deal With It—poetry with Pandoura; and *By Her Hands & When I Was a Fat Woman & Other True Stories*—readings with Rebecca Gordon. 7:30pm, \$2. Old Wives Tales, SF. Info: 552-7788.

Women and the Rental Market—are you having a hard time finding an apartment as a single woman or woman with children? A workshop for you! 7:30-7pm, \$1. SF Women's Bldg. Pre-reg: 563-4666.

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

Americans or Last Tango in Huahuatenoango

SF Mime Troupe

February 6



saturday

WEEKLY

sunday

Raps & Support

Gay Men's Open Rap at Pacific Ctr, Berkeley, 7:30pm.
Samola: Lesbian-feminist 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.

Don't at home alone! Have Sunday Brunch with OPTIONS for Women over Forty, 52, 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 St., 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 welcomes 10:30am, noon, 4:04, California Hall, 625 Polk, SF.

Affirmation: Gay & Lesbian Mormons — a support / friends 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 5pm.

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

Body • Dance • Health

Run with the FrontRunners — non-competitive running for lesbians, gay men & simpatios, 10am — call 348-0303 for details on weekly runs.

Women's Dance Jam — dance & free play from 6-9pm, \$3 drop-in. Eight Street Studio, 225-8th St., Berkeley. Info: 658-0636 (Sybil).

VD — treatment, counseling & referral by a gay man, 7-9pm, drop-in. Gay Men's Health Collective, Berkeley Free Clinic, 2339 Durant Ave., Berkeley. Free & confidential. Info: 549-2570.

Entertainment

Judy Hall's Invitation Jazz — at Fillmore's, where anything can happen! 5pm-10pm, SF, 8:30pm, no cover.

David Kelly & Pure Trash at the New Bell Saloon, 6-10:30pm. No cover. Info: 552-8988.

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

tuesday

Irish Music & Dance at the Starry Plough Irish Pub, 3101 Shattuck Ave., Berkeley.
Movies at the Revolt Cinema, Camp & Great Variety, 7:30pm, 3924 Telegraph, Oakland. (Except Feb 8 this month).

Raps & Support

SF Gay Rap Drop-In, 6pm, basement of First Congregational Church, Post & Mason, SF.
Lesbian Alcoholics Anonymous groups — begin- ners meeting 7:15-7:45pm, regular mtg 8-9:15pm. All Saints Church, 1350 Walter, 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/Low Relationships with Other Women — new group forming in Oakland. \$10/wk (health insurance OK). Complete info: Karin Wandell, MSW, MFCC (639-1097).

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

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

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

Cardlife Planning for all women over 40, 10am-noon, call OPTIONS for Women Over Forty for complete info: 431-6944.

Social • Political

Swing-along — chase away the blues with jazz, 9pm, no cover. Major Pops, 2801 California, SF. Limited accessibility.

Women's Food Committee regular membership meals 7:30pm, upstairs at Amelias, 647 Valencia, SF.

Slides, discussions, poetry, prose & more — weekly events for women at the OPTIONS Center, SF. 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. Closest singers come out!

Temescal Gay Men's Chorus rehearses, 7-9:30pm, Univ. Christian Church, LeConte & Scenic, Berkeley. Info: 554-0604. Tenor, baritone, bass voices, plus two female solo parts, needed for spring concert.

Spiritual

Yogas for Gay Men with Sequia — beginners welcome. Every Tues & Thurs, 4 wk series \$25. Info: 841-6511. "Stretching together, unfolding our inner self."

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

Body • Dance • Health

Dance/fitness — See Monday.

Rhythm & Motion — See Monday.

Lesbian Clinic — gynecological & general med clinic run by & for lesbians at Berkeley Women's Health & Resource Center, 434 16th St., SF. Call 643-6764 for appt.

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

Classes

Women's Psychic Class, 7:30-10pm. Complete info: 558-4123 (Tasha).

Deep Stretch Class taught by Kenia, 11:30am-12:30pm. Samadii Ctr, 2001 Van Ness, SF.

Lesbians Coming Out Mini Workshops — lecture & group discussion covers fears & anxieties, joy, pleasure. Pre-reg by phone: 864-0876 (Midgett). \$35-\$51. Scholarships available.

