

Red Queen Recants: "I'm a Clone Too!"
Using Your Head: the Latest South of Market Rage
Special Report: Greenpeace and the Great Lesbian Sperm Hunt

The Only Thing on This Page That Doesn't Look Like a Woman (details, page 2)

GOING DOWN

Official Lesbian/Gay Newspaper of the 1984 Olympics

FREE

APRIL FOOL'S, 1983

Ask Fuckin' Dyke

by Lea DeLaria & Jeanine Strobel

Now that the Queer community has a gossip column, a must for every reader, all that is missing is a person of high parentage with absolutely no qualifications giving advice to the love-lorn. I have a B.A. in dramatic arts; this qualifies me for absolutely nothing, and my parents are devout Catholics (how bout another drink, Bob). So, I have taken it upon myself to answer any and all questions to the best of my abilities.

All you have to do is ASK FUCKIN' DYKE.

Dear Fin D.,

You are a perverted woman, trying to lead women away from their true equal rights. You people are morally and mentally sick and you will burn in hell for the atrocities committed against Man and God. Someday the government will lock you up and throw away the key.

Phyllis Schlafly

Dear Ms. Schlafly,

Your husband eats quiche.

Dear Fin D.,

Lately, there have been attacks, too numerous to mention, directed at me. I feel violated, and I have no idea how to handle them. Can you please help me?

Mayor Dianne Feinstein

Dear Madame Mayor,

After a conclusive phone survey conducted in Berkeley, we find that the attacks against your person, such as, flies painted on your face on the homeless billboards, Sister Boom Boom pinning a "Dump Dianne" pin on your lapel as you smiled, or the 35,000 signatures in favor of your recall, etc., etc., etc., are in your mind and not related to the fact that you are the mayor, rich and pompous. Therefore, there is nothing I can do.

Dear Fin D.,

I have four ugly black hairs on my right



Lea DeLaria

nipple. I think they are gross. My sister says if I pluck them, longer, blacker, stiffer and darker hairs will grow in their place. How can I get rid of them?

Wanting a smooth nipple

Dear Smooth Nip,

In this age of self acceptance and personal growth towards balance between spirit and flesh, I urge you to do Body Image work, start a journal, buy a pocket mirror—examine these hairy love these hairs. In time, with patience and nurturing, you will learn to integrate nipple hair into your entire self... and if that doesn't work, burn them off with a blow torch.

Dear Fin D.,

What does a playtex deodorant tampon have that the others don't?

Brenda Vaccarro

Dear throaty,

A string.

Good Bi Confusing Carol

by Stephan Martin
Exclusive to Going Down!

Is she heterosexual?
Homosexual?
Or simply freelance?

Carol Roberts, the well-known foodsexual, subject of much discussion recently when she brazenly remarked at a meeting of the Gay Pride March committee, "I date women and men. I hope you don't mind." No one seemed to, until more and more pieces of evidence surrounding the jigsaw puzzle of her enigmatic love life rose in the discussion that followed, including:

—She was seen recently at Stonestown Mall, looking at wedding sets in the windows of Carruthers' jewelers.

—She has been observed at the Marina Safeway on Thursday nights, shopping her affections for both broccoli and zucchini.

—She has surreptitiously joined the Mission Street High School PTA, despite her insistence that she doesn't have a son (informed sources say the boy is to graduate in June of 1986).



Carol Roberts and friend

This reporter cornered Roberts last weekend at Chez Enrico's, an Italian restaurant in North Beach, where she was cozily enjoying a plate of luke-warm spaghetti with an unmistakably heterosexual man (who wished, understandably, to remain unidentified).

"I don't see what the problem is," Roberts said.

"I'm simply trying to out some new material." While trying not to be obvious about it, Roberts tried to surreptitiously hide what looked like a large, complicated chart of sexual positions that she had apparently been sharing with her gentleman friend.

"I had no idea she was... like that..." the date confided later. "When I saw some of the things she had in mind, I was... well, shocked." When pressed for details, the embarrassed diner could only stammer fragmented phrases that had mostly to do with Guidetti's Hot Mustard and whisk brooms.

Staunch allies of Roberts have risen to her defense, claiming that photos showing her with Vaseline in her hair and a "It's not easy being easy" T-shirt were simply outtakes from her recent film, *Carol Eats Out*. The 35-minute color short, filmed by famed director Antonio de Saagues, is noted for its unusual casting, including a cameo appearance by former New York mayor Abe Beame as a masochistic dental assistant.

Roberts herself has been far from silent on the entire matter. "There's nothing wrong with experimentation, is there?" she cooed to reporters who had followed her to a Mary Kay party in Walnut Creek hosted by a Mrs. Paul (nee Oscar) Meyer.

(A comprehensive list of Roberts' purchases at the party were not available at press time.) When last seen — attempting to convince the manager of the Sutra Baths into having a "Sheep Free Night" — Roberts was planning a trip to New York, ostensibly to tape a special for Canadian broadcasting, followed by a summer engagement in Provincetown. Close friends of the performer have admitted she's hoping "all this nonsense will blow over before I get back." Although not confirmed, Roberts plans a slight alteration to her comedic image to accommodate the recent controversy, from "foodsexual" to "teudsexual."

Di, Di, My Darling

by Sister Boom Boom

Several months back, I was approached quite repeatedly and asked to sign a petition for a recall of the mayor. I felt that such an election, called by the wrong people at the wrong time for the wrong reason could only be a sheep in panther's clothing.

Ultimately it would only help, not hurt, our beloved mayor. My suspicions were not at all allayed by the fact that my constant petitioner bore a distinct resemblance to Dick Blum and the tattoo on his arm was a dagger through a dollar sign with the caption, "Born to raise profits."

As we all know, a recall is only appropriate when an elected official has been grossly dishonest or has robbed the city to fatten her friends' (or her own) pockets. As so many of our leaders tell us, this simply hasn't happened. Of course Ms. Feinstein has consistently lied to the Gay community and broken her promises to us, but it's not dishonest, that's just politics. The severe cutbacks in city services in order to provide more lucrative conditions for big business can't be considered malfeasance either. After all, poor people don't pay taxes. We only pay outrageous rents so our benevolent landlords can pay taxes. Dianne is only doing what's necessary to provide a healthy climate for big business which is, after all, so much more important to civic growth than poor people could possibly be.

Clearly, Dianne Feinstein (who is in reality Dianne Goldman Berman Feinstein Blum, a straight woman who runs around City Hall dressed as an ultra chic Lesbian) has her priorities straight. Very straight indeed.

The recall, as everybody knows, is a single issue measure. Gays and Lesbians oppose the mayor for her refusal to heed their increasingly articulated needs. Neighborhood groups dislike her because of her unswerving loyalty to downtown developers. S.F. Tomorrow wants to depose her for allowing The City's natural beauty to be submerged below a highrise skyline. Minorities are upset with her blindness to police abuses. Middle class homeowners are peeved because hyperbrydical downtown growth is artificially inflating property values and taxes. These are all single issues and we mustn't be swayed by any of them.

Di and I are, of course, old friends. You may have seen us giggling together at Herb Donaldson's reception like a couple of old girlfriends in a play by Clare Booth Luce.



Illustration by Stephanie Martin

Compelled to take her side here I may appear hypocritical, but there is no better way to support our mayor.

Dianne has been a longstanding friend of the Gay/Lesbian communities. She was solidly with us back in 1969, and she's still solidly with us back in 1983. Many of our own Gay Leaders couldn't boast a better record.

Often falsely accused of being insensitive and humorless, Dianne proved otherwise to Sisters Missionary Position and Vicious Power Hungry Bitch when they met last year. Mish and Vish were eager to discuss dreary instances of police harassment and brutality, but party girl Dianne kept swinging the conversation back to one topic: Didoes. She certainly wins a lot of empathy there with a lot of my friends. I prefer the real thing myself, but then I'm not married to Dick Blum either.

Our mayor should also be congratulated in her sensitivity to the needs of our police. How many of us realize that police are just ordinary human beings? They want to get through their work, just like the rest of us, with the least amount of hassle and danger. It's only reasonable that they would rather bust Brownie Mary, bush queens in *fragante delecto*, or beer guzzling teenagers than have to face dangerous muggers, armed rapists, or murderers.

It is also noteworthy that Ms. Feinstein has worked to dispel the stereotype of the weak, vacillating woman. She not only runs this

City with two iron hands, but manages despite the awkward position of her ferrous little fingers poised over her eyes and thumbs in her ears in order to screen out the irritant natterings of special interest groups such as renters, sexual and racial minorities, and women who lack the wherewithal to pull themselves up by their own bootstraps as she did.

Our mayor has effectively tied her own interests to our City's. If she's deposed will the Democratic Party choose to convene in a city going through stages of political growth—er, uh, I mean, turmoil? Could we possibly pass up the opportunity to clear out the sleazy demi-monde South of Market to provide a welcome atmosphere for Southern boll weevils and Eastern industrialists who have more important issues to deal with than our own peculiar diversities?

It's no secret that Mayor Feinstein wants to use this opportunity to further her own ambitions. She must be retained as mayor to move up to a cushy position in a 1984 Democratic administration. She could even be nominated as Vice-President, and then who knows?

As a veteran of San Francisco politics and a Gay leader I know more than you silly queens and dykes who just breezed into town, so I can tell you all the good Dianne has done for our City. That's why I urge you not to forget our Mayor's record, but to recall her every favor.

Our Founder

This issue of *Going Down!* is dedicated to our founder and guiding beacon of light:



Thomas D. Benton
(1853-1906)
Journalist and Pioneer

"He practiced what he preached."

DE LARIA



RAGING BULL

The Going Down! Guide to Events in the Bay Area

APRIL

1 Fri

Lesbian Pollock—no meat, no dairy, vegetarian only—but please not zucchini or asparagus, etc. Warm, open, womanly vegetables preferred. No one turned away for lack of cash.

Pacific Heights Association of Lesbian/Gay Elite discussion group. Tonight's topic: "Wearform Crystal versus Steuben Glass: A Clear Controversy." \$50 adv/\$75 door. MC/VISA/AMEX.

2 Sat

A Support Group for Gay Men Considering Motherhood with special guest Gary Crosby (son of "Daddy Dearest" Crosby) discussing techniques of proper discipline.

Dykes Against Dykes—come join this politically perfect group for a workshop, discussion, support group, rally, meeting, lecture and brunch. 7-10 pm, sliding scale dependent on level of political awareness (short quiz at the door).

The hottest new show in town! Disco till dawn, party for days (daze), qualudes at the door! See 4/15 listing for details.

3 Sun



3rd Annual Folsom Street Easter Parade—this year's theme: "Strengthen the Ties, Strengthen the Chains." (After the little incident in last year's parade, there will be no float from the Calton—as such, umbrellas will not be required.) Don't miss this spectacular display of our community's finest, culminating in the Giant Leather Easter Bunny!

4 Mon

Sleep it off.

Gay Pride Goes to the Movies—Nepal, Land of Contrast, plus special co-feature, *Industrial Waste Management*. 8 pm, Masonic Auditorium.

The Harvey B. Tolles Stoned Demos general membership meeting discusses "Heterophobia in the Sunset."



A Response

I am writing in regard to Judy Davis' response (*Coming Up!*, March, 1983) to Starheaven's letter (*Coming Up!*, February, 1983) which dealt with Maxine Anderson's article (*Coming Up!*, January, 1983) as a response to JoAnne Carr's Community Forum (*Coming Up!*, December, 1982) inspired by Sally Maxwell's letter (*Coming Up!*, November, 1982) which responded to Rita Silver's lecture coverage (*Coming Up!*, October, 1982) inspired by Meadow Lark's article (*Coming Up!*, September, 1982) which came about because of Sandy Samuel's letter (*Coming Up!*, August, 1982), which answered both of Jim Simpson's arguments (*Coming Up!*, June & July, 1982) which grew out of Mandy Jones Community Forum (*Coming Up!*, March, 1982) which dealt with Angela Rhine's article (*Coming Up!*, February, 1982).

Sincerely,
Name Withheld for fear of reprisal

Is Anyone Out There?

These aren't the best of times, of course, what with all the stuff that's been coming down these days. There's a lot of unrest, it

Going Down!

Going Down! is published by Going Down!, Inc., a definitely-not-for-profit collective. Stephan and Bill are definitely in it for the bucks, while Kim and Maxine are in it for the dues. All of us will gladly grovel at your doorstep for donations of \$100 or more.

Editor: Kim Corsaro. Ad Directors: Bill Hunt, Design/letter: Stephan Martin. Typesetters: Maxine Morris. Business Manager: Jill Gallagher. All of us are straight, and are doing this for a high school journalism class.

All rights reserved, but who wants them? If anyone is interested, we will be accepting reservations by phone during regular business hours, whenever we get up and into the office, usually about 2pm.

6 Wed

Lesbian/Gay Freedom Day Committee announces expanded Outreach to the Tasteful and the Wretched—if no other categories suit you, perhaps you can find a spot in this year's parade in one of these bonds. Call the Parade office for details.

Stonks & Bonds—The Pacific Exchange/South of Market Alliance Support group discusses "Restraint of Trade, and How to Go About It."

7 Thu

A dull day. Nothing worth listing.

8 Fri

See 4 Monday listings for details.

Photo by Kim Corsaro © 1983

9 Sat

Lesbian Labor Gathering—come have our babies on mass! If you are anywhere from 7-8 months pregnant, this day is for you! Join us for a mass birthing of little dykes. Midwives, incubators, provided. Chem free births only. The Lesbian Separatist Ad Hoc Committee announces trade arrangements available to accommodate little dykes born to separatist mothers. If you are not a separatist and "feel" you will be giving birth to a girl and would accept a boy, please contact this committee.

Liberate Collingwood Park—Do it in the daylight too! A community all-day festival at the infamous park, 10am-6pm. The party moves to Buena Vista after dark.

10 Sun.

Stay in bed.

11 Mon

Gay Martians! Come hear Dr. Samuel Loren, author of the highly-acclaimed *Illegal Aliens: Is Outer Space Moving In?* discuss his abduction and subsequent experiences aboard a UFO named entirely by beings made of plaid shirts and straight-leg blue jeans. Is the invasion H.G. Wells predicted happening now on Upper Market? 8 pm, The Exploration.

12 Tue

"Strengthen the Ties, Break the Chains"—a discussion on what this year's Parade theme really means. 6:30 pm at the Academy, Market & Noe.

13 Wed

Bisexual Freedom Day Parade general membership meeting—tonight's topic: "Should we admit homosexuals into this year's parade?" 6-11 pm, bring brown bag dinner.

14 Thur

Archbishop Quinn and Sister Missionary Position recite their nuptial vows at a public ceremony at St. Mary's Cathedral. Kevin Gordon will be maid of honor.

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seems—a lot of uncertainty about the lack of decisiveness that permeates an otherwise waffling society.

But let's not put the cart before the horse, metaphorically speaking. A close look at the facts will provide the answers if we only examine them hard enough. For instance, there was that rally last spring, attended well by several obviously upset people. I can still fondly recall the feelings of anger and frustration that ebbed and flowed throughout the gathered throngs. Many speakers came forth and spoke, and we all chanted and sang and generally raised a lot of hell. I'm sure you'll agree that we made a point to everyone concerned that we represent a major part of this movement—and we're not about to be pushed around by spindly groups.

Of course, there's much to be said for those who see things differently. For example, they have indicated their general willingness to talk forcibly and definitively. We are, of course, pleased by such a gesture—but it offends that their actions continue unabated, even in light of the recent events chronicled.

I don't know about you, but I find it a real shame that we let this sort of thing go on like it does. I myself have asked myself on many occasions when I see something like this, "Why does it have to happen, especially here and now—in these times, in this place?" Of course, there's no answer. Who can explain something like that? And if someone did, who knows what the outcome would be?

I remember a similar incident when I was a small person, growing up in my hometown. We had people like that there, and they were dealt with, you can rest assured of that. Sure, you may say, that was then and there and this is here and now, and things are different. But people are the same everywhere. And if you can't deal with something like this in light of the current situation... well, I just don't know. I ask my friends, "What would you do?" They have no answers, of course. They're just as lost as I am. But if we all pitch in and work together, we'll kick this thing yet!

In solidarity,
A friend

Not Just Basic Black

The Leatherman's Guide to Fashion

by Stephan Martin

Not so long ago, I was walking Episcop Street's "Miracle Mile", a stretch of bars and shops that caters to those of us into the more esoteric and demanding types of sexual activity.

My business there being a little more mundane in purpose (a piece of plexiglass for a small etching), I opted for a plain teal Ralph Lauren shirt, faded designer jeans, and sneakers, instead of my usual South-of-Market ensemble of motorcycle jacket, chaps, and stomper boots. Suddenly an old friend, a photographer heavily into images of men in bondage, pulled up on his motorcycycle was I doing anything for the next hour or so? Sensing a free beer and perhaps a toke of Old Friend's notorious grass, I demurred as how I wasn't.

Within minutes we were in Old Friend's newly-acquired loft on Harrison, where, not surprisingly, he had rounded up a dozen or so mutual acquaintances. Also not surprisingly, I was the only one in a casual shirt and sneakers. After a quick tour, as I was excusing myself to "go meet someone for a little afternoon fun" (this particular salesman being very much my type), one mutual acquaintance, wearing enough leather to upholster a medium-sized sofa, pointed at the mauve polo

player brazenly embroidered on my chest and gasped, "Dressed like that?"

Mustering as much dignity as I could, I smiled, murmured something about "Some of us get dressed just to get undressed", and left, heading directly for my salesman, who wasn't the least upset by the lack of body harness (and who looked damn good in one later that night).

But for days following, an uneasy feeling dogged me: leather was certainly a milieu where clothes made the man; yet it was frustrating to think how little personal expression was available to those of us fashion-conscious enough to want more, something beyond an individuality based almost exclusively upon the color of one's handkerchief and its placement, something beyond the tired discovery of "any color you like, as long as it's black" I—and as I discovered, hundreds of others—wanted my unnatural acts in natural fibers: bondage in broadcloth and whippings in worsted.

