

# COMING UP!

March, 1982

Largest Lesbian/Gay Circulation in the Bay Area

FREE

## The Mayor of Castro Street



Photo by Ted Sall

### Harvey Milk Lives!

A review by Larry Lee

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

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

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

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

The book is long on telling scenes and dialogue and short, if not downright brisk, on analysis, and that's just fine. Certainly, in a self-journalistic fashion, Shilts summarizes Briggs and Bryant, Stonewall, San Francisco's gay "dark ages" (from Jose, (continued on page 2)

## International Feminism

### Lesbian and Gay in Argentina

by Cris, an Argentine woman

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

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

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

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

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

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

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

But in spite of these difficulties there were, as always, traditional meeting places for lesbians and gays. These are cafes in central Buenos Aires. Many of them have also been the meeting place for several (continued on page 5)

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The SFPD is now hiring police officers, and your sexual orientation isn't a barrier to employment.  
Lesbians and gay men seeking hiring information may contact the GAY OUTREACH PROGRAM, a volunteer community group, at 415-775-1000.  
Maybe you'd make a good cop.

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## Coming Up!'s got claustrophobia!

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

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

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

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

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

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

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for next Class starting April 8th.  
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Doing their *Personal Best*, Patrice Donnelly (left), Jodi Anderson (center) and Mariel Hemingway (right) in a scene from the movie opening March 5th at Bay Area theaters. Adele Frandini, our film reviewer, does her "personal best" on page 11.

**celebrate international women's week**  
An Evening With  
**The Linda Tillery Band & The Mary Watkins Group**  
Tuesday, March 9  
\$2 Students, \$3.50 General  
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1600 Holloway  
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# Mayor of Castro Street...

(continued from page 1)

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

In the early pages, Harvey's ex-lovers try to kill themselves. Suicide was a hard, but unsurprising, way out for many of Harvey's generation, and his response to one of those who tried was to preach "hope," a sermonette presented in documentary evidence, a note to one of those who tried. The Milk office was front-page stuff, but Shilts brings us more news about Lira: the earlier attempts attributed from Harvey by Jack and his family, the inescapable conclusion that, in Jack, Harvey was quite literally flirting with death. And when one of those early ex-lovers died, indeed, plunging to his death from the high loft of a famous director, an aftermath of Harvey's murder, his fate, like Harvey's, seems prefigured in the original proportions.

The book is subtitled *The Life and Times of Harvey Milk*, and by making the times as important as the life—the work really is a social history as much as a biography—Shilts has written, to twist a title of Stein's, "everybody's biography." That's where the compassion (and the idealism) of the original proposal, the biographer and a very desirable one in a biographer, and Shilts dispenses it even-handedly in the social history way that the original proposal included Harvey's allies, enemies, lovers, opportunistic hangers-on and the occasional helpless bystander. Harvey Milk was not just a man with wings and onto center stage of Milk's and noble amateur theatrical. After finishing the book you may still disagree. David Goodstein or in Jim Foster or the shrill grandstanding of a Cleave Jones, but you'll know more about why the way they see and do it, and why they're really not so different from you and me.

And neither, of course, was Harvey. Every political position, with the exception of the venereal sort, but while Shilts blows up Harvey until the pore like Mike Meteor Cretar, Arizona, he's not just blowing up Harvey. This, of course, says something for Harvey's consistency and his ability, the politician's commitment, to not retreating from the public eye. He crused me once in the Sun, but backed off when I, theorize, he got close enough to see I was asleep, not protesting the rhetoric. He young, it turns out) Another time he went to sleep on the floor while I was making a fund-raiser suit backroom tactics. David Goodstein or in Jim Foster or the shrill grandstanding of a Cleave Jones, but you'll know more about why the way they see and do it, and why they're really not so different from you and me.

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sailor, the closeted teacher's college student, and (rock-shock) Harvey the Goldwater man with a job on Wall Street, the open and monogamous attitude about the youngsters who, serially, came to his lovers. When one of the lovers moves on to the house of director Tom Donaghy, the two of them, in two words, split between days as a securities analyst and nights with the cast of *Hair*. It wouldn't be fair to say this is a good novel, the praise all but most obtuse biographers seek—and I mean a good novel, the kind you can't put down. And to say this is to praise the book without deeper resonances for, by arraying his very considerable evidence in this way, Shilts makes the reader feel that he is not just reading the meditations on the deeper themes which run throughout, matters like personal happiness versus the greater good, the causes of political philosophy and action, and suicide. In fact, the way Shilts handles that last topic, suicide, makes you wonder, without the author ever suggesting it, so many words whether Harvey's Milk's San Francisco years might have been a slow-motion ritual suicide.

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

But this is where Shilts' skill as plotmaker comes in handy, because here we have our hero, all of his previous lives sealed up behind him like a caul. One day he works for a dark, dark gathering in Miami and Orange County and City Hall, and San Francisco on-site gay activists have been in for long hair the same day he burned his credit card in a Cambodia protest on the steps of the Pacific Stock Exchange. It was later section on the Briggs battle and had added a few about the year that followed Harvey's big change, spent rolling around in a sleeping bag under the redwoods with Scott while their savings dwindled away. From that point on, we're dealing with the Harvey all of us know, or think we do, and like all icebergs, the part we couldn't see turns out to be an awful lot of part we could.