Woodworking & furniture making class for beginning & experienced woodworkers. 6:30-9:30pm, free. WA. Complete info: 824-9176.

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

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

The Steve Douglas Quartet — improvisational jazz at Punch Line. 9pm, 54, 444 Battery, SF.

wednesday

Raps & Support

Building Self-Confidence — a group open to all women over 40, low SL. With Marjorie Miller. 1:30pm. OPTIONS, SF Women's Bldg.

Lesbian Therapeutic 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. Dan Cooperberg: 431-3220.

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

Women's Personal Problem Solving Group for all women over 18, 10am-noon with Marjorie Miller. Call OPTIONS for complete info: 431-6944.

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

Bisexual Mixed Rap Group

— see Tuesdays.

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

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

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

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

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

Slightly Older Lesbians (SOL) open rap for women 30 & over 7:30-9:30pm. SF Women's Bldg. Info & RDC with notice: 681-3589 or 681-1629.

Exciting social events coming up!

Social • Political

Country & Rock at the White Horse. 8:30pm, 66th & Telegraph. Check main calendar for weekly groups.

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

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

SF Lesbian & Gay Men's Community Chorus now auditioning new members for Davies Symphony Hall spring concert. Sopranos, altos, tenors, basses. Weekly rehearsal, 7-9:30pm, All Saints Episcopal Church, 1350 Walter, SF. Call Robin: 527-4462. Starts 1/26.

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

Spiritual

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

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

Hatha Yoga classes with self-healing methods by Rha Medeson. Learn asanas, deep & color breathing, sound vibrations & more. 7-8:30pm, \$5/class. 2859 Sacramento, SF. Info: 565-5090.

Oakland Midweek Worship Service, 7pm, Metropolitan Community Church of the East Bay. Info: 531-4848.

Hayward Midweek Worship Service, 7pm, 27621 East 12th St. Spons by Metropolitan Community Church of the East Bay. Info: 531-4848.

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

Women's Psychic Circle — see Tuesdays.

Body • Dance • Health

Dance Explorations — free up the body to be available for the spontaneity required in performance. 10 wk course starts 1/20, \$6, 7:30-9:30pm, with Mitsuko Mitsuda. No Carz Studio, 235 Hickey St. (nr Civic Ctr), SF. Ref & info: 556-3439.

Dance/fitness — See Monday.

Rhythm & Motion — See Monday.

Amazon Kung Fu, 13pm. See Monday.

Classes

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

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

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

Entertainment

Melvin Miracle & The Gospel — gospel & jazz influenced rock. 8:30pm, Fillmore's Cafe, Cabaret & Western, 29-29th St. Info: 221-3333x153.

Underground Phenomenon, 500 Haight, SF. Feb. 3, 10-12.

Comedy for Lunch — hosted by Leonard Melli, a funny & humorous encounter between an older woman and a younger man. \$3.00. One Act Theatre, 430 Market, SF.

Laughs & Hi Camp with Robin Tyler as she ads new material for an up-coming album. 9:30pm, 54, Fan- ny's Cabaret, 4230 18th, SF. Starts Feb 10.

David Kelly sings solo at the New Bell Saloon, 1203 Polk, SF. 9:30-11:30pm. No cover.

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

thursday

Raps & Support

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

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

Black & White Men Together Rap — 7:30pm, 10pm. All Saints Episcopal Church, 1350 Walter, 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 Rees. Info: 853-6929.

Lesbian & Gay Asex. Engineers & Scientists meet 2nd & 4th Thurs monthly, 7:30pm. Location info: 285-1559.

Therapy Support Groups for Gay Men. See Wednesdays.

Social • Political

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

Spiritual

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

Choir practice at SF's Metropolitan Community Church, 7pm. Details: 983-4434.



Ambi-Sextrox, Scorch Singer.

Gay Men — chanting & guided meditation — see Tuesdays.

Body • Dance • Health

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

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

Rhythm & Motion — See Monday.

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

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

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

Tai Chi chuan — longevity practices, group & individual instruction in this dance of life. \$25/4 class, \$20/10 classes. SF Women's Bldg. Info: 707-762-5057.

Classes

Lesbian & Gay Antirape Feminism: A Critical & Cultural Exploration — a class with Kathy Setian & Demecore Garpes at SF Socialist School, 29-29th St. Info: 221-3333x153.

