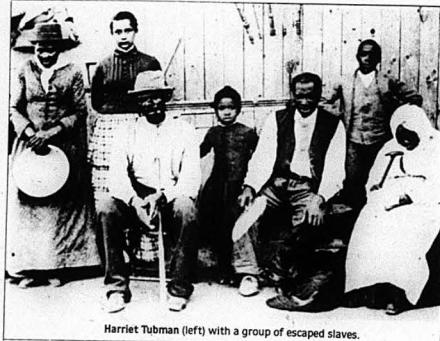


All the Women are White, All the Blacks are Men... But Some of Us Are Brave*

A Celebration of Black Women's History



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



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 baptize
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

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 the stars

I know you are beautiful
your skin feels so alive

—MH. '79



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

Photo by Gordon Parks from *Music in the Picture*.

Women Welders, Connecticut 1945



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

Photo by Kim Corsaro © 1982



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



Save Our Children—Atlanta Rally, 1981, San Francisco

COMING UP!

2120 Market, Room 104
San Francisco, CA 94114
(415) 864-0565

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Coming Up! features news and photographs of many events that are not necessarily gay- or lesbian-related, which is important to the gay and lesbian communities, and recognizes the important community work that many straight-identified groups are doing that may be of interest to the widely diverse gay and lesbian communities. It is our hope that many straight-identified people attend or participate in gay or lesbian-identified events. Therefore, publication of the names, photographs, and addresses 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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Special thanks to: Jim Conners, Lorne Cook, Walter Ema, Gary Ferguson, Valerie Heimold, Dr. Gerry Kelley, Penni Kimmel, John Kypar, Richard Sternberg, and Thom Vige.

Advertising Representatives: Roland Schemban and Kim Corsaro. Rate cards on request.

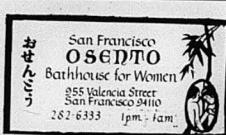
Distribution: 23,000 copies monthly.

Typesetting: Anderson Graphics, a union shop. Photography: Jeff Brady Media Services. Printed at Howard Quinn Co. A union shop.

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Gay Advisory Committee Accepting New Members

The Gay Advisory Committee of the San Francisco Human Rights Commission is now accepting new members to continue its mission. According to HRC Commissioner Richard Sivilia, "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 includes discrimination in employment, housing and public accommodations, and takes an active role in attempts to include sexual orientation under the protection of regulatory agencies, as well as informing us of our rights. The Committee holds public hearings and works closely with community groups and government agencies to seek solutions to these issues of concern.

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

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IMPERIAL CORONATION!

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

The theme of this year's Coronation Ball is "Over Our Rainbow—Upstairs/Downstairs" at Duckingham Palace." This reflects the history of the real Buckingham Palace since its inception as a Royal residence, and entrances are being planned on the theme. Guests will be dressed in drag, 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. Come and see the candidates in their finery from 9 a.m. to 6 p.m. Saturday, February 6.

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

week: Sunday, Jan 31, a Kick-off party at Febe's, 1501 Folsom Street; Feb 1, The Grand Duke and Duchess of the Pendulum, 1468-14th Street; 2, Red Eye Saloon Tribune, 205 Jones St; Feb 3, All Candidates Night at the Pendulum, 1468-14th Street with a party at the Men's Room, 3984-18th St; afterwards; Thursday, Feb 4 is Emperor Gene Bettis' salute at Kimo'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 Sansome.

"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 Kopki, 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 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. 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.

Now we have two presses and are trying to get a

third and larger one," continues Twitchell, who works with other collective members Nina Jo Smith, Marilyn Kalman, Martha Wohl and Lee.

"We now have two presses and are trying to get a third and larger one," continues Twitchell, who works with other collective members Nina Jo Smith, Marilyn Kalman, Martha 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 "You 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 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 commercial presses, but we think we can offer community printing at a better price."

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.

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Antioch: For Working Adults

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 Photography will be taught by a professional photographer. There's also a technical workshop for women in the graphic arts and printing-related fields that explains offset Printing on Saturday February 20, from 10-4pm. The Project asks that you pre-register for this workshop. An Intermediate Press Class for women with basic press operation knowledge to develop more skills starts on Monday, February 22nd.

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

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

Cable Car...

(continued from front page)
Teresa Trull & Group; Conan, the San Francisco Tap Troupe; Nicholas Glover & Wray; Boytown Gang; the Barber Coast Cloggers, and a state of

"nuff said!"
"We're proud of the work we've done to make the awards more inclusive this year," says Producer Allen White. Events which have in the past gone unacknowledged, such as Women's Day in the Park in the San Francisco Lesbian and Gay Women's Caucus 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 Grandstand, Castro and Polk Streets, and the Starlight Room, 1121 Market near 7th, San Francisco.

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

Woman's Place...

(continued from page 1)
sions are influenced by our educational goals. You could say we're a rather unbusiness-like business!"

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

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Alternative Airwaves

The Gay Life with Randy Alfred

KSFN 95FM, Sundays, 1pm
Feb. 7: "The Politics of Love" with Mark Heustis, director of *Witness*. Hosted by Susan Jane and Lucia Valeska, Executive Director of the National Gay Task Force.

Feb 14: **Business Unusual:** Gore Vidal keynotes the *Gold Rush* panel discussion on the oil diller. Robert Tyler, Municipal Court Judge Mary Morgan also appear in taped highlights.

Feb 21: **Politics & History:** Randy Shilts talks about his controversial new book *The Life and Times of Harvey Milk*.

A World Wind

KPFA 94FM, Mondays, midnight
International music, especially by women, and features of women & cultures. With Max Dashiel & Chana Wilson.

Fruit Punch, Gay Men's Radio

KPFA 94FM, Wednesdays, 10pm

Feb 3: **The Feesers Gather**—an aural collage from the *Fruit Punch* archives highlights the healing rituals, chants, music, discussions & collective energy of gay men's emerging pagan consciousness.

Feb 10: **Car Cable Awards**—highlights of the 8th Annual Cable Cars Awards & Show that recognize outstanding achievement in the Lesbian/Gay community.

Feb 17: **Street Dreams**, the Eva Merriam-Helen Miller ghetto musical stars Terry Hutchison, cabaret performer, *Fruit Punch* familiar & Buena Vista alum. Selections from *Street Dreams*.

Feb 24: **Women in the Woods**: The Gay Short Story—a rare chance to hear two of our finest writers read & discuss their short fiction.

Love Styles, Cable Channel 6

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

The Common Woman

KPFA 94FM, alternate Wednesdays, midnight
Feb 3: **Aspects of Astrology** that you won't hear anywhere else, with astrologer T.D.H. & host Jean Roberts. Call 449-4449.

Feb 14: **Be-Bop with Betty** Betty Carter's voice fills the airwaves for two delicious hours!

Women in the Key of C

KPFA 94FM, alternate Wednesdays, midnight
Feb 10: the social and political movement of **Peggy**—Barbie, Diane & Michaela—reflected as expressed in women's writings & music.

Feb 24: **Bernice Reagon's life & music**—features selections from her solo albums & her work with *Sweet Honey in the Rock*.

Majority Report

KPFA 94FM, Thursdays, 8pm
Feb 4 & 11: **A Feminist magazine** of women's news, public affairs & community events

Feb 18: **On the Edge:** The problems, triumphs & realities of being over 40, single, self-supporting & a woman.

Feb 25: **On the Field:** Women & Rugby—a talk with the women from the SF Women's Rugby Club about spirit, skill, strength, lesbian banting & one of the most exciting competitive sports open to women.