Shilts paints the plight skillfully, describing the factionalism Milk overcame by, mostly, ignoring it: by choosing to be seen to be embraced by liberal friends, even if it meant hav-

ing no gay public officials themselves. The other showed some deference to the heterosexual radical left, prostrating themselves before the cause of the gay community. Even if those cause rejected gays as much as the political establishment." For any reader with a limited tolerance for cliché and inadequate ways. Harvey stubbornly refused to victory that much more satisfying.

Harvey's genius, Shilts argues, was making the gay movement not him, the candidate. In the same way Dr. King transcended quarreling factions as diverse as SNCC and NAACP, Harvey concentrated on recruiting for votes, bottom line) the growing towns on Castro, but more, he undercut the Moscone-McCarthy, Brown school of prefrontal politics by old school, East Coast ward-leading in his storefront, which, it turns out, was quite literally a front. Harvey and Scott didn't know a damned thing about photography. He makes dubious allies like the Teamsters, but the deals pay, and listening to the little old Irish fellow, Eureka, for clubhouse and inadequate ways. Harvey stubbornly refused to victory that much more satisfying.

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peror) Bob Ross. The Milk circle's wheeling and dealing with Harvey's taped will, leaked as selectively as Nixon's transcripts, led to a pretty fat prize, Feinstein's quivering regard for appearances, the media's ignorance of the details, and the whole mess comes out understandable if not admirable.

For a story where you know how it all turns out, Shilts makes constant suspense in the final sections. Without heroizing the flippy Warren Hinkle, Shilts presents the grist of the Dan White case in a way that is both generous and to share with him, and, in the process, kneecaps the inhumane Chronicle for withholding that making Harvey's name in the *Columbian Journalism Review* should be taken to some public place, forced to read these pages, and the whole mess comes out understandable if not admirable.

Shilts delineates many small surprises in these final pages as he sews up his multiple subplots, and there's even a Dickens-style where-are-they-now chapter. It's a pretty tale, and the story of the night of the candles in a tremendously affecting way. It goes through the march and the speeches, if you're up to date, and the same scene is inserted a simple anecdote which reduced me to sobbing—and the same thing happened, as she read it, and she wept. It's a beautiful collection on "his paper, Oscar Harmanstein II used to say if you could make 'em laugh and make 'em cry in the same breath, you've got a good one." Shilts and the audience where you wanted them. Shilts learned this lesson somewhere and, to paraphrase Delmore Schwartz's famous line, "I'm paranoid, sometimes even sub-stories really

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Photographer Victor Arimondi • Expose Gallery • see centerfold calendar, March 2.

## The People With Harvey Reactions to the book

Scott Smith, who was Harvey Milk's lover and business partner, is a major character in the book and is given principal acknowledgment by Shilts for his help. Although he has read only the galley proofs and not the final work, his comments are favorable: "It's very difficult for me to comment on the book because I'm such a major character; it puts me in a difficult position. There are some minor inaccuracies, but when viewed in the total scope of the book, they disappear."

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

Cleave Jones, currently an aide to Milk's erstwhile political foe Art Agnos, is similarly in a difficult position. He has read the book and is pleased with it. "I think, overall, [Shilts] did a very good job. I think that there were some areas that should have been covered more. One was where Harvey was in a more social context. He made surprising alliances with labor, but you don't get a picture of the importance that Bob Ross and the Milk club would not endear a Harvey Milk-type candidate. In general, we have remained very true to Harvey's objectives, and that is for gay people to do it themselves. And that's the main difference between the Harvey Milk Club and Alice [the Alice B. Toklas Memorial Democratic Club]."

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

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

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

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

Jim Foster, founder of Alice B. Toklas Democratic Club, is pictured as Harvey's arch political foe in the book; and people with those who were not in the book, some of the important things about Harvey was that he very readily delegated huge responsibilities to people, and sought out people who were not well known. I think he had an intuitive sense of people who could achieve things and there is a lot of people like us who got their start with Harvey because he confided in them."

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# Labyris Auto Labor Dispute

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

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

On February 2, the employees presented a packet to employees stating that there would be significant changes in job descriptions and policies that would affect wages, benefits, and working conditions. It was to go into effect the following Monday.

On Friday the 5th of that week, the employees presented a letter to Labyris that said they opposed the new policies and requested a postponement of implementation until the issues could be discussed and resolved to the satisfaction of all concerned. Labyris refused at first, then a meeting time was set for the following Monday, February 5.

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

The Monday morning meeting began at 7am with Labyris informing the employees that if they did not sign their new job descriptions by 8am that day they would no longer work for Labyris Auto Repair. The employees requested a postponement and implementation until the issues could be discussed and resolved to the satisfaction of all concerned. Labyris refused at first, then a meeting time was set for the following Monday, February 5.

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

The employees returned to work the following morning with a letter asking for recognition of the LEA as a bargaining unit, and again requested postponement of the new work policies. They were told that all work appointments had been cancelled because Labyris thought they had walked off, and to call later in the week to set up a meeting to negotiate.

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

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

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

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

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

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

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

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# The Wheel of Life

## Spring Equinox

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

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

by Z. Budapest

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

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

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

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

The mysteries of the Mother Earth and Daughter Nature died with death as well as life.

The history of the sacred daughter Persephone lies shrouded in convenient



Illustration by Annacotta © 1982

mythological lies. What about the story we learn of her rape?—that she was gathering flowers with her friends when Hades came by on his chariot and kidnapped her into hell, where he raped her and made her his queen. Himm... first of all, nobody ever heard of Hades before. Zeus had no brother, being the sole survivor of his father's bloodthirstiness. Zeus could give thanks for his life to Rhea (the Flow), his mom, who hid him and fed dad a stone instead.