Making the Connections between Socialism & Feminism — a class with Nikki Doryland at SF Socialist School, 29-29th St. Info: 221-3333x153. Starts 1/26.

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

Woodworking & furniture making class. Tuesday has details.

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

Acupuncture for women: learn shiatsu, jin shin do, reflexology, history of healing. 6 wk class starts 2/4, SL. Info: 861-5845 or 648-4123. Taught by Misha Chokha & Loretta Piskin.

Entertainment

The Black Gay Cultural Society presents: Dionysia, a cinema club featuring cinema & video art. 7:30-9:30pm. 925 Hayes. SF. Event info: 621-3190.

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

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

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

friday

Raps & Support

Under 21 Lesbian Rap, 4:45pm, Pacific Ctr, Berkeley.

Women's Alcoholics Anonymous meeting, 7:30pm, SF Women's Bldg.

Intuitive Problem Solving Support Group/Energy Circle, 2:40-3:30pm for women only. See Wed for details.

Social • Political

In Living Leather — leather & flesh joined as the beat goes on. Disco till dawn at Trocadero Transfer. \$3 with leather, \$5 without. 5:20-4:11am. SF Hotline: 495-0185.

Tuesdays at Fillmore's Cafe.

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

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

Advanced Lunar Yoga for women only, 5-7pm, \$30/mon. 2571 Shattuck Ave, Studio 89, Berkeley. Info: 845-3277 (Vicki Noble).

Body • Dance • Health

Rhythm & Motion — See Monday.

Mime and Dramatic Dance — training in the arts of silent theatre with Joanna Tagney. 5-7pm, \$4.50/class, \$32/6 classes. SF Women's Bldg.

Intensive Performance Workshop — intermediate modern dance technique/movement-theatre improv/choreography/dance performance. With Linda Schur (former Wallflower Order member). 1-4pm for 3 months. \$75 pre-reg. Starts 1/15. Info: 864-8272.

Classes

Job Search Techniques — a class for everybody (Feb 5-Mar 12) with Dr. Gail Nash presented by SF Community College. Low SL. 10am-noon.

OPTIONS office, SF Women's Bldg.

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

Entertainment

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

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

saturday

Raps & Support

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

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

GayCon rap group for gay/lesbian ex-cons who want to learn how to survive in SF & talk with other ex-cons. 2:30pm, United States Mission, 1769 Oak St. SF. Info: 431-2675.

Body • Dance • Health

Massage Class for women, 10am-12:30pm. Call Tasha (668-4123) for details.

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

WENDO: "Way of Women" — exciting new school of self-defense for women. 2 day (10am-5pm) workshops Sat & Sun. Also daytime & eve classes available. SF or East Bay locations. Details & Res: 648-6752.

Beginning Lunar Yoga drop-in class for women. 4-6pm, \$6. 2571 Shattuck Ave, 89, Berkeley. Complete info: 845-3277 (Vicki Noble).

Classes

Mechanics Training — learn some auto body skills — get the dents out of your car. Instruction, supervision & some tools provided. Emerald City Auto Body, 250 Napoleon St. Unit G, 1:50pm. Some cost for materials. Info: 282-4820.

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

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



Cabaret checkerboard

by Gary Menger

Most Promising New Talents

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

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

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

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

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

After two hours of being overwhelmed by glitter and overcome by laughter, I was a little surer (but not a little less) of the power of an interview with Charles isn't a barrel of giggles. The insanity all happens on stage—afterward, in his casual sweater and slacks, the gentleman is well-mannered, calm, quietly direct. "I was lucky in New York—Liz Smith of the Daily News covered me at Freddy's Supper Club; after that we packed them in. That led to Dick Cavett's show, and then to being featured in the

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

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

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

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

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

Our Kitchen

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

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

Cabaret Gold

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

Theatre

Pogey Bait Theatre Rhinoceros

by Penni Kimmel

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

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

Giving in to rising expectations—and very

much on the basis of Theater Rhinoceros' usual standards of production—watch for Doric Percival's Relationship, West Street Garage Wilson's new Street Theater, the drama of the apocalyptic Christopher Street riots, opening February 18th.