Focus on Women in Music

KPFA 94FM, Sundays 10:30am–noon
Special programming in the rich variety of women's music.

Women's Magazine

KPFA 94FM, Saturdays, noon
Feb 6: **Barbara Walker** reads from her new collection of short stories *You Can't Keep a Good Woman Down*, and is interviewed.

Feb 13: **In Celebration of Black Womanhood**: Aileen Hernandez, founder of Black Women Organized for Action presents the problems, triumphs, and realities of life for Black women in the U.S.

Feb 20: **A Feminist Critique of the New Right's Anti-Feminist Movement**: Barbara Ehrenreich & Linda Ellington, co-authors of *Temporary Feminists*, present a discussion with Karen Sims, Lee Novak, Dierdre English & others on what accounts for the rise of the anti-feminist movement? who sponsors the theory and practice of the returning "feminine mystique"? how can we

respond?

Feb 27: **Teenagers**—a look at the long tradition of black women's organized efforts in support of their local charitable & educational institutions, how these efforts emerged in multi-purpose organizations, and the broad range of activities and interests.

Black History Month on KPFA, 94FM
A wide range of regular & special programming devoted to celebration of Black History Month.

The Morning Reading

Feb 13: **Black Woman Novelist**: a 3-part series in which Barbara Christian reads from her book *Black Woman Novelist: The Development of a Tradition*, with selected illustrations of works of Paula Marshall, Toni Morrison & Alice Walker. Feb 4-5: Alice Walker reads from her own works.

Music from Alkebu-Lan

Mondays, 2:30pm
Music from African History Month—music, poetry & history by African men and women, past & present.

Feb 8: **Two parts of music, poetry and history to "Raise Your Consciousness to African History and People"**

Feb 15: **The role of the African man & woman in 1982 that can help Africa be free.**

Feb 22: **positive vibrations to the Black Woman & Man to ensure our survival and victory in Africa Free.**

Evening Reading

Feb 13-14: **Prison**
Feb 13: **The Autobiography of Miss Jane Pittman**—novelist Ernest Gaines reads from his work.

Feb 14: **Julie** by Margaret Walker—published in the 1960s, deals with the effects of slavery, emancipation & reconstruction on the lives of 3 generations of Black women.

Feb 4: **Kesamean** by Katherine Dunham, the dancer, actress & spiritual daughter of Zora Neale Hurston. An African-derived fairy tale, rich in language & imagery.

Feb 8: **Shaping a Black Metropolis** by Jervis Anderson. An in-depth study of the early history of the Black community in Chicago.

Feb 10-11: **This is a River** by Vincent Harding. Selections from this history of the Black struggle for freedom in america.

Feb 14: **Women in the Americas Was In Vogue** by David Levine. Levels—a portrait of the days of the Harlem Renaissance.

Feb 17-18: **The Blacks** by Thomas Sowell. A look at Black history from the beginning of slavery to the present.

Feb 22: **In the Mecca** by Gwendolyn Brooks, the only Black woman to receive the Pulitzer Prize. This novella of life in a Chicago tenement has been used as a theatre piece because the voices of characters are so distinct.

Feb 22-23: **Ishmael Reed** reads from his own works.

The Tattered Masses

Alternates Saturday, 7pm

Feb 13: **Black Fight Back**—a documentary produced in honor of Black History Month asks what more we are available to Blacks to alter their current situation.

Feb 27: **Two women artists**: Maria Johnson, an accepted & well established artist, and Mildred Howard, an artist gaining recognition.

In Your Ear

Alternates Saturday, 7pm

Feb 14: **Tribute to Black History Month in Music & Poetry**—artists featured range from Paul Robeson to Max Roach, Abbey Lincoln, Billie Holiday, Duke Ellington, Langston Hughes, Earle Hyman, and many more.

Feb 26: **Music from Archie Shepp's Attica Blues, to Max Roach's Freedom Now Suite**, plus more.

Full Force: Freedom of Expression

Feb 7, Sunday, 8pm

Live from the 9:30 Club in Washington, DC. **The Art Ensemble of Chicago**, plus a collection of records in Black History Month. Interviews with Paul Robeson, Jr., Cecil Taylor, Bernice Reagon, Romare Bearden, the poetry of Langston Hughes, Amiri Baraka, Ishmael Reed, and the Berkeley Stage Company production, "Paul Robeson."

That's All Folks

Alternates Saturday, 8pm

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Viva la Raza

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Feb 26: **Music from Archie Shepp's Attica Blues, to Max Roach's Freedom Now Suite**, plus more.

Full Force: Freedom of Expression

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Letters...

years almost institutions in the lesbian feminist community. They will continue despite the recruitment of 400 women at Yosemite. Like so many other years, I am tired of women events with all of the same old stories. While I am not the least bit 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 are other festivals in the works. If they are to be community events, whether oriented to women of color or all women, they should be made public from the beginning. Otherwise, once again, they will fail to reflect our diversity.

All this needs to be discussed and aired more. When I say this, I want to emphasize discuss, not rumors. We live in an era where rumors and innuendos spring like wildfire. This is the personal hassle and embarrassment when it involves who is doing it with who, but when it reaches the level that women's reputations are ruined by unsubstantiated information, we have REAL problems. Don't believe everything you hear, and try to check out information before you pass it on to others who will repeat it.

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

In love and struggle,
¡venceremos!
Lynn

Essentials for 'Dream'

Dear Diary:

So many mountains of information and such a symphony of emotions to share, but sheesh! ah sure am Ward 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 Month, Reignbeaux, Space Ships, and though I know the world and more of us earthlings all the time are helping Leo/Aquarius to take flight, on time, I fess up to having a severe case of the Cosmic Rainbow Blues, you know. Even though more and more folks all the time are figuring out why Yrs. Trooly has been a General Cosmic Nuisance, insisting, persisting, consistently through the new age/communitarian/religious/sexual/ideological gags, even now, even now, just about the High Noon/Cosmetic/Alpha/Omega/Turn-around Junction, mine messenger box (24 hours service) is still prime moving focus.

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

With wisdom and humor, me
Kozmick Lady

Prison Pen Pals

There are lesbian and gay prisoners all across the country who would love to correspond with those of us lucky enough to be on the outside. The people listed below have contacted Coming Up! or Ron Endersby through the Gay Conn 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.

Our thanks to all those who correspond to prisoners, so if you're a prisoner and would like to receive the paper, let us know. And we'd appreciate donations from the community outside to help pay the expense of these subscriptions (see the subscription form on page ____).

Raymond J. Martinez, Jr. Rickie Lo Duc
PO Box 445 #11279
Jacksonville, FL 32201 Box 30 39-6
Pendleton, IN 46064

VALENTINES...

(continued from page 1)

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

**The Rev. Ray Broshears
1935-1982**

LESBIAN/GAY FREEDOM DAY Parade 82

An Insider's Commentary
by Barbara Cameron

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

Little fanfare surrounded this transition, but more importantly, probably for the first time in San Francisco parade history, the rumors of mismanagement and the innuendos 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.

The small achievement that LGFDC survived the struggles of organizing for the June 1981 parade and celebration. Many dedicated individuals spent countless hours rebuilding the tattered reputation of the committee following the June 1980 downfall of the former parade organization, Gay Freedom Day Committee. Inc. Rancor and even despair dogged the committee as "riffraff" and "infest nuts." Rumors spread that the committee had been taken over by lesbians. The absurdity of this rumor was taken to its extreme when a man from the committee was accused of being a lesbian! (If so, then he is the only lesbian ever to purchase lube). In addition to the divisive gossip, the shroud of \$6,000+ debt left from the previous year's LGFDC was the fortune and patience of those who worked on the 1981 parade which gave the committee a new birthing and a respectable rebirth.

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 had leftists in the general membership. There were a few individuals who felt that a third world liberation struggle in the parade or on stage would be insulting and embarrassing to mainstream white gays. And there have been a few men who miffed that the parade is not exclusively for gay men. It can be at the same time challenging and frustrating to work with individuals who express such divergent views and perspectives. The reality, from my experience of a year's intense involvement with LGFDC, is that most of the persons on the committee do have integrity and are sincerely interested in achieving an inclusive organization. And fortunately, the by-laws of the committee do not allow for the repression of our diversity.

In many respects it is unfortunate that our lesbian/gay community tends to remain segregated within itself. The LGFDC, for example, 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 make-up. The representation on stage for the LGFDC is a reflection of the shared 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 available because it provides for individuals to open up and to cross the boundaries of segregation. The intimate interaction necessary for production of the parade allows for a unique learning situation and meeting place for

Glen Burnes
PO Box 199
Avenel, NJ 07001
Rick Huber
C-33934
Tama, 324

Dan Goorick
#12500
Box 14, Unit #9
Boise, ID 83707
Robert Butler
PO Box 7000
Carson City, NV 89702

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

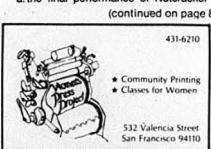
8. Your most efficacious form of exercise is:

- a. skateboarding down Lombard Street
- b. dodging paddy wagons off Polk
- c. hitting the semi-annual clearance sale at Charles Jourdan
- d. mass fantasizing with your program during "Aida"
- e. chasing your Red Factor canary around his 10-tier bamboo cage to clip his teeny-tiny talons

9. Your perception of the Cultural Event of the Year:

- a. the final performance of Nutcracker

(continued on page 8)



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Gay Atheist League of America, P.O. Box 14142, San Francisco CA 94114



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PREMIERE ENGAGEMENTS FEBRUARY 12
AT SELECTED THEATRES.

COMING UP!

FEBR

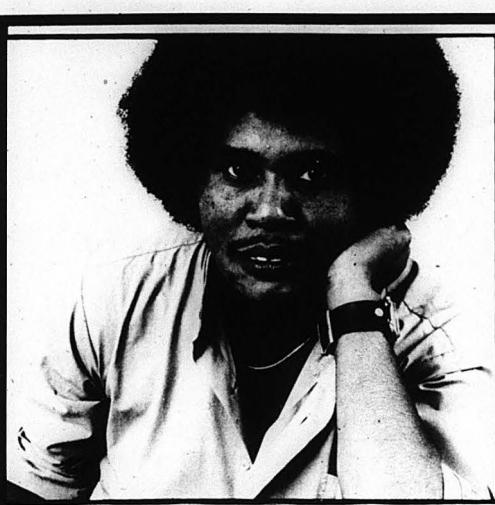


Photo by Irene Young

'Street Theatre' • Theatre Rhino

Feb 15
benefits
Lesbian/Gay
Freedom Day

Feb 16
benefits
Operation
Concern

Stonewall Inn/Christopher Street Comedy

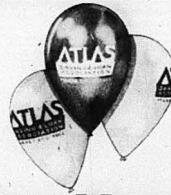


Photo by Marlene

What Ever Happened To Susan Jane?

February 13

Castro Theatre



Free Money

A new business always likes to start off by giving away free samples, and why should a financial business be any different? Come in during our Grand Opening Celebration and get free Atlas Bucks. Keep them as a souvenir of this momentous occasion, squander them, or deposit them in one of our many accounts. (There's no obligation, but you must be over

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

And if free money isn't enough to lure you, we also offer free parking.

ATLAS
Atlas Savings and Loan Association

GRAND OPENING WEEK FEB. 16-20
Duboce & Market Sts.

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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.

Feb 7, 1981: Mother tongue Reader's Theatre open general meeting—all women welcome! 6pm. 107 Steiner St, SF. Further info: 821-6483 (Jess).

Ethnic Arts of the Philippines striking exhibition of traditional arts and crafts. 10am-5pm. Araneta Coliseum, Palo Alto Cultural Center, 1313 Newell Road. Tues-Sat 10am-5pm, Sun 1-5pm. All month.

Jack Fertig, gay astrologer, explains his art & gives free readings at 640 + 2pm, 16th Bush, SF. Lasting 15-20 min. \$5. All month. No reservations req'd. Info: 563-5404.

The Prowlers (formerly Borderline) at Rainbow Cattle Company, 199 Valencia, 5-8pm.

Feb 7, 1981: Women's Gay/Girls (also known as I Changed My Sex). Bela Lugosi "shock" from 1953. Plus Red Dust, 1939 Jean Harlow, & a short tribute to Marilyn Monroe & other delights. 7pm, \$2. The Intersection, 756 Union.

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

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

Jewish Feminist conference planning mtg. 7pm, \$5-10. All women welcome. WA, RCC, Elisa (283-3049).

"Eros in Fiction"—some reflections with Carter Wilson, plus readings from his new novel, Stories on Earth. 4pm, Meeting Hall, 16th Bush, SF. Rockabilly band, "The Gypsies" at Rainbow Cattle Company, 199 Valencia, 5-8pm.

Happy Birthday Artemis Cafè 5 Years Old Today—dance & party 6pm to midnight. Everyone welcome to celebrate.

"Lesbian Images in Photography" with an academic on Romance from 1850 to 1965—our history in print is full, and JEB (on tour) presents it beautifully. 7pm, \$3-\$5 SL, Ollie's, Oakland.

John McCutcheon—a special potluck. 7pm, bring food & drink. Info: 564-8479.

Feb 7, 1981: Women's Day—A 5-wk workshop for the music of Appalachia. 7:30pm, \$3-\$5 lowshores, SF Folk Music Cr, Ft. Mason, Bldg C, SF.

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

Women's Valentine's Day dance—a benefit for SF Sights. Older Lesbians, A Little More, 15th & Potrero. 8pm, \$1m. \$3-\$5 SL.

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

14

Feb 7, 1981: The SF Board of Supervisors approve a Certificate of Benefit for the community service of long-time lesbian activist Del Mora and Phyllis Lyon on the 25th anniversary of their relationship, over the objections of Supervisors Lee Dolson and Quentin Kopp, who protest: "25 years of what? Tolerance, yes. Glorification, no."

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

Interdenominational Cris—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, 3158 Mission, SF. For details, see "What Ever Happened to Susan Jane?"

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

Modern Times—a site poetry series with Demeca Garp & Steve Chapelle at Modern Times Bookstore, 968 Valencia, SF. 7:30pm.

21

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

Marie Gail Costume Party & Dance at El Rio, your own 3158 Mission SF. Come early, stay late. Info: 282-3325.

Folldance Party for women to benefit the Jewish Feminist conference. \$3-\$5 3-7pm, CC Jewish Community Ctr, 1414 Walnut, Berkeley. Info: 655-6336.

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

The Gay Olympics Wrestling Team—a live demo at 640 +, the social club for gay men over 40. 2pm, 1988 Bush, SF.

Lesbian in Interracial relationships—see 2/13 for details.

Deborah Gerson, Wendy Lichman & Laurie Zoloth, read prose & poetry on work, family, relationships, sex, love & children. 4pm, St. Sociedad School, 25-29th St.

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

120 TV Commercials—and no programs to interrupt, plus a free gift. 7pm, 16th Bush, SF. 4pm-6:30pm, 7pm, \$2. The Intersection, 756 Union, SF.

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

Evening of Black Women's Poetry & Prose—Monica Hand, California Cooper, Mildred Thompson, Rose Mitchell & others. 7pm, free. RCC by 2/13. ICA 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. 7pm, 16th Bush, SF. 4pm-6:30pm, 7pm, \$3.50. Poweshare, Ft. Mason Cr Bldg C, SF.

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

28

The Baroque Arts Ensemble performs at the Community Music Cr. 544 1/2 16th St, SF. 7pm.

Jewish Feminist Conference planning mtg. 5-9pm, Jewish Community Ctr, 1414 Walnut, Berkeley. All women welcome. WA, RCC & Elisa 282-1049 (EB).

Courtney & the "Wife" Drive—5-9pm, Rainbow Cattle Company, 199 Valencia, SF.

Magic, Sex & Politics—Starhawk speaks on the relationship of consciousness & power from the historical to the mythic. 7pm, free. 16th Bush, SF. Women's Bldg.

monday

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

Solidarity—Gay/Lesbian Liberation—meets 7:30-10pm, Valencia Rose, 766 Valencia, SF. Call 843-4410.

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.

Feb 6, 1981: The 7th Annual Day in the Park for Women's Rights. 7:30pm, 1345 Mission, SF. More info: SF 386-4232.

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

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JOURNAL COMING UP!

wednesday

3

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

Father's double-bill—The Marriage of Maria Braun and All Manner, The Strand, SF. Box Office: 552-5990.

The Winners of the First Moby Dick Photo Contest—pictures on display thru Wed, Feb 10, 4:04pm.

Heavy Equipment (Jack Wrangler vs Roger vs Christy Twins vs Al Parker)—vs track Meet, 3D rated X. The Electric, 900 Market, SF. Box Office: 673-7372.

The Rounders—Paul Robeson stars in this 1933 classic, 11:30pm, KOED Chan 9.

Anti-Racism Anthology: open mic for women interested in reading from *Tia Cross*, co-editor of upcoming anthology of anti-racism work being done by women of color in the U.S. Box Office: 552-5990.

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

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

10

Feb 10, 1985: John Genet's gay movie *Un Chant d'Amour* is banned in Oakland. It goes on trial as pornography.

The Eye Institute of Calif offers a free forum for info on cataracts, surgery, contact lenses & implants. 6pm, for seniors, 2pm, free. SF Eye Institute, 401 China Basin Street, info: 777-2020.

"Fundraising in the 80's" — a discussion with expert, 7pm, free. Modern Times Bookstore, 366 Valencia, SF.

Women's Organization Meeting to discuss trip ideas & bring together women to work on adventures with Great Outdoor Adventures. Create an outdoor adventure for you! 7pm, 10th & Castro, SF. 720pm. Complete info: 641-4200 Modern Times.

Mainstream Exiles poetry reading with Demetra Garepa, Tede Matthews, Kim Anna, Randy Johnson, the Socialist School, 29-29th St. 8pm.

"The Devil, The Devil, and Hellfire"—a critical discussion of texts and viewpoints by the Rev. Glenda Hope, a United Presbyterian minister. 8pm, donation. The Network, Coffeeshop, 1329-13th Ave, SF.

Modern & Contemporary Art—a class with historian Judith Bittelheim, 1-3pm, \$25. For info & to enroll: 863-8800, SF Museum of Modern Art.

Stop the Grand Jury!—tonight at Potrero Hill Neighborhood House, 953 Delaro, SF. 7:30pm. For details, call 285-1717.

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

17

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

St. Thomas Christians of India—Church of the East, 10th & Castro, 8pm. Info: 552-5990.

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24

Community of the Love of Christ (Ecumenical Catholic)—meets for Ash Wednesday Service. 6pm. Eucharist in an inclusive, non-sexist & an- drogynous form. 1546 Hayes, SF. 929-9241.

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

Feminist Homeless Network—in Black plus Fund.

The Story of Ella Baker—details the life & work of an extraordinary civil rights activist. 8pm, \$20. LaPena, Berkeley.

In The Glass Palace—a made-for-TV movie about a lesser-known Hershey's accused of homicide & her father who wants her to plead guilty rather than face a trial that would bring her out. 8pm, KTVU Chan 2 (one of the first times the gay TV talk show host had an in).

Gourmet Vegetarian cooking—learn inexpensive, delicious vegetarian entrees & breads to astound your meat-eating friends. \$pm, \$10. The Network, Coffeeshop, 1329-13th Ave, SF.

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

11

Women's letter-writing night & soup kitchen—write those letters of praise and protest you never manage to send, plus soup! 8pm, free. RCC by 19.1C! Women's Place, Oakland. For women-only.

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

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

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

OPTIONS for Women Over Forty—monthly mix—topic: "Interruptions: A Conversation Between Women of All Ages" with Lois Llewellyn, 7pm, 33 Gough St, SF.

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

Abusing Images of Women in Mass Media and Photography—slide show with Women Against Violence in Photography & Media. 7:30pm, \$13.50. La Pena, Berkeley.

Lesbian & Sex—discuss hang-ups, fears & share joys & how-to's to make our sex lives more fulfilling. KTVU Women's Cr. \$3-\$5. SL, 7pm, RCC. With Margaret Healy.

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

18

Linda Tillery with Curtis Ohlsen, Ray Obedo & friends at Erie's Solano Club, 1403 Solano Ave, Albany. Info: 524-2422.

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

"The New Golden Age of Sappho"—a slide show & discussion. Nanci Clifford Barney & Renee Vivien, presented by Karen Jay. 7pm, \$25. SL, Ollies, Oakland.

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

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

25

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

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

thursday

4

Feb 1, 1981: Pope John Paul II announces that the shame people feel about their sex organs helps them maintain holiness and honor.

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

Pines & Co host Empress Candidate Mae, 109 Pines, SF. \$10. Mais & friends in a wondrous world.

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

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Books

Women, Race and Class

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

by Aurora Levins Morales

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

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

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

In Black women's participation and leadership of the movement to slavery lies one of the strongest, buried stories of US feminism.

While many modern feminists think of the 1848 Seneca Falls' women's right convention as the birth of the women's movement, Davis points out that not only does this ignore the active resistance of Black women to their condition, it also blots out the contributions of the first Black working women, especially the textile mills of the North. At the same time that the Nat Turner slave rebellion of 1831 gave birth to the organized abolition movement, women in the cotton mills struck against their terrible conditions as early as 1828, and immigrant women who had other means of survival "fought so passionately that the 1840's women's movement was the leadership of labor in the textile mills in the United States."

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

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

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

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

Photo by Philippe Halsman



Angela Davis

Black women, most of them still working in the fields or as domestic servants 25 years after emancipation, were generally excluded from unions either because of directly racist and sexist rules or because the labor movement was not yet ready to include them. Davis goes on to look at the condition of black women as workers, their fight for education (one of the few areas in which they still received strong support from white women) and black and white women in the community and socialist movements.

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

For example, the chapter on rape is a powerful expose of how the myth of the black rapist has been used to cover up the reality of rape in the post-reconstruction South. At the same time, in her attempt to show how rape was a tool of suppression during slavery she writes:

Once white men were persuaded that they could commit sexual assaults against Black women with impunity, their conduct toward women of their own race could not have remained unchanged. This is what is often seen as a progression to rape, and white women in the US have necessarily suffered the ricochet fire of these attacks. This is one of the many ways in which racism nourishes sexism, causing white women to be indirectly victimized by the special oppression aimed at their sisters of color.

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

But this book is rich in lessons from our past:

the buried names of black and white women and men, working class and middle class, who often failed to make allies of each other, but sometimes succeeded.

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

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

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

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VALENTINES...

(continued from page 5)

Suite
b. The Sisters of Perpetual Indulgence

Dog Show
c. the viewing of George Moscone's bust

at the Castro, the bust below the belt... but not quite hard enough

d. Luke and Laura's wedding

e. the SFPD in graceful tandem, in full riot gear, 2 a.m. Hallowe'en, Collingwood and 18th

10. Looking for instant action? You are sure of finding it at the 7th floor Macy's men's room

b. with a U.S. Park Ranger on the 4 p.m. launch cruise to Alcatraz

c. at the Diamond Heights Safeway—Dairy section or fourth

checkout counter from the left

d. at the 3rd floor bookstore at San Jose State

e. in the bushes at Union Square during an S.O.S. rally

11. Your most elucidative reading matter is...

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

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

We all can connect with each other's oppression.

But in that meeting, the women were mostly not looking to connect. They were looking to accuse. The accusation was essentially: you are my oppressors. That feels all out of whack, out of political proportion. In a similar way class feminists have turned on middle class feminists. What felt wrong was that these middle

class women were women there who were not into competition, but we were like voices crying in the wilderness. We had been really hard.

But in that mad stew of one-down-woman's

ship I did hear two genuine cries from the heart,

two messages of real importance that we should all listen to carefully.

From the Jewish women: "Hear me. I am

St. Mick

by Larry Lee

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

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

Challenge's first-person alter ego, Jerry Carr, is an unlicensed architect whose turf is the Pacific Coast Highway between San Francisco and Los Angeles. Carr is a wifely sailor, with a McWayne, Mick's light body and red hair, a flesh Carr back nineteen years to age 14 and the jackboot buddy with whom a single encounter beat his twif for life. When Linda Lee's pregnancy crimped their lovemaking, her peevish complaints about Jerry playing with himself leave him no choice but the boys on the road.

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

Challenge's biggest problem in this book,

Calamus

by David Williams

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

CALAMUS, a friend tells me, is the name of Whitman's volume of poems on homosexual themes; the term itself as Whitman uses it seems to mean "gull." This volume will prove an invaluable aid to students of twentieth-century literature as well as interested lay people. The first of the entries, four poems by the Swedish author Eskil Erland, date from 1890 and 1906, and the last, Anna Rehberg's *Visiting* was written in 1980. Moreover, there is a sound and comprehensive introduction, which advocated the form of the *calamus* card file.

Challenge's biggest problem in this book,

aside from luxuriant metaphor and simile which choke page after page like kelpily, green tendrils of some overgrown vine, is that it is a plot summary. The ham, the scabies, all those sailors—they can be believed. But *St. Mick* comes off in the end as halfhearted confession cloaked in bad melodrama.

"He experienced the same kind of the situation described in his novel," the jacket assures us. The ham, the scabies, all those sailors—they can be believed. But *St. Mick* comes off in the end as halfhearted confession cloaked in bad melodrama.

Making Love, Hollywood's fest stab at the hobby—is a home movie about a wifely sailor, with a McWayne, Mick's light body and red hair, a flesh Carr back nineteen years to age 14 and the jackboot buddy with whom a single encounter beat his twif for life. When Linda Lee's pregnancy crimped their lovemaking, her peevish complaints about Jerry playing with himself leave him no choice but the boys on the road.

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Challenge's biggest problem in this book, together as man and wife, and as the story opens (it is told in the past) we find the Marquis grief-stricken, staring into the sea and the island of Capri.

Another classic masterpiece is Christopher Isherwood's *On Reigen Island*, 1939, with its fascinating portrayal of ill-matched, ill-starred lovers. Witold Gombrowicz, to judge by his story *Puto*, 1950, is a first rate writer; here is a wonderfully woven tale of sexual compulsion and violence. Another classic is *Marquis de Sade's Boy in the Basement*, 1950, and Stanley Kauffman's utterly charming, utterly New York story *Furious Yellow*, 1949, about parents who come down from Albany to see their son and his "roommate," who are "fashionable studs"; Mrs. Sprague had corrected her husband once: "They say they don't call them dress designers anymore."

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

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

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

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

in line to buy a book in the mail, a fun, fun, fun, and depress you, throw you into the bourn of despond and the slough of miasmic blues from which only the truly weak, inconsequential and superficial can recover

Take 5 points for every (a) answer, 4 points for every (b), 3 points for (c), 2 points for (d), 1 point for (e). Turn the page and depress you, throw you into the bourn of despond and the slough of miasmic blues from which only the truly weak, inconsequential and superficial can recover

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

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

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

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

(About the Authors: Menilink Pink has several degrees from the Psychometrics Department at Stevens Institute of Technology, Hoboken, New Jersey. Fettuccia Szechuan brings the expertise of *Waterloo* to the table. Lynne Lyles has been exhaustively researched the byways of *Beghdad-by-the-Bay* from *Embarcadero Towers* executive suite to a little Mom 'n Pop store in the *Western Addition*, from the Drummer editorial offices to the *Marine*. Both have been to *Daly City*. Once. On separate occasions.)

(and of course, *Coming Up!* dissociates itself from the above quiz, which we find in appealing taste.)

COMING UP!

Weekly

FEBRUARY

sunday

Raps & Support

Gay Men's Open Rap at Pacific Ctr, Berkeley. 7:30pm. \$10. Lesbian-feminist/sim support group encourages prospective members to write them for their next orientation meeting. Box 11740, San Francisco, 94101, or call 415-559-3699.

Social • Political

Don't sit home alone! Have Sunday Brunch with OPTIONS for Women Every \$2, 11am-1pm. SF Women's Bldg. Open to women of all ages!

Champagne brunch at Artemis Cafe, 11am-2pm.

Spiritual

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

Holy Eucharist, celebrated by the Community of Saint Martin of Bethany. Open to the Public. Center for Non-Traditional Religion, 2221 Prince St., Berkeley. 9:30am.

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

Altar Servers Day: Lesbian Mormons — a support group for current or ex-members & friends. Info: 441-0791.

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 & Irvington. Open to the public. 6pm, Saturday.

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

Body • Dance • Health

Run with the RunRunners — non-competitive running for lesbians, gay men & simpaticos. 10am — call 346-0003 for more info.

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

Volunteer treatment, counseling & referral by & for gay men: 7:30pm, drop-in. Gay Men's Health Collective, Berkeley Free Clinic, 2339 Durant Ave, Berkeley. Free & confidential. Info: 548-2570.

Entertainment

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

David Kelsey & Pure Trash at the New Bell Saloon. 8:30pm. \$10. Comedy & Wine in the afternoon at Rainbow Castle Company, 199 Valencia, SF. 5pm.

monday

Raps & Support

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

Alcohol counseling for women (alcoholics or co-alcoholics) & their families. Spanish. Latino Women's Alcohol Center, 3589 16th St, Mon-Fri, times according to women's schedule & cost by ability to pay. Complete Info: 864-4600.

BiSexual Women's Rap Group, 1st & 3rd Mon of each month. BiSexual Center, 1757 Hayes St, SF 94110. Info: 929-0299.

Lesbian support group meet new friends and share old ones. Facilitated by Midge. 7:30-9:30pm, SF Women's Bldg. RCE: 864-0878.

Social • Political

Job Counseling for Women Over Forty — 10am-2pm by appointment only in OPTIONS Center, SF Women's Bldg. Info: 431-6405.

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

Options for Women: Right to Option (ORGO) meets 2nd & 4th Mon of month, 7:30pm at Ollie's in Oakland. Info: 547-5474.

Body • Dance • Health

Creative Aerobics — a high energy workout utilizing dancing, running, stretching, rhythmic breathing, & stretching. 6:30-7am, 53 Mondavi Thursdays. No Car Studio, 235 Hickory St (nr Civic Ctr), SF Reg & Info: 566-5433.

Akung Kun Fu in Oakland — classes in Kajko-kuen system at new studio, 5680 San Pablo Ave. Info: 420-2096.

Amanu-Karate — serious training for women in the art of Kajikumon Kun Fu. Develop strength, confidence, good health & street sense. \$35, \$30. SF Women's Bldg. Info: 420-2096.

African Movement taught by Marion Oller — everyone & all levels. \$35/class. 6:30pm. SF Women's Bldg. Info: 386-9393.

Practicing self-acceptance — a weekly 1-hour fitness class at The Dojo for all ages & physical abilities. \$6-\$80, \$30/month. Sign arrangements can be made, call for details & other info. 530-5043, 3718 Market St., Oakland.

Surfing for the Soul: Day of Universal Peace, 8-10pm, \$15. SF Women's Bldg.

Dancergetics — a total fitness program for women. Jamestown Community Ctr, 180 Fair Oaks, 6-7pm. Info: 566-0862.

Rhythmic Conditioning Exercise — SF's best workout — have a great time while you get in shape! Classes Mon-Sat 9:15 & 10:30am, and Tues-Thurs 6pm. \$22. Available Mon, Wed & Fri 10:30am for \$12.50/hd. \$32/class. 5250 50th Street, SF.

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

Classes

Marin Inter Marc — a class with Mike Pincus at SF Socialists School, 29-291 St. Complete Info: 221-333x153. Starts 1/25.

Beginning Contact Improvisation Class taught by Karen Wadsworth. 12:30-1pm. \$26-\$36pm.

Entertainment

Adventures in Lesbian Sex — B-10 wk group to explore how to keep sex alive in and out of relationships. 7-9pm. \$15/session. Insurance OK. Info: Jill Bender (926-9634) or Karen Wandell (839-1097).

tuesday

Raps & Support

SF Gay Drop-in, 6pm, basement of First Congregational Church, Post & Mason, SF.

Lesbian Support Group — beginners beginners meeting 7:15-7:45pm, regular group 8:30-1pm. All Saints Church, 1350 Waller, SF. Info: 982-4473.

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

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

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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.

Transsexuals & Transsexuals Rap — 1st & 3rd Tuesdays at Pacific Ctr, Berkeley. 7:30pm.

Disabled Lesbian Support Group facilitated by Ricki Boden & Jill Lessing, 10am-noon, low SS, 1000 University, OK, WA, Operation Concern, 2483 Ctr, SF.

Support Group for Black Women of all ages who've survived rape, incest, batter — share resources & help solve problems. 7:10pm, 6th, East Bay. Call Black Women's Anti-violence Project, 652-1239.

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

Social • Political

Community & Rock at the White Horse, 6:30pm, 6th & Taylor, San Francisco (Berkeley). Check main calendar for weekly groups.

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

Women's Open 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, alto, tenor, bass, baritone. 7pm, 1000 University, OK, WA, 1030 University, SF. Call Robin: 547-4462. Starts again 1/20.

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

Spiritual

Midweek Bible discussion with Golden Gate MCC, 7:30pm, RM-404, California Hall, 625 Polk, SF.

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

Hatha Yoga classes with self-healing methods by Mark. Modern. Learn asanas, deep & color breathing, sound vibrations & more. 7:30-8pm, \$5.25. 2859 Sacramento, SF. Info: 556-5090.

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

Hayward Midweek Worship Service, 7pm, 2761 East 12th St. Spots by Metropolitan Community Church of the East Bay. Info: 533-4848.

Midweek Service with Golden Gate MCC, 7:30pm.

Women's Open 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, alto, tenor, bass, baritone. 7pm, 1000 University, OK, WA, 1030 University, SF. Call Robin: 547-4462. Starts again 1/20.

Women's Psychic Circle — see Tuesdays.

Body • Dance • Health

Dance Explorations — free up the body to be available for the spontaneity required in performance. 10:30-11:30am. 200, \$10. 6:30-7:30pm, 3rd Thurs. 2859 Sacramento, SF. Info: 556-5090.

Body • Dance • Health

Body • Dance • Health

Black Dance — "get up and get down" with high energy rhythms & the latest body-moving dance. Combines the style of street funk, salsa & break dancing. 7pm, 1000 University, OK, WA, 1030 University, SF. Info: 556-5090.

Body • Dance • Health

Photo by Diane Nichols



thursday

Raps & Support

Building Self-Confidence — a group open to all women. Tues 7pm, Gladys Memorial, 330 Ellis at Taylor (2nd floor), Room 29. SF. Free.

Slightly Older Lesbians (SOL) Group for women 35+.

Women & Alcohol Group — licensed therapist. Info: 863-6049. (Scotty, Shirley). \$15/session or insurance OK. Thurs 7:30pm.

Women & Alcohol Group — unlicensed therapist. Info: 863-6049. (Scotty, Shirley). \$15/session or insurance OK. Thurs 7:30pm.

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Cabaret checkerboard

by Gary Menger

Most Promising New Talents

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



Photo by Bob Hargrave

the Cabaret Gold Awards. The show will be held on Monday, March 1 at Bimbo's, and here is a partial list of the nominees: Entertainer of the Year—Val Diamond; Ten Best Hosts—David Reigh; Outstanding Female Vocalist—Lynda Bergen, Val Diamond, Sharon McHugh; Outstanding Male Vocalist—Terry Hutchison, Scott Rankin, David Reigh; 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 Piers's characters, more wonderful than ever, and what a joy to see them all again.

The gentleman has grown as a performer—he's more the gimp than the clown, now favoring with flashing light while miming. Michael McDonal, 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 right at the Plush Room.

Nicely supported by musical director Michael Biagi, and very ably assisted in a half-dozen lightning-fast costume changes by production coordinator (and a resident genius of costume design) Herman George, Mr. Pierce not only hilariously parodies the most historically prominent ladies of the silver screen... and, easily and believably, becomes them... and delivers a rare, some four times 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 overcomy by laughter, I was a little surprised (but not disappointed) to discover that an interview with Charles isn't a barrel of giggles. This instant, he's on stage, and in his casual sweater and slacks, the gentleman is well-managed concise, quiet, 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 with a "Look, I'm filming a special Cable-TV show" and then a few words called "Broadway Babies" where I play Mrs. Meaglin, the mother of 40 children, I've got a box of new pictures here I'd like to show you—wouldn't you rather talk about exciting new things than old dead issues?"

I had to agree. Charles says it on stage succinctly when he observes: "Who says I'm a male impersonator?" Have you ever seen a woman dressed like this? It takes a man to wear a dress like that?—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 comedy clubs are not "fools" for not taking a break to laugh at themselves would best avoid Charles Pierce's show—but everyone else is likely to find it one of the most enjoyable evenings they've spent in cabaret."