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

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

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

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

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

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

Trace back our steps to her who is waiting. Young nymphs, our own daughters now stand in the sacred circle with us, and light by the great candles saying "Ariste Mother, I have returned." We all look at the faces now bathed in soft candlelight. These words must have been silent for so long, revived! They make the hair stand up on their backs in remembrance, so simple, so healing! "Mother arise, I have returned."

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

When you see the new moon rising or the full moon over San Francisco, honor this aspect of the Goddess with a libation from your favorite drink. Hold up a toast to her image in the cloudless circle she appears in, and pour out some of it to the ground. Let earth receive a little of what she has given. (Traditionally her drink was not alcoholic, but late-ly even Goddess Pele receives gifts donations.) If it sounds like a youth glorifying holiday, well, it is. It is a time to show off your kids, celebrate children, celebrate mothers and their children. Not just one lousy Mother's Day, which is an insult to international motherhood, but a seven day feast! Give seven parties in honor of the playful aspects of the Goddess, or go to seven parties yourselves. Get outdoors more. Light green candles all around you. Wear green colors. Let Mother Nature enchant you. What else is there to get excited about but life?

\*Chant and music by Chris Carol.

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

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Lesbians and gay men who want an alternative to the alcohol, pills, grass, and poppers routine are welcome every Saturday afternoon, 1:50pm, at 415-18th St. block from Castro). The cost is \$10 per session if you make over \$800 a month; \$5 if less. Pre-registration is required—just phone 863-8111.

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

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

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

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



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

### Making Love with Middle America

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

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

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

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

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

George Mendenhall

P.S. I saw this film at a special screening and would urge you readers to see it only at theatres not its producers are to be praised—no struck theatres are the Southland in Hayward, the Sequoia in Mill Valley, and the Sun Valley in Concord. Almost every gay group in San Francisco enacts this film. The Metro Theatre should be passed by.

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

### On Winning a Cable Car Local Lesbian Makes Good

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

In a recent article about the gay press, Editor Paul Lorch in the E.A.R. made a statement to the effect that there are no good lesbian writers in San Francisco, except for Fran Leibowitz. Well, friends, I want to set the record straight. Fran Leibowitz is not a lesbian. In fact, I don't think she's slept with anything except a pack of cigarettes for months. Poor Fran. It's also been rumored that there aren't lesbian writers living in San Francisco. Well, for all of you gossipmongers out there, here's the scoop: we are alive and well and living in the Mission. For those of you who are interested in a headcount, I suggest that you have a pollock dinner for lesbian writers and watch the hordes pour in.

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

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

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

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

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

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

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

FIND ME A JOB!

Thank you, Sue Zemel

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

### Josie, What's Your Problem?

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

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

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

## Letters

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

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

In the future, I would like to see gay audiences more critical of what the straight world is willing to offer us about our experiences in songs like "Johnny Are You Queer?" or in movies like *Making Love*. I am tired of hearing songs about gays by straight rockers, i.e. "The Killing of George Faye" by Rod Stewart, "When Whip Comes Down" by the Stones and "Johnny." A band like Tom Robinson's Sector 27 isn't going to get the same promotional recognition in the world at large that the Go-Go's or the B-52's do. As an audience, I would rather see our support go to out-front gay rock n'rollers like "God Save the Queen" or "Clampdown" by the Clash both deal with the oppression and repression of Thatcher's England. "Johnny Are You Queer?" strikes me as rock n' roll for the right wing. Punk and new wave are really about rebellion, about saying "Fuck OFF!" to the status quo and its attendant attitudes, like homophobia, etc. It's not about making a hit with that catchy song that validates straight (and, unfortunately, some gay) people's ideas that to be gay is to be "wrong" or "weird."

David Steinberg

Lastly, there's the issue of this record being "new wave." This song is the nadir of new wave in that it waves in England started as a reaction to the oppressive and hopeless conditions that working-class youth and young adults have to deal with. In the U.S. creating a new wave in England started as a reaction to the oppressive and hopeless conditions that working-class youth and young adults have to deal with. In the U.S. creating a new wave in England started as a reaction to the oppressive and hopeless conditions that working-class youth and young adults have to deal with.

### If you eat white bread...

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

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

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

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

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

### Letter Info

If you'd like to write to us, please try to send a typed, double-spaced letter if possible. Keep it as short and concise as you can since we publish letters space permitting and reserve the right to edit for length. All letters must be signed, but we will withhold your name if you wish.

Mail your letters to *Coming Up!*, 2120 Market Street, Room 104, San Francisco, 94114, Attention: Letters. Our deadline is the 18th of the month preceding publication.

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

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

Daniel Arcos

### Greetings from Holland

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

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

I met a lot of women fighting for their rights. And I am sure that as long as women are discriminated, there can be no peace. Because that means that the half of the world-population is suppressed. And this system goes on with their holy cows: "the money and the science," the world (our world) is going to be destroyed. I tell you that such a thing can never happen when we start now with respecting ourselves; respecting each other and respecting the soil; walking together in the streets with all these people making one fist of positive energy.

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

And that will happen again and I want you to know that you are not fighting alone but you are fighting right with you.

Nobody can stop us!

Marjke Twist

Alkmaar, Holland

### An Open Letter To the Gay Community

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

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

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

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

### Prison Pen Pals

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

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

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

Thank you,

Melvin Brooks

#072734 (8-111)

PO Box 21

Raiford, FL 32083

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

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

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

Ron Critchfield

Box 30-149, 27-2

Pendleton, IN 46064

I am writing to you hoping you can please help me out. I'm a very lonely prisoner hoping to find some pen pals to write to. I have no one to write to at all and it truly is very lonely for me. I've heard from anyone out in the free world. Getting a letter now and then really would be something special for me. I'll answer anyone who writes to me. I'm a very true and lovable understanding person.