Left-Overs

by Adele Prandini

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

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

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

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

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



Photo by Anne Nurnberg

Left Overs

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

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

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

Well, I'm one who has had enough! How many times have you heard the line: "What do you want to do?" and the response is generally, "oh, I don't know, what do you want to do?" What we need is a place that features great lesbian entertainment. Where is that great entertainment going to come from? From us! I am looking for a few good women. If you are interested in working on an all new lesbian revue,

On Stage... February

The Black Repertory Group presents *Eden* by Steve Carter—two families live across the hall from each other in New York, West Side, 1927—the Bartons, a West Indian Black family ruled by a stiff father, and an American Black family, an outspoken woman and her amiable nephew and the Bartons' daughter, the stage is set for an evening of good theatre. Thurs-Sat thru Feb 13, 1719 Alcatraz Ave, Berkeley. Reservations: 653-2120.

The Bare Stage announces its production of *Imitation* by Nancy Lurie, a compassionate portrayal of a street dweller; and *The Guardian* by Joel Fossana, a look at the relationship between an aging Hollywood actor and his envious "gay" guardian. Thurs-Sun thru Feb 14, 8pm: \$5 Thurs & Sun, \$6 Fri & Sat (\$1 off all shows for students, srs & groups. Bare Stage, DanaDurant (Trinity United Methodist) Berkeley. Reservations: 849-1675.

Four Jewish one-act plays with The Berkeley Jewish Theatre: *A Dollar* by David Pinski, *The God of the newly Rich* by David Pinski, *The Wise Guy* by Der Tunkler, *Falls the Dew* by Kirschbaum. Berkeley-Richmond Jewish Community Ctr, 1414 Walnut St. Thurs, Sat & Sun 8:30pm, plus Sun 2:30pm. Thurs Feb 7, 7:55/4 srs & children; reservations: 849-0027.

The Julian Theatre continues with *A Full Length Portrait of America* by Paul D'Andrea—a tall tale about the saving of America from the Great Orange Bulldozer. Thurs-Sun thru Feb 20, 4:30 DeHarro, SF. Reservations: 447-8098.

A new magic show of bizarre proportions! *Mrs. Lonsberry's Season of Horror*... A Magic Show recreates the performances of an incredible psychic spirit medium of the 20's. Chilling humor & weird frightening magical effects, many never before seen in a work of live theater. Feb 11-13, 8-10:30 & 11pm. The Boarding House, 801 Columbus, SF. Info & reservations: 441-4333.

Savages—revolution, kidnapping & genocide in present-day Brazil, a new work by Christopher Hampton at Berkeley Repertory Theatre. Tues-Sun thru 21/4, 8pm & 10:30am. 445-4700. 2025 Addition, Berkeley.

Eureka Theatre Company presents *Battle Royale's A Mad World My Masters*—blending social satire on British class warfare, in a newly updated version that tips apart aristocratic pretensions and working class complacency with equal glee and abandon. Thurs-Sun thru Feb 28, Peoples Theatre, Bldg B, F. Mason Ctr. SF. Reservations: 441-8462. Burnt out of performance space in an October fire, Eureka Theatre still needs donations—contributions, offers of equipment and suggestions for permanent home may be sent to: Eureka Theatre Company, F. Mason Ctr, Bldg C, SF. 441-8423.

Puntilla and His Hired Man, Matty by Bertolt Brecht (his only "true comedy")—continues with Actor's Ark Theatre. Based on a Finnish folk tale, it focuses on the exploits of a big landowner who is friendly & compassionate—when he is drunk \$750 stints & srs. Bldg F F. Mason Ctr. SF. Thurs-Sat 8:30pm, Sun 2pm thru Feb 7. Reservations: 441-2453.

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

The Distractions extend their hit musical/comedy *How For A Good Time Call... at the Chi Theatre Club*, 404 Broadway, SF, thru Feb 27. Thurs-Sat, info & reservations: 392-6213.

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

Family Classic Theatre presents *Rosina & The Count*, a regency romance based on The Barber of Seville by Beaumarchais. Feb 5-March 7, Fri & Sat 8pm, Sun 2pm. 595 Mission, 4th Floor. SF. \$6/54 stints & srs/23 children. WK. Signed performances: 286, 7, 12, 20, 21, 28. Reservations: 548-7087.