For nights thereafter, my fantasies swung dramatically—from visions of Richard Locke in full regalia to Casey Donovan in a simple pinstripe. I would walk by Brooks Brothers and develop a sudden urge to explore their back room. Obviously, a drastic change was required.

Basics

However, flights of fancy are best lifted from a runway of reality. If one is going to break the rules, he'd do well to know what they are first. There are three basic leather wardrobes, each contingent upon taste, preference, and income status.

Some are content with simply adding a wristband, neck cord, or vest to their standard weekend attire, thus economically creating a look of mystery and a sense of adventure.

The great majority prefer to make a blunter visual statement, utilizing keys, handkerchiefs, and the like to underscore their more specialized tastes.

However, there are a few who take leather to its illogical extreme, with occasionally—but rarely—recognizable results.

Creating Your Own Style

Yet man does not live by motorcycle jacket alone. Leather can be utilized to express a wide range of personalities and stylistic preferences. For example, for too long leather has been closely identified with certain coastal towns in Northern California—and to combat this, you must entrench yourself in the concept of Diversity Through Geography.

Beverly Hills designer Giorgio shows how a leatherman can keep both his cool and his tan in this four-piece beach outfit of open-mesh chaps and vest covering a swimsuit and harness of wet-look vinyl, augmented by Frye roller skates, a Sony portable cassette tape player, and a Tiffany coe spoon.

For those occasions where black tie is *de rigueur*, Manhattan's Gill Glass creates this formal evening ensemble of black velvet with satin edging, complemented by a white Yves Saint Laurent silk scarf, and starched collar with grosgrain bow tie—attire suitable for both the Opera and the Mind Shaft.

Into polyester and proud of it? Consider, then, this two-piece leisure suit from St. Louis' House of Mr. Kevin, made of wash-and-wear UltraSuede and lined with a contrasting print. Add matching boots and belt of white patent leather, and you're well prepared for a night of decadence in Detroit.

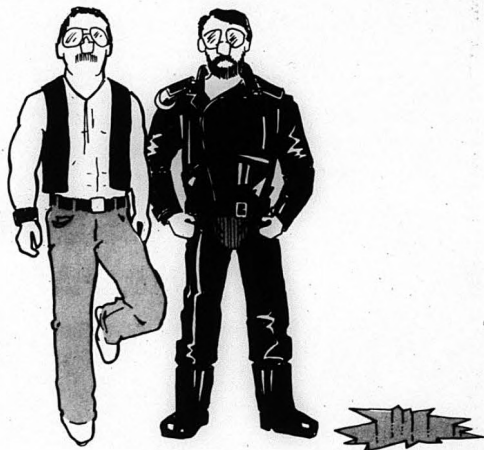
Preppy: Is This the Leather Influence of the Season?

Ever since the late 70s, traditional leathermen have been shoring up against a rising tide of madras plaid, alligators and ducks, and extreme color combinations—whereas the more fashion-aware have come to realize that so-called "preppy" has a basis in classically-styled, functional, and durable clothing. Such a trend will be hard to ignore, economically if for no other reason. Consider, for example, your basic herring-bone jacket, which, if well maintained, will keep its fit and last through the hardest domination scene for well over a decade, at roughly two-thirds the cost of even the most mediocre quality of leather.

In addition, the style-conscious soon finds advantages he may never have suspected in the great classics. For those who enjoy racks, a Harris tweed sportcoat can be stretched to the limits of endurance and yet will not lose its shape. Into body odors? The unique aroma of grey flannel blended with sweat cannot—repeat, cannot—be matched.

Sportswear: Water or Otherwise

Applying the concepts now established, one can readily see how the well-dressed leatherman can extend his new-found style into virtually every aspect of day-to-day living, how—with proper direction—he can feel at home playing tennis or even golf.



Conclusion

Some of the more conservative dressers will stop at this point and stubbornly ignore what the rules are, what the answers are to the myriad questions posed by the multitude of new looks available—all I can recommend is: keep your options open and you can't go wrong. I'm constantly surprised when I leaf through a copy of *Mandate or Drummer*, or even when I'm out cruising through the Glory Holes or the Slot, to see someone who's put together a dynamite look. I ask myself, "Why didn't I think of that?"

Why not indeed, since, for the fashion-able leatherman, there is no top or bottom—only a negotiable, willing to strike out and create his own distinct visual concept of masculinity, whether biker or baker, sadist or security analyst. After all, when it's said and done, it's not winning or losing but how you arry the game.

NEXT: Stocks and Bonds — or Furnishing the Dungeon

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The Revenge of the Film Festival

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A Report from Argentina

Books, Cabaret, Theatre & More!



Lo Foo & the Missing Ming Artifact

Largest Lesbian/Gay Circulation in the Bay Area

FREE

APRIL, 1983

A Response To Apologists For the Mayor

by Paul Bonberg

There are a great many reasons and rationales being offered by apologists for Mayor Feinstein as to why lesbian and gay people should oppose the recall effort. However the theories on the possible instability of government or interpretations of the San Francisco Charter regarding the recall process or the possible national implications of our community's action are merely theories, not facts. The decision of Stonewall Gay Democratic Club on the recall of Mayor Feinstein is based on four years of facts, not six weeks of theories.

Stonewall's primary concern is to end the second class citizenship status of lesbian and gay people. We demand equality for all members of our community, not merely for a few. We are more concerned with lesbian youth receiving emergency shelter than with the elite of our community receiving appointments. We are more concerned with formal legal benefits for all lesbian and gay couples than with the Mayor's present personal rapport with some lesbian and gay friends. We want an end to police abuse of lesbian and gay people, not off-the-record meetings between the Mayor and "Gay Leaders." We want a fair share of this city's social services and cultural activities, not a piecemeal program given at this Mayor's political convenience. Because we recognize that lesbian and gay taxpayers pay hundreds of millions of dollars into this city's treasury but we receive back less than 1% in direct city services. When Stonewall members examined our years of experience in dealing with Mayor Feinstein, we could reach but one conclusion. We should support the recall of a Mayor who perpetuates second class citizenship for lesbian and gay people.

Feinstein Record as Mayor In Lesbian and Gay Concerns

Police Abuse. When Mayor Feinstein ran for Mayor in 1978 perhaps the greatest concern among lesbian and gay voters was police abuse. During the 1979 campaign, the lesbian and gay community demanded a clear position from Mayor Feinstein on homophobic police attacks against our community. Finally, when forced into a runoff election by the strong gay protest vote for David Scott, Mayor Feinstein promised an openly gay police commissioner and vigorous efforts to end police abuse of lesbian and gay people. The Police Commissioner promise was kept but every effort to implement real reform was opposed by



Photo by Roger Westerman

this Mayor. Massive protests from the lesbian and gay community have been ignored. Her police have conducted sweeps of Polk Street, made many unwarranted arrests in the Castro area, invaded the Jaguar Bookstore, and abused attendees of the Lesbian/Gay Freedom Day Parade. Throughout this Mayor's term there has been massive police abuse of lesbian and gay people and indeed of many San Franciscans, but this Mayor steadfastly opposed police reform. Even in the 1982 ballot initiative to establish an Office of Citizen Complaints, to which the Police Officers Association itself lent tacit support, this Mayor refused to support police reform. She has been more pro-police than gay people, and she has maintained this stance despite blatant police

abuse of lesbian and gay people and despite a continuing series of letters, speeches, meetings and demonstrations by our community. Further her record on this issue is the opposite of her '79 campaign promises. The issue of police abuse of lesbian and gay people, which Stonewall has fought with Mayor Feinstein all through her terms a primary reason for our support of the recall.

Equal Share of City Services and Appointments

In San Francisco, lesbian and gay people are at least 25% of the taxpayers and of the voters. Economically this means that we pay into this city's treasury hundreds of millions of dollars. But we receive back far less than a fraction of one percent. When Mayor Feinstein magnanimously gives our community money for various programs, we should understand that it is our money being returned, and that \$500,000 in programs does not equal hun-

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Vote No On Recall

By Thomas E. Horn

Dianne Feinstein should not be recalled. Although the City Charter is silent on what the grounds for recall should be, the most elementary review of political history shows that recall is intended as a method for the voters to get rid of corrupt, dishonest public officials, or public officials who are guilty of gross malfeasance in office. No one has accused Dianne Feinstein of being corrupt. Even her most staunch opponents admire her honesty and integrity. No one has accused her of being guilty of gross malfeasance in office. To the contrary, most would agree that she is as hard working a Mayor as this town has seen. Elected public officials that are most likely to incur the ire of the citizens are elected city officials. City government touches everyone's lives on a daily basis. Whether it be municipal transportation, law enforcement, health and safety regulation, assessment and collection of property taxes, or whatever, no city official can please everyone all of the time or any single person all of the time. It is unavoidable that we are all going to have disagreements with city officials over issues from time to time. That is what elections are for. And that is what the 1983 election is for. For those who disagree with Mayor Feinstein's policies, let them find a candidate whose views are more in line with their own. Then, let them put that candidate up against her in November. Give the voters a choice. Let the voters decide then on which policies they agree with more.

Recall makes a mockery of the general election process unless it is used for the purposes for which it is intended. That is, to rid the city of a corrupt or grossly negligent official. It makes absolutely no sense to have an election over the policies of a public official in April when that official is going to be up for election in November. It is a waste of City funds to expend \$400,000 on an election in April and then conduct another in November. And there is a real possibility that City government could be thrown into absolute chaos should the recall succeed. If the Board of Supervisors are unable to quickly agree on a successor, then the President of the Board of Supervisors, currently Wendy Nelder, becomes Mayor until the Board does agree. It is unlikely that Wendy Nelder could receive a majority of the votes of the Board of Supervisors and, thus, after a brief period of time she would be replaced by whomever the Board agrees upon. Then, of course, there is always the November election which might produce the result of having four separate Mayors within an 8 month period of time. There simply is no reason to support a recall of this Mayor. Even her critics, who disagree with her strongly on policies, should acknowledge that now is not the time nor recall the method to replace her.

Dianne Feinstein has been a good Mayor. She has been in the forefront of the gay rights movement. In 1983 she was the first candidate for City-

wide office to address the gay community concerns and seek the support of the gay community. She spoke to and received the endorsement of the Society for Individual Rights, a pioneering gay rights organization.

In July of 1971, Dianne Feinstein authored historic legislation that amended the San Francisco Administrative Code to prohibit discrimination in employment on the basis of sexual orientation. The legislation was considered radical by any and Feinstein lobbied, debated and secured city-wide support over a two year period. The Ordinance was finally passed by the Board of Supervisors in April, 1972 on a 10 to 1 vote.

In August of 1975, Dianne Feinstein was the first Supervisor to appoint an openly gay person to work on her City Hall staff. In April of 1978, she supported and voted for Supervisor Harvey Milk's legislation expanding the prohibition on the basis of sexual orientation to housing and providing for penalties for such discrimination. Such legislation amended the Police Code.

In 1978, she authored the resolution opposing Proposition 6, the Briggs Initiative. She secured unanimous adoption of her resolution by the Board of Supervisors and, as part of the election campaign, she debated Senator John Briggs on state-wide television and was active in the No on 6 campaign.

In 1979 and 1980 Mayor Feinstein, through negotiation with the gay community and the federal government, insured that \$375,000 in community development funds were provided to the Pride Foundation for the development of the Pride Center. She hosted a major fundraiser for the Center in her home and remains active in the Foundation's fundraising efforts.

Since becoming Mayor, Dianne Feinstein has appointed 16 openly gay people to City Boards and Commissions, including the Board of Supervisors, the Public Utilities Commission, the Police Commission, the Board of Trustees of the War Memorial and the Board of Permit Appeals. Ten of these individuals serve at the present time. She is the only major elected official who addressed the Rules Committee of the Democratic National Convention in August, 1980 in support of inclusion of the gay rights platform in the overall Democratic National Committee Policy Platform Statement. Through strong lobbying by the Mayor, the gay rights agenda was included in the platform of the Democratic Party for the first time in history.

In March of 1981, Mayor Feinstein provided funding to ensure that the lesbian/gay community representative at the Human Rights Commission remains as a member of the staff. This vital position was scheduled to be abolished along with all other CETA positions at the end of the federally funded program. In April of 1981, Mayor Feinstein provided \$64,000 in City funds for Community United Against Violence, a gay volunteer organization that assisted the victims of crime. With the

(Continued on page 2)

Parents and Lovers Confront AIDS

by Michael Helquist, © 1983

For some, the experience is similar to coming out. To tell parents, family, lovers, and friends of a diagnosis of AIDS (or worse, of KS, a cancer) leaves one exposed to unknown responses. Fears of misunderstanding and rejection combine with the reality of assuming a new identity, a new label: an "AIDS person," a "cancer patient." For those who have not come out to their families the problems may be compounded many times.

The disclosure of an AIDS diagnosis has a powerful effect on everyone involved. It forces a look at personal responsibility for staying healthy, death and dying, and gay identity. It places an emotional charge on the parent/child relationship. It also provides opportunities for a new sense of sharing and intimacy.

As we mobilize our community resources to support the men who have AIDS, we also become aware of the far-reaching effects of this disease on relatives and members of the gay extended family. And so we talked and talked and cried and tried to make sense of this. And we continued to do that over these ten.

How familiar were you with these diseases before your son told you about them?

George: We had heard reports of this on TV and had read a couple of articles. Of course, we were especially interested in the reports and articles since we knew Mark is gay. So when he started to tell us, we knew a little of what was involved.

In the early press reports—and some continue now—these diseases were described as a "gay plague" and as a "sexual cancer." Many gay men and women are angry about this attempt to stigmatize a group of people with a disease. It also becomes much more difficult to tell friends and family about these illnesses within this context. What was your response to those labels?

George: We did hear those descriptions, and now we can see the distortions in that reporting. But, you know, when something like this hits your family, it's not a "gay disease." It doesn't matter so much what others call it. It's a very serious disease that has struck someone you love. And I now feel very strongly the need for much more research about this and much more funding from the government to find a prevention and a cure.

How have other family members responded to Mark's illness?

Ruth: Everyone is very concerned, of course. The news was very hard on Mark's sister, but she's doing better now. Mark has a cousin who has had a very serious illness. She's written to him and has been very supportive. She's been through the hospital experience so she knew first-hand what he was going through. Most of the family knows that Mark is gay, so that hasn't been an issue.

It's frequently a natural response for families to want to keep troubling news from a relative who's seriously ill. There's a tendency to think, "I won't tell him about this event or that feeling. He's got enough to think about; there's no reason to add to his worries." Fortunately, on the occasions when, as a friend of Mark's, we have done that, he has had the insight to let me stop it and to make it quite clear that he doesn't want to be isolated or have news kept from him.

Ruth: Mark has told me the same thing. In any family there are illnesses that come up or other problems. Mark has one or two relatives who are also ill. But he wants to stay informed of others, just as he wants them to know how he is doing.

An AIDS diagnosis causes a great amount of fear. And it's a real challenge not to let that fear overcome you. Have you discussed this with Mark?

Ruth: Yes, we have. I sense Mark dealing with the fear at times. This is a frightening situation. Sometimes I think he's been a little scared to be

(Continued on page 3)

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Parents & Lovers Confront AIDS...

(Continued from page 1)

alone. We remind him that all he has to do is get on the phone and someone will be near him. I've been here, I've told him, "I'll come in the middle of the night if you want to, I'll come right over." At last, this we all agree on. We're all relieved that his family and friends will stay with us. And no matter how courageous any of these people with AIDS will be, I still need to be reassured that we will stay with them.

One very positive medical event occurred during your visit. Mark has gotten rid of the pneumocystis pneumonia. Even with all the uncertainties that remain, Mark's overcoming this lethal pneumonia is very important. And now he's begun the experimental interferon treatment program at San Francisco General Hospital for Kaposi's sarcoma. Just in the two and a half weeks you've been here, you've experienced the constant fluctuations in Mark's condition. How have you managed with this?

Ruth: It hasn't been easy. There's so much information to absorb all at once. I don't know how Mark keeps up with it. But as a doctor, I've seen doctors until we understood the different tests and procedures. It takes a lot of concentration.

I'm very glad my husband came to visit when we did. I know it was important to Mark to have both of us here. I know there are others—I've talked to a few of them in the hospital. I don't have relatives to be near them and some do not have any friends.

This is an issue that comes up in our community. Some have not come out to their families and friends. They have been rejected to varying degrees by their families. We who are friends and acquaintances are trying to respond to these people as family members.

It must be difficult for you to live so far away from your son at this time.

Ruth: Yes, it is, of course. And it's difficult on Mark as well. It's caused me some worry. When I thought I had to go back home before he started his interferon treatments or before his first week of his AIDS had ended, I was really worried and upset. When we were notified that there was an early opening for a patient to begin treatments, I simply said, "We'll take it." Mark was so concerned that that just came out. Mark didn't have a chance to give his opinion first.

We were at the hospital. I saw all these friends come by to see Mark. And I realized that he has family here in San Francisco also. He calls his family and I understand that. I tell all the love coming to him. I know he needs it. I know he is in good hands. I can go home now and know that he's being taken care of. Of course, I'll be a part of him all through the day, but I won't be as if I have one foot on the plane to come back here.

You've visited a number of doctors here and you've heard what is known about these diseases. With this information, have you advised your son about the best personal approach to his illness?

Ruth: We've advised him about taking care of himself. It seems very basic, but important nevertheless. We've told him to be sure to eat well, I'm making sure he gets a lot of home cooking while we're here. We bought him a bike for him so whatever the weather is, he can get some exercise. We encourage him to be as energetic as he can.

George: We've also suggested that Mark maintain a positive attitude. I've encouraged him to enjoy: to go for short trips out of the city; to go to the movies; to the theater; and out to dinner.

As his parents, Mark's financial security must be a concern. And I imagine, you're concerned about all the medical and other expenses. How have you responded to the financial strain involved?

George: Money is the least of our concerns at a time like this. But, of course, we're concerned about these days. We're very pleased that Mark has good health insurance coverage. New College

has taken good care of him. We've always encouraged him to have his health insurance. We would encourage all young people to go out and get health insurance.