Cliff Nealey

#00855-018

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(continued on page 5)

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 Coming Up!

# Argentina...

(continued from page 1)  
generations of students, writers and artists. So for this reason these cafes are the target of frequent raids by the army and police, resulting in many arrests.

The repressive authorities were infuriated by the existence of these gathering places; today some of them have been replaced by a MacDonalds-style hamburger chain or their appearance has been changed so as not to resemble a refuge for students and poets, but one more in line with the "Western Christian" values so often cited by the military in Argentina in the late 70s.

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

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

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

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

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

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

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

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

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

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

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

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

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

# LESBIAN/GAY FREEDOM DAY Parade 82

An Insider's Commentary by Barbara Cameron

"Lesbians are so serious and frumpy looking. They don't bring aesthetics to the parade." "Instead of having a handicapped person speak, why isn't there someone mainstream. Why do we always have those kinds of people on stage?" "Third World speakers don't represent the lesbian/gay community because they only speak about their special interests. Besides, they're so-o boring." "Why spoil the day with politics? Let's just party, party!"

The Parade Committee has scheduled a meeting on March 4, 7 pm at 4599-18th Street to begin planning outreach to the following committees: handicapped, seniors, third world, women, and youth. Representatives of each group are sincerely petitioned to attend.

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

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

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

the parade.

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

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

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

An open house is scheduled for March 21, 9-7 pm for the community to meet the 1982 officers, Board of Directors and Parade Committee workers. The office is only a few blocks up from Castro and the 33 Ashbury bus stops a half block away. Food and beverages will be available. Please join in warming the new office space.

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# LOVE



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# COMING UP!

## Marsha Warfield SF State March 10



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Golden Gate Performing Arts presents:

## SPRING 1982

## sunday

**7**  
**Health Subcommittee of the Lesbian/Gay Freedom Day Parade Committee meets at the Parade Office, 4599-18th St., 11am.** Info: Kathy, 891-7164.  
**Math Without Fear**—2 weekend workshop introduces mathematical thinking for those uncomfortable with Arithmetic & Algebra. Taught by Judith Moschokovich, SF State teacher. \$2-\$3 SL, noon-2pm. CC, SF Women's Bldg. Today & 31st.  
**"Queer Generations"**: an evening of music, poetry, prose & visual arts explores the meaning of age in the lives of lesbians & gay men. A benefit for Mainstream Exiles & the Sexual Minority Youth Service Coalition. 7pm, \$3-\$6 SL, Valencia Rose, 766 Valencia, SF, WA, CC, Sign.  
**Randy Alfred**, editor of *The Sentinel*, visits G40+, a social group for gay men over 40. 2pm, 1668 Bush, SF. Info: 522-1997.  
**Harvey Milk & San Francisco: Time of Crisis**—a talk with Randy Shilts at Modern Times Bookstore, 968 Valencia St., SF. 7:30pm.  
**Purim Celebration**—a multicultural concert & dance features Ellis Island Band, Linda Hirschhorn, Venceremos, Carlos Ruda, Mark Levy plus Megillah reading with children's program & masquerade. 7pm, \$3-\$6 SL, children under 12 free. SF Women's Bldg. Benefits New Jewish Agenda's Argentine Prisoners Campaign.  
**Alberta Jackson & Touch**—highest energy & hottest music around at the Driftwood, 2217 Mission Blvd., Hayward, \$3, 8-11pm.  
**Improvised Music for Piano, bass & saxophone** with Andrew Vogel, Lee Edinger & Hein Van De Geyn. 9pm, \$5, 544 Natoma, SF.

**14**  
**Ron Enderby, Gaycon Press editor**, tells how the newsletter, rap groups, pen pal networks & other activities touch the lives of incarcerated brothers & sisters, as well as the newly released. 9:30am, Unitarian Univ Gay Caucus.  
**Lesbian/Gay Freedom Day Parade Committee** gen'l membership mtg. 5-7pm, SF Women's Bldg.  
**New Arena Arts Project** planning mtg.—artists wishing to contribute work, offer ideas or volunteer are invited to attend. 5pm, 29-29th St., SF. Complete info: 221-333x153.  
**Of Men, Mountains & Monasteries**—My trek thru Tibet, by Dr. Edward Kaufmann, Gay Academic Union, Meeting Hall, 1668 Bush, SF. 4pm, no charge.  
**Red Hearts**—a social group for left/progressive gay men holds a special potluck. 7pm, bring food & drink. Info: 563-8478.  
**The San Francisco Gay Men's Chorus & the Berkeley Symphony Orchestra** in concert at Davies Symphony Hall, SF. 8pm, tickets: 431-5400.  
**Blackberry's Back!** This Bay Area musician, just returned from a Southwestern tour, plays & sings original tunes both political & spiritual. Benefits KPFA. 8pm, \$4.50. La Pena.  
**Banned by Reagan Film Festival** features 3 documentary films suppressed by their original sponsor, OSHA. To be shown publicly for the first time. Palace of Fine Arts, SF. \$4, 7pm. Tickets: 434-1403.