Teatro de la Esperanza and Provisional Theatre present *The Tecolote Violation*: the adventures of Don Pancho's heroes and their remarkable journey to Easy Street—and back again. Magic, music & acrobatics mark the important bilingual port. Thurs-Sun, Feb 11-14, 8:30pm at Julia Morgan Theatre, 2640 College Ave, Berkeley. 548-7242 and Thurs-Sun, Feb 18-21, 8:30pm at Project Arad, 450 Franklin, SF. 621-7641. SF dates sponsored by Cooperative Camps for Children, a non-profit, educational, cultural, progressive organization.

please call and let me know. I am particularly interested in the following skills: singing, dancing (tap), sewing, an animal act, juggler, typist, magician, musician, tumbling, mime, impersonator, carpenter, bookkeeper.

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Wakana Yamauchi's *The Music Lessons* continues at Asian American Theatre Company. A dither brings hope to a Japanese-American family who have learned to live without it. Thurs-Sat 8pm, Sun 7pm, thru Feb 28, 28-50 Thurs & Sun, 7:50 Fri & Sat. Reservations: 752-8324.

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



The Music Lessons

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

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

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

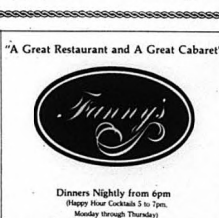
Dos Lesbos, the critically acclaimed and widely adored play "for and about perverts" reopens at Valencia Room, 766 Valencia, SF. Thurs & Fri, Feb 14-15, 8pm. \$5. Reservations: 552-6282.

Gay playwright and Pulitzer-winner Lanford Wilson's *Balm in Gilead* ends its Red Flag Theatre production at Gumpston Theatre, 1563 Page St. SF. Fri-Sun thru Feb 7, 8pm. \$5. Reservations: 931-0635.

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

A Traveling Jewish Theatre continues its performances in *The Last Yiddish Pot and Coming From a Great Distance* at the Intersection, 756 Union, SF. Wed-Sat 8:30pm, Sun 2:30pm thru Mar 28. Tickets: 866-2255.

Mother Courage & Her Children, Bertolt Brecht's incisive indictment of war as a continuation of business by other means opens Feb 24. Runs Thurs-Sun thru Mar 28, 8pm. \$7/4 stints & srs. Previews Feb 17-23 (except Sun) for \$5. Reservations: 548-4728.



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Making Love, Hollywood Style

by Penni Kimmel

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

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

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

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



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

Kate Jackson as Claire faces the ultimate threat to her sexuality (thankfully for the film's slick sophistication, not to her sex) with a well-bred wit and charm reminiscent of early Kate Hepburn. When Zach's deflection wrenches one conventional world apart, she retreats into yet a safer station of society, there to be ossified with out hope of emancipation. A splendid chance for Claire's catharsis and emotional growth is lost, albeit Claire's outbursts are painfully real. If the plot of *Making Love* had been set in *The Rookies*, "now, there might have been some chance for forcing an honest examination of the problem.

Harry Hamlin's Bart is the least discoverable of

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

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

Soldier Girls

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

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

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

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

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

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

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



by Pat Bond

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

Oh, sure. Just dust yourself off. It isn't much. The women are taught to fire machine guns—"go on, fire, a rifle never hurt anyone." The women jog in formation, chanting, "I'm gonna go to Iraq, I'm gonna kill an Iran-ah, yo, no." Great joyalty prevails during these "fun" runs. They also chant over and over until the mind reels with it: "rape, murder, plunder, kill, rape, murder, plunder, kill."

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

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

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

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

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

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

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

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Records

Heartsong

by M. J. Lallo

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

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

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

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

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



Photo by Irene Young

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

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

June likes the arrangement of her record com-

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

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

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

Blackberri

by David W. Williams

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

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

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

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

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



Johnny Are You Queer?

by M. J. Lallo

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

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

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

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



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SEXUAL TERROR

by Tede Matthews

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

SEXUAL TERROR

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

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

SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

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

I come home, candlelight flickers
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SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

It's not testing your erotic limits...

SEXUAL TERROR

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

SEXUAL TERROR

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

It can show you the scars.

1982 Tede Matthews

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

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