We discussed finances with Mark, and we encourage him to be organized and effective in his financial arrangements.

Mark remains very active, going to meetings, accepting speaking engagements, being interviewed. On the one hand, his friends support his activity level and his contributions. And on the other hand, there is concern about his doing too much, about his wearing himself out. Has this been a concern for you?

George: Yes, we do worry about that. Sometimes we've had to tell him to slow down. But we also realize that our son is a general overall worry about his condition, and that we need to distinguish times when he's worrying about his health. We've been here, we've seen him busy, but we've also seen him resting frequently and taking care of himself. We feel our son is being very courageous in his activity. We're both very proud of all that he is doing.

Ruth: We want Mark to stay active in all of his pursuits, as many as he can. We told him that we don't think he should focus his efforts just on AIDS. He plans to be active at New College where he's the Director of admissions, even though he will be on disability for awhile. I'd like him to plan for his future after he regains his health.

As a friend of Mark's, a real turning point came for me when I started thinking of him as a survivor. I was very aware of all the statistics, of the very lethal nature of this disease. Being so close to him, the possible outcome, I neglected to feel the hope for overcoming AIDS. Mark is not an AIDS victim, he's not dying. He does have life-threatening illness. After hearing Mark's life-affirmations over and over, it finally came to me. I now feel more positive for myself and more encouraged for him. Now that I've met you both I can see where Mark gets his strength and optimism.

George: We've always tried to teach him to keep his friends and family. And we hope that other parents and friends of people with AIDS support their sons through this crisis.

At the recent AIDS AWARENESS workshop sponsored by Operation Concern and the Shanti Project, Jim Geary, director of Shanti, related his experience of being close to a man who has AIDS. After his first four months working with AIDS patients, Geary explained, "My defenses were shattered. The stereotypes for who gets AIDS didn't fit. Geary has witnessed much courage and strength as well as much pain and frustration. He has listened to fears of abandonment and to feelings of being 'lepers' in the community. He suggests that we all open ourselves to the feelings of these people and that we can't be simple but important truth: 'The most important thing to be with the person who has AIDS.'"

His month Mark Wood and Bob Reynolds will celebrate their fourth anniversary as lovers. Mark, 34, has lived in San Francisco for eight years. Bob, 36, is a native San Franciscan. Ten months ago, in June of 1989, events took place that would change their lives. The biopsy taken from a spot on Bob's leg came back positive for K. Bob is now being treated with chemotherapy. Mark doesn't have any AIDS symptoms.

Mark, how did you first find out about Bob's diagnosis?

Mark: Bob had a biopsy of one of the spots, and later in the year, we went to the River for the weekend. We came home and Bob went to work on Monday, he called his doctor from work. He found out over the phone and then he called me. Bob: No, I didn't tell you over the phone. You were sitting in that gold chair near the window about where you are now. I waited till I got home. I didn't want to tell you over the phone. That had been traumatic enough for me already. We both didn't need to get the news that way.

Did you have a sense of what was coming?

Mark: Not really. I think he had a little concern.

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and put off going to the doctor for awhile. There was some time when he was probably thinking of the possibility, but not really for me. Once the biopsy happened, the possibility of K. became more real. He also had some swollen lymph glands.

Bob: Since the first time I saw the spots about a year ago, I knew what it was. But I just glossed over it and put it in that little corner in my mind that people hide things in. There was a lot of denial, right up to the point when my doctor told me.

What was your reaction to the news?

Mark: A lot of it was disbelief, not understanding why it was happening. At that time, nine months ago, K.S. was still new. When he was diagnosed there were only a couple hundred cases of K.S. in the country. He didn't fit any of the stereotypes of people who were supposed to be getting this. So there was great disbelief for both of us.

For the next couple of weeks he walked around in a daze. You couldn't keep his attention. He was being really quiet and wanting to be alone. I had to back off and deal with that. All I could do was give him as much time and space as he needed and to listen when he needed me.

Have there been friends who haven't kept up with your developments?

Bob: That's a nice way of putting it. There have been friends who I've known for ten or fifteen years that I don't see or hear from.

Mark: It's hard to know the cause of that distance. It could be fear or it could be natural changes in the relationships. Bob is out socially less than he had been since we've been together and even less during the last year. He has less energy, has a lower energy level, and he doesn't have the need or desire to do some of the things he used to do.

I try not to make judgments about why some friends aren't there for me. But I hurt a little. On the other hand, the people I have around me are wonderful. I feel fortunate to know them.

Has AIDS and K. become a frequent topic of conversation for you?

Bob: I remember something from when I was growing up. My father worked for P.G. & E. for thirty years before he died. I always remember the parties we went to and they would sit around and talk about P.G. & E. To me that was crazy. They joined P.G. & E. and we'd go to parties and I'd sit around and talk about P.G. & E. Well now we sit and talk of K.S. and AIDS all the time. That doesn't bother me for the most part because it's there. It's my life right now.

And I need to talk about it. I hear about my friends going into the hospital, developing some more severe, or even dying. Mark is my sounding board for all that. But I have to let some of it out for my own sanity.

I imagine the conversation is not always serious.

Mark: There's humor involved. There has to be. When some gossip comes around, it gives us a chance to laugh about it.

Bob: Someone was telling me about the new hankie code—white with purple spots. There's got to be humor.

Mark, you seem to have had a relatively easy time adjusting to this.

Mark: Yes, I think that's true. But also I know that partly stems from the fact that Bob's case is not real bad. It was very obvious that both of us were in this together, that it wasn't just his having the disease and my being there along for the ride without any consequences. So it became evident that this was a joint partnership all the way down the line.

Bob: The illness you have has brought changes in your own life. Mark: Has it been difficult accepting these changes?

Bob: Life has changed. I've never thought of my being responsible for the illness. It's just something that's there, and we're making the changes day by day as we go along. I don't feel any guilt; it's just something that's happened.

Bob, at what point did you decide to be vocal about your diagnosis and to bring it out into the public?

Bob: It was thrust upon me sooner than I expected. I had been thinking about how these diseases are really scary and that it needs to be put out to the community in a factual manner. I felt that a personal story of what was happening was needed. Something more than the statistics. The next day Jim Geary of the Shanti Project called

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and asked me to speak to a group of volunteer counselors.

I still have problems facing large groups, but I decided to do it. I didn't want to take the K.S. scare out of it, to make it known that we are people.

When I accompanied my friend who has K.S. to his first speaking engagements, I had a very difficult time seeing him up there, seeming very vulnerable. Have you felt that way with Bob?

Mark: Not really. I felt a lot of admiration because I knew how hard it was for him. It was like seeing a new person develop. I was seeing a side of Bob that was new to me. And I agreed with him that this needed to be done. Somebody had to do it, to get accurate information and then pass it on.

What are the biggest changes you've encountered since the diagnosis?

Mark: There's been a lot of new people we've met since this came on. This has been the primary focus—the medical problems—for our meeting new people in the past year.

Have there been friends who haven't kept up with your developments?

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wouldn't want me to see that happen. It works both ways.

There is concern among some friends and roommates about living with someone who has AIDS. Has much changed for you in household patterns?

Mark: Not really. We figured that if this were a transmissible agent that we had lived under the same roof for two and a half years before anything had happened. Anything that he was exposed to I would have been exposed to, and we didn't feel that we were any sort of health threat. I was really surprised when I heard of roommates and friends freaked out about people with AIDS. I felt that we were all great adjustments.

One thing we both agreed on was that if I came down with something else or if I had come down with something else, we probably would have been willing to separate for awhile so we wouldn't have exposed each other to something new.

Mark: Other lovers of men who have AIDS/K.S. have also contracted the diseases. There's no known connection or correlation there, but it must be something you've considered.

Mark: Yes, I have. I think about it but I don't know how to explain it. I mean, they don't know how Bob got it and so they can't tell me how not to get it. I would have to wonder about it to some degree though.

Do you feel this has drawn you closer together?

Mark: Yes, yes, I do.

A number of people being especially those without lovers—being alone, being abandoned.

Mark: I know. I think of those hundreds of men out there who are diagnosed who don't have lovers or boyfriends to turn to when all this is hitting them and their lives are changing. I worry about those people who need understanding and strokes and help. I feel sad to hear that about Bob that I am here for him. It's very, very difficult for a single man.

How have the two of you dealt with the issue of sex?

Mark: No, we pretty much continue to have the same kinds of sex. Probably not as frequently though. The caring and the love during the times without sex have been very rewarding.

Have you noticed a greater level of the nonsexual caring and love occurring since the diagnosis?

Mark: I think so. That's more where I'm coming from.

Bob, did you experience a period of disinterest in sex after your diagnosis?

Bob: There was about a month when I didn't even think about sex. I didn't feel any need for sex. There were a lot of things to think about. It has improved the quality of our caring for each other.

Mark: And the times we have sex—they're more intense and more meaningful and memorable.

Bob: It's important to have more important now to get a hug or a caress than to have sex.

There seems to be an increased awareness of health for those men who have friends with AIDS.

Bob: There's no way to not be aware of health more. My friends comment that they're taking better care of themselves.

Mark: For Bob I know he has to fight to be healthy. That's anybody else's to do for him. If he doesn't eat well, exercise and get enough rest, get the spiritual and mental understanding that he needs, then he's not going to be able to heal his own body.

The two of you are in a special situation in that the disease and treatment side-effects are not too debilitating, other than you're unable to work. Bob, maybe some of the more troubling issues haven't touched you and yet I think you've gotten really grounded with a strong foundation in case even more should occur.

Your experience shows that an AIDS diagnosis does not necessarily mean devastation to your life patterns.

Bob: Some people create their own devastation though, they make everything so insurmountable. There's a painful stuff, there's a stuff that makes you angry, but if you have it in your mind that you can't handle it, it's going to be so much more difficult for you.

We feel very strong and positive about how we face this. That approach has made a big difference for both of us.

Since the patient's positive belief in the effectiveness of the treatment and trust in his or her physician play an important role in recovery, you may need to re-examine your own expectations and attempt to alter your beliefs so that they will be supportive. You are part of the patient's support system, so it is important that you support health and recovery.

Getting Well Again
O Carl Simonton, MD, et al.

NOTE: The Shanti Project will offer a special workshop for couples, for relatives, and friends of people with AIDS in May. Look for notices in the May issue of Coming Up! or contact Shanti at (415) 558-9644 for more information.

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Pink Flamingos & Female Trouble—John Walters & Divine team up for some indescribable humor, today & 1mw at the Roxie Cinema, SF. Info: 863-1087.

"Women's Proof," an exhibition of lithographs, green prints, etchings and woodcuts by Betty Friedman, Jean La Mar, and Wendy Cadden. Reception 7-9 pm, CC, Vida Gallery, SF Women's Bldg. Exhibit runs thru 4/30.

I'm a Fool for the Parade! fundraiser at the Tavern Guild Bars—guzzle up that beer and support your Parade! 7-10 pm.

April Fools B.Y.O.B. with Black & White Men Together East Bay, 8 pm at Bob & Mike's, 455 Crescent St., #202, Oakland. Info: 832-4425.

One of the best parties of the year—Fooladay Comedy Dance, hosted by the Platinum Players Ladies Against Women with comedy from Jane Dornacker, Carol Roberts, & more. The Nuclear Free Orchestra, plus dancers, too! Benefit for Berkeley Free Clinic. Comedy starts at 8, music at 10 at Berkeley Veterans Hall, 1931 Center St., at Grove, Berkeley. \$5.50/4.50 advance. Call 448-2570 for info. WA.

Max Smithson's 2nd Golden Gay Lone Star! Love Texas Bash. Live entertainment, Texas chili, Love Star beer, shi' kickin' music, PLUS all the cowboys of your dreams—9 pm. \$5 Special prices. For info call 552-7100.

"Ain't No Foolin'!" rhythms and blues performer Debbie Saunders joins June Millington for an evening of captivating music at Valencia Rose Cafe, SF. 9 pm, \$5.

Adrienne Torf with Elizabeth Min. Jackie Robbins and Joan Batten—enjoy an enjoyable evening of classical music at the Artnet Cafe, SF. 9 pm, \$5. **Mark Levine Quintet** at Kimball's, 300 Grove St. SF. 9 pm, \$3. Info: 861-5555.

Thank Goddess It's Friday! So how about getting together with Lesbian Office Worker to celebrate the end of the work week. For details call Jeanne 282-3700.

Drives/Unlimited explores the struggles and strength of spirit in the '80s through the work of 3 photographers and a graphic environment. Opening time: 8:30 pm. New Performance Gallery, 1702 Shotwell (at 17th) SF. Res: 863-9834. Today & 1mw.

"Women Portraying Women," primal, expressionist and psychological views of women in oil paintings, etchings, and drawings by Lynda Ann Pitt, Sheila Seguin and Sharon Hudson at Studio W, 3137 22nd St. SF. Opening 4-6 pm.

Farwell Party for John Kiper, local gay activist and journalist (GCM & Coming Up!) who is returning to Boston. Bash begins at 7 pm in the East Bay. Munchie or beverage reception. WA. Call 526-9529 for details.

Celebrate the release of Meg/Cris at Carnegie Hall! Meg Christian with Diane Lindsay at the Great American Music Hall, 730 N. 10th, SF. \$7.50. Tix at BASS, & GAMM. 859 O'Farrell, SF. 865-0750.

The Ragdole Ensemble brings together members of the Metropolitan Opera, the LA Chamber Orchestra and the SF Symphony at the Community Music Center, 544 Capp St. SF. The program includes the Mariner "Sextet for Piano and Winds" the "Thule" "Sextet," and "Woodwind Quintet" by Bill Douglas. 8 pm, \$4.52/3.50 & children, \$8 for the entire family.

The 1st Annual AprilFool's Fest Femme Soiree—A Fuckin' Dyke! DeLana emcees this most politically undefinable event, that gives us a chance to spoof our stereotypes—DJ music by Cindy, there's satirical & non-satirical cabaret, munchies, polaroid photos, & dance cards for all those in "femme" drag. DeLana presents the "Wrench" and the "Rose" awards for best Butch & Femme category costumes. Proceeds from the dance support the Lyon-Marine Clinic in their July 1 move. For more info, RCC, adv. to: 821-9214.

Come on out—enjoy yourselves and support a good cause!

Arny Arny in concert with special guests Larry Smith & Debbie Saunders, allies' Radcliffe Hall, Oakland 4-6 pm.

Jack at Kimball's—Andrei Kibayev Trio, 9:30 pm, \$4. **Quake** SF. Info: 861-5555.

"Hop to Trocadero" Transer's annual White Elephant—a super multi-media extravaganza. Surprise guest artist. Party from 10 pm till dawn. Advance tickets range from \$18-\$25, \$3 at door. For info call 452-6620.

"Catonball Party" at the Sutor Co-Ed Bath House. Members & non-members invited to join in the fun. For info call 626-9444.

Debbie Saunders does smooth vocals, piano, at Clementina's, 1190 Folson. SF. 6-8 pm, no cover. **Guest Speaker Rose KWMY** speaks on travel packages to the Intern'l BtM meeting in Ohio in August, plus Bay-Les report for East Bay Black & White Men Together. 7:30-9:30 pm, 455 Crescent #114 Oakland.

Different Species bicycle club monthly mtg—7:30 pm. SF. Public Library Park Branch, 1833 Page near Cole. Call Bob 824-7145 for details.

Parade BtM Committee meets 7:30-9:30 pm and Program Committee meets 6-8 pm at the Valencia Rose, 766 Valencia St. SF.

The Camp Comedy that Rocked Paris! It's Libu Rio, the biting satire on power and politics by Alfred Jarry. First produced in 1897, it caused riots in Paris and was the forerunner of the Dada and Surrealist movements. In this new version kings play queens and queens play kings. 8 pm, \$5. SF Ensemble Workshop production. Noy Valley Ministry, 1021 Sanchez St. nr 23rd. SF. Show runs every Tues this month.

Harrison, Gardner & Heaton entertain at Fanny's Cabaret, 830 pm. Info & res: 621-5570.

The Inexhaustible Charles Pierce held over thru 4/17th at the Plush Room, Hotel York, SF. Tue-Sun, 9:30-10:30 pm extra late show Saturdays, 11:30 pm. Call 885-8600 for res.

Creativity through movement—a celebration of life! Explore movement as a tool for self discovery in a dance workshop led by Anna Halperin at Drake High School, 1327 Sir Francis Drake Blvd., San Anselmo. 7:30-9:30 pm, Wednesdays thru 4/27. \$5 per class, \$15 series. Info: 453-8770.

An evening of Poetry & Prose by Women of Color. A group reading, especially for women of color. This event is in support of the four women locked out of a Woman's Place Bookstore. Everyone welcome. Call 282-8246, \$3-\$5. WA. 7:30 pm.

Victor & Judy bring their cabaret act to Fanny's Cabaret, 8:30 pm. Complete info: 621-5570.

Consensus Workshop Part I—Learn how to make consensus work well in small groups. Offered by a collective of non-violence preppers affiliated with the Livermore Action Group. Free, but you must pre-register. 7-9 pm at the Haight Senior Center, 2300 Waller St. RCC. For info call Liz 285-9685.

Reclaiming Our Own: A study circle for gay men drawing on the breakthroughs of 19th & 20th century gay mystics and visionaries, the group explores the evolution of gay consciousness and gay responsibility during the past century. Limited to 12 gay men willing to make a commitment to the group for 9 consecutive weeks. If interested call Chris Kilbourne 548-7570.

It takes a lot of cash to parade in June, folks. Attend tonight's Fundraising Committee meeting and help make sure we get it. 7:30-9:30 pm, 766 Valencia St. SF.

The Andrea Haverback Trio play the Rose Haverback's piano stylings and the focus of this hot new jazz trio. 8:30 pm, \$2. Valencia Rose Cafe, SF.

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Amnesty International Group B benefit with entertainment by Cornelius Bumpus Quartet. Major Ponds Bar, 2801 California St. SF. 8 pm, \$1.