**21**  
**George Mendenhall**, writer, raconteur, & man about town talks about gay life in the '50s, his news editing at B.A.R. and the consequences of appearing in *Word Is Out*. 9:30am, Unitarian Univ Gay Caucus.  
**Women's East Bay Building**—WEBB—work committee monthly meeting—we need your input, ideas & work! Pacific Ctr, Berkeley, 4:45pm, info: 547-4235.  
**An evening of women's music**—Ear to the Ground, Afro-Caribbean rhythms; Maria & Christina of De Colores perform music from Latin America & Nikita, 12 women sing music from East Europe. 8pm, \$3. La Pena, Berkeley.  
**Passion** plays Latin jazz, 8:30pm at Fillmore's, \$3.  
**G40+**—a social group for gay men over forty meets 2pm, 1668 Bush St., SF. Info: 522-1997.  
**Carol Roberts, foodsexual**, and Rubi Rodriguez comedian, team up for night of comedy at Amelias, 647 Valencia, SF, 9pm, \$2.  
**Lesbian/Gay Freedom Day Parade** office open house—meet 1982 officers, Board of Directors & committee workers! 3-7pm, 4599-18th St., SF.

**28**  
**March 28, 1959**—In an all-out "War on Homosexuality," 17 State, county & city police—"disguised" as homosexuals—infiltrate Sausalito's bars, only to find that all the gay bar-goers had been wise enough to stay home.  
**A Double Bill at Fillmore's**: 2pm, *The Hot Blues & Jazz Jam Band*; 6pm *Golden Bough*; no cover for a lot of entertainment.  
**Myxos Mask Dance** benefit luncheon, 2pm, Goodman Bldg Theatre, 1115 Geary, SF. \$25 (tax-deductible). Res: 855-5109.  
**An enjoyable afternoon** of acoustic music in an intimate setting. Ellen Robinson, vocals & guitar, with Sue Campbell on dulcimer, 1:30pm, at the Coffee Mill, 3363 Grand Ave., Oakland.  
**A Sleazy Festival**: Curt McDowell Tribute (he'll be there in person!) features the "Talent Contest" and "Classic Sleaze rated" + to com Curt's major & minor film productions. 7pm, \$3, Intersection, 756 Union St., SF. Info: 337-5261.

## monday

**1**  
**March 1, 1980**—For the first time, the Gay Asian-American Friendship Club and the Gay Freedom Day Marching Band march in SF's Chinese New Year Parade. "I'm sure it won't be the last," noted emcee Jones Chan.  
**Stonewall Gay Democratic Club** gen'l mtg. SF Women's Bldg, 7:30pm.  
**Recent Works** by artist Weston Rose on exhibit at the Stables, 1123 Folsom St., SF. Realizes some truly wild gay fantasies! Stop 311.

## 8

**Today is International Women's Day!** For a complete directory of events celebrating throughout the week, see special calendar, page 8.  
**"But Mommy, the man never looked liked this in Madison"**—a photo exhibit by Mark Chester at Moty Dick, 4049 18th St., SF. 4pm-2am daily thru March 16.  
**Everything You Always Wanted to Know About Day Hiking**: learn about equipment, stamina, safety, getting in shape & more. 7:30pm, Great Outdoor Adventures, 1616 Castro St., SF. Includes info on 2 series of spring day hikes starting late March. Details: 641-4020.  
**Alice B. Toklas Memorial Democratic Club** gen'l mtg. Swedish American Hall, 2174 Market St., SF.  
**Lily Tomlin** premieres her newest character *Day Hiking*: learn about equipment, stamina, safety, getting in shape & more. 7:30pm, SF—advance sales McKenna Box Office or Student Box Office. Info: 469-2444. Tmw: McKenna Theatre, 2pm, \$7.  
**Chill Challenge!** Nez Pas vs. Lou Green with hosts, Emperor & Express II, Chuck & Carla. Taste their Chill & decide the winner! 7pm, \$1, a bowl, Lake Merritt Hotel, 1800 Madison St., Oakland. Benefits Alameda County Special Olympics.  
**Erotika**—History of the Gay Movie and Jocks together at SF's Electric Theatre, 980 Market, 6:30-7:30 for times & prices.  
**Carlo Schick & Kim Marshall** read at the Monday Night Poetry Series, Modern Times Bookstore, 968 Valencia, SF. 7:30pm, free.

**15**  
**Bay Area Women Against Rape and Black Women's Anti-Violence Project** discuss the recent rapes in Berkeley & Oakland & strategize for organizing. 7:30pm, free at La Pena.  
**Concerned Republicans for Individual Rights** gen'l membership mtg., 7pm, tonite is Candidate's Night for statewide constitutional office. Info: 893-5411.  
**Energy Circle** training with Margo Adair—align our energies with our goals, learn to pool energies to combat isolation, gain support, insight & more. CO & other special needs: 861-6838, 7pm, 349 Church, SF.  
**Swingshift/Grupo Raiz**, Linda Hirschhorn & Gary Lapow in a benefit performance for the Livermore Action Group, Wheeler Adm. UC Berkeley Campus. \$5,503-540 students, srs. 8pm, info: 644-2028.

**22**  
**Nina Jo Smith and Johnny Nieto** read poetry at Modern Times Bookstore, 968 Valencia St., SF. 7:30pm.  
**Reserve Now!** for an evening of Feasting, Stories & Songs, a second night Passover Seder at Golden Gateway Holiday Inn in SF with Congregation Sha'ar Zahav. \$25 adults, \$15 children. Call for reservations before April 1st, 621-2871.

**29**  
**Coffee House at Great Outdoor Adventures** features video of ski trips & speaker from Friends of the River. 7:30-10pm, 1616 Castro, SF.  
**Oscar Night at Mauds**—big screen & free popcorn! The stars come out at 8pm, 937 Cole, SF. Info: 731-8119.