"Coming Up exists as a forum for the community, giving us the chance to exchange ideas with each other—but that means that the working staff doesn't necessarily agree with everything that goes into the paper. We disagree with Gary in some areas, and we do that in a friendly, open manner—but it's not for us to decide if it is 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 experiences is making jokes about you. We all know how we feel about it, and we all know how we feel about Pierce 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."

Cabaret Gold

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

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

Photo by Alan Schwartz

Left-Overs

by Adele Prandini

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

Back to the point. *Left-Overs* is a play about compunction. It attempts to pin down these women who are writing exclusively 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 who I am."

I admit I did not love this play, but I did not hate it either. At first I was disturbed by so many lines about: "WE'VE LOVED ME... HOW CAN HE THINK I'M sexy." HE wants to sleep with me? HE wants to have sex with me? I am a fat lezzy thought of these lines. But underneath the obvious sexism lies the politics of beauty. We like what is pretty and abuse what is not, so everybody tries to fit into the same mold. Result: conformity if you succeed and self-hatred if you don't. The writers choose not to go into it.

Much of the show is about sex—able to name an ill but not able to name the 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 Willard dances with an imaginary guitar and the dance becomes a ritual of self-flagellation.

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



Left Overs

sonification of various props. A director is badly needed to make some editing decisions. Too many unnecessary lines, too many funny faces and snappy noises 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, for one I have had enough! How many times have you heard the line: What do you want to do, and the response is generally, "oh, I don't know." What 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 strict father and an Afrikan Black family, an outspoken woman and her ambitious son and the daughter, the stage is set for an evening of good theatre. Thurs-Sat thru Feb 13, 1719 Alcatraz Ave, Berkeley. Reservations: 652-2120.

The Bare Stage announces its production of *Imitations* by Nancy Larson, a compassionate portrayal of a street cleric; and *The Guardian* by Joel Estman, a look at the relationships between an aging man and his wife. Thurs-Sat thru Feb 13, 1719 Alcatraz Ave, Thurs-Sun Feb 14, 8pm; \$5 Thurs-Sun, \$6 Fri & Sat (\$1 off all shows for students, srs & groups. Bare Stage, Dana/Durant (Trinity United Methodist) Berkeley. Reservations: 849-1675.

Four Jewish one-act plays with the Berkeley Jewish Theatre: *A Dollar by David Pinsky*, *The God of the newly Rich* Merchant by Pinsky, *The Wise Guy* by Der Tunkler, *Falls the Dew* by Yael Dror. Thurs-Sat thru Feb 13, 1719 Alcatraz Ave, Ctr, 1414 Walnut St., Thurs, Sat & Sun 8:30pm, plus Sun 2:30pm. Thurs-Fri 7, \$5/\$4 srs & children; reservations: 848-0237.

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

A new magic show of bizarre proportions! *Mrs. Lonaberry's Seance of Horror*. . . A Magic Show recreates the performances of an incredible psychic, Mrs. Lonaberry, who died in 1926. Only 100 people have seen this show in a live theater. Feb 11-13, 18-20; 8 & 11pm. The Boarding House, 901 Columbus, SF. Info & reservations: 441-4333.

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

Eureka Theatre presents *Barnie Keeffe's A Mad World My Masters Know*. . . a satire on Broadway. It is a newly updated production that rips apart aristocratic pretensions and working class complacency with equal glee and abandon. Bldg F, Ft. Mason Ctr, SF. Reservations: 441-8642. Bldg F is a performance space in an underground fire. Eureka Theatre still needs donations—contributions, offers of equipment and suggestions for a permanent home may be sent to: Eureka Theatre Company, Ft. Mason Ctr, Bldg C, SF, 94123.

Puntilla and His Hired Man, Matti by Bertolt Brecht (his only "true comedy")—continues with Actor's Ark Theatre. Based on a Finnish folk tale, it focuses on the exploit of a big swineherd who is a friend & companion to his pig. He is drunk—\$7.50, \$6.50, \$5.50, \$4.50, \$3.50, \$2.50, \$1.50. Thurs-Fri 8pm, \$8.50/\$6.50 srs & srs. Bldg F, Ft. Mason Ctr, SF. Reservations: 441-2453.

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

The Distractions extend their hit musical comedy revue *For a Good Time* . . . at the Chi Club, Theatre Club, 440 Broadway, SF, thru Feb 27, Thurs-Sat, 8pm & 10pm. 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, Ticketer, etc & 775-8800.

Family Classic Theatre presents *Rosina & The Count*, a regency comedy based on the Barber of Seville by Beaumarchais. Feb 5-Mar 7, Fr & Sat 8pm, Sun 2pm. \$15. 995 Mission, 4th Floor, SF. \$6.50 srs & \$3.50 children. WA. Signed performances: 2/6, 7, 12, 19, 20, 21, 25. Reservations: 548-7087.

Teatro de la Esperanza and Provisional Theatre present *The Teocote Visions*: the adventures of Don Pacho's twins and their remarkable journey to Easy Street—and back again. Magic, music & acrobatic theatrics mark this production. Thurs-Sat 8pm, Feb 11-14, 8:30pm. 2640 College Ave, Berkeley, 548-7232. Fri-Sat 8pm, Feb 18-19, 8:30pm at Project Artaud, 450 Florida, SF, 621-7641. Gatedates sponsored by Cooperative Camp for Children, a non-profit, educational, multi-cultural, progressive

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

If you have any or all of the above skills, even if you don't have any of the above skills but are interested in this project, call Adele Prandini at 584-0729.

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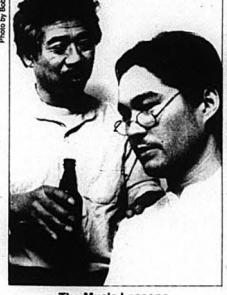
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Wakako Yamamoto: The Music Box—lunaria at Asian American Theatre Company. A dinner brings hope to a Japanese-American family who have learned to live without it. Thurs-Sat 8pm, Sun 7pm, thru Feb 28. \$6.50 Thurs & Sun, \$7.50 Fri & Sat. Reservations: 752-8324.

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

Photo by Bob Hargrave



The Music Lessons

third indoor season at the Victoria Theater, 2901 16th St., with Americans or Last Tango in Huahuanhuang. Preview: Feb 3-5, \$4, shows Wed-Sat 8pm, Sun 2 & 8pm. WIA. For info on special signed performances and tickets call 285-1717 or 863-7576. Feb 13 is a special benefit performance for Committee in Solidarity with the People of El Salvador.

Back by popular demand, *OUTBURST*—theater with a difference that's raw, earthy, profane, satiric, movement and song in a multi-media comedy-drama feminist view of the difficulties and absurdities of survival in these times. Feb 19 & 20 only at Gumption Theater, 1563 Page St, SF, 8pm, \$15.50-\$15.50 SL. RCC & tickets: 625-5244 (SF) or 549-7988 (ED).

Tape by Kern—bidding farewell to the top dancer who once danced the length of being, a lively 70+—old and wise, she dances through it all. *Out of the Woods* by Christopher Wren—what's it all about? The Re-enactment of *Out of the Woods* by Scott Christopher Wren is a Forest Service look becomes the scene of a close encounter between a redneck logger, his non-smoking ex-wife, a high-flying mother and his godson. The show is presented by the One Act Theatre Company, 432 Mason, SF. Thurs-Sun thru Mar 8, \$4.50, reservations: 421-6162.

Don Leslie—The artist is acclaimed and widely adored, the for and above parents' recipient is Valencia Rose, 766 Valencia, SF. Thurs & Fri, Feb 4-19, 8pm, \$5. Reservations: 552-6282.

Gay playwright and Pulitzer-winner Lanford Wilson's *Bain in Glass* ends its Red Flag Theatre production at Gumption Theatre, 1563 Page St., SF. Fri-Sun Feb 7, 8pm \$5. Reservations: 391-0365.

Bizarre occurrences build with suspense to an unexpected & chilling, but logical conclusion in *The Debt*, a premiere comedy of John Robinson's. By The Magic Theatre Company, Opened Feb 17, Thurs-Sat 8pm, Sun 2pm. \$7.50-\$10. Res. \$8.50/\$6.50 srs & srs. Previews Feb 18-23 (except Sun for \$5. Reservations: 441-8822).

A Traveling Jewish Theatre continues its performances of *The Last Yiddish Poet and Coming From a Great Distance* at the Intersection, 756 Union, SF. Wed-Sat 8-30pm, Sun 2:30pm thru Mar 28. Tickets: \$12. Reservations: 548-4728.

Mother Courage & Her Children, Bertolt Brecht's incisive indictment of war as "a continuation of business as usual" opens Feb 24. Runs Thurs-Sun thru Mar 26. \$8.50-\$10. Res. \$7.50 & \$6.50 srs & srs. Previews Feb 19-23 (except Sun for \$5. Reservations: 548-4728).

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Making Love, Hollywood Style

by Penni Kimmel

All aboard for a "Greylene Tour" through Happy Hollywood Marrieland. Twentieth Century Fox's *Making Love* is your guide. On your right: 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 doctor and his equally tasteful milieu of alternative one-nighters, sex 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 vicious 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 outsih (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, reputations, social position, professional standing—all unmet. A little doctor and his doctor's now wedded to the lawyer in the Big Apple (every Mother's Dream, a 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.

More like a black-and-white postcard portrait that, as with most art, the discerning and/or sophisticate will actually miss the graffiti—the euphemisms, the pejoratives, the belittling, insulting vocabulary that we KNOW drip so much more lightly from the brush than the word "gay."

But g-a-y is all there is to see in *Making Love* that makes it the slightest bit different from *Pillow Talk*, *Two Weeks in Another Town*, or *It's a Mad, Mad, Mad, Mad World*. If only because there is nothing but a straight line in the background. Crises are awfully hard to come by or identify with at 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 the viewer, nothing is more depressing of a film like *Cruising*—a delirious vision of police aftermath—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-

Photo by Lynn Harve



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 Gilmore and Hamlin's equally comfortable collecting sub-themes, ironically finally for the homely, unattractive 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 of revealing the family for the film's sleek sophistication, not to her sly, well-bred wit and charm reminiscent of early Kate Hepburn. When Zach's defection wrenches one conventional world apart, she retreats into yet a safer stratum of society, there to be coddled with out-of-home emancipation. A splendid chance for catharsis and emotional growth is lost, although the film's ending is patently real. The plot of *Making Love* has been seen in "The Movies," how, there might have been some chance for forcing an honest examination of the problem. Let's turn the bus around and try it again, huh?

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, narcissistic, more bronzed 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 rebellion (the narrowness of a totally promiscuous life is a bit overdone) and in the end Hamlin brings a touch of reality to the fairy tale in his understanding of rejection.

Something vital got lost in the making of *Making Love*, perhaps between A. Scott Berg's story and Barry Sandler's screenplay or between co-producer David Melnick's conception of an audience for this film to be found among those he so often writes about—*Arrested Jazz*, *Altered States* and *Straw Dogs*. Director Alfonso Cuarón'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?

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Film

Soldier Girls

In 1979, Joan Churchill and Nicholas Broomfield got two grants, one from the Corporation for Public Broadcasting and the other from the National Endowment for the Arts, to do a documentary on women in the military. With these weighty funds in their pocket, they were off to Fort Gordon, Georgia, Georgia, to a basic training camp for women and men. Churchill and Broomfield were allowed to film anything, 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 others and 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 subtleties, beyond naming the individuals involved.

Because of this technique, which works so brilliantly, the film is a powerful and gripping movie in the film—in 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.

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 off the air, so we have to produce this documentary, 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 theater 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 be interested in 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 may not be possible if you are out in the field."

Oh, sure. Just dust yourself off. It isn't much. The women are taught to fire machine guns, but they are never taught anyone "the women go in formation, running, running, running" for them, and then condemned to being lesbians. There was the extra added horror that was done by women who were lesbians, to women who were lesbians. The suicide that ensued was one of my private horrors that still haunts me. Whenever I get on a stage or write an article or a script I say to myself, "This is for Helen," hoping to add to her fading memory—and my guilt for having survived it with the simple expedient of marrying a faggot.

I knew that *Soldier Girls* would confirm what I had been saying, that the military had not changed and would not. I was wrong. It has changed. It is much, much worse. We are not dealing, anymore, with a single, but with the death of "womanhood."

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

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

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

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

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I knew 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 the military can review billions and billions of dollars for the 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 enter in the winter months because they have a 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 died in his desperation to prove himself a man, "because he is the most sadistic human 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. Problem is, most listeners of this album are the vocalists 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 Jukas are featured back-ups on this album, and both of them can do no wrong.

One of the main strengths of the 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 women-produced music, because *Heartsong* fits the market perfectly.

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

Heartsong features a great mix of musical styles. "Coconut Mentality" is a fine beach and palm song. "Your Own Way" is good funk fusion with some nice jazz influences—very pretty job on the keyboards by Mary Watkins, and a welcome 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, the waters might take you" finds its place in you. I'm not sure



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

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

June likes the arrangement of her record com-

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

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

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

Photo by Danny Aron



Johnny Are You Queer?

by M.J. Lallo

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

"When you asked for a date I thought you were straight. So goes that 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 doing it.

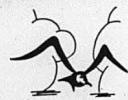
This album is a must for any gay household. I only wish it had come before Christmas so all the visiting mothers and fathers of boys could have danced the night away with it. A very new wave, comic-book type cover design on the album jacket is a good idea, and the photo of the couple as a hip item to 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 Ted Matthews

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

SEXUAL TERROR

Rough, blue cuffed hands push me as the bars slide, clanging behind me, my wrists burn from the fresh memory of cold metal bands. I've never felt so miserably alone. My ears burn from the murmurings of my own thoughts in the tank, the evening's approach 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 sundown schoolroom chalk, fingernails screeching down the blackboard, down my back, bloodlines, hear the zipper, where's the kiss? feel the hard, hot flesh, this won't hurt, on god stow 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 caddis curves me, pieces set in street jingo, naive, go, eager to eat tomorrow, but I'm too old for that, 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

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

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

SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

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

SEXUAL TERROR

It's not testing your erotic limits...

SEXUAL TERROR

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

SEXUAL TERROR

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

>Show you the scars.

1982 Ted Matthews

Blackberry

by David W. Williams

Blackberry and Friends: Finally
Berry-nice Music Co., B.M.

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

Blackberry's lyrics affect a wide variety of moods and feelings, as blues, blues, and Caribbean influences constantly enrich the musical context. "It's Okay" telescopes the life and first love of the singer. "One Mo Teek! Fo De Shoo" 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 blues grass style.

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

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