Swing Into Spring with the Erik Hendricks Quartet at Kimball's, 300 Grove St. SF. 9:30 pm, \$4. Info: 861-5555.

SF Hiking Club meets at Eureka Valley Rec Center—18th & Collingwood. SF. To plan upcoming trip to Pinnacles National Monument. Info: 386-2008.

The Psychology of War, examines the psychological foundations of war-making and addresses the denial, fear and despair we feel living in the nuclear age. 11-wk course. For details call Gordon Murray 626-4562.

Battered Lesbians—a group for women who are in or have recently left battering relationships with other women. Come to meet & grow with women who know what you've been through. Completely confidential. Call A Safe Place and leave a message for Audrey—536-7233.

You've gonna hear from Judy! She celebrates her 7th birthday today, and kicks off a cross-country tour. Accompanied by Mojo, Judy performs songs, humor, dramatic readings, Jazz Kazoo and a whole lot of other stuff. SF Women's Bldg. 7:30 pm, \$4.95. WA, CC, Sign. Women only.

Pocket Opera premieres Dometti's *Marie Padilla* 7:30 pm, \$11. Marines Memorial Theatre, SF. Tickets: 392-4400 (charge) and City Box Office: 346-5199.

Swingshift, SF's hot woman's jazz ensemble, buzzes at Clementina's, 1190 Folson. SF. 8 pm, \$3. **Bay Area Black Lesbians & Gays** Easter Pot Luck, 6:30 pm at Billy Jones, 3193 16th St. SF. Info: 621-8078.

"Stop Electro-Shock Legal Defense Fund benefit at Valencia Rose features Bay Trouble, women's punk/rock band. Noni Howard, poet, and others. 7-11 pm. \$3-\$5. SF. Call 441-0292 for info.

Great Corny Hollywood Romances: Marilyn Monroe tribute. *Some Like It Hot* in a dramatic comedy. Betty Boop in love. Tex Avery's horny skunk & more. 7 pm at the Intersection, 756 Union St. SF. \$3-\$7 kids.

SF Hiking Club goes to Chabot Regional Park, enjoy the stroll and leisurely lunch. Meet 9:45 am for carpools at Haight & Stanyan McDonald's parking lot. SF. For info call Lon 621-3413.

A Closing Party for the Devil's Hand—one of our community's finest CAW spots—starting 1 pm there's a free buffet, guest bartenders, drawings & other great surprises, and from 3 pm-midnight, continuous music with the battle of the Bands between *Western Electric* and *The Countrymen*. 853 Valencia St. SF. Info: 285-7911.

Spring Concert of the SF Chamber Orchestra presents an afternoon concert at Legion of Honor Little Theatre, 2 pm, free, featuring the works of Wagner, Albinsoni, Dvorak & Brahms. **Santos de New Mexico**—Galeria de la Raza exhibits its hand-carved religious images of saints by 14 contemporary wood-carvers from Northern New Mexico. Reception 3-6 pm, 24th St & Bryant. SF. Show runs Tues thru Sat, 1-6 pm thru 6/4.

Lesbian Gay Task Force of the El Salvador Initiative Campaign meets at Valencia Rose, 5-7 pm, 766 Valencia St. SF. For info call Liz 861-0425.

Reclaiming the Lesbian & Gay Community: Stonewall Gay Demos meeting focuses on racism, with an in-depth look at the recent report by Black and White Men Together concerning racial discrimination in the employment practices of gay businesses. 7:30 pm, SF Women's Bldg. Info: 626-1245, 552-4287.

Shape Up for Summer—Love your body being in shape, in tune? Improve body awareness, build up endurance, generate your dance in a workshop in Afro-Cuban interpretive dance led by Sir Lawrence Washington. 7:30-9:30 pm, tonight thru 6/6. Fort Mason, RM C-260, \$7.50 per class, \$60 series. For info: 771-1212 or 648-1817.

Wages for Housework Campaign opens their new office today. Meeting place of the campaign, plus Wages due Lesbians, US Prostitutes Collective, and other women's groups. Files available on women's issues. For info call 558-9628.

Bay Area Jazz Society—Ed Williams and the Jazz Dynamics at Kimball's, 300 Grove St. SF. 9:30 pm, \$2.

East Bay Center for the Performing Arts classes include film-making for adults, steel drumming, jazz chorus, ballet, creative movement, and more. Private instruction on piano, flute, and many other instruments offered. For info call 234-5624.

Orientation Rap with SMI (S/M Institute). What is S & M? For info call: 885-5111.

Who's Ainsid of Whiggle World? doubles with *Suddenly Last Summer* at the Strand, SF. Box office info: 552-5990.

Debbie Saunders does smooth vocals, piano, at Clementina's, 1190 Folson. SF. 6-8 pm, no cover. **Guest Speaker Rose KWMY** speaks on travel packages to the Intern'l BtM meeting in Ohio in August, plus Bay-Les report for East Bay Black & White Men Together. 7:30-9:30 pm, 455 Crescent #114 Oakland.

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GAY MEN'S RELATIONSHIP SEMINAR

A one-day workshop for men who are basically satisfied with their lives, but who...

- want more insight into relationships they are now in.
- want to improve their way of meeting and relating to others—and to overcome blocks to getting closer.
- are concerned about the health risks of their current lifestyle.

Led by Leon McKusick, M.S., experienced in psychotherapy and research with gay men.

Saturday, April 16, 10 am-6 pm For information and registration, **San Francisco** call 552-6356.

Weekend workshops and couples seminars are also offered. Lic #M14262

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Collectables, 551 Haight St. SF. 4-7 pm Wed-Sun.

Friends of the SF Commission on the Status of Women hold a cocktail reception honoring SF working women. Keynote speaker: Kate Rand Lloyd, editor of *Working Women*. All proceeds benefit the Commission. 6-8 pm, Green Room, War Memorial Veterans Bldg. SF. Info: 555-3643.

Thinking of a change in careers? Attend this career exploration workshop led by Marilyn Gitta, job development specialist, that provides methods for assessment of career objectives, resume writing and job interviews. Space limited, call Marilyn Gitta 351-8836 for info.

Parade steering committee meets at the Valencia Rose, 766 Valencia St. SF. 7-9 pm.

Jane Litwom—a slideshow/history of Jewish women and resistance. A fundraiser for the Jewish Feminist Conference. SF. 7:30 pm at Old Wives Tapes Bookstore, SF. WA. 49-8r. Inquire about Sign: 821-4675.

Plan to be one of thousands at Livermore on June 20th: Join a working collective to plan action. 7:30-10 pm, 1st Unitarian Center, Franklin and Geary. SF. For info call 644-2028.

Americans or Last Tango in Hushalenango—SF Mime Troupe's final Bay Area performance of their play. Tonight, 8 pm, Millberry Union Gym, UCSF, and Sat, 4/9, 8 pm, Marin Luther King Jr. H.S., 1781 Rose St. Berkeley (a special benefit in solidarity with the Nicaraguan people).

An evening with SF Supervisor Harry Britt—8 pm at the Community Room, Santa Barbara Savings, 30 San Anselmo Ave., San Anselmo. Spons by Marin Lesbian & Gay Men's Bar.

Lavender Labor: The Lesbian Gay Labor Alliance meets tonight at 7 pm, 240 Golden Gate Ave. SF. Membership open to all interested lesbian and gay workers, plus union members. For info call Vince 883-2632 or Larry 648-6355.

Bay Area Writers Organizing Committee (BAWOC) for a National Writers Union holds a general meeting, 7-9:30 pm, at the Noy Valley Ministry, 1021 Sanchez St. at 23rd. SF. All welcome, wine & juice provided. For info call 929-7149.

Dream Slide Show: an intro to the dreamwork done by the Jungian-Senior Institute, followed by an intro to dreamwork methods. Refreshments served. 8 pm, \$5. Habitat Center, 3897 18th Sanchez, SF.

A Night of Music and Gertrude Stein—Orca presents two of Stein's plays, *Ladies Voices* and *A Circular Play*. 8 pm, \$5. Valencia Rose Cafe, SF. Performance runs Thur-Sat thru 4/16. Res: 552-1445.

Farwell, San Francisco: Carol Roberts gives her last city performance before heading East to do a TV special. *Fanny's Cabaret* 7:30 pm & 10 pm, 420-18th St. SF. Info: 621-5570.

New Wave Double Bill at Clementina's: *Gotown and Kaiterna*, 1190 Folson. SF. 10 pm, 4.

Golden Gate Wrestling Club weigh-in/feet fundraiser at Kimo's, Polk and Pine. Join the team that's formed from the Gay Olympics! Call Don, 839-6500 for details. (Also, see Mondays weekly for details on club practices).

Emergency Benefit for the Berkeley Women's Health Collective. Dance to hot tapes plus a special surprise guest. 8:30 pm, \$3-\$5. No one turned away for lack of funds. Spons by BWHC Health Clinic, 647 Valencia St. SF.

Couples Rap at SMI—for details call 885-0511.

Self-Defense Class for Men—10-wk class starts tonight. 840 Leavenworth & self-defense for safety. Call Chris at 861-3523 for info.

Demonstrate against US Political Intervention on the day Puerto Rican and Mexican activists are sent to criminal contempt charges for refusing to testify before a grand jury investigating the Puerto Rican independence movement. Federal Building, 450 Golden Gate, SF. 4:30 pm. Info: 561-9055.

Photographs by Michael Rosenat Focus Gallery, 4406A 18th St. SF. Reception 6-8 pm. the show runs all month. Mon-Fri 10-7, Sat 11-5.

Psychodrama—1 1/2 day personal growth workshop: create change thru action in a safe supportive atmosphere. Today 7:30-11 pm, 1mw 10 am-6 pm. Info & res: Judy Wholberg, 658-4194, SL.

Delta, "The Dress" and "Why I Hate Poetry"—an evening of poems, stories and a bit of a play by Jess Weiss and Rebecca Gordon. Jess and Rebecca read from their new work and from their books "By Her Hair" (Gordon) and "The Shards Stories," "Run" and "A Herstory of Prostitution" (Weiss). 8pm, \$3-\$5. Harriet Tubman Hall, SF. Women's Bldg, an alcohol-free event for lesbians and their women friends. No woman turned away for lack of funds.

"Making Waves": Krona Quartet presents its final concert of the season. 8 pm, \$8.50/5.75 adults & srs. Info: 331-3533.

Miki Pettilo strums her guitar and sings your spirit out. *San Francisco Cafe*, SF. 10 pm, \$5.

Monica Palacios & Danny Williams keep you laughing out your seat at the Valencia Rose, SF. 10:30 pm, \$4.

April 30

San Francisco Gay Freedom Day Marching Band & Twirling Corps

Lesbian Van Antwerp

Conductor

With Special Guests

CHEVERE

And Featuring

SF Tap Troupe

Tel Aviv \$869
Athens \$448
Rome \$499
Miami \$299
London \$599
Rio \$999

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El Rio

SUNDAYS
4-8 pm

Season opens
Easter April 3rd

featuring
Viva Brazil

also special guest
Bonny Padilla, Jr.

April 10
Chevers!
Brazilian Jazz

April 17
Hot Links
New Orleans Rhythm and Blues

April 24
Tropical Nights
Jamaica, Samba, Funk & Jazz

\$3 cover
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April 30

San Francisco Gay Freedom Day Marching Band & Twirling Corps

Lesbian

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Does Your Organization Need Assistance?

Be Sure to Attend:

Building Effective
Gay & Lesbian Organizations

Saturday, April 9th, 9am to 4:30pm

All workshops under the auspices of the
Technical Assistance Program of the Fund for Human Dignity.**Local Sponsors:** The Coalition for Human Rights
The Human Rights Foundation Vanguard Public Foundation
The Women's Foundation The Youth Project**Morning Session** led by national consultants Michael Seltzer and Lynn Campbell
who co-lead a similar training in the fall of 1982 for New York's First Gay & Lesbian Skills Exchange.Topics include: developing a comprehensive fundraising plan - planning and organizing special events
- organizational structure - incorporation and tax exemption - building on-going
programs - reaching volunteers and reaching the public.**Afternoon Session** will be small working groups facilitated by several Bay Area
fundraising and organizational consultants, including:Diane Benjamin, Direct Mail Specialist, Benjamin and Company
Burke Thompson, Grantsmanship Center Trainer and Consultant
Tracy Gray, Activist, Consultant, and Philanthropist
Mary Grambs, Co-director, The Women's FoundationTopics include: grants and the world of foundations - direct mail and membership development - staff
and board development and training - successful special event possibilities in the Bay
Area - publicity and volunteer recruitment - building major donor support in the Bay
Area**Plenary Session:** Strategic Planning and Community BuildingCOST: \$25 per person (scholarships available), brown bag lunch
LOCATION: Far West Laboratory for Educational Research & Development, 1855 Folsom St., San Francisco
\$25. For further details, call Tracy Gray at (415) 431-1254

Count me in! We want to strengthen my/our skills:

Name _____ Organization _____
Address _____
City/State/Zip _____
Day Phone _____ Night Phone _____
Additional registrant's names and phones _____Please make checks payable to the Fund for Human Dignity.
Registration fee: \$25 for the entire day. Total enclosed \$ _____ (\$25 per person)
Please mail by April 4th to:
The Fund for Human Dignity
Gay and Lesbian Technical Assistance Seminar
c/o Tracy Gray, 3543-18th Street, San Francisco, CA 94110

CLEMENTINA'S APRIL 1983

EASTER SUNDAY	3rd	EVERY TUESDAY HAPPY HOUR	THURSDAY 7th
SWINGS/SHIFT JAZZ	8PM \$3	DEDDIE SAUNDERS piano/vocals	PERMANENT WAVE with KATHERINE new wave double bill 10PM \$4
SUNDAY 10th	8PM \$3	6-8PM no cover	FRIDAY 15th
SOMETHING SPECIAL gospel & reggae from Santa Cruz	8PM \$4	LIVING COLOR with SHEILA RENEE pop/rock/funk	9PM \$4
SUNDAY 17th	8PM \$2.50	WESTERN ELECTRIC country/western	SUNDAY 24th
		VINCENZA BORDEN & SMALL jazz	

THURSDAY 28th	THE ITEMS and AVALANCHE new wave double bill 10PM \$4	THURSDAY 28th	CLEMENTINA'S CABARET with Leo DeLaRia - m/c/comedy Linda Mooles - emphyrean therapist/comedy Mistress "S" - gothic/porn - erotic dance theater 9PM \$4
THURSDAYS alternative rock 9PM \$1 FRIDAYS & SATURDAYS dance mix 9PM \$3 with DJs Chris Wassmund & Susan Pucker		WEDNESDAYS 3rd	CLEMENTINA'S at baybrick inn 431-8334 1190 Folsom San Francisco

The Coming Up! Guide to Events in the Bay Area

April

New Wave Night at Ollie's. Call 653-6017 for info.
Dance Craze & Decline of Western Civilization - two of the finest new wave films around. Tontie & Imv at the Roxie Cinema. SF. Info: 863-1087.
Freedom Song Network. Faith Petric, the grand old lady of SF folk music, and other performers keep alive the tradition of political songs at New-space, 762 Valencia. SF. For info call 626-1694.
Games Party with Black & White Men Together at Ollie's, Oakland. RSVP by 4/5/83-1591.

Lesbian/Gay task force of the El Salvador Initiative Campaign begins its peripatetic at 8am at Holy Redeemer Church (Diamond & 18th St). Come for a briefing, followed by signature gathering and a social. For info call Liz 861-0425.

Assertiveness Training for Gay Men. 5-wk course starts today, 10:30am-1pm. \$75. SF location. For details call Ira Rudolph, Ph.D. 474-7758.
Dignity/SF 10th Anniversary Awards Dinner with Art Agnos as featured speaker. No hard cocktails, 6:30 pm, chateaubriand dinner & awards ceremony at 7:30, followed by dancing at the Showplace Cabaret. SF. For res & info call 861-3276 or 863-4940. Tickets \$25, \$30 after 4/3.

Hear Bay Area Black writers & poets Gwen Carman, Debra Majors, Opal Palmer, Monalisa Soloy and others read to benefit the African National Reparations Organization. All welcome. Open mike 7:30 pm. \$3 info: 282-7670 or 569-9620.

Poetry Benefit for Compages, the multilingual journal of the Union of Left Writers, at Bookworks, 2848 Mission St. SF. 8 pm. \$2. For info call 648-3324.

An Intimate Evening with Gary Lowup. If you've never heard the song of this Bay Area Music Award winner, you're in for a real treat. Catch him at Modern Times Bookstore. SF. 8 pm. \$32 members.

Spring Dance at Stanford to celebrate Lesbian Awareness Week. Dance to New Wave/Rock/Disco - refreshments available. Friendly atmosphere guaranteed. 8:30 pm. \$2.50. Everyone welcome. Old Firehouse, behind Tressler Union, on Stanford campus. For info call 497-1488.

The Rayons. Bay Area's popular club band, combine the "50s" girl sound with new wave at the Mills College Student Union tonight - 9pm-1am. \$3. For info call 430-2079. 5000 MacArthur Blvd., Oakland.

Bachanga - Salsa party at Kimball's, 300 Grove St. SF. 9:30 pm. \$4. 861-5555.

Dream Actualization Workshop: Work and share together in this day-long intro to the Jungian-Surrealist approach to dreamwork. 10-5pm. \$35. Habitat Center, 3897-18th St./Sanchez. SF. Res: 540-5500.

Americans or Last Tango in Hualahuenga - SF Mime Troupe's last performance of this play. See 4/7 for details.

Foodsexual Farewell Tour M&M's - this is Carol's last stand at the Artrans before leaving for the East Coast. 9 pm. \$4.

Meat & 9:45 am at MacDonald's parking lot. Haight & Stanyan. SF for carpool with SF Hiking Club - hike to Phoenix Lake, top of Mt Tam. For info call 821-2418.

Spoken Spokes bicycle club rides Livermore-Pleasanton Loop. Meet 11am Saturday parking lot, Santa Rita Rd. Pleasanton. Bring lunch. Info: Daryl 848-5656.

Crysanthemum Ragtime Band at the Rose: 2:30 pm. \$3. 766 Valencia St. SF. Jill Rose Band sizzles at 8. \$4 admission.

SF Chamber Orchestra Spring Concert Series at Legion of Honor Little Theater. 2pm. Free. Today's program: Respighi, Brahms, Bruch & Mozart.

Poet Thomas Gunn reads from and comments on a wide range of his work at the Gay Academic Union, 1658 Bush St. SF. 4pm.

SF Chamber Chorus presents works of Verdi, Vaughn Williams, Poulenc and concert music from Latin America. Party after the concert with the SF Community Chorus - 4pm. Info: 647-6015.

Parade General Membership Mtg: What kind of Parade do we want? Let's make our voices heard! 5-7 pm at the SF Women's Bldg. Call 861-5404 for info.

Red Heats Porcupine for body gay men - bring your favorite food, drink, and any announcements to 222 Muller St. SF. 7 pm. For info call 821-2951.

Something Special - Rhythmic gospel and reggae from this fabulous trio at Clementina's, 1390 Folsom. SF. 8-10 pm. \$4.

Fanny's Cabaret presents Sharon Clyde. 8:30 pm. Info & res: 621-5570.

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Applied Meditation/Intuitive Problem-Solving Intensive w/Margo Adair includes stress reduction, visualization, integration of politics and spirituality. sessions 4/1 of a series continuing 5 evenings. SF. For info call 681-8538.

Gay Men's Health Collective of Berkeley begins an 8-wk volunteer med. training class today. Join and acquire an in-depth knowledge of STD's plus diagnostic treatments and health education skills. Lay persons as well as health care professionals are welcome. The World men and especially encouraged to join. For more info call John Day at 548-2570.

SF Gay Freedom Day Band performs at the Gay Softball League's opening game this afternoon. Lang Field, Gough and Golden Gate. SF. Call 621-5819 for info.

Yom Ha-Shoah, the Holocaust Day of Remembrance, commemorative service at Temple Emanuel-El Lake & Arguello. SF. Info: 751-2535.

Academy Awards Night at Trocadero Theater. Watch the Awards on the Tropic 20 x 20 foot silver screen, plus unique sound system to make your viewing at true media experience. 5 pm, free admission. Call 495-6620 for info.

Deadline for Parade Program reservation space. Send meeting 6:30-8:30 pm. Call: 861-5404 for details.

Alice B. Toklas Demo Club meets at 7:30 pm. Swedish American Hall, 2174 Market at Sanchez. SF.

Oscar Night at the Castro Theater - a special celebration by the Cal. Women in Film & TV Council. The 52nd Academy Awards on a giant screen with friends. Popcorn galore! Adix: 751-0578.

Cancel Burnt Offering. MOC, ARKS, Sluggards, The Afflicted and special out-of-town guests. On Broadway, 435 Broadway. SF. \$4. Benefit for the John Brown anti-Klan Committee. For info call 561-9400.

Clinical Issues for Married Gay Men is this month's topic for Gay Issues Seminar, a monthly seminar sponsored by the Gay Services Coordinating Comm. of District 5 to help clinicians and others become more skillful and sensitive to the needs of lesbian & gay men. Held at the Peninsula Hotel, this one at 12 noon-1 pm. Rm 204. Health Center 5, 1351-14th St. SF. Free. Bring bag lunch. Info: Mike, 624-3347 or 624-3348. 1000 California St. SF.

SF Commission on the Status of Women, monthly mtg. 4:30 pm. Main Branch of SF Public Library, Larkin & McAllister. Free, open to public. To be placed on the agenda call 558-3653. WA.

Let's make the '83 Parade reflect ALL of us - join the Outreach Committee - you're needed. 6:30-8:30 pm at the Valencia Rose, 766 Valencia. SF.

"Women's Legacy", an analysis of Bettina Aptheker's essays on the militancy of Black women throughout US history. Spons. by Radical Women. everyone welcome. Dinner at 6:45 pm. \$3 (\$3 donation) meeting at 7:30-10:30 pm. nr Mission. SF. For info call 681-2414 or 864-1278.

The Movement needs a few good people...orientation to Livermore Action Group with slideshow and discussion. 7:30-10 pm. Berkeley Unitarian Fellowship, Cedar & Bonita Sts. Berkeley.

Benefit for the African National Reparations Organization (ANRO) featuring a film about Malcolm X and a speaker from ANRO. 7:30 pm. \$2. Info: 653-9652.

International Feminism: Donna. Women in Revolt (Italian feminism) and Women Under Siege (women in the Mideast) double-bill at the Roxie Cinema. SF. Info: 863-1087.

Sandi Lund performs at Fanny's Cabaret. 8:30 pm. Info & res: 621-5570.

Ella Fitzgerald (live! not memorized) at the Fairmont Venetian Room. Today thru 4/24 (except Mon days). Showtimes 9:30 & 11:30 pm. Res: 772-5163.

Too Much Fun - join the SF Men's Chorus at the Opera House for a spectacular show including a progressive rock band, dancers & lights & sets, plus a program of all contemporary music - the hits & memories of Broadway & Hollywood. Tix available at BASS.

"Group Shots", color photography by Robert Chidister. 10:30 am to 10:30 pm. Bldg. & Gallery, 4049-18th St. SF.

Off the Charts! Protest Metropolitan Life Insurance Co's height weight charts and the way they discriminate against fat women. 5 pm at their office.

Body & Dance - Health. VD Testing, treatment, counseling & referral by Dr. Gary L. Smith, 7:30 pm. drop-in. Gay Men's Collective, Berkeley Free Clinic, 2339 Durant Ave. Free & confidential. Complete info: 548-2570.

Women's Afikim School of SF - see Tuesday for details. 552-6555.

AIDS Forum at the Pacific Center: a place for dialogue on Acquired Immune Deficiency Syndrome, and the effects it has on the quality of our lives. For info call 848-8283.

Entertainment. **Shit-Acqu Coast Western Live**. Band Boogie at Rainbow Castle Company, 199 Valencia. SF. The fine music & dance start at 6pm.

Dan Field brightens our Sunday afternoon at Fanny's Cabaret. 3pm, every week except 3/17. Info: 621-5570.

Soft Sundays with Debbie Saunders, Larry Smith, Fundi and Gwen Avery or Gayle Marie. 4-7pm. Ollie's of Oakland. No charge to customers.

Come to the West Coast Lesbian Collections and share with the Lesbian Community. A special evening covering the lives and struggles of Lesbians who have come before us. Over a half century of Lesbians' needs, problems, and triumphs. Let's share and much more! Open noon-4pm. Info: 465-8080.

David Kelsey & Pure Trash play some of the hottest gay & lesbian music. 10:30 pm. The 1203 Polk Street. SF. 8:30pm. Info: 775-6905.

Al. Stair at the open mike piano bar at the Fiddle Fox, 842 Valencia Street. SF. 8:30pm-12:30am. Today thru Thursday every week.

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

Women's Rap Group - first & third Mondays

office, 425 Market St. SF. For info call Life in the Fat Lane, 661-6379.

Richard Hays' "Multi-Media" Exhibition of Collages, Paintings and Sculpture "showing today's Bay runs thru May 1, reception 4/21, 7-10 pm. CNA Art Available, 142 Fillmore, (at Waller) SF. Gallery hours: 4-6 Wed-Sun. or by appt. info: 861-9909.

Forum discussion on the Recall Election at the Duboce Triangle Neighborhood Assoc. Mtg. 7:30 pm. First Christian Church parish hall, Duboce at Noe. You're all invited to come and vote your opinion.

El Salvador Initiative Campaign hosts an evening filled with music & speakers on the Initiative Campaign and the current situation in El Salvador. The Network. Coffeehouse, 1329 7th Ave. SF. 8 pm, donation.

A Fool for Love Down the Drain of April Showers. A dramatic reading of new love poems, prose, Daddy's Home, a one-act play by Johnny Nieto & friends. A jazz trio accompanies reading and plays improvisational music. Newspaper, 762 Valencia. SF. \$3. 8 pm.

"Ache" - a night of poetry, blues, salsa, gospel and dance in a benefit for Avotz's new book, *Ache*. Casselberry & Dupree, Gwen Avery, Norm Howard, Jennifer Stone, Mary West, Jane Kingston, Terry Garthwaite, Mary Watkins, Sam Schwartz, Conjure Cespedes, Maria Cora and Chocole at the Valencia Rose Cafe. SF. 8 pm. \$4.

Coatlicue, the Serpent-Skirted. Ix Chel, the Weaving Woman. Women in ceramic art from Nayarit to Mexico at the Valencia Rose Cafe. SF. 8 pm. \$4.

Open Mike for Women Poets at Studio W. 8 pm. \$2. 3137 22nd St. SF.

Don Johnson appears at Fanny's 4230-18th St. SF. 8:30 pm. Info: 621-5570.

Francis Zeffirelli's voluptuous La Traviata, starring Terence Stratas and Placido Domingo opens the 26th Annual SF International Film Festival at the War Memorial Opera House. SF. The festival continues thru 4/24 at the Castro Theater and the Ghirardelli Square Cinema. For info call 221-9955.

Nicaragua Now! Free program of new films from Nicaragua at 4pm at the Castro Theatre as part of SF's Inland Reads. See Target Nicaragua.

Head at Last and **Cling the Most out of It** - Slideshow on women in international history & culture, by Max Dashu at La Pena. Berkeley. 8 pm. \$3-\$5 donation.

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FOODSEXUAL



Good-Bi Shows!

Fanny's
April 7, 8:30 and 10

Artemis
April 9, 9pm

Carol Roberts
"Outstanding Entertainer
of the Year" - Cable Car Awards
Off to make a TV Special and
summer shows in Provincetown

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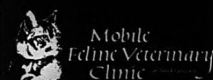
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Ollie's

4130 Telegraph - Oakland - 653-6017

April

- 2: Gwen Avery & Friends 9pm
- 9: Black and White Men Together
- 15: Stren/Lucas 9:30pm \$3
- 16: Gwen Avery/Lady Lenny 9pm
- 22: Stren/Art Faggots 9:30 \$3
- 23: Wake Robin Fiddlers 9pm \$4
- 24: Golden Cabaret Awards 7pm \$6
- 29: Pacific Center Benefit
- 30: June Millington Band

GROUPS FOR GAY MEN

Short-term Support Group starts
Tuesday, April 26th

Ongoing Therapy Group
Wednesday and Thursday evenings

Pedro Rojas, MA 841-9198
Dave Cooperberg, MA 841-3220
Lic # MM 12549

Recall the Music! Recall the Memories!

Recall the Mayor!

A Greatest Hits Theme

Dance

Thursday, April 14th, 9:00-2am
at the Women's Building
2851 18th Street, Oakland
Suggested \$8 in advance
\$4 at the door
No Host Bar

100% of the proceeds go to

Stonewall Gay Democratic Club

Recall Campaign

For information call 626-1235 or 852-4287
or write 159-A N. St. St. 94114



Mark Chester's photographs of Theatre Rhinoceros productions are on display this month at Theatre Rhinoceros.

thru 4/17, 5:00. For more info call Gordon Murray 626-4901.

Lesbian Office Workers Celebrate the end of the work week. Relax and unwind with your sister workers. For details call Jeanne 282-5700.
"Origins of Crime," a devastating entertainment piece. Films, tapes, music, & live action make for explicit, potent imagery. 11pm, \$4.55 at door. Res. 552-1445. Valencia Rose, SF.
Deadline for inclusion in the Parade Program Resource Guide is today! Call 861-5404 for info.

16 Sat

Jobs with Peace Week examines the connection between the deterioration of our communities & the huge expenditures of money & resources made in the name of national security (did you know over one billion SF taxpayer-dollars fund the Pentagon each year?) March on City Hall today! Details: 558-8615.

Gay Men: Want to learn how to get closer to other gay men? Interested in finding out more about the relationships you're now in? Worried about health risks and your present relationship style? Attend this one-day workshop by Leon McKusick. MS. 10am to 6pm. For details call 552-6356.

Stories for Free Children: hear new entertaining and enlightening children's stories from Ms. Magazini's anthology. Kids of all ages welcome. \$1. Modern Times Bookstore, SF. 10am.

Tuesday Wed: an unusual and under-rated actress, in a rare in-person tribute as part of the SFIFF. 2 pm. Castro Theatre. SF. Besides conversation and answers, *Pretty Poison* will be screened. Ticket info: 291-9955.

Women in the Sun: parts 1 & 2 of mini-clip look at aboriginal Australians seen through the eyes of native women. At Ghirardelli Cinema beginning at 4pm as part of SFIFF. Concludes 4/17.

SF Art Glass Guild presents its semi-annual group show at the Castro Village Mall today thru 4:30. SF. Contemporary and traditional works by 12 Bay Area Artists—free! 12-7 pm daily. 2275 Market St. SF. at 16th.

An Egyptian Story, the second film by Youssef Chahine. Egypt's great voice in the cinema, screened at 7pm at the Ghirardelli Cinema as part of the SFIFF.

What does it feel like to be fat? The women of Fat Lip Readers Theatre portray the pains and pleasures of being fat in America. 8pm, \$4-\$10 SL. at 16th.

"Nudes"—Black & White photography by Nina Gajjar. Nathan Hart Gallery, 427 Hayes St. SF. Reception today, call 863-3445 for details. Show runs thru 5:30.

"A taste of Spring"—a concert & fashion show benefit for Aphrodite Theatre Co. Special guests include Gwen Avery, Gette & Ivor and Debbie Saunders, plus a special surprise! Performance 8:30pm, \$4. Ollie's, Oakland.

Debbie Marks sings at Artemis Cafe. SF. 9pm, \$3.50.

Spirit of Motherpeace workshop: spend the day learning about ourselves and the tarot, with Vicki Noth. 10-5pm. \$25. Habitat Center, 3897 18th St. SF.

Storytelling and a late afternoon barbecue with Southern Women's Alliance, a support group for women from the South. For details call Jeanne 282-5700.

Montgomery Cliff, a biographical film by Claudio Maineri, will be shown at midnight at the Castro Theatre.

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

Body & Dance & Health Women's Health School at San Francisco—learn how to resolve conflict by harmonizing oneself with the opposing energy (and) leading to a peaceful resolution. No violence occurs, no one is harmed. Class, Tues. 5:30-7pm, 6:15-7:45pm. Wed 7:30-9pm, Thurs 3:30-5pm. Sun 4:15-5:15 pm. \$5.30. 335mo. 2555 Market St. all levels welcome, beginners encouraged.

STD Screening at the Men's Clinic: Health District #1, 3850-17th St. SF. 1-7pm. Info: 558-3905.

Lesbian & Gay Psychology & General medical clinic study run by & for lesbians at Berkeley Women's Health Collective. Call 843-6194 for the appointment.

Exotic Massage—weekly class (4 sessions) for women and men. Details: Milo Jarvis, 863-2842. Starts 4/12.

Tuesday Evening Runs with FrontRunners—a running club for gay men & lesbians. Meet 7pm at McLaren Lodge. Golden Gate Park. More info: 865-3924.

WED Weekly

Rap & Support

Gay Men's Drop-In Group: 7:30pm at Pacific Center, Berkeley.

Women's Drug & Alcohol Group—advance notice required. 841-4242. Pacific Center, Berkeley.

Gay Alcoholics Anonymous Group: regular meeting, 8-9:30pm. Trinity Church, Bush & Gough St. Berkeley.

Rap Group for Women and Men: 7:30pm, \$3 donation. The Bisexual Center, call 929-9299.

Gensis—an on-going holistic support/therapy group for gay men—meets 7:30pm. details: 564-1742. Scott.

Gay Men's Rap: meets at Valencia Rose, SF. 7:30pm. Sports by Pacific Center, Berkeley. Call 841-6224 for info.

Social & Political

The Big Splash: Swim for Fat Women at Coffman Pool, Vista Point & Hahn St. SF. 7:30pm. \$1.25. For women over 160 lbs. For more info call Life in the Fat Lane, 550-0601.

Brother to Brother—an informal evening of questions, answers, discussion & sharing of experiences for Black gay men of all ages who are concerned about the quality of their lives within SF-Bay Area gay community. 8pm. 1182 Market Street 543. Info: 621-1344x543.

Dialogue on God/Bible Study/Holy Community at the new MCC in Hayward. Tues-Thurs. & Sat. 4-6pm. 2257 Bayview, Hayward. 278-0962.

Theatre, as part of the SFIFF. Will the truth about Chiri's homosexuality be revealed, or suppressed?
Creative Sensual Massage & Erotic Poetry workshop for women. Bring snack and/or poetry to share. \$10 per person. Call Maryanne 668-5321 or Linda 731-3755 for details.

17 Sun

Fiesta de Amigos! El Salvador Initiative Campaign Benefit co-sponsored by Alice B. Toklas. Modern Times Bookstore, SF. 10am.

Climb Mt. Diablo with Different Spokes bicycle club—meet 10:30am, Walnut Creek Barr. Bring lunch. Call Tim 863-7056 for details.

Michael & Megan set the stage at Fanny's Cabaret Sunday afternoon series. 3pm. Info & res. 621-5570.

Women in the Sun: parts 3 & 4 of Australian aboriginal history starts at 4pm at Ghirardelli Cinema. French Canadian Lesbians and Gay Men meet at 1264 A Page St. SF. 3pm. Call Lynn 552-8810 for more info.

WAVPM men's membership mtg: Come to a strategy and planning session at the SF Women's Bldg. 8:30pm. new members intro at 7pm, meeting begins. Info: 552-2709.

Batch #1 by Mike de Leon is a (rare) film from the Philippines about a group of students being initiated into university life. Line up at 7pm at the Castro Theatre for this unusual event in the SFIFF.

East Bay L/G Community meets to discuss whether the club should pursue domestic partner legislation in Berkeley and other issues. 7pm. Berkeley Library West Branch, 1125 University Ave. San Pablo, Berkeley. WA. Info: 548-2687.

Western Electric—shill kick! country western at Cofina's, 1190 Folsom. SF. 8pm. \$4.

Scott Rankin's cabaret entertainment at Fanny's Cabaret. 4:30-10pm. SF. 8:30pm. Today & April 24th.

Collected Writings: I'm Not Committed, I'm Broken: Berkeley writer Arnie Passman reads from 20 years of his work. 8pm at Julia Morgan Center, 2640 College Ave. Berkeley. Info: 548-2687.

"Raging Bull," La Delaria's new show! You can't miss this premiere performance by SF's own "Fucking" Dyle. Letta'll have you rolling on the floor with laughter. Benefit performance for the KS Foundation. Valencia Rose Cafe, 766 Valencia St. SF. 9pm.

Tender Mercies may become the biggest little hit of the year. Why? Robert Duvall's subtle performance as a C & W singer trying to climb his way out of a ruined life. The Castro Theatre, 9:30pm. and bring along your handkerchiefs.

Join Congregation Ahavat Shalom at Stern Grove (15th St. to Sloat) for the afternoon festivities for Yom Ha-Atzma'ut. Complete info: 621-1020.

Slightly Older Lesbians (SOL) rap groups & social events for women 30 & over. 7:30-9:30pm. Valencia Rose, 766 Valencia. SF. CC w/48-hr notice, 285-1590.

Transsexual/Transvestite (MTF) meetings at SF MCC. 8pm. Additional info: 4274-3773. 2nd Wed each month.

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

Body & Dance & Health STD Screening. Men's Clinic, 3850-17th St. SF. 1-7pm. Info: 558-3905.

Golden Gate Wrestling Club—see Mondays for details.

Social & Political Social Service Worker available for seniors! at the Center (780 Fillmore), 10:30-12:30 to help with housing, Social Security forms, referrals and services available.

The Body Electric—gay men's anti-nuke affinity group meets 7:30pm. Location info: 839-5679 or 858-2829.

SF Gay Lesbian Library Phone Reference Service: Tues & Wed 7-9pm. The phone number is 621-6186.

Lesbian and Lesbian Union of UC Berkeley Business Mtg: 6:30, social/education mtg. 7:45. WA. students & non-students welcome. Call 642-6942.

Women Over Forty Experimental Theater: open to all women over 40. 7pm in the OPTIONS Center, SF. Info: 558-3905.

Spiritual Education, Prayer and Social Time at New Life Metropolitan Community Church, Oakland 7pm. Info: 558-3905.

Prayer & Community Service with MCC. SF. 7pm.

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

Entertainment

Seven Good Wednesday Night Howling—join in the fun at Park Bowl on Haight at Stanyan. SF. 8:30pm.

Debbie Marks' Cabaret with MC La Delaria and partner Jeanine Stroble. Info: 843-1334. 1190 Folsom. SF. 9pm. \$5.

Dave Cooperberg solos at New Bell Saloon, every Wed. Thurs. 9:30pm. 1203 Park St. SF.

Calendar Key

WA: wheelchair access
CC: childcare available at event
RCC: call to reserve childcare for event
Sign: sign language interpreted
Res: reservations
SL: sliding scale

Address Directory

Artemis Cafe. 23rd & Valencia, San Francisco, 821-0222. WA.

Berkeley Women's Center. 2908 Ellsworth, Berkeley. 548-4343.

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

I.C.I. Woman's Peace Bookstore. 4015 Broadway, San Francisco. 533-4848. WA.

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

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

Metropolitan Community Church—East Bay. 4866 Lakeside, Oakland. 533-4848. WA.

Old Wives' Tales. 1909 Valencia Street, San Francisco. 821-6675. WA.

Ollie's. 4130 Telegraph Ave, Oakland. 653-6017. WA.

Operation Center. 2485 Clay Street, San Francisco. 563-0502.

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

Pride Center. 690 Hayes Street, San Francisco. 863-8002. WA.

Unitarian Universalist—Lesbian & Gay Caucus, First Unitarian Church, Franklin/Geary, San Francisco. 776-4502.

Valencia Rose. 766 Valencia Street, San Francisco. 552-1445. WA.

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

Dr. Lane S. Sandahl
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Gina Covina reads from her new novel, *The City of Hermits*, a fantasy about the positive results of the next big California earthquake, set in "Sister Spn." California's feminist report. 7:30 pm. Free. Old Wives Tales Bookstore. SF. WA. 48-hr RCC, ask about Sign. 821-4875.

"Save Sat Night," debt retirement benefit for Sal Rosselli for College Board. 5:30-7:30, 2563 Divisadero/Delancy St. Mansion. \$35. Info: 621-4886.

Lesbian/Gay Labor Alliance meets tonight. For details see 47 listing. 7 pm.

Plutonium Players present an Evening of Consciousness. Lowering with the Ladies Against Women. A sparkling satire aimed at the Phyllis Schlafly of this country. This is participatory satire, wear uncomfortable clothes, come as you should be in Ronald Reagan's America. 8 pm. \$4. La Pena, 3105 Shattuck Ave. Berkeley. WA.

Del Martin and Phyllis Lyon speak at the Marin Lesbian and Gay Men's Rep. 8 pm tonight. Santa Barbara Savings, 305 San Anselmo Ave. San Anselmo.

Goldberg Variations II—Whoopee! Goldberg's next-to-last performance in the Bay Area. 9 pm. \$5. Valencia Rose Cafe. SF.

Ranier Werner Fassbinder's *pen to Jean Genet*. *Querelle* finally plays San Francisco at midnight at the Castro Theatre. The great gay director meets the great gay novelist and outlaws in this lyric, unerring, controversial film starring Brad Davis, Franco Nero and Jeanne Moreau. Not to be missed.

TS-TV at SMI (S-M Institute). Complete info: 885-0511.



SF's Favorites: Tom Ammann, comic and singer-songwriter's Ron Romanovsky and Paul Phillips captivate you tonight at Valencia Rose Cafe. SF. 10:30 pm. \$4.



"Four Women in Search of a Solo," a theatrical montage of original works by Susan Dambroff, Deborah Israel, Anne B. Leonard, and *Coming Up's* own Adele Frandini at Studio W. 8:37-22nd St. SF. Fri & Sat. 4:22-30. \$4-55. For info and res call 641-9299.



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"Dr. Fautus Lights the Lights," Noh Oratorio Society presents Gertrude Stein's opera at the Valencia Rose Cafe. SF. 8 pm. \$5. Show runs Fri-Sun thru 5/1. Res: 552-1445.

Odalisque presents women's belly dance: see this celebration of women's strength, beauty and camaraderie at the Artemis Cafe. SF. 9 pm. \$4.

Poetry in Motion—a special 90-minute documentary performance film that explores the nature & vision of today's poetry scene. Stop prominently in NY, SF and Toronto. Today thru Wed at the Roxie Cinema. SF. Info: 863-1087.

Sirens & The Art Faggots at Ollie's, Oakland. 9:30 pm. \$3.

Affirmation, Gay & Lesbian Norms. SF & SJ chapters potluck and socialize together in San Leandro. Tomorrow at 9 am a group discussion will be held at 21445 Birch St. Hayward near Mission Blvd & Grove. Call 641-0791 for info.

Free Health Fair in the Castro: special attention given Lesbian/Gay health concerns. Complete breast and pelvic examinations, including Pap given by women physicians. AIDS screening and audiological presentation, tests for blood pressure, vision/glaucoma, dental problems, foot disorders, mental health services and blood testing. For complete info or to volunteer help call 558-9353.

To register for screening at fair, go to Sanchez School, 325 Sanchez. Sponsors by Bay Area Physicians for Human Rights, and Health Ctr. 9:30 am-1 pm.

Issues Uniting and Dividing the lesbian and gay from the bisexual communities — a unique, long-running conference co-sponsored by Pacific Ctr and Bisexual Ctr. A day-long, in-depth exploration of the issues that confront us. 9:30 am reg at Institute for Human Sexuality, 1523 Franklin St. SF. WA. For details call Alan Rockway, 548-8283 or Charlene Michael 929-9299.

CMC 20th Anniversary Gala: at California Hall on Park. SF. Live entertainment, ELABORATEcocktail buffet, disco and door prizes. You've got to be there when the grand-daddy of all bike clubs goes all out. The event of the spring season. Don't miss it.

Puppetry, Storytelling, Arts and Crafts—the Lesbian/Gay Freedom Day Committee presents an afternoon for children at the Valencia Rose. Clowns and characters provide music and theater. 1-4 pm open to children, parents and friends. Wear funny costumes. For more info about attending or performing call Jim 552-1445 or Johnny. 861-7943.

"Spirit Guides," an exhibit of ceramics by Linnea Almgren. Reception for the artist by 5:30-7:30 pm. Laughing Goddess Grotto. 4118 Telegraph Ave. Oakland. Info: 621-4986.

The Black Arts Festival at Fort Mason this month features artist April Martin Chantant's *Ethno-Eclectic* Series, natural fiber works influenced by a series of dreams and colors worn by the Dogan and Pearl tribes of West Africa. Reception 3-6 pm. Info: 317-0672 or 41-0640. Ft. Mason. Bldg. C-165. SF.

CISPES Swimsuit to benefit Medical Aid for El Salvador, the tax-exempt corporation founded by Ed Asner. Funds raised will buy medical supplies.

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Hans Jurgen Syberberg's tribute to Warner, opera, the cinema, idealism, eroticism, and gender, *Demolition*, all in *Shadows*. *Duty* sound occupies the entire evening at the Castro Theatre starting at 7 pm. It's *Pravda* and it's like seeing it for the first time.

The Voice from the Mirror/Puppet Story Theatre combines elements of puppetry, storytelling, clowning, music and more at Eighth St. Studio, 625 8th St. Berkeley. 9pm. Limited seating.

Women's Square Dance—*Wake Robin Fiddlers* give you a stompin' good time at Ollie's 4130 Telegraph Oakland. Karan Hattley-Drayton calls and teaches dance steps. 9pm. 4 dollars.

Lynda Bergen's cabaret *cabaret* at Fanny's cabaret, 9:30pm. Info and Res: 621-5570.

Free Health Fair in the Castro—see yesterday's listing for details.

East Bay L/G Day Committee meets to plan this year's celebration in Provo Park. Your support is needed - for further info call Steve 524-1448.

Ride Jam - *Vincentia, Borden and Small* at Clementina's, 1180 Polson. SF. 10pm.

Ride Montana with Different Species bicycle club, 30 miles round-trip. Meet McLaren Lodge, GG Park, SF. 8am. Bring lunch. Bob at 824-1145 has info.

Mobilization for Animals: Noon rally at UIC Davis campus. Quilting, protest materials, and suffering of animals in primate laboratories.

The Gift: The Imagination and the Erotic Life of Property: Lewis Hyde reads from his book. 2-5pm at Shepherd's House, 3210 Spaulding, Berkeley.

The Voice From the Mirror/Puppet Story Theatre brings the kids. Benefit for creative work with terminally ill children. See 4/23 listing for info.

Poet Roberta Bourbon reads from her work at Golden Cabaret Awards. Linda Bergman, David Reign at Ollie's, Oakland. 7pm. 6.

Fundraising committees presents *Fundraising for Social Change*, a workshop with Kim Klein, Lisa Lord, and Beth Rosales, at Harriet Tubman Hall, SF. Women's Bldg. Complete info: 413-1180.

How to help closet gay athletes come out is the topic of today's meeting of SF Gay Athletes League. For location and other info call 624-7174.

25 Mon

Lewis Ellingham, Robert Black, Kevin Killian, John Nieto and other members of the SPT Gay Writers Workshop read at Small Press Traffic, 384-1245. SF. 7:30-9:30 pm.

Interested in advertising? Take this Media Alliance class and learn the basics. Complete info: 441-2557.

Whatever Happened to Susan Jane? Mark Heustis' new wave cult classic, *Triplets with Elevator Girls in Bondage*, and "the most shocking film of 1953: *Glenn or Glenda*, I Changed My Sex," one of Bela Lugosi's very worst films. It's all at the Strand. SF. Box office. 552-5990.

26 Tue

Intro to Word Processing for women: hands-on training in small groups with Women's Computer Literacy Project, by reservation only. 821-9276.

Parade Outreach Committee meets at the Valencia Rose, 766 Valencia. SF. 6:30-8:30pm.

Radical women Mij: A socialist feminist critique of Angela Davis' book, *Women, Race and Class*. Everyone welcome. Dinner at 6:45 (\$3); mtg at 7:30pm. 3-15-16th St. Info: 87. SF. 8:30pm. \$5.

Mothers In Jail, a talk by Ellen Barry, director of Legal Services for Prisoners with Children. 7:30-9pm, at Austin McCormick Ctr., 1251 2nd Ave. (at Hugu). SF. Sponsors by SF Women's Jail Study Group. Info: Nanee Karaker 731-3300.

Tila & Company bring their act to Fanny's Cabaret, 4230-18th St. SF. 8:30pm.

Hot Flashes, women comedy team from San Diego, is food for your tired soul...see them at New York City Gallery, 3151 Divisadero St. SF. 8:30pm. \$5. Today & tmw, for info call 863-9854.

Astronomical Slide Show & Moon Party—spend a

Ahavat Shalom, Shabbat Services, 8:15pm. Gay & Lesbian Synagogue, meets at MCC, 150 Eureka St.

Entertainment—*"Knights in Black Leather"* at Trocadero Transfer. Those wearing leather will be admitted for \$3. 10pm till dawn. 520-4th St. SF.

Lynda Bergen at Fanny's Cabaret, 4230-18th St. SF. 9:30pm. Info and Res: 621-5570.

SAT Weekly

Raps & Support

Mothers Against Sexual Abuse support group for women whose children have been sexually assaulted. See announcements listing for more info.

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

SMI (S-M Institute) Rap Groups: 1st Sat. organizations, 2nd Sat. Dominants, 3rd Sat. Submissives, 4th Sat. Switches. Complete info: 885-0511.

Spiritual

Join Dignity/East Bay, an organization of Catholic gay men, lesbians & friends in their celebration of positive liturgies. 2nd & 4th Saturday every month. Info: 233-5581.

Social & Political

Girth & Mirth Club of SF meets at the Pride Center, Fillmore & Hayes, 2nd & 4th Sat. more info: 680-1612. Wherever you meet, meet us at the club.

Different Species/SF Bicycle Club Decide & Ride leaves from the Freewheel bicycle shop at 1920 Hayes, SF. 10am.

Body & Dance & Health

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

Entertainment

Gay Comedy Night at Valencia Rose, 766 Valencia. SF. With MC's Tom Ammann & La DeLana. 10pm. \$4.

David Reigh's outstanding act comes to Fanny's Cabaret this month. Every weekend except 4/23-9:30pm. For complete info call 621-5570.

Trocadero Transfer presents the ultimate act 2/29 light & space. Disco from 10pm till dawn. 520-4th St. SF. 10pm. \$10 members' guests. \$15 general. 5:00 am. SF.

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THU Weekly

Raps & Support
Issues/Rap/Support Group for gay & bisexual young men. 6-7:30pm in the Hospitality House conference room. 148 Leavenworth St. SF. Info: 776-2103.

Coming Out—a re-entry program offering transitional services for gay or lesbian ex-offenders—sponsors a rap group to talk about the problems of re-entering the free world from prison life. 2nd & 4th Thurs. 7:30-9:30pm. Location: 586-4718.

Lesbian Vacation Group for women going thru career changes and want to improve their job-seeking skills. Operation Concern. SF. Info for call 563-0202.

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

Slightly Older Lesbians (SOL) group for women over 30. 7:30pm. Pacific Center, Berkeley.

Black & White Men Together Gathering. 1350 Waller St. SF. Business from 7:45-8:15pm. Rap session from 8:30-10:30pm. Call Jim or George 563-2443 for discussion topic. Donations appreciated.

Gay and Bi-Sexual young men under 21 drop-in rap spots by Hospitality House & the Ctr for Special Problems. 5:30pm. 148 Leavenworth St. SF.

Social & Political
The Pacific Lesbian & Gay Singers is accepting new singers. Directed by Robin Kay, the ensemble is preparing a wide variety of music for its Spring concert. Call 436-0126 for info.

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

Intuitive Problem Solving Support Group—see Tue for details.

MCC—services in Hayward. 7:30-9:30pm (see Sundays & Tues for more info).

Body & Dance & Health

TS Screening, Men's Clinic, 3850-27th Street. SF. 1-7pm. Info: 558-3905.

Chronic Hepatitis B support group meets weekly. 7:30pm at MCC, 150 Eureka, complete info: Peter Goldberg, 391-0102.

Eat



Lianna

by Adele Prandini

Wouldn't you love to see a passionate lesbian love story, full of the complexities and subtleties which fill our lives, portrayed on film? How I long for a film which probes our choices with intelligence, humor, and a keen understanding of our lesbian drive for equality and independence, both in our personal relationships and our political lives. Needless to say this film could only be made by a lesbian. Hence John Sayles film *Lianna* falls short of the mark.

Lianna is the story of an unhappy married woman who falls in love with her dyke psychology professor. This affair prompts some drastic action on the part of her witty but jerky college-instructor husband. You can probably guess that he is a self-absorbed man with a fondness for young coeds, who's been waiting for the opportunity to dump his less-than-perfect wife. Complicating the story are the two children, which *Lianna* is forced to leave behind. In addition to her children *Lianna* also loses her best friend who simply cannot accept her lesbianism. So much for the story line.

Superficial is the word to describe this film. The characters are so very shallow you can see through them. *Lianna*, played by Linda Griffiths, is a likeable actress and has a great Canadian accent, but her performance is predictable and repetitive, largely due to the underdevelopment of her character. As played by Jane Hallaren, who seems to possess only one facial expression no matter what the situation. Throughout the film she never has a face in a peculiar little smile, and once or twice she raises her eyebrows in an appropriate moment to let us know she is paying attention.

The children are something out of a Dick and Jane story book. Their roles are confined, you would think this is taking place in 1953 instead of present times. The son, however, does possess a sense of humor, and actor Jesse Solomon has some lines with terrific timing and contrast. In contrast, the daughter *Lianna* is almost humorless. She is such a girl with a capital G that I had difficulty being the least bit sympathetic. And why is it that when people want to show a mother and daughter spending time together



they always comb each other's hair? Personally I always hated for my mother to comb my hair! Had the personalities of the children been switched it would have been far more interesting.

The film suffers from unbelievable, as it never gets beneath the surface of the characters or the situations which arise from their interaction. Where is the passion of real life? There is one scene which portrays real emotion. *Lianna* tells her husband about her woman lover, he tells her to get out, and the two of them explode in anger.

After this short sequence the film retreats to its quietly liberal tone. Hohum. Pardon me while I rant, but where is it written that lesbian love is without useful passion? We are a passionate lot, we breathe heavily, we embrace vigorously, sometimes we even clench our teeth. I won't go any further—you get the idea. According to this film we make love in a monotone.

On the bright side, at least the film doesn't try to apologize for this woman's lesbianism. In fact, I believe the attempt to explore the subject was a sincere one on the part of the filmmaker. But he is a man, and a straight one at that, hence his perceptions of lesbian-

ism are somewhat limited.

Another positive factor is that the dyke professor does educate *Lianna* some about power in relationships. She does not want to become the new husband—to be catered to and revered. We certainly do not want to perpetuate unequal roles in our relationships, and it's a terribly important point to raise in a film about lesbianism.

I also enjoyed the scene in the swimming pool in which *Lianna* discovers that as a lesbian she is no longer able to physically express herself in public, so she verbally caresses her lover. I loved it! The everyday inconveniences of the closet are a recurring theme throughout the film, again a very valid point to be raised. But for me the lack of depth in the film makes it all seem like tokenism.

Now I know you grills are going to see *Lianna*. After all, a mediocre lesbian film is better than no lesbian film at all.

You can see *Lianna* at the Lumiere Theatre, California at Polk. (Info: 885-3200) Perhaps you'll be inspired to write your own love stories, or better yet your own screenplay. We could sure use them.

Frances

by Rebecca Silverstein © 1983

Century City, Los Angeles. (Which century is this???) Miles of monolithic concrete and glass, its awesomeness calculated to impress their power and wealth in the world of make believe they control. From this fantasy land our president was created with all the cynical media manipulation that has many Americans still believing we are a just, democratic and humane nation.

ABC Entertainment Center is one of these monoliths, subterranean parking lots and silver walled escalators leading to more escalators emptying out to a street level marble plaza the size of a small town. Its coldness and artificiality extend in all directions. The movie line is enormous but moving fast; they have perfected a smooth control of masses of people. Everything is calculated for effect. The seats are large and plush, and sinking into one, I feel shut out from everyone around me, my attention focused exclusively on the screen, which curves around the front third of the theatre. It is in such a place I see the movie, *Frances*.

In the 1930s, Hollywood made *Frances Farmer* a star. Now they have made a movie paying homage to the woman they destroyed. And now Hollywood will make Jessica Lange a star; they have already given her an Academy Award nomination for her searing portrayal of the woman they institutionalized for not being the kind of star they wanted. Now they can congratulate themselves on their liberation.

Frances Farmer was a woman of integrity. Outraged at the enormous salaries the movie producers were paying her for playing while people were starving literally outside the gates, she gave much of her time and energy to the progressive movement. Beautiful and popular, she refused to play the games of glamor and mindlessness that went with the privileges. She shocked her home town of Seattle with her avowed atheism at age 16 and she remained highly visible in the media as an angry articulate woman. This has never been acceptable for very long.

So *Frances Farmer*, heroine, became



Frances Farmer, victim (and thus acceptable movie fare today). We see Hollywood in all its viciousness (along with the collusion of *Frances'* mother, whose abuse towards her daughter is sickening) tramping up various charges to shut her up in jails and mental hospitals. Her final release was after years of shock treatment and lobotomy, and left her barely functional.

But Hollywood creates its own version of even the painful truths they are willing to tell. For the real *Frances*, there was no faithful man Sam always available to help her escape and give her refuge. She did escape, but it was done alone, and friendless. The end titles mention nothing of her later years as a lesbian, preferring to claim she died "alone as she had been all her life."

Later, on the deserted marble plaza, I am one small speck of a human struggling to control and anger which could fill this plaza. This city. Strong women are robbed of their dignity and power every day, though they are not usually Hollywood stars. Their names are not known. Their stories are not told. No one will win an Oscar for portraying their lives. Women like myself, sane and angry, but maybe more truthful, more courageous, or more unlucky. And this is the 1980s, and people are starving on the streets again, still, and this town of make believe chokes on the exhaust of its greed.

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The Revenge of the Film Festival

by John W. Rowberry

In 1981, the San Francisco International Film Festival exploded like a supernova: the largest, costliest, and most perplexing assortment of films—nearly all of which were kept closely guarded secrets by then-Festival Director Albert Johnson. Audiences and film critics were equally, democratically, undeniably perplexed; it was glorious. The following year, radioactive debris, Johnson resigned. There were riots, chaos, countercharges; all was not well and all—meaning the oldest continuing film festival in America—looked to be ending. A brief, forgettable expanse of Australian cinema, a few scattered and obscure single events; talk of merger with the galaxy of FILMEX, The Los Angeles International Film Exhibition; otherwise, radioactive debris.

On April 13, 1983, the new San Francisco International Film Festival will open: a red giant. Starting with an opulent, glittering spectacle at the War Memorial Opera House, then moving to the Castro and Ghirardelli Square Cinemas, in the next ten days the Festival will present 90 films from 30 countries, re-organized, re-establishing itself as the "serious" film festival in America. The past is the past.

Speculation has been running high over what would and would not be screened during this comeback year: a wealth of 1982 fare has either vanished (the usual fate of a good deal of independent and foreign cinema) or been scooped up by stateside distribution companies and either already commercially run or unavailable because of near-future bookings.

But with the exception of a small handful, the SIFF has managed to grab all the current jewels and introduce a wide variety of still-not-known baubles, as well as snag a number of the Academy Award nominees in the Foreign Film category.

Opening night means Franco Zeffirelli's touted film version of Verdi's romantic opera *La Traviata*, with Teresa Stratas and Plácido Domingo. Already called the finest opera on film, Zeffirelli's opulent and detailed film has been heralded as the movie that will change the heretofore unpopularity of opera on film. But opening nights are always reserved as one of the ways the Festival makes money, so this year's fête includes a cocktail party and a dinner-dance in the Grand Ballroom of the Hyatt Regency (with a special appearance by Bob Seger and a personal appearance by some of the principals). However, a number of reserved seats for the film only, which will be shown at the Opera House, will be available.

While *La Traviata* has captured the pomp of opening night, the really major film this year is unquestionably *Querelle*. Werner Fassbinder's *Querelle*, the openly gay German director's last film before his death, and his most profound in relationship to his own homosexuality. Based on Jean Genet's romantic but nihilistic novel *Querelle de Brest*, Fassbinder's version (which he wrote and directed) stars Brad Davis as the sailor *Querelle*, Franco Nero as the officer who lusts after him, and Jeanne Moreau as the mother of a whorehouse in a French seaport. Frank Ripplon (*Taxi Xenu*) makes a cameo appearance as a genderfuck drag



Brad Davis (left) plays the title role in R.W. Fassbinder's (right) final film, "Querelle."

Produced by Dieter Schidor, who also made the controversial documentary about Fassbinder, *The Wizard of Babylon*, and filmed in a totally artificial-looking environment, *Querelle* also has the distinction of being Fassbinder's most unique work—a hard-pressed achievement for a director who has, if nothing else, nearly reinvented the contemporary cinema.

Querelle will be shown at the Castro Theatre at midnight on April 21, and it is guaranteed to be a sell-out screening. Fassbinder reappears in this year's Festival, as an actor, in Daniel Schmid's *Schatten der Engel* (*Shadow of Angels*) to be screened at the Ghirardelli on April 15, at 4 pm. Based on a play by Fassbinder, Schmid's film is a stylized version of Fassbinder's exploration of the west German underworld.

Two of this year's Oscar nominees will also be seen on April 14 at the Castro: Jose Luis Garcia's *To Begin Again* (Spain) at 7:30 pm and Miguel Litin's *Alonso and the Condon* (Nicaragua) at 9:30 pm. An exiled novelist returns to post-Franco Spain to retrace his life in *To Begin Again*. But the war is not yet over in *Alonso and the Condon*, and the metaphor of the young boy who wishes to become a condor provides the setting for this lyrical, but striking, look at contemporary Latin America.

In the same vein, a special program, entitled *Nicaragua Now!*, will be presented free at the Castro on April 14 at 4 pm. Two hours of new documentaries by independent Nicaraguan filmmakers will be highlighted by the screening of Haskell Wexler's new film, *Target Nicaragua*. This is a perfect opportunity to see the beginning of a new nation's emerging cinema.

Other Festival highlights include:

Sometimes I Look at My Life (Apr. 20, 7 pm, Castro). Orlando Rojas' film made during Harry Belafonte's visit to Cuba a few years ago, with the folk singer rediscovering his political and cultural consciousness.

The Clinic (Apr. 22, 9:30 pm, Castro). An Australian comedy set in a VD clinic that manages to entertain without becoming didactic. One of the sanest characters in the film is a gay doctor.

Women in the Sun (Apr. 16 & 17, 4 pm, Ghirardelli). A four-hour look at the original Australian history seen through the eyes of native women (two hours screened each day).

Raoni (Apr. 20, 4 pm, Castro). A French-made documentary narrated by Marlon Brando about the current destruction of Brazilian natives in the push for progress in South America.

Teh Draughtman's Contract (Apr. 24, 9:30 pm, Castro). A much-discussed film by Peter Greenway (England) set in 1684 in which murder and intrigue are explored in a seldom seen time frame.

Montgomery Clift (Apr. 16, Midnight, Castro). A new documentary about the actor (now known to have been gay) that uses never before seen home movie footage as well as interviews with Clift's contemporaries.

Abuse (Apr. 18, 9:30 pm, Castro). Arthur J. Bressan's (Gay USA, *Passing Strangers*, *Forbidden Letters*) already controversial film about child abuse woven into a narrative of contemporary gay life, which was just shown at the Berlin Film Festival.

Parafat (Apr. 23, 7 pm, Castro). Hans-Jürgen Syberberg's (*Our Hitler*, *Our Germany*) five-hour opera film, with Dolby sound, two intermissions, and a totally original version of opera, Wagner, identifying the gay and lesbian.

Little Wars (Apr. 18, 7:30 pm, Castro). A side of the current war in Beirut by Maroun Baghdati: quite unlike anything you've seen on the evening news—and much different than Volker Schlöndorff's superb *Circle of Deceit*.

Forward Brazil (Apr. 19, 9:30 pm, Castro). A film by Roberto Farias that has been banned from exhibition for over a year by the Brazilian government. A fictional thriller set in 1973 when officially-sanctioned "death squads" terrorized the country.

Besides this peek at the festival, there are a number of Free Programs. Retrospectives, a look at the films of Lubitsch made in Germany, and in-person tributes to Robert Mitchum, Tuesday Weld, Robert Duvall and others. A complete schedule of the 1983 San Francisco Film Festival is available at the Castro Theatre and the Ghirardelli Cinema. In information on tickets to *La Traviata* is available by calling: 221-9055.

Further information can be found in the Calendar section of this issue of *Coming Up!* under each individual date, beginning April 14th.

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Defense Attorney Doug Schmidt (David Kalish) confers with Dan White (Kevin Reilly).

Breaking Up

by Johnny Miel

"Insanity is an insistence on meaning" he kept repeating like a mantra, whenever he stepped into a black hole in his mind, (Randy Johnson).

Five poets insisted last month on revealing the meaning of insanity in their lives. *Breaking Up Is Hard To Do*, an evening of hearing poets, was an opportunity to listen to words inspired by time spent in mental hospitals. The evening incorporated poetry, lights, tap music, and dance in a performance by poets and dancers.

"When I got a call about this group of poets," explains Karen Pearl, "that wanted to perform work about being in psychiatric institutions. I was really enthusiastic. But when I hung up, I thought, my god, I don't want to sit around with a bunch of ex-mental patients."

"It wasn't until I came out of the hospital the second time that I decided to do it." Peter Tenney, the group's organizer, explained why he began the project. "People who are creative ask big questions about where this creativity comes from." "Intellect and S&M or The Thought Struck Me," Tenney speaks to his own "craziness." "I stole laughter in my life. I feel it like that a way to run."

"There's this image that people are set upon by furries or that somehow out of the blue something robs them of their will," says Great Dane Stony, but he disagrees: "There's a great deal of volition in crazy acts." "I wanted to move underground, where I could get away from the surface of the world. I figured I built a pyramid in a basement. I moved in and stayed there with the bottles and the pipes for a year."

The show opened with the poets following each other on stage. For a few moments we are all tense; no one is certain what is happening. Then someone is thrown to the hospital bed and bound in sheets.

The theatrics never interfere with the words, though. Poet Randy Johnson was at his best, reading with a style and confidence that supported the delicacy of his work.

He read about an aunt who irregularly "disappeared" in his childhood. Years later he found she was caught in the hospital's revolving door. He wrote about the special bond between them. "We were connected by more than blood, we had crazy in common." Irish Friedman danced to the music of David Bowie. While she was institutionalized, she had burned her ballet slippers in the hospital corridor. A friend salvaged one, and she continued dancing down the hall on one singled shoe.

"At twenty years old, life had died at my feet. Now I live with the possibility, the doubt that they didn't put back all the pieces."

Cater, she added, "When you go crazy, you have to completely change how you relate to the world. You have to set up a whole new alphabet."

Dan White

by Daniel Curzon

There was a subdued excitement before the opening of *The Dan White Incident*, a docu-drama created by Steve Dobbins, who won last year's Critics Circle award for best production for a different docu-drama with political content. At the time of the evening there was a sort of numbed excitement about what we had just seen. There was plenty to talk about.

Those who have followed the Dan White-Harvey Milk "incident" closely won't find much new information here, but everyone should see it because it dramatizes what many of us know to be true but have pushed to the side of our minds. The numbness came because it's difficult to face all the hatred that lay—and still lies—behind the killings of Mayor Moscone and Supervisor Milk. A hatred that has been covered up through conspiracy.

What *The Dan White Incident* makes clear how threatened the police of this city are by any change in the status quo from the old-boy system. Some people might say the cops in the docu-drama are presented as unflattering stereotypes, but truth is not a stereotype. I had a young cop in an English class myself at City College and found in his papers more prejudices against women and gays than any stereotype you can name, and he was illiterate besides.

The ending of the play is chilling because we see these foul-mouthed animals (who think they are the decent citizens) threatening to act again, against Mayor Feinstein or anybody else who challenges their political and social control of San Francisco.

It seems clear that the only fictional character in the play is John Glasser, a version of Steve Dobbins, the writer of this piece. Evidently he was threatened if he uncovered anything like a conspiracy among the old-boy forces of this town.

Dobbins is to be congratulated on his courage in putting together this important work of theater. Whether it will change anything I don't know, but the first step has to be to make the world see what the problem is. But those who are the problem don't want it discussed.

It's pretty rare in this city to see plays while some of the characters are actually sitting in the audience. I didn't see Randy Shilts, but reporter Warren Hinckle was sitting just a

few feet from the actor playing him. James McCann brought much-appreciated humor to the whole evening in the role of the testy Hinckle. Even Hinckle seemed to get a kick out of seeing himself on stage.

As presented here, it is Dan White's story, with both Moscone and Milk relatively minor figures. Kevin Reilly is very good as Dan White, if "good" is the word. His tearful confession comes early on and makes us squirm with its unselfconscious irony when he says that the city "wasn't safe with people running around committing crimes. Even to this day such people don't see that they are the people we have to fear as much as any 'criminal element.'"

White emerges as a moody man of limited intelligence, playing the macho power game, a pawn in others' savage efforts to hang on to the police department and City Hall any way they have to.

Some highlights of the show include Bob Mendelsohn as Jim Denman, detailing the policeman-as-criminal mentality and the suppressed emotions of Dan White's family and city of San Francisco. The sound design by Curtis Harvey and Ron Brannan is exceptional, although the microphones were noisy at times. Other glitches included the general mispronunciation of Soledad Solad-dad, when it's Solad-dad, and Michael Harrington as the Prosecuting Attorney stumbling over his lines throughout the play.

The slow-motion scene of Dan White boxing that closes the first set is fascinating, and the production could use some more touches like that, and surely more trimming of the courtroom testimony. Less would be more. Harvey Milk in one scene refers to Dan White as a "closed case." I suspect this bit of speculation will go unnoticed by most audiences. Some of us, in other works using the assassination of City Hall, have decided to explore the realities of White's sexual inclinations in more dangerous ways.

The cast overall is very effective in playing a variety of roles, giving us very professional ensemble work.

To be honest, something bothers me about this mini-reinvention of works about the assassinations in City Hall. In a sense, it's rewarding the Dan Whites of the world by making them famous for having committed horrible crimes?

The Dan White Incident runs Tues-Sun through April 24 at People's Theatre, Fort Mason. Call 495-6566 for reservations.

Lo Foo

by Rodrigo Reyes

Lo Foo and the Missing Ming Artifact, the Asian American Theatre Company's current production, is part who-done-it, part comedy and part psychological study that as a whole makes for an evening of highly entertaining theatre. The play alternately glues you to your seat with suspense and knocks you off with laughs. Intertwined between the humor and the detective hi-jinks is a serious struggle against roles, stereotypes and the seduction of material success.

Wood Moy, last seen in Wayne Wang's critically acclaimed film, *Chan Is Missing*, has been the leading role in this play about an elderly detective's efforts to find not only "the missing Ming artifact" but what proves to be more difficult, his own true identity. The villain in this piece is Lo Foo, the detective's alter ego, a manufactured entity, complete with linen suit ("a symbol of purity and the Chinese laundry"), Panama hat, and a Chinese name. Lo Foo, a character, and likewise boasts Number 1 and Number 2 sons, just like in the movies.

As the play begins, Charlie/Lo Foo is in therapy, trying to divest himself of the Lo Foo personality with the help of a psychologist named Lisa. Just as he is about to make the essential breakthrough, his two sons burst into the room with the news that a valuable Ming artifact has been stolen, that a \$500,000 reward is offered and that Charlie in his role as Lo Foo must find it. Charlie insists that if he takes the case he must do it as himself, not as Lo Foo.

From there on, the play takes off. Joining Charlie are the psychologist, an actress/girlfriend, an ex-assistant to Charlie and his two sons.

The script, a collaboration by actor-author Moy, director Joseph Kwong and playwright Judith Niles is disjointed at times and needs some work, especially in the final scenes. Overall, however, the play is hilarious, with the seriousness of the theme emerging between the laughs.

Lo Foo... poses some timely questions. Should we let roles, either adopted or imposed, rule our lives? Is the pay-off, whether it be fame and fortune, career or a lover, worth the subjugation of one's individuality? "And isn't that what the struggle is all about, to find out who we really are?" Charlie's question at the end of the play, succinctly states what this wacky comedy is all about. Amy Hill is outstanding as Lily, the pill-popping, flashy actress involved in her own struggle to be real. Her entrances markedly raise the level of the play. The scene with Wood Moy, who did an excellent interpretation of the cab driver in the Wang film, here, perhaps due to opening night nerves, is off in his timing. Still, he manages to hold interest in his pivotal role. Others who are worthy of note are Bernadette Cha as Lisa, the psychologist trapped into a cold, detached sense of what this wacky comedy is all about, and Terry O'Brien as the lanky, unruffled O'Reilly, Charlie's sidekick.

Robert Henry's sound design is a delightful addition to the scores of films like *The Pink Panther*. Betty Gee's costumes are fitting except for Lily's, whose blouse kept falling off her shoulder unintentionally and whose shawl is too new. No one is credited for the set in the program, perhaps because it's a tacky, flimsy affair that does not do justice to the rest of the production.

Lo Foo and the Missing Ming Artifact will run through April 24, Thursdays through Saturdays at 8pm, and on Sundays at 7pm at the Asian American Theatre Company, 434 California Street (at Sixth Avenue). Admission is \$7 Thursdays and Sundays; 38 Fridays and Saturdays. For information on group discounts and ticket reservations, call (415) 752-8324 or 752-8389.

by Daniel Curzon

SAM SHEPARD spoiled his own play, *Foot for Love*, by directing it like some overwrought potboiler. The near-incest and slamming doors do not a Greek tragedy make—or even a Northern California one. Poor Kathy Baker and Ed Harris were required to play everything. And Shepard has this thing about "real men," who are nothing more than bullies and jerks. They pick on their women until they make them hysterical and torment "lesser men," and we're supposed to be entertained. This is the kind of play that gives heterosexuals a bad name!

JUMP STREET RAG at the Club Chi Chi is riveting, not-too-long evening of "old-timey" music that you might enjoy.

The most stunning occurrence at the Gay Press Association meeting here in mid-March was when a woman stood up near the end of the symposium on AIDS to say that she regretted, first, that a panel on AIDS was being held at a "press" meeting and, second, that she resented this particular panel getting an hour and a half while the panel on women's issues, such as the ERA, got a half hour less. Disgraceful! AIDS is a life-and-death issue. This is a trend I've noticed for some time now. If a man is dared to say such a thing to a group of women he'd be called selfish and chauvinist. Outrageous, simply outrageous, yet nobody said a word. Enough of this double standard!

Poor C.D. Arnold's *Delivery* inadvertently got left off the Bay Area Theatre Critics Circle list. Chuck Solomon was nominated as director for both *Love and Dressing* and *Undressing and Taking on the Telephone*.

Romanovsky and Phillips put on a good show—to young, so talented, though the patter between songs could be speeded up...

You missed a really fine production of *Albee's The Zoo Story* at the Luchmire theatre of the One Act Theatre Company. It ended in March, but maybe it'll be revived. It should be, with Dane Jane giving a controlled, moving performance, nicely set off by Richard Harder's middle-class black as the inadvertent antagonist. Tom McDermott's excellent direction marks him as a big talent on the way up.

One of the best plays I've seen lately is *Splendid Rebels*, directed by the indefatigable J.D. Trow. The stage at the Mill Valley Center for the Performing Arts was too small for the sets used. Emma Goldman was a bit too much Molly Goldstein in Act I, but overall



by Gary Wenger

A recent letter asked since I've more than once criticized the haphazard way many of our entertainers approach the business of cabaret singing, why I've never in this column scrutinized the behavior and policies of club owners. I suppose it was a certain reluctance to offend potential advertisers, but—all right; it's time someone did, so here goes.

Establishments—like the C.T. and New Bell Saloon, or Trinity Place—there hire entertainers to please an existing clientele, and agree to pay the entertainers, are under no obligation to their performers except to provide the equipment required to perform. They may require a certain amount of self-promotion on the performer's part while doing little or none of their own.

Clubs, however, that sit empty unless the entertainment brings patrons, and that require performers to work for a cover charge only, without a guarantee, do have certain obligations to their performers (and, rather obviously, to themselves if they'd like to stay in business). Let me cover them by offering a few bits of advice to cabaret entertainers.

You've been asked to perform for the door charge and to do your own promotion. If you don't, you won't have much audience. If you do, you're likely to lose more than you make. The house, meanwhile, is charging inflated drink prices—why, since you are not an expense to them, unless they share the burden of advertising? Next time you contemplate accepting a gig, first ask what advertising/promotion the house will do for your benefit.

You and/or your musicians drink after—and perhaps during—your show. Some houses offer those drinks as a courtesy, others don't. The drinks are sold at higher prices



Some Like It Cole

the evening was a well-pull-together look at the woman who fought for many unpopular causes long before they became socially acceptable enough to play in Marin County in 1983.

Some Like It Cole is certainly worth watching at the Marins Memorial, especially if you haven't seen too many revues. I myself am suffering from an overdose of nostalgia if you can, even Cole Porter. This one is really a cabaret show on a theater stage, perhaps because it's more economical to play bigger houses for two weeks instead of an intimate place for six months.

POOR JANE BOWLES! I just read her biography (A Little Original Sin). The woman had a tragic life indeed—everything from writer's block during most of her life, to a crippled leg, a stroke at forty, and a woman "lover" who tried to take her for every penny she could get and even practiced black magic on Jane! To top it off, she was confined to a Catholic rest home for the last six years of her life and had to convert to Catholicism to make the nuns happy. Now if that isn't the story of a tragedy, I don't know what is!

Take your kids to see *Really Really* at the Unitarian Church on Franklin. Ed Decker's New Conservatory does a topnotch job with this musical starring kids. It's a school, too, in case you know anyone looking for a place to send his/her kids for acting lessons. This production is a very good ad for the whole operation.

George Coates' *Are/Are* is great if you like the kind of theater where people roll barrels around the stage under spooky lights...

I wonder what DAN WHITE thinks about all the plays and books about him that are coming out now...



because there's a show, and you're the show—establish before you start that you'll be required to pay, if at all, no more than whatever the employee price is.

There's a difference between an audition and a "showcase"—in the latter, you can be asked to provide as much as a half hour of non-paid entertainment with no certainty that the owner or manager will even be there. What purpose will that serve you? (You may also want to find out if the house is charging higher drink prices and/or retaining an admission charge while not paying you.)

Establish before you begin how much performance time is expected, how it's scheduled, and whether there's any kind of "dress code" for performers—arrange rehearsal time, and get an assurance that any faulty equipment (including an out-of-tune piano) will be attended to before your performance.

Once a satisfactory agreement has been reached, incorporating all these points, type it up and sign it, and ask that the owner/manager of the house sign it as well—especially if you've scheduled more than one evening performance. (An establishment hasn't the right to cancel subsequent performances because a first one was poorly attended—and a verbal contract is as enforceable as a written one—musicians and promotion have represented expense to you in a situation where you've been cancelled for any reason, even if it's a power failure, fire or earthquake, and you have a right to recovery.)

New performers, glad of any stage, are understandably reluctant to be assertive. If you can demonstrate audience drawing power, however, you have some clout in negotiating—use it!

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ARGENTINA

by Cris, an Argentine Woman
(translated by Aurora Levins Morales)

Buenos Aires, January 24, 1983

In early 1982 I wrote some notes for *Coming Up* on the situation of lesbians and gays in Argentina. Upon returning to my country, I've seen how quickly events can move. Years of repression have left deep scars, but now there's the possibility of an opening up that will allow us to free ourselves to discover what's alive, to come out of the silence.

When I arrived in Buenos Aires I expected to have to face the feeling of "nothing's happening here." I was really surprised, because at first glance I could see there was new life, more color, although still a certain anguish.

For the last few years people have been enduring a sharp economic crisis that has begun to produce some social explosions. On March 30th of last year a demonstration of working people and some political groups was held in central Buenos Aires. The demands were for wage increases, a solution to the unemployment and an end to military dictatorship once and for all. The demonstration was repressed by the police and there were some arrests a few days after these events. There was a news announcement that affected public opinion, military preparations and the beginning of the Falkland-Malvinas war. I won't go into details on the events of the war itself, but the end of the conflict marked the beginning of a change in people's attitudes. After all they have gone through, finding themselves face to face with the shamelessness and corruption of the regime is the main factor in creating this change. Also the repressive machinery isn't acting with as much force on the daily lives of the people. The economic crisis produces reactions of every kind, because it affects all social groups and of course the middle classes experience the sharpest change, finding themselves on a level with the rest of Latin America, instead of in their formerly more privileged positions.

The situation of the detained and disappeared is kept in the public eye by the movement of the Mothers of Plaza de Mayo, which continues. As time has passed, there have been important revelations in spite of isolation in which these events take place.

One of these was the discovery of unmarked graves in various cemeteries in Buenos Aires and in outlying cemeteries. This discovery came about through the burial of a young man who disappeared in May, 1976. (Clarín, 29-10-82). Later, other irregularities were discovered in the records of these same cemeteries around deaths that had occurred in confrontations with the military between 1976 and 1978.

The movement of the Mothers of Plaza de Mayo is the most important in the Argentine resistance against the dictatorship. Many people have joined this movement, especially young people, political groups that oppose the plans of the military government and a large number of people who through various articles and other media coverage have become informed about the disappearances. The government attempts to downplay the importance of the disappeared, saying that all this was part of the "dirty war" against subversion, in which there were "excesses." It is believed that there are still living prisoners in concentration camps set up within the armed forces installations themselves. Instead of making people forget, each day there is more determination to get justice, in spite of the evasive answers of the implicated people, who are not only in the military.

These events, like many others, moved me deeply. In the midst of these crises and revelations, there were some other events of interest. For example, re-discovering, through new eyes, the situation of lesbians and gays. I was surprised to see that gay people walk around with more freedom, with less harassment. I found certain areas of Buenos Aires where there are several cafes or boliches where people meet, but it's very clear that the people who go there are upper middle class. These places, like the streets, tend to be like gay neighborhoods all over the world. Naturally, the number of men frequenting them is greater than the number of women. In general, most of the women who do go are not upper class. Perhaps it's because going to these places is the riskiest of pastimes, given the society we live in with so many prejudices and so much repression.

The continued absence (though not far off), of feminist and gay liberation movements based on the specific needs of our society makes coming out harder. This is more true among lesbians and gay men from

the lower classes. For them, frequenting expensive bars and cafes is beyond reach. This doesn't lead to greater identification with each other, but rather to even greater isolation, since they don't have access to other ways of connecting. This also means that certain goals and ways of fighting are not within their immediate reach. I should add that lesbianism is not talked about at all, even in a negative way, although that's beginning to change.

Around the time I arrived, several stories appeared in the newspapers, some of them pitiful, others of the kind that keep gay people afraid. In September of last year there were several murders of gay men. Some of the papers covered the story in a very sensa-

was in October and was called the First Argentine Congress of Today's Woman. Many different speakers and workshops were offered. Some of the topics covered in workshops were sexuality and pleasure for women, and women's legal problems. Women read papers on motherhood, domestic work, violence and so on. The last day of the conference there was a panel discussion of women within the more traditional political parties.

They tried to analyze the role of women in current Argentine politics, but it became a discussion of party politics and they avoided dealing with the day-to-day problems and struggles that women experience throughout society. There were also arguments with other groups attending the event.



Mothers of Plaza de Mayo

tionist way. The crimes were very violent and happened in the victims' own homes. One of the largest circulation papers, which reaches a large part of the working class, used these events to describe "the terrible world of the homosexual" and at the same time it "fascismizes." The police conducted investigations, but up to now the murderer has not appeared. During the same time and under the same circumstances, the deaths of two women were being talked about. The press made no mention of the murders, but it was known about through friends and acquaintances of the two women.

Another case, more or less during the same period, was the murder of several cabdrivers who were found violently murdered. According to the police, it was a case of a madperson. The investigation led nowhere. Some of the newspapers carried the story on their front pages. It was said that the killer was a homosexual or a heavy woman with short hair. What were they implying? The person in question was neither a homosexual nor a woman, and it was not clear that he was the murderer.

The terrible part of this, in some ways, is seeing how differently events like these are treated by the press. I would say that gay men are granted the right to belong to an underworld, to deal with violent situations, etc. But as I said earlier, lesbians are not mentioned, even as an aside. "Women cannot be involved in events of this kind," "Silence is the best remedy for many things"—this is what they believe. And that's another aspect, hard as it is for some people to understand, of the problem of making a place for ourselves, creating an identity beyond the pages of police reports.

Fortunately, other important things have taken place that affect the survival of the Argentine feminist movement that began in the 1970s. Since that time, some very significant work has been done, but because of the military coup of 1976, the tasks that had begun were interrupted. Now that this small relaxation has taken place, the movement is reorganizing itself into new groups. Perhaps we could make many criticisms of this movement for focusing and directing itself towards the middle class and for trying to imitate the North American feminist movement too closely, but we should remember that these groups are still in the process of formation within a very difficult and complex social and historical context. I also feel that in the present situation, and taking into account the possibilities for change, it's vital that this work be done and publicized.

In the fall of 1982, two feminist conferences were held in Buenos Aires, put together by two different groups of women. The first



Mothers of Plaza de Mayo in a major demonstration. The banner reads: Liberty to All Political Prisoners.

ogist from the city of Rosario in the province of Santa Fe. This woman has been doing work about lesbians and gays for many years. She spoke about the issue in a positive way and many of the women in the workshop responded in the same way. Although there were arguments, in general the response was good. During her talk she spoke about the kind of conflicts for which she is professionally consulted. These focused primarily on confronting the society as a lesbian, and above all, problems with family. Unfortunately a real discussion was unable to take place, although a large part of the audience was made up of lesbians. But this is understandable in light of all the previously mentioned problems, especially the difficulty of having a clear sense of identity.

At the end of these meetings, one of the groups organized a dance for all the women who took part in the conference, with wine and empanadas. There was guitar music, singing, and the evening ended with instrumental improvisations and more wine and empanadas. Then the goddess of the night must have made her presence felt, for the women were filled with a new energy and desire to fight for the changes that will let us realize ourselves, in spite of the hard life and day-to-day struggles of everyone in this contradictory city which has lived through such times of complete censorship of thought or action.

Toward the end of 1982 a book appeared called *Collective Diary*, written by four women, one of them a lesbian. In it they recount their personal experiences of sex, their daily battles as women and how the three straight women view lesbianism. The book denounces the repression and all the other fears that as women we face each day. *Collective Diary* was written by Maria Ines Aldabaro, Ines Cano, Hilda Rais and Nene Reynoso.

These are my first impressions since my arrival, when everything seemed so wonderful to me. Living in the U.S. allowed me to learn and to know the difference between cultures. But beyond that, it taught me self acceptance and acceptance of others: to know one's body, to look at oneself in a mirror and not be ashamed. That loving women is the best thing there is.

In Argentina, the other extreme, where in some ways everything is still to be done, I leave *Collective Diary* to be open in such a competitive world, where history has given us such an uncertain future. Perhaps at the end of 1983 there may be presidential elections after seven years of military dictatorship.

Can this economic crisis have any solution in a country turned over to international interests where nonetheless the generals give themselves the luxury of buying sophisticated weaponry? The situation of 30,000 disappeared people, including children: starting with the military and passing through the church and the traditional political parties, they want to cover it with a cloak of oblivion. The daily struggling of the population, the housewives demonstrating in the streets, the strikes, the general work stoppage of December 6, the neighborhood rallies, the March for Life and Resistance by the Mothers of Plaza de Mayo, the clamoring of a whole people against dictatorship.

On December 16th, the accepted political parties called a march in center of Buenos Aires. Many people who had never taken part in a demonstration before came out on that day to express in some way their rejection of these last seven years. There were thousands of people. Everything was said and sung against the military and the police were everywhere. When we reached the Plaza de Mayo, to hold a rally in front of the Government house, we heard tear gas bombs exploding and this created a panic. People began to run in all directions. The police acted with ferocity. Many people were injured because the tear gas bombs are hurled directly at their bodies. Other policemen beat people with clubs and fired rubber bullets into the crowd. News photographers were mercilessly beaten and many of them had their equipment smashed under the boots of the police. Still, there are photographs that testify to the brutality of the repression. At nine o'clock that night the central district was overrun with armored cars, there was broken glass everywhere and you could still smell the tear gas. The following day the government congratulated the chief of police. The disturbances, it was announced, were the result of guerrilla action.

One metal worker was shot to death while trying to escape the tear gas. There are eyewitnesses to his killing. They say that a green Falcon, of the kind generally used by the security forces, was parachuted into the area, and someone inside gave the order to arrest him. The young man, apparently confused, didn't stop, but ran instead. One of the men in the Falcon got out, aimed and wrote another chapter of our history.

Now the summer has come and it's turned out to be a hot one, predicting the unforeseeable. All that's left to say is what has never been said: the invention of a new language, the ending of borders, to move ourselves into freedom and let the seeds scatter in a wind that will carry them far and wide.



Women Gather after the Conference on Argentine Women



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