## tuesday

**1**  
**The power & vulnerability of SF gays**—a talk with Randy Shilts on AM San Francisco, 9am, KGO-TV, Chas 7.  
**Selected photographic images** of the talented photographer Victor Arimondi on display at Exposé Gallery, 401 Castro St., SF. 7:30pm, Guest Audiences: Chr, Bob, Cramer, Bob, Ross, and Chris Pucicelli.  
**Alcohol Abuse & Women**—an education workshop for women, focusing on the psychological & physical effects. Spons by Women's Bldg & Latino Alcohol Counseling Ctr. \$2-\$3, 7:30-9:30pm, CC, SF Women's Bldg.  
**Racism in the Women's Movement**: a forum with Myshla Jenkins, Women's Alliance Against Oppression; Ricky Sherover-Marcusa, New Jewish Agenda; Andrea Cansan, Pacific Ctr. & Ceilinda Cantu, Cuban Lesbian Project at La Pena Cultural Center.

## 9

**Full Moon in Virgo, 12:46pm**  
"The Voice of Woodstock"—Jason Serinus performs in canary yellow tails for free, for children & adults! 3:30pm, South Branch Berkeley Library, Russell at Grove; 7pm, Main Library, Kiltredge/Shattuck.

**Now We're Awakened: Women in Nicaragua**—slides & talk with East Bay People Aiding Nicaragua. 7pm, \$1, FCC by 3/7, for women only. CCI & Women's Bldg.  
**AHJ performs extraordinary music**, 8:30pm at Fillmore's, \$2 cover.

**Kathleen** at Amelia's, 647 Valencia, SF. \$2, 9pm. Details: 552-7788.  
**"Take Control of Your Weight"**—an effective approach to weight control—a 12-week program sponso by District Health Ctr #1, 3850-17th St., SF. 6-7:30pm, \$28. Register: 556-3900.

### Don't forget to check Calendar, for more other events that happen

## 16

**Marching to a Different Drummer**—Lesbian & Gay G's in WWII—a sideshow with Allan Berube, Lesbian/Gay History Project, Modern Times, 968 Valencia, SF. Res: 824-7660.  
**Gore Vidal speaks on "The State of the Union: A Critique of Modern Politics"** at 1pm, McKenna Theatre, SF State Univ. Info: 469-2444.  
**Dr. Helen Caldwell**, author of *Nuclear Madness* talks on the medical consequences of nuclear war. The program is co-hosted by authors Alice Walker & Tillie Olsen. \$5-\$10. Res: 981-8909. 7:30pm, ASL, WA, CC, Grace Cathedral, top of Nob Hill, SF.

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

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

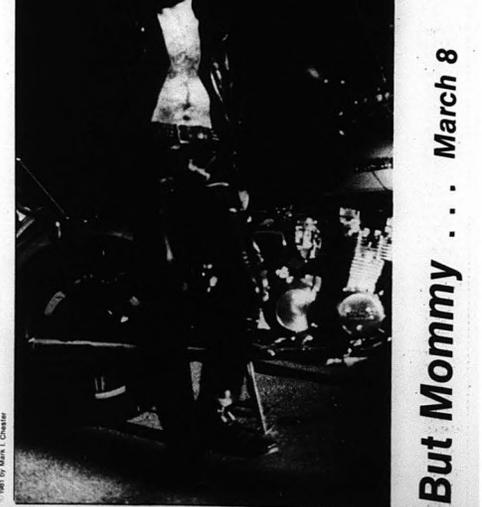
**Public Hearing on the Health Effects of Poppers** conducted by the Health & Environment Committee, SF Board of Supervisors, City Hall, Rm 228, 2pm. Those wishing to testify call Brandy Moore, AA to Supp Doris Ward, 556-2666.

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

**Mitsuyo & Nelia: Two Asian American Poets**—a film on the Asian American experience thru the eyes of these poets, plus *Es Difficil Escapar*. \$3.50, La Pena, Berkeley.

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

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



But Mommy . . . March 8

© 1981 by Mike A. Christie

# Wednesday

3

**March 3, 1989—California State Assemblyman Willie Brown, Jr. introduces, for the first time, a bill to legalize sexual conduct between consenting adults.**

**'Town & Country'**—photographs by Jim Stewart. Opening reception 9:11pm, 544 Natoma. SF. Gallery hrs: Thurs-Sat 2-6pm, Sun 1-3pm, Tues-3:20p.

**Javanese Dance Collection** video previews songs by *Myths Mask Dance*. 2:30pm, free. Goethe Institute Library, 530 Bush St. SF. Info: 952-8108.

**Death to the Klan**—slides & talk about the KKK and the Black Nationalist light for liberation. Knight-Ashbury Library, 1833 Page St. SF. 7pm. Info: 561-9040.

**Great Outdoor Adventure's Wildwood Sexuality Workshop** & Colorado ski trip video presentation, 7:30-10pm, \$2. 1618 Castro St. SF. Info: 952-8108.

**Abusive Images of Women in Mass Media & Pornography**—Join Women Against Violence in Pornography & Media for a C.R. slideshow on this topic. 7:30pm, \$1-\$3.5L. SF Women's Bldg. Three Women Poles: Leslie Simon, Kim Adcock, and Nancy Salas read from their own & other's works. 6pm, SF Socialist School, 29-29th St.

**Women's Country Western Night—Rockin' in the Mountains** Moma Cloggers and the P.O.P. Singers. Come in your western wear! 9pm, no cover. Maud's, 937 Cole. SF. Info: 731-6119.

**Coming Up! Weekly entertainment, raps and in every week!**

**Marsha Warfield**—"The funniest girl in town"—stand-up comedy from LA at SF State. 7:30pm. Women's Week. \$2-\$3 sidsnts, 3pm, Barony's East Student Union. See Women's Week Directory page 8 for a full week of events celebrating women around the world.

**Jason Serinus**, the "Voice of Woodstock" performs for free in canary yellow talls! 3:30pm, 2nd Floor Library West Branch, University above San Pablo, 7pm, North Branch, Hopkins & La Alameda.

**Slaves & Archaic** (The Last Days of the Poet Rimbaud)—a one act play tonight thru Fri & Sat at 544 Natoma. SF. 9pm, \$4.

**Leslie Simon** & **Patricia Murphy** new Mexican Restaurant, 2223 Market St. SF, "home of the famous margarita."

17

**Artists & writers Act Now** to participate in the Internationalist Arts Festival—Anti WW3 and For the Future to take place in May at Southern Exposure Gallery. SF. Complete info to submit material: 391-7546 (deadline is 4/10). **Angela Davis** discusses her latest work *Women, Power, and Politics*. 6pm, Ben Bookstore, 968 Valencia St. SF. 6:30pm.

**The best post-punk literary magazine** around, *Southern Exposure* 8pm, 54, Valencia. **Best Contemporary Jazz**, 8pm, 52, 2nd. **Patrick's Day Blowout**—O.J. Stacy, green beer 50¢ a glass, disco & R&B. Hourly surfs, 9pm, no cover. St. Patty's drink 50¢, 9pm, no cover. St. Patty's drink 50¢, 9pm, no cover. St. Patty's drink 50¢, 9pm, no cover.

**Maud's Annual St. Patrick**—Murphy's Irish Whiskey & Bailey's Irish Creme drink tonight returned from an extended stay in Chile, 6pm, donation. The Network Coffeehouse, 1329-7th Ave, SF.

**Finding What You Need: Tips for Survival and Inexpensive Fun in San Francisco**. Talk by **James Heller** editor of *The People's Yellow Pages* at the Potrero Branch of the SF Public Library, 1616-20th St. no charge.

**Women's Movement in Cuba**, 6pm, \$2. La Pena, Berkeley.

18

**Bernice Johnson Reagan**—Singer (Sweet Honey in the Rock), songwriter & cultural historian in a benefit for the American Committee for Abortion Rights. 5:35L, 5L, CC. SF Women's Bldg, 7:30pm.

**Blow Thru Blow**—a film on French women textile workers strikes. 8pm, \$2.50. La Pena, Berkeley.

**Economics & Human Rights in Chile & the USA: Seeing Connections & Parallels**—a presentation & talk with Debbie Potholm, recently returned from an extended stay in Chile, 6pm, donation. The Network Coffeehouse, 1329-7th Ave, SF.

**Polish Politics and Modernism in an Iron Cage**—a talk by Jeff Escoffier, Socialist Researcher, 32, Small Press Traffic, 3841B 24th St. SF.

# Thursday

4

**A reading of The Shards Stories**—lesbian fiction performed by Jess Wells. 7:30pm, \$2.50; for women: Wa, 1st Old Wives Tales, SF. **Peter Finch** wears green carnations in *The Virals of Oscar Wilde* and *George Sander's* *The Wilde's characters*. **The Picture of Dorian Gray**, both films at the Strand, SF. Box office: 552-5990.

**RACIMATZ**: A benefit show produced by Amber Lee featuring S.F. Tap Theatre, recent Emilee Candiate Brett, Norma Jean & Princess. 9pm, Red Eye Saloon, 335 Montgomery. SF. Donations benefit CAUV.

**A Night of Flamenco Fire** with Rosa Montes & her troupe *Balle Flamenco*, plus special guest artists. Today & tmw 8:30pm, Sun 2:30pm. \$9 adv\$10 door; \$7 sr & sidsnts. **Vic Theatre**, 2961-16th St. SF. Res: 863-7676.

**Batya Podos** & **The Traveling Goddess Circus is back! *The Story of Athena & Other Tales Our Mothers Never Told Us*, tonight thru Sat. All the Women Share the Well 3:11-5:30pm, 54, Gallery Atelier 35, 3535-19th St. Info: SF recommended. 864-5821.**

**Heroes and Legends of the Silver Screen**, a film series, continues at the Castro Theatre, Market and Castro, San Francisco. Pick up a complete schedule at the Castro or any Surf Theatre. Branch, Clift, Newman, Valentine, Fairbanks, Barrymore, and more!

11  
**All The Women Share the Well**—Batya Podos & *The Traveling Goddess Circus*. See 3a Options for Women Over Forty gen'l monthly. 6:30pm, 33 Gough St. 7:30 OPTIONS members share their music, struggles & joys. Furniture making & Woodworking Class—a nite for new students in regular Tues-Thurs class (see weekly calendar). 6:30-9:30pm, 39th Ave & Ortega. Free. Info: 824-9716. (Debey Zito).

**Free Spirit** reads from their own & other's works. 7:30pm, for women only. RCC. Old Wives Tales, SF.

**Letter writing & soup kitchen** for women—write those letters of praise, protest you never manage to send, plus soup! 7pm, free, RCC by 39, for women only. ICI Women's Place, Oakland.

**LesbianGay Freedom Day Parade Steering Committee** met, open to the community. 7pm, Paratide office, 4599-16th St. SF.

# Theatre

## Flamenco Mar 4

**March, 1943**—SF police, in what they call "The Palm Springs" case, close down nearly every gay bar in San Francisco, including the Black Cat, the Subway and the Silver Rail.

**"She Holds the Power"**—an exhibition of drawings and prints by Wendy Cadden at Modern Times Bookstore, 968 Valencia, SF. All month, call for hours: 262-9246.

**Brown Bag Readers Theatre** premieres *Women & Alcoholism*, 8:35-9L, 7:30pm, RCC, Old Wives Tales, SF.

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

19  
**New Moon in Aries, 2:18am 25**

**Becoming Human**—a talk with slides by Nancy Taiteloff on human evolution & the role of women as the first toolmakers. Free, 7:30pm, RCC, Old Wives Tales, SF.

**Roberta Palmitessa**—Drawings exhibited at his Studio Loft, 720 Clementina, SF. Gala champagne reception 3:30pm, show hours 11am-7pm, Fri/Sun.

**LesbianGay Freedom Day Steering Committee** met, 3:11 has details.

**Gay Latino/a Alliance**—concert & buffet, upstairs at Arma, 647 Valencia, SF. 9pm, \$2. Info: 552-7788.

**Peter Hartman**, keyboardist, David Gallego, synthesizers, plus special guests in an evening of solos & collaborations, 8pm, 544 Natoma, SF.

**Alberta Jackson** and **Touch** plays high-tech energy music to make you dance at the Akshamba, 1317 San Pablo Berkeley, \$3, 8:30pm-12:30am.

# Friday

5

**Individual Rights in a Moral Majority Society**: a panel discussion and forum tonight, 7:30pm, at Kendrick Hall, Univ. of Calif., sponsored by Students Together for Individual Rights of the University of Law. Will cover employment discrimination, legal aspects of gay parenting, constitutional rights, and the future of the gay political movement.

**An Evening of Consciousness Lowering**—Ladies Against Women, Edith Banks (Nati Assoc for the Advancement of Rich People) Alexander Hog, The Right Rev. Jerry Fallout, Mrs. Phyllis Shatt Lee and more! 8pm, \$5. Res & location: 845-1133. No Host Bar, No Hostess Cupcakes.

**Miracle Mile**, a theater piece by Nina Wise in collaboration with Lauren Elder for two nights only at the Eighth Street Studio, 2525-8th St, Berkeley, 8:30pm. Call 482-4167 for cost and reservations.

**Lesbian & Gay Jewish Activists** open discussion on "Jewish Heritage as Inspiration for Progressive Action." with Carol Migden (SF's first openly lesbian candidate for public office) will discuss her ideas & her candidacy. Info: Call (826-7831) or Ben (821-9673) for info.

**Women's Political Post Exhibit** opening reception—poster artwork by women on many issues. Everyone welcome. 6:30pm, CC, Vida Gallery, SF Women's Bldg. Gallery hours: Wed-Fri 2-7pm, Sat 12-5pm.

**The Politics & Economics of the Peripheral Canal**: a hard look at who benefits & who loses if it's built. 8pm, 5:50, East Bay Socialist School, 6025 Shattuck, Berkeley. Info: Tel/Ma A Ride—the cinematic tribute to Tillie Olsen's stirring story plays today & tmw at Carr Studio, 236 Hickory, SF.

**Dance Theater**, 8:30pm, University of UC Berkeley, 6pm-12:30am, Hues Clubhouse, Berkeley. Cyn Rev. Cir. Shuttle bus from the Redwood Movie Studio, 1659 Haight, SF. Showtimes: 863-3994.

**KIK performs** with come-hither cases. Two new nights at Carr Studio, Berkeley in progress. 8:30pm, 33, tonite & 3:12 no Carr Studio, 236 Hickory, SF.

**Sateba Komachi**—a modern No. 1, translated from the Japanese, questing for beauty, the ideal & her expressed thru suggestions, movement, music & words. 9pm, \$4. 544 Natoma, SF. Tonite & tmw.

12  
**The Buddha's Art of Self-Healing**—a lecture at the Ina Theater, 1627 Tenth Ave, SF. 7:30pm, info: 664-4900.

**Autobiography of Malcolm X**—full length film on the life of the late Malcolm X, August Organizing Comm. Today: 145 Dunwille Hall, UC Berkeley, Tm: SF Women's Bldg, 8pm, 2:30pm, 544 Natoma, SF. **Odorama strikes again**—Divine & Tab Hunter camp it up in *Polyester* plus second feature, *The Sin of Adam & Eve*, Strand Theater, SF.

**Rape Culture, Issues & Organizing**—the myths & the facts of rape/sexual harassment & the organizing methods used to educate people about rape culture, with the coordinators of the Rape Prevention Education Group. 8pm, SF Socialist School, 29-29th St.

**Slivia Kohan**—culture & songs in Jewish, Latin, Jazz & blues, accompanied by Mariko Aratani; food & drink, ASL, 8 & 10pm, \$4-\$7 SL. RCC. 431-1292 (Roma). Benefit SF Women's Bldg. KIK mixes dance, theater & everyday life at No Carr Studio. See 35 for details.

13  
**Jason Serinus**, "The Voice of Woodstock" performs for free for kids & adults at the Claremont Branch, Berkeley Library, Benvenute at Ashby, 3:30pm.

**"Kinding the Lights"**—multi-media benefit for the Women's Feminist Conference with Slivia Kohan, Joan Bittler & