

October, 1982

Largest Lesbian/Gay Circulation in the Bay Area

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"Two Performing Acrobats & One Guy Just Fooling Around". Don't miss this fabulous benefit for Coming Up! Oct 13 at the Valencia Rose. Check the calendar or call 641-7900 for details.

## Controversy at A Woman's Place

On Sunday morning, September 12, Darlene Pagano arrived to work her shift at I.C.I.—A Woman's Place Bookstore in Oakland. A Woman's Place, who just celebrated their 10th anniversary in February, is one of the world's largest feminist bookstores. In the publicity material for their anniversary celebration they defined themselves as a "not-for-profit collective [operated] by six women of diverse ages, cultures, and interests."

Pagano tried to enter the bookstore and found that her key did not work. On the door was a sign "Closed till further notice for reorganization," and the following notice:

"This collective is not a collective. It is a collection of women completely at odds with each other to the extent that meetings are emotional battery, there is hardly any time to actually think about the bookstore, and no one in the collective is getting what she needs. This has been the situation for about a year now. The two women who originally were the actual envisioners, Carol and Alice, have re-formed into a collective of two for now, and have decided to close the store till further notice to regroup, reorganize, do necessary chores, and the like. The other 5 women, Darlene, Tess, Elizabeth, Natalie, Keiko, are being told, and will receive the pay, due through September 15, plus any month's salary. We are sorry it has come to this, but it has.

Carol Alice

Pagano summoned the other women listed in the statement, and, with the exception of Natalie, they came together. They had absolutely no inkling that any such action was to be taken. The same day they released this statement:

HOW DOES THE MAJORITY OF A COLLECTIVE GET LOCKED OUT? Simple: someone changes the locks, as we found this morning. But there's more to it than that. When each of the four of us who have signed this notice joined the collective with the understanding that I.C.I.—A Woman's Place was a collective, we were not aware and has worked here with that understanding. It is now clear that all of the collective has been and is not operating from that basis.

We are shocked, bewildered, and angry at this attempt taken with no notice by Carol Wilson/Vorvolokos, who has been working as part of the collective, and Alice Malloy, who has not been a collective member for at least four years, to dissolve the I.C.I.—A Woman's Place "held in trust" for

the group as a "legal fiction" because the laws did not recognize a collective structure. (We have since learned that collective incorporation is a legal option, and incorporating as a collective has been one of the issues over which we have had differences.)

It is true that for over a year the collective has been struggling internally over such issues as principles of unity, racism, separatism, antisemitism, working conditions, etc. The four of us have been, and continue to be, committed to principled resolution of these issues.

Right now we are trying to figure out how to respond to this action, which may or may not be legal but certainly is not ethical or an acceptable method for settling differences, especially within a supposedly feminist collective structure. We plan to respond further. We welcome your suggestions and support.

Darlene Pagano  
Elizabeth Summers  
Jesse Meredith  
Keiko Kubo

As *Coming Up!* goes to press, the bookstore has been reopened by court order. A temporary restraining order has ordered all six women back to work with Alice Malloy as manager. The workers are urging members of the community to continue using the bookstore.

On Monday, October 4, both sides go back to court. Many members of the community are urging the women to resolve their differences with binding arbitration within the women's community. *Coming Up!* will provide complete coverage of all the events surrounding the lockout and resolution in our November issue.

## CUAV expands: Aids anti-lesbian Violence victims

by Stephanie Mattfield and Sally Margolis of Community United Against Violence

Are you a lesbian who's been the victim of verbal or physical abuse? Community United Against Violence would like to talk with you.

Funded by the City and County of San Francisco since July, 1981 to provide service, (continued on page 10)

## Propositions A, I & J Making a Deal with the Police

### What is a "Progressive" Cop?

by Howard Wallace

The uproar swirling around Harry Britt's alliance with leaders of the Police Officers Association (POA) has tended to center on the deal they made on ballot Propositions A, I and J. Proposition A is an extremely modest, moderate reform measure. It provides for an Office of Civilian Complaints of police misconduct under the control of the Police Commission and the Chief of Police. In its favor, it is one step removed from the current process of taking complaints to the Internal Affairs Bureau of the Police Department, where they are filed and forgotten. Regrettably, it falls far short of what many activists had hoped for: an independent, elected police review board with subpoena power. Nevertheless, this small reform is better than none at all, since police are continuing to harass and batter people with virtual impunity. It should be strongly supported but without the slightest illusion that it will drastically curb police abuse. It won't.

Propositions I and J would increase retirement and disability benefits for newer police recruits on par with older officers and provide overtime pay. These, Britt argues, are simply labor issues, which pro-labor lesbian and gay groups would be likely to support anyway. Overlooked is the ironic cry of many people in minority communities who ask, "I don't want to be a policeman while they're beating me in the head?"

Both measures are being aggressively pushed by Britt and other leading figures in the Democratic Party hierarchy as not only labor issues, but Third World and feminist issues as well. This contention is based on the presence of a significant number of gays, women and racial minorities among the younger cops who would benefit from I and J. If we view these younger cops purely as city employees, i.e. workers, including a good number of women and minorities in their ranks, then the case makes considerable sense. After all, they would seem to have merit simply on the principle of equity for a certain group of city employees. If, however, we view these cops as police officers, as police issues, some larger, more contentious issues come into view.

This is why the most vigorous hucksters for I & J in our community insist on wildly inflating the peripheral merits of the propositions, treating them as almost anything but police issues. I almost burst out in peals of laughter when one of our gay Democratic Party loyalists spoke huffily about how important I & J were to the working class. The only thing about the working class that isn't utterly alien to him is working class votes. What the small circle of lesbian and gay proponents of I & J steadfastly refuse to talk about is the historic role of the police, the current behavior of the SFPD and the political aims of the POA. No, they piggyback their noses at such talk. It only evokes disturbing questions, bloody images, and even worse, maybe a little critical reflective thinking. No. That's no way to sell the product. "Progressive" buzzwords are better.

It is clear to me that the organized campaign for I & J has ramifications going far beyond the direct effect of the measures themselves. It is a campaign which aims at handcuffing us into an "alliance" with the POA and making the lesbian and gay movements even more subordinate to the interests

MEANWHILE, JUST A FEW DAYS AFTER THE ELECTIONS, A STRANGE SCENE TAKES PLACE ON CASTRO STREET.



A leaflet that appeared in the Castro following the announcement of the A, I & J deal.

of the Democratic Party high command than it already is. The softening up process is well under way, despite broad community resistance.

It began with a leaked story to the SF Chronicle proclaiming the POA's willingness to not campaign against Proposition A in exchange for gay support on I & J. Despite the obvious lack of reciprocity in such a deal and the prior recognition within the POA leadership that they didn't have a prayer of passing I & J if they campaigned against A, those who have sought to insinuate a community consensus for such a trade-off have declared it a "historic" triumph for lesbians and gays.

When it became clear no such consensus existed, the big Democratic Party guns were brought in. Among them were Rep. Phil Burton, admonishing us to lower our rhetoric against the police, and Assemblyman Art Agnos, who applauds our "bridge-building with the POA."

Agnos, it should be noted, is one of those who helped quietly ram Senate Bill 1025 through the statehouse. That bill would enable police to sue anyone filing a misconduct complaint with their superiors. As of this writing, the bill is awaiting Governor Brown's signature. Though Agnos now states he made a mistake and favors a veto of the bill, one would think he would have the dignity to refrain from preaching to us about the great new friendship we have with the cops in the face of a continued stream of police abuse on the street.

What should be our relationship to the police? I believe an adversary and watchdog role should be maintained, similar to that of diligent and truth-seeking reporters to powerful institutions. In no way should we develop a dependency on the police or inhibit our freedom to examine, criticize and expose police misconduct. That freedom cannot survive a nebulous "coalition" or "alliance" with the POA, however rewarding it might be in money and votes to ambitious politicians who are gutless wonders when it comes to taking on the cops.

(continued on page 11)

### Important Chance for Change

by Harry Britt

There has been plenty of talk lately about the recent negotiations between the POA and the gay community. Many community leaders who originally pledged to support the results have not. I am confident that the results of the talks will be extremely beneficial to the gay and ethnic communities of San Francisco. At the same time, we must continue to be critical of any police practices that are abusive of the rights and dignity of all the people of the city.

There are some major questions in the minds of some people about this issue. The first is whether or not the community should be talking with the POA, a traditional adversary. I believe we should, although we should be cautious.

We have tried many approaches to getting fundamental changes in police practices in the city, and they have not worked. If we insist on hating cops and they insist on hating us, neither of us will ever accomplish any change in police attitudes.

The POA came to me and other leaders of our community because they recognized the power the community has developed, and that we support the kind of labor issues they are concerned about. Power is something we have all worked long and hard to have and can be proud of. It is something we can use to our advantage in order to solve problems that confront us.

For the POA's leadership to come to the gay community represents an enormous amount of people and the thinking of the POA, and a new willingness to deal with homophobia in the police department. I indicated to the representatives of the Association that, in order for me or any other gay or ethnic minority person to work with them, they would have to bring an end to their traditionally homophobic and intolerant politics. Establishing a relationship with the POA is our best chance to make some significant changes in the attitudes of the police, because the POA is the organization closest to the rank and file of the department. If we miss this chance, we will play into the hands of the right-wing elements of the Association, and be shut out for many years to come. I have great respect for the feelings of those many people angry about the police. I share that anger, having worked so closely with this issue for the past three years on the Board. And I will continue to criticize police misconduct.

The next question is whether or not we benefited from the negotiations. I've already answered that in part. But there are two other tangible benefits to these talks.

First is the agreement to the POA to discuss and deal with police-community relations issues. I will hold them to their agreement and bring about real change.

Second, it looks very likely that we will see Proposition A pass on the November ballot creating an Office of Citizen's Complaints in the police department. When we talked, the POA was planning to spend as much as \$100,000 to defeat Prop. A, and the chances were good that it would be defeated. Since the A's Board of Directors decided to take a neutral position on Prop. A, Mayor Feinstein and Supervisor Kopp have dropped their ballot arguments in opposition, and we

(continued on page 10)

## WOMEN'S RUN IN THE PARK

SUNDAY, OCTOBER 24, 1982

A benefit for the Women's Building

START Golden Gate Park, San Francisco-Polo Fields, 9:00 a.m.

ENTRY FEE \$6-\$10 (sliding scale, choose your donation)

\$8-\$12 race day registration

The entry fee is a tax-deductible contribution to San Francisco Women's Centers/Women's Building and is non-refundable.

DIVISIONS Women 12 and under / 13-17 / 18-29 / 30-39 / 40-49 / 50-59 / 60 and over / Wheelchair / Fat Women (over 200 lbs.) / Representatives of Women's and community organizations.

COURSE A certified 5 mile loop. Paved, gently rolling.

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FOR MORE INFORMATION: Call the Women's Building 431-1180.

REGISTRATION Race day 7 to 8:30 a.m. at the Polo Fields.

By mail until Oct. 18. Or in person Oct. 18 through Oct. 23 at the Women's Building, 3543 18th Street, San Francisco, CA 94110.

### REGISTRATION FORM

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T-SHIRT SIZE S M L XL

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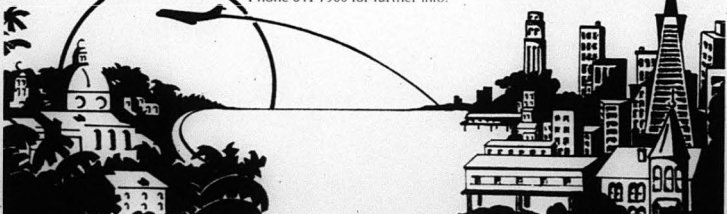
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Designer: Skip Drake



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# Election '82

by Sue Zemel

Gay men and lesbians in San Francisco and throughout the state will turn out in large numbers for the November 2nd election. A handful of gay candidates are seeking local offices, generating enthusiasm and support within the gay/lesbian community.

Several races offer clear choices between progressive and conservative candidates, and a few important state and city ballot propositions will also bring voters to the polls.

## The Congressional Races

Some political observers predicted that Milton Marks would get substantial support from the gay community; however, except for some Concerned Republicans there hasn't been much of a crossover.

Marks, in the past a "liberal" Republican, has received support for his congressional bid from James Watt and Edward Meese. Marks also sent a letter to corporate and business types that boasted about his conservative credentials and vowed to support the policies of the Reagan administration. While Marks has been a friend to the gay community for years, his chameleon-like ways in this campaign have turned him a shade too far to the right for many gay men and lesbians.

Phillip Burton has come under criticism for not being more active in the fight for gay/lesbian rights during his years in office, but he is one of the top ranking liberal members of Congress. He's received the endorsement of all major environmental groups, labor unions, and seniors organizations, as well as the three San Francisco gay Democratic clubs.

In the sixth Congressional District Republican Dennis McQuaid has mounted a homophobic, sexist, and anti-semitic campaign against Barbara Boxer.

The McQuaid campaign gay baited voters in Vallejo, Marin, and Daly City with a computer targeted piece to families, attacking Boxer's support for gay rights issues. McQuaid has also publicly referred to Boxer as "shrill" and has insinuated that women lack the confidence and stamina for positions of political power.

Boxer, a strong and articulate feminist is speaking out about women's and gay rights, and environmental issues. If she wins, which looks likely, she will be one of two women out of the state's 45 congressional members.

## The Gubernatorial Race

In the race for Governor, Tom Bradley definitely is viewed as a more progressive alternative to the conservative George Deukmajian. Deukmajian favors James Watt's offshore drilling policies and supports Ronald Reagan's opposition to the nuclear freeze. His reputation has been built on a law and order mentality, and since Chief Justice Rose Bird's appointment to the California Supreme Court he has battled for her recall.

Bradley, a moderate, has not generated much enthusiasm among progressive voters. If he wins the race he would be the first elected Black governor in the United States.

## The Senate Race

Governor Jerry Brown, the public official who has been the foremost proponent of gay rights, is closing the gap in his Senatorial campaign against Republican Pete Wilson. The Wilson campaign recently produced a hit piece about Brown, calling him "the candidate of the Homosexuals." The Right has also targeted Brown and will spend about \$1 million to promote Pete Wilson, who has spoken out against the Nuclear Freeze, and has attacked Brown's liberal appointments to the judiciary.

As Governor for the past eight years, Brown appointed more women, gay, and Third World people to the bench in the history of California, including the appointment of Lesbian Judge Mary Morgan to the San Francisco Municipal Bench. Brown also appointed the first openly gay to the UC Board of Regents, Sheldon Anderson. Brown created the Commission on Personal Privacy to study how existing laws discriminate against gay people.

If elected to the U.S. Senate, Brown has promised to sponsor gay rights legislation and to keep gay rights issues visible, to actively work to amend the INS ban on foreign gays, and to oppose discrimination against lesbi-



ans and gay men in the military. Pete Wilson has never taken a stand on gay rights issues.

## San Francisco Supervisorial Race

Five incumbents are seeking re-election to the Board of Supervisors in a field of 25 candidates.

In a recent poll Wendy Nelder, the most conservative of the women on the Board, was the most likely to vote gettler, thus assuming the Board Presidency. Nancy Walker, a strong progressive feminist and Richard Hornigst, a progressive turned moderate, were battling it out for second. Doris Ward, a moderate turned progressive and strong backer of lesbian gay rights, and Lee Dolson, the most decidedly conservative of those running finished fourth and fifth respectively.

Ben Tom, a school board member, and the only Asian candidate, and Bill Maher, president of the school board, polled highest among the non-incumbents.

Greg Day, a well known gay community activist, is a new face in city-wide politics and brings to this race a track record as a mediator and advocate for affirmative action in a number of community organizations including the Lesbian Gay Freedom Day Committee and the Coalition for Human Rights. As Coordinator and co-planner in the Parade Committee's successful suit against the anti-gay U.S. immigration law, Day worked to bring together opposing strategies and groups for a united attack.

Day has worked to bring an end to police violence, and as a member of the Mayor's Advisory Sub-Committee police training, he has worked to change homophobic attitudes within the police force.

Day has recorded endorsements from a number of political organizations including District 8 Democratic Club (in Dan White's old district), the Affordable Housing Alliance, San Francisco Democratic Club, and Alice B. Toklas and Stonewall Gay Democratic clubs.

Sister Boom Boom, "Nun of the Above," has recently built a reputation for his good works that threatens to eclipse his earlier reputation. Less well known is his earlier involvement in the civil rights, labor, and anti-war movements. Although he's a first-generation San Franciscan, Boom Boom grew up in Washington, D.C. where he helped organize Moratoriums and the 1971 May Day riots. He's worked with C.O.S., S.N.C., U.F.W., and held a summer job in a congressional office the year of his first arrest at the Pentagon in a peace demonstration. After a quarter of a century of political involvement, Boom Boom feels that the only way to entertain social change is to truly entertain. "People are bored and alienated from the repetitive cant that permeates electoral politics."

(continued on page 9)

## FRED ROSENBERG

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Bog's Club, 1st Floor, Sat. 10:00-11:00 AM  
International Center, 1st Floor, Sat. 10:00-11:00 AM  
Jameson Center, Center, 1st Floor, Sun. 10:00-11:00 AM  
Moscone Rec. Center, 1st Floor, Sun. 10:00-11:00 AM  
**AFTER WORK**  
Everett J. High, 1st Floor, M-Tu-W-Th-F 4:00-5:00 PM  
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Patterson Youth Center, 1st Floor, M-Tu-W-Th-F 5:00-6:00 PM  
International Center, 1st Floor, M-Tu-W-Th-F 6:00-7:00 PM  
Asian Naz. 1st Floor, M-Tu-W-Th-F 6:00-7:00 PM  
A.P. Gurnee, 1st Floor, M-Tu-W-Th-F 6:00-7:00 PM  
St. Teresa's Church, 1st Floor, M-Tu-W-Th-F 6:00-7:00 PM  
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## Letters

meat is coming from, (i.e. "sexual rights"). They could care less about women, would prefer to keep blacks and Asians out of their establishments, and view drag as an embarrassment. Drag personnas

growth. By contrast, the Festival's original (green) flyer felt almost like a slap in the face: not only did it not address any of the major issues raised last year, it also perpetuated stereotypes and blame-

Thank you  
Pell, Sherry, Lydia, Carol and Tiana  
The Old Wives' Tales Collective

ciples expressed so well by Jose Marti, concerning racism are true no matter which race is in mention. In his article of July, in his reply to the criticism of this article in September, and in his article of October, Marti showed that racism did not come from white boy. Rodrigo has shown us that patronizing condescension is a human problem before it is a racial problem and must be dealt with as such. A lot of us are patronizing and condescending and all our cultures are the cause of it. This goodie-two-shoes routine that "raza" spokespeople love to pull off whenever confronted with criticism is a first class insult. It is a condescending, patronizing, stupid, insensitive, and callous to be able to think about anything but the preservation of my immenses privileges. I'll let Jose Marti wind up this letter saying what white boys are not allowed to say, with the same substitution of "latin" for "Negro" in

"The white man, who because of his race considers himself superior to the latin, admits the idea of racial difference and provokes the latin racist to take a similar stand. The latin who proclaims his race, even if it may be his mistaken way of proclaiming the spiritual identity of all races, is justifying and provoking the white racist. Peace demands of Nature the recognition of human rights; discriminatory rights, which are opposed to Nature, are the enemies of peace. The white man who isolates himself isolates the latin. The latin who isolates himself provokes the white man to isolation."

Don't you see, Rodrigo? The white people who pay enough attention to what you say to take the time and trouble to make principal criticism are

**McQuaid promotes homophobia**  
Recently, Valjeio residents received a brochure from Republican congressional candidate (D-Dist 1) Dennis McQuaid, titled, "Which One Did You Get?" The brochure accused Democratic candidate Barbara Boxer of "double-talk." The example McQuaid uses is that Boxer sent "Gae" (continued on page 1)

all of this discussion should be community-wide and not just for the public. As our second letter (which should have been titled *Last Coming Up*) indicates, we did not feel private assurances of change, made to us personally by the organizers, could allay public anxiety and stimulate so much of the festival.

So far for the history. What we would like to do now is to make us ourselves writing our original flyer, which we would now like to publicly acknowledge. The biggest self-criticism we have is that our final sentence ("we encourage you to come to the festival and inaccurately stated our goals. We never intended to "organize a boycott" and in fact contacted the organizers of the festival and directed them to the festival sale office. An accurate final sentence to our flyer would have been "We encourage you to come to the festival and bring to the festival staff, calling them making conscious political decisions about whether or not to participate in the festival, and education workshops at the festival." We regret that we wrote the original sentence as we did. We have also recognized that in singling out the organizers of the festival, we were not being fair. It seemed not to be addressing, we did not mention other equally important struggles. We should have

To the festival staff, we want to say that we were glad to see many changes made in the last month of festival organizing and we appreciate the effort it took to do so.

However, the fundamental issues we tried to raise seem to us to never have been addressed. Most simply, we want to state that we see a difference between a one-woman business that produces

women's cultural festival that asks for the participation of thousands of women. To us, when women gather, even briefly, to work together and build community, we are engaged in a struggle. We are engaged in constructive struggle with each other, and to hold each other accountable. Had the original title of the flyer been titled "A producer presents the following," we would have been expected to work to make the event happen. Then, a different set of criteria would apply and we would have been expected to make the event happen. The difficulty, it seems to us, is that the festival tries to take both paths simultaneously.

If we have a vision of the world that exists between women and that individual women do not necessarily represent the politics of all women, we are not going to be able to act on our principles, and to engage in principled struggle with each other. From this struggle we will have a constructive action on the issues crucial to all of our lives.

We want to take the numerous women in this community who have voiced support for our position and their support for our vision of feminism. We have grown from the process. We now want to end a debate between two communities of women and to build a community of women in our community about our priorities, our issues, our values and our actions. Thank you.

Pell, Sherry, Lydia, Carol and Tiana



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# EVENTS

**ominations for Lesbian/Gay Freedom Day Committee** 19th Office and Board of Directors at the General Membership Meeting, 4:30pm, SF Women's Bldg.

**ill-day Speakers Training**, sponsored by the Pacific Center's Lesbian and Gay Speakers Bureau, 10am-4pm, 2712 Telegraph. Bring a bag lunch. Info: 841-6224.

**Days in Ireland** Martin McGill, founding member of Gays Against Imperialism, speaks on the struggle for gay rights in Ireland & how it is linked with the national liberation struggle there. 7:30pm, \$3-\$5 SL. La Pena, Berkeley.

**Different Spokes/SF bicycle club** rides to Mt. Tamalpais/Paifax. A difficult, challenging ride. Meet at McLaren Lodge, Golden Gate Park, 11am. Info: 867-5569 or Bob 863-2889.

**18 Mon**

**Intuitive Energy Circle Training** led by Margot Adair. Learn to align our energy and our goals by pooling our energies to combat isolation, have better meetings, gain support and insights. Training is conducted with an awareness of the political context of our lives. SL, call 861-6838 for more info.

**Comedy Comes to Guerneville**: Carol Roberts comes out of her rural refrigerator at The Woods, 9pm.

**19 Tues**

**Canta Tierra** performs traditional and contemporary Latin American folk music at Valencia Rose, SF, 8pm.

**Overcoming Shyness Class** for Gay Men. A safe, structured class teaching how to open up more. Five Tues evenings. Series cost: \$100. Info & registration: Dave Cooperberg, MA, 431-3220 or Ruffalo, Ph.D. 474-7159.

**Paper and Ink Workshop** for women in printing and related fields. Learn how to decide what type the weight, and which ink is best for your brochure, letter or flyer. 7-8:30pm, \$5-\$10. Women's Press Project, 532 Valencia, SF. 431-6210 has info.

**Nancy LaMont** sings her vocal stylings to Trinity Place Cabaret, 25 Trinity, SF. 5:30-8:30pm, \$1. Today thru Thurs: Tues-Thurs 10:26-28.

**Leola Jacobs** Band plays at Amelia's, 647 Valencia, SF. 9pm-midnight \$2.

**Lee DeLaria "Fucking Dyke"** with Tom Ammann at Fanny's, 4230 18th St, SF, 9pm.

**20 Wed**

**Monitors for Halloween** on Castro and Polk Streets. WE NEED VOLUNTEERS! Training, 7pm. Call CUAV (Community United Against Violence) for location and childcare. UNF-SAFE.

**Current, Classic & Unusual Gay & Lesbian Literature**. An evening of selected readings shared and followed by discussion. Interesting & provocative selections in a relaxed and open atmosphere. Led by Richard Hasbany. 8pm, The Network Coffeehouse, 1329 7th Ave, SF.

**An Evening of Lesbian History**—learn about many of the heretofore contributions lesbians have made. Parts of Lesbian/Gay Awareness Week, Gay & Lesbian Union, UC Berkeley, Tilden Room, 5th Flr ASUC Bldg, 7:45pm, WA. All women welcome.

**The Gay Men's Caucus** of the Gay & Lesbian Union at UC Berkeley presents The Temescal Gay Men's Chorus sing excerpts from Gilgamesh. 7:45pm, Free. WA. Details: 642-6942.

**21 Thurs**

**National Association of Lesbian and Gay Gerontology** 10:30am-5:30pm, North of Market. Senior Center Conference Room (lower level) 333 Turk, SF.

**Monitors for Halloween** on Castro and Polk Streets. WE NEED VOLUNTEERS! Training, 7pm. Call CUAV (Community United Against Violence) for location and childcare. UNF-SAFE (864-7233).

**Feminists for Rosell**. Special guest: Midge Costanza, former Presidential aide, and featuring entertainment by the *Choral Majority* at Amelia's. 8pm, \$5, Info: 474-7159.

**"The Burning Times"**: Out of the crisis of the Middle Ages comes Western Civilization's agenda for oppression, patriarchy, caste, anti-Semitism, racism and the burning of witches, heretics and Jews. Suppressed histories slideshow, 8pm, La Pena, Berkeley, \$3-\$5 SL.

**"Marching to the Beat of the Drummer"**, the documentary slide show about the experiences of Lesbian and Gay Americans during WWII, runs at Trinity United Methodist Church, 2220 Dana in Berkeley at 7:30pm. The show is a benefit for the Pacific Center. Donation \$3-\$6 SL. Info: 548-8293.

**Open Mic for Women Poets**, 8pm, \$2. Studio W, SF.

**Mimi Fox/Blaja Teal and Friends** at La Pena, Berkeley, 8pm, \$4.50.

**The Leopard Set**—acoustic jazz at Valencia Rose, 766 Valencia, SF, 9pm, cover.

**S...&...&...** The San Francisco Tap Troupe kicks off another weekend at the Victoria Theatre—10/15 listing has all the details.

**Black & White Men Together** sponsor Jacob Holdt and American Pictures, Part One—a multi-media show on racism & poverty in the U.S. as seen by Danish photographer Holdt. 8pm, \$3. Episcopal Church, 1350 Waller Street, SF.

**Lesbian Gay Awareness Week Rally**, noon in Sproul Plaza, UC Berkeley. Merle Woe, Black & White Men Together, GLU speakers & music. Sign, WA. Details: 642-6942.

**Pink Triangles, Super Dyke & Greetings from Washington, D.C.**—film night for Lesbian Gay Awareness Week at UC Berkeley, 7:30pm, \$1.50. 2003 Life Science Bldg, UC Berkeley, WA, all welcome. Info: 642-6942.

**22 Fri**

**"Friends"**, pastel paintings by Cornelia Reich at CNA/Art Available, 142 Fillmore, SF. Reception tonight 7-10pm and Sun 10/24, 2-7pm.

**"Making Waves"** Kronos Quartet presents its second concert of the season. 8pm, Performing Arts Center, Veterans Building, Van Ness and McAllister, SF. Tickets \$8.50, 731-3533 rec. and info.

**Ongoing Therapy Groups for Gay Men**

Dave Cooperberg, MA 431-3220  
CA. Lic # MM 12549

Pedro Rojas, MA 841-9198

**The Boy who Wanted a Baby**: Wendy Lichtman reads excerpts from her new book about a boy's envious feeling toward women, and discusses the challenge of writing honest non-sexist books for children. 8pm, Modern Times Bookstore, SF. \$1.

**"Freespirit in the Flesh"**, a video-tape and discussion on fat body images with Judy Freespirit. 8pm. All women welcome. Sign, CC. \$3-\$5 SL. For more info: 864-VIDA.

**Ann Sandifer**, Black poet from New Orleans reading her first collections with a New Orleans flair. Free refreshments, Chem free, smoking outback. Dancing. 8pm, Midgett's Place, SF. A private space for lesbians only. 864-0876 \$3.

**Avelicia** entertains and challenges with her poetry at Artemis Cafe, SF. 9pm, \$4.

**Robin Tyler performs** "By a Woman born Wimmen born Wymyn born Woman...", a humorous lecture on the history of comedy, plus other favorites. 9pm, \$4. La Pena, Berkeley.

**"New Wave/Old Wave Dance"** sponsored by The Gay & Lesbian Union at UCS. 9pm-2:30am, Haas Clubhouse (Strawberry Canyon Rec. area). \$3 donation requested. Directions & info: 642-6942.

**Hear Blackberry** sing his songs at the Valencia Rose, 766 Valencia, SF. 8:30pm, \$3.

**STD screening** in the Castro at 18th Street with City Clinic Volunteers, 11:30am-1:30pm.

**23 Sat**

**One-to-One Deep Trance Problem-Solving Theta Workshop** with Margot Adair. Learn techniques which enable you to contact that part of yourself that KNOWS. The process works with one person being in a deep receptive state of consciousness while the other facilitates. Great for catalyzing change in stuck places. 10:30-5:30pm SL. Call 861-6838 for more info.

**Olivia's 2nd Anniversary Party** with Sharon Russell, Rhythm & Blues. 8pm-11pm, 653-6017.

**"How to Have Fun With TV"**, a benefit performance and video screening for Second Chakra Productions. 8pm, Video Free America, 442 Shotwell, \$5-\$15 SL.

**Jill Rose Band** does vocals, piano, guitar & congas at The Artemis Cafe, SF. 9pm, \$4.

**Ray Brown**, pioneer of the Puerto Rican new song movement and founder of the group *Arca* Productions, 8pm, Video Free America, 442 Shotwell, \$5-\$15 SL.

**Dorothy Walsh Buckley** reviews the Biography of George O'Keefe at the Antia Art Center, Holy Names College, Oakland. Tickets \$5, includes salad bar lunch. Res required. 456-1508.

**Overnight bike ride** to Piegion Point Hotel with Different Spokes/SF bicycle club. Info and time of departure: Bob Krummel, 863-2889.

**An evening of comedy** with Theater of the Deaf, the Plutonium Players and friends. Joint benefit for Florence McDonald, Peace Candidate for California, 8pm, \$5, CC. For more info: 864-3742 or 652-5131.

**24 Sun**

**Alberta Jackson Band** at Different Strokes. 7-10pm, \$3. 1550 California St, SF.

**Benefit for the Lesbian Rights Project** and National Gay Rights Advocates at the home of Thomas E. Horn, 850 Rockdale Dr., SF. \$35 includes champagne, Hors d'oeuvres and entertainment. Tickets at the door or RSVP to LRP/INGRA, 540 Castro St, SF.

**Key Gardner & Mino** in a program of improvisational fiddles and piano music. McKenna Theater, SF. State Creative Arts Bldg. 7:30pm, \$7.

**Women's Run in the Park**—benefit for the San Francisco Women's Building. 8am, Polo Fields, Golden Gate Park, Dr. SF. \$35 includes champagne, Hors d'oeuvres and entertainment. Tickets at the door or RSVP to LRP/INGRA, 540 Castro St, SF.

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# Community

## sunday

### Raps & Support

**Gay Men's Open Rap** at Pacific Ctr. Berkeley. 7:30pm.

**Bay Area Gay Fathers**—support group for gay men in the community who share the rich blessing of also being parents. New members welcome. Call 821-7101.

**Lesbians Considering Parenthood** at Berkeley Women's Center, led by Cheri Pies. 7-9pm. Call to register. 548-4343.

**San Francisco Women's Business Bowling League** bowls at Park Bowl, Haight/Stanyan. 7pm (Except 7-8).

**Social & Political**

**Run with the FrontRunners**—non-competitive running for lesbians, gay men & others who enjoy the exhilaration of the sport. 10am. Call 431-5554 for details on runs.

**The East Bay Lesbian/Gay Democratic Club** meets the 2nd Sun every month at 2230 Derby, Berkeley. Concerned with issues & candidates of Alameda &

Contra Costa Counties from a progressive perspective. Call 848-3883 for further info.

**Circle of Concern**—a silent vigil protesting nuclear weapons research stops by Berkeley Area Interfaith Council. 1:30pm. Sundays & noon Thursdays. University Ave entrance to UC campus. More info 841-0881.

### Spiritual

**Worship with Metropolitan Community Church**. 150 Eureka. SF. 10:30am (C&D) and 7pm.

**Congregation of St. John** is forming a sacramentally oriented gay Christian group. Join in a home liturgy at 809 Mission Street at 1pm. Social hour after services. Further info 921-6217.

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

**Affirmation: Gay & Lesbian Mormons**—a support group for current or ex-Mormons & friends. 8pm. Info 641-0781.

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

**Integrity: Gay & Lesbian Episcopalians**, 555A Castro, SF. 7pm. Trinity Church. Gough/Busch. SF. 7pm. 2nd & 4th Sundays. Info Rick Kerr, 861-8457.

**Metropolitan Community Church of the East Bay** worships at the church building, 4866 Fairfax (at Monticello, off Haight), Oakland. 6pm. Meet the new Pastor, Rick Weatherly. Details 533-4848.

### Body & Dance • Health

**VD Testing** (hepatitis, counseling & referral by a gay men. 7-9pm, drop-in. Gay Men's Health Collective. Berkeley Free Clinic. 2339 Durant Ave. Free & confidential. Complete info 548-2570.

**Lesbian Drag on Broadway** with Diane Kehring, Sam Martinfield & Ed Sherry. Roxy Roadhouse, Larkin/Eddy. SF. 9:30pm. \$4.

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**A Call for the New Year, 5743, Leila Raim (left) and Shamir Ophel (right), members of congregation Sha'ar Zahav, sound the 'Shofar' (ram's horn) which is the traditional call for the Jewish New Year. Sha'ar Zahav outreaches to the Gay and Lesbian community. See Friday for details.**

## monday

### Raps & Support

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

**Lesbians drag-in Rap Group**—discussion, loneliness, sexuality, friendship. 7:30-9:30pm. SF Women's Bldg. Facilitated by Midgett.

**Lesbian Rap Group** at Center of Light—Psychological, metaphysical, spiritual counseling—A New Age concept of Living. 7pm. Complete info 558-8127.

**Women's Rap Group**—first & third Mondays each month. 7:30pm. \$3.00. The Bixexual Center. Info 929-9299.

**Social & Political**

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

**Senior Lunch Program** at the Pride Center, 708 Fillmore. SF. 11:30am-1pm. Mon-Fri. Senior Center open 10am-2pm Mon-Fri. Complete info 558-8127.

**Rehearsal for SF Lesbian Chorus**. Ibsen Hall. Women's Bldg. 7:30pm. Come join in!

**Spiritual**

**Applied Meditative Training** with Margo Adair—includes political analysis & spiritual practice, stress reduction, self-hypnosis, psychic healing, reprogramming, social dealing, healing, tools for political analysis, dialectical materialism, de-mythified & creative positive visions toward 03. Weekly this month, plus all day Oct 30. SL Complete info 431-1861 for details.

**Body & Dance • Health**

**Rhythmic Motion/Aerobic Dance Exercise**—SF's best workout—have a great time while you get in shape. Classes: Mon-Fri 9:15 & 10:30am, and Tues-Thurs 6pm. CC available Mon, Wed & Fri. \$12.50/class. \$3.50/class. \$2.50/series card. SF Women's Bldg.

**STD screening, nurse consultation & referral**: plus health information. Me's Clinic, 3850-17th St. SF. Mon-Thurs 1-7pm. Fri 8-11am.

**VO Checks at the City Clinic** on a drop-in basis. 250 Fourth St. (between Howard & Folsom). Mon-Fri. 9:30am-6pm. Tues-Thurs 9:30am-6pm. Mon & Thurs. 8am-6pm. Wed & Fri.

**Ken-Tai Dojo**, a SF Women's karate school offering a new two-month session of instruction in Shotokan Karate-do for beginners. Mon. 6-7:30pm & Thurs 7:30-9pm. \$25/month. Market near Castro. Info 845-6190 or 845-5943.

**Massage for Women** with Paul Sours. Meet in touch with yourself thru esalen and shatusu massage. 7:30pm. Habitat Ctr. SF. Info 864-1209.

**Classes**

**Feeling** with Jason at Habitat Ctr. SF. Info 621-3913.

**Writers Workshop for Lesbians & Gay men** over 60 led by George Birnisa at the Valencia Rose. 766 Valencia. SF. Thurs 10-11. Sponsors by C.G. & L. Outreach to Elders (G.L.O.E.) More info 621-6225.

**Entertainment**

**New Music** at The Stud, 1535 Folsom. SF. Info 863-6623.

**Lesbian Drag-in** at Pacific Center, Berkeley. 7:30pm. SF. Info 864-1209.

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# Cabaret checkerboard

by Gary Menger

A few years ago, a young actor/graphics designer/producer, and general all-round genius by the name of Kirk Fiedler unveiled a cabaret show called *Coward in a Cardboard Cup*. Along the way, as it became an award-winning legend in San Francisco, it's grown and changed, and expanded to include some melodies of Cole Porter as well as the words and music of Noel Coward, and changed its name to *Champagne in a Cardboard Cup*. Next to *Beach Blanket*, Mr. Fiedler's show has had the longest run ever, I think, in this city.

Following its phenomenal success, Kirk opened a second revue a year ago in the ill-fated Savoy Tivoli called *By George*, an evening primarily focusing on the music of the Gershwin brothers. It moved to the Boarding House and was a sellout for months. Recently, both shows, which had been running simultaneously, one in the Boarding House and one in the Plush Room, closed. Why? everyone wondered. They'd been doing so well.

Now the reason emerges. The new Harrison Street Theatre (formerly Dreamland), at 715 Harrison near Third Street, opens this month with two musical shows that will perform in repertory through the end of the year. None other than the aforementioned most popular revues in town: *By George* and *Champagne in a Cardboard Cup*. *Champagne* previews on October 12 and 13, and



opens on the 14th. *By George* previews on October 25 and 26, and opens on the 27th. If you've been promising yourself to catch these shows, but kept not getting around to it, here's your chance. Give your friends and lovers a present they won't forget; take them to the Harrison Street Theatre.

While we all hold our breath in hope that Trinity Place will find a new location as great as its present one (the building's being torn

down in January), the cocktail shows there are still going strong. This month, Lynda Bergen is featured every Monday, and on Tuesdays, Wednesdays, and Thursdays. Nicholas, Glover and Wray are in residence the first two weeks of the month, and will be followed by an old friend and favorite returning from New York for the last two weeks of Tuesdays thru Thursdays: the one and only Nancy LaMott. Trinity's unique in offering a cocktail time, pre-dinner show (5:30 to 8:30) at the very modest cover of two bucks.

Lynda Bergen, arguably our city's most popular singer, is also still going strong at the Q.T. on Thursday and at Fanny's every Friday. Another side of Lynda can be seen every Sunday at Roxy Roadhouse, the supper club at the corner of Larkin and Eddy, where she, along with Ed Sherry, Diana Kehrig and Juan Martinfield, provides some blockbuster duets, trios and quartets in their Best of Broadway show, one of the most entertaining evenings I've enjoyed in years.

## CUAV...

(continued from page 1)

ces to assault victims and witnesses. CUAV recently shifted focus from serving primarily the gay men's community to also reach out to Bay Area lesbians. During the past two months, calls have increased to our hotline reporting anti-lesbian violence. Is this a sign that violence against dykes has increased, or merely that lesbians are increasingly reporting such violence?

CUAV encourages women to participate in finding out the answers to these and other questions. With more information, provided by your input, we can determine the extent of the problem and decide what community services are needed.

## Change...

(continued from front page)

have picked up some crucial endorsements, including Wendy Nelder's. All these things will help us win in November what virtually the entire community agrees is a vital reform in the police department to benefit us.

The last question is whether or not we should support Propositions I and J. I believe we should look at the merits of these measures apart from the politics surrounding them. They are ballot measures supported by most progressive leaders in San Francisco because they represent basic rights of workers, and have a major historical importance to labor.

Prop. J gives police department employees overtime pay—a right of all workers. Prop. I permits police officers hired after 1976 to get the same retirement benefits as those hired

before—and the newer members of the department include the gay and ethnic minority employees who are more responsive to our community.

In 1976, public employees went on strike in San Francisco. In retribution, then Supervisor John Barbagelata succeeded in getting passed charter amendments to strip city workers hired after 1976 of retirement benefits. Not only the POA, but other unions in San Francisco representing municipal workers are vitally interested in the fate of these ballot measures as they look to restore their members' benefits.

There has been much disagreement over talks with the POA—and rightfully so. This has been a major step for the community. I have agreed to support Props. I and J because I think they are right. I was willing to recommend support of these issues to the community because the community understands labor issues and because our support will help open better relations with the police. This is clearly in our interest.

## Olympics...

(continued from page 2)

cheap. And you have your integrity. And you have something that seems to be forgotten, and that's called honor. You not only have your honor, but you carry ours as well. And when we look upon you we see the best that we can be. You've taught us that we can no longer look for the answer, but we must be the answer, and you are the beginning of our answer. And I know that every heart in this stadium goes with you on the field, and that we will dream of you until this family can be reunited in 1986 at the Gay Olympics."



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## On Stage...

Almol Fugard's poignant *Blood Knot* offers a compassionate portrait of two brothers, one white and one black, in apartheid South Africa. San Francisco Repertory, 4147-28th Street, SF. Thurs-Sun thru October, 8pm. Reservations: 864-3305

In Residence: A Traveling Jewish Theatre at the Intersection, Oct 16-Dec 28. Performings will include a new work, *A Dance of Exiles*, which explores the themes of exile and separation using masks, music and poetry. Intersection, 756 Union Street, SF. Wed, Thurs, Sun 57 Fri & Sat 58. Seniors 56. Box Office: 982-2356

World Premiere opens at Magic Theatre: *Sand Castles*, written by Adele Edling Shank and directed by Theodore Shank. Characters Carol and Ginger appeared in last year's presentation by Shank's "Stuck." They're back again this time vacationing at the beach with their families. The struggle to communicate and to fulfill life's dreams are as strong for them as before. Wed-Sun Oct 6-Nov 21 8:30pm. Magic Theatre, Bldg D, Fort Mason, SF. Box Office: 442-8822

A great-grandmother's obsessed spirit tries to relieve vicariously through the surviving members of the family. In the process she enlivens Bushido, the code of chivalry of the samurai. *Obon, Festival of the Dead* written by Wendy Soderstrom and directed by Evelyn Cachoero at the Asian American Theatre, 4344 California St. SF. Thurs & Sun 57 Fri & Sat 58. Opens Oct 15. Reservations: 752-8324

And did you have a favorite parish priest? Was he like Father Paul Gabriel who prefers leather, multi-colored vestments, and beautiful boys? Robert J. Graham's *Sins of the Fathers* sizzles for the opening of the 6th season at Theatre Rhinoceros. Thurs & Sun 58 Fri & Sat 58. Through October. Theatre Rhinoceros, 2940-16th Street, SF. For further info: 552-4100

Case histories in performance. *Girls Gone Bad*, is a collective presentation of diverse female sexuality and questionable morality. Conceived and directed by Susie Bright, with Jean Gallo and Caitlin Morgan as performers and co-creators. Begins Oct 22nd & 23rd and plays the following two weekends at different theatre spaces. Call 621-8339 for locations.

The subject offers the dark side of the moon drug addiction and death. The performance of Bob Ernst commands a cathartic release. *Princess Rain* opens the fall season for the Blake Street Hawkeyes. Fri & Sat, Oct 1-9 & 30pm. 2019 Blake Street, Berkeley. Call for information.



849-3013. Also at Blake Street: *The Spook Show* with Whoopi Goldberg, 10:15 & 10:16. *The Haunted House* by Hawkeyes, 10:22 & 10:23. *Halloween Party*, 10:29 & 10:30

Your Place is No Longer With Us offers an unusual perspective as it's performed in a private Berkeley Hills home. Conceived and directed by Ellen Seibert, the play follows a young girl through the house she shares with her grandmother. It's the rooms of the girl's mind that become most revealing. Fri-Sun Oct 8-10 & 15-17, 8pm. \$6.55 adults & ers. 23 Hildes Court, Berkeley. Call (415) 848-7369 for directions.

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# Lena Horne: The Lady & Her Music

by M.J. Lallo

Lena Horne: The Lady and Her Music surpasses anything I've seen in years. Lena Horne jokes, dances, struts, and prances through all her songs with intense energy. She emotes so powerfully on stage that by the third song she brings the audience to their feet. With more than 60 years behind her, you feel she's got another hundred left. Lena Horne brings all her life and all her art to the stage in one musical production. That's what makes this show so superb: the leading lady is a powerful, strong, committed artist with a political consciousness. Lena Horne has long supported feminist and black organizations with her presence and her pocketbook. She's toured the South as a speaker for civil rights and has given a series of 30 charity concerts in Israel to celebrate the founding of statehood.

All the material in *The Lady and Her Music* is by the most noted composers and lyricists of this century. My favorites were the hot and sultry "That's Why the Lady Is a Tramp," and the smoldering "Deed I Do," which is similar to Stevie Wonder's current hit "Do I Do, What Ya Do." Of course she belted out "Life Goes On." And even though it's a forties tune, "Push De Button" relates very well to automated contemporary society. The latin feeling was captured and styled by Lena Horne's jazz numbers to add a swing inflection to the bossa nova.

I was drawn into Lena Horne by her exquisite timing, great sense of humor, and command of the space she works with. Her gestures, her movement come from her background as a dancer, which is how she began at the Cotton Club in Harlem. It was there she first met and worked with such renowned artists as Duke Ellington, Cab Calloway, Count Basie, Ethel Waters, and Duke Ellington. She later danced with the Noble Sissle Band, and it was actually Sissle who trained her to be a singer.

In *The Lady and Her Music*, Lena takes pot shots at Hollywood, giving us the inside scoop on how things were run in the 50's and 60's. Even though she was asked to do a screen test and was successful, producers had no idea what to do with a talented black woman, since blacks were only cast in "service roles." The wide mouth styling of her vocals was met in Hollywood with "honey, close your mouth tighter for the camera."

From the Cotton Club chorus line to Hollywood's *Stormy Weather* Broadway, Lena Horne has racked up an impressive list of honors and awards. Suffice it to say that this



current musical has won the Special Tony Award, the New York Drama Critics' Award, the Drama Desk Award, and Ms. Horne was voted the Best Actress in a Musical. Also, the album from *The Lady and Her Music* won two Grammy Awards—Best Pop vocalists and Best Original Cast recording. Now this is a feat in old white America, where most recording awards go to the "vanilla female with the least to say" ala Juice Newton, Olivia Newton John, etc.

It was also so nice to know that *The Lady and Her Music* is being conducted by a young black woman, Linda Twine, who introduces and hugs on stage. It's because of the ground breaking that Lena Horne did that Linda Twine and other black women in music will come forward as composers, conductors, and producers.

One thing is clear about this musical, and flames my feminist heart: there is no leading man. Lena Horne does it all, the leading lady extraordinary!

Tickets are now on sale for the entire engagement at the Golden Gate Theatre Box Office, Golden Gate & Taylor Streets in San Francisco, and at all major agencies. Tickets may be charged on Mastercard and Visa by calling the theatre box office at (415) 775-8800. The Lady and Her Music runs through November 11.

# Not A Love Story

by Adele Prandini

Not A Love Story is a motion picture about straight pornography. The industry, the people, the images, the lies: they're all here in an incredible seventy-five minutes. Canadian Director Bonnie Sherr Klein manages the material with great sensitivity both toward the women in the film and the prospective men and women viewers. The film is honest—the real-life characters speak for themselves, razing myths and illuminating the issues. We view the world of pornography from the insider's perspective: the stripper, the publisher, and the video pimp express their thoughts and feelings—their comments are indeed telling. This documentary takes you places you might not venture on your own (what an understatement). Use this opportunity to see for yourself just what is behind those threatening doors.

Pornography is a cultural force, and in recent years this force has taken a frightening direction. *Not A Love Story* recalls the Hustler Magazine cover in which a woman's body is being put through a meat grinder with the caption "we aren't hanging women up like meat anymore." What is the motivation behind such attitudes?

If pornography were the only testimony of men's feelings for women, we would surely have to surmise that women were hated, despised, and held in great contempt! If you saw someone stick a gun down the throat of another, would this lead you to believe they were in love? If you went to see a film about a straight couple and the title of that film was *Beat the Girl*, would you expect to see a loving portrayal of their process? *Not A Love Story* gives us these examples and raises the old question: Does society create the image, or does the image create the image?

We have to look at what it means, I mean, really LOOK at it. decipher the images, pick up the clues, understand what is being offered as sexual stimulation. *Not A Love Story* makes this clear as it moves from modern advertising images to the images that dominate the world of porn. Romance is out, kids—none of that goody-two-shoe stuff. Power is what's hot; actually, it's power and we all want to think that things like physical abuse, pain and suffering were things to be avoided?

For instance, when in the film, Director Klein asks a porn publisher about the new direction in pornography, he explains that porn has gotten rougher in response to domination. Violent pornography is just a way to put women back in their place. Getting the message? This fellow explains further that the real turn-on is in seeing a woman humiliated. "There is no greater turn-



on than to have a woman before you on her knees performing fellatio." (he stresses "on her knees"). In one of the films greatest moments, Klein replies, "Oh really, how did you find this out, through marketing research?"

All in all the film's messages are delivered quietly, almost politely. Perhaps Kate Millet sums it up best when she says, "we got pornography when what we needed was erotica." *Not A Love Story* makes clear the roles and stereotypes exaggerated by porn: virile male and passive female, the strong and the weak—a dangerous combination to start with. Nothing brings out the old sadistic tendencies like a willing victim. Nothing has hurt women more than the belief that we are willing victims. In the film we see how pornography reinforces the myths that justify the resulting hatred, whether it be men hating women or women hating themselves.

*Not A Love Story* includes a segment of a men's group meeting to discuss their feelings about how pornography has affected their personal relationships. "It taught me how to hate." "I can't be intimate."

Media images do affect our behavior. In another segment of the film a male psychologist points out that aggression in pornography desensitizes the viewer, making real-life aggression seem less serious. We learn how pornography was used by the Nazis in Poland; they felt it would effectively isolate people from each other. Isolated and alone, we're not about to stand up in protest.

*Not A Love Story* includes the commentary of "expert witnesses": Susan Griffin, Kate Millet, Robin Morgan and Margaret Atwood as women deeply involved in dealing with the effects of pornography in our lives. The credits in the film cite the works of Audre Lorde and Lusha Teish as contributing to *Not A Love Story*, but these women, and other women of color who have written and spoken

of the effects of pornography in their lives and actively worked in the anti-porn movement, are not included in the film. The film also chooses not to deal with the racist myths and stereotypes that are used and perpetuated by pornography, nor does it look at the particular damage this does to the lives of women and men of color. In an interview with Klein, she was asked why the film was made this way. She said that she felt "that racism is not an issue in Canada as it is here in the United States." A feeble excuse, as oppressive attitudes don't need passports and travel freely throughout the continent.

Toward the end of the film, the question is raised, "What can we do?" Robin Morgan, a straight feminist, talks about personal struggle in our relationships. With tears running down her face she says that she is going to love her man so furiously that he will change! If this little bit of drama doesn't set back feminism a good twenty years, I'd be surprised. Once again we have the woman taking care of the man. Can't he be responsible for changing himself? There is a point at which women must say no. We must say no to what the general consensus would have us believe is our natural position. Men have feelings too, and it's time they dealt with them.

*Not A Love Story* is not without flaws, but it is an important first step towards an exploration of the very pressing problem of pornography. I asked Klein what she felt her film was really about. She replied, "listening to your own feelings and really seeing what your own truths are." As women we must define what we are, if we want to live as we are.

*Not A Love Story continues its run at the Lumiere Theatre, California at Polk, San Francisco. Call 885-3200 for showtimes.*

# Torn Tulle: Theatre Rhinoceros


by M. J. Lallo

Torn Tulle, *Theatre Rhinoceros* current offering by Charles Henrich, combines good production, good script, and excellent direction by Chuck Solomon. This play is about four drag queens who are severely oppressed by their landlord/club owner, and by the police that the landlord must pay off to keep things quiet. Their plight is like that of a prostitute: Men need and want them, but will abuse, harass, and destroy them in the end. The acting is superb. J. J. Johnson Power nearly steals the show through height alone, as the 6'4" raving, "don't give me any of your bullshit," queen. A wonderful performance is turned in by Alexis, who seems to have just stepped out of *West Side Story*. R. Scott Lyons gives a fine performance as Charlotte, the aging queen, who actually has the guts to pull the trigger on the "man," and Doris Fish as Trixie is a convincingly pathetic queen who takes just about anything to survive.

The film version of Genet's *A Song of Love* runs in the background through the entire play. In this film, which concerns prison men and guards are portrayed as voyeurs, and sick, demented people; the prisoners are loving, imaginative, and honest. Though the old movie running in silence is hard to see, the metaphor is easy.

Unlike the prostitute and the prisoner, however, these men are not destroyed. *Torn Tulle* includes a retaliation—if you're into murder as a way of rectifying society's injustices—but these characters seem to have little choice in their lives since their world, like the set, revolves in an alley. Don't go on a full stomach, or if you have the queasy type, because this play does not mince words or actions, and the statement is strong.

*Torn Tulle* runs through October 10th at *Theatre Rhinoceros*, Studio Rhino, 2926-16th Street, San Francisco. For reservations call 861-5709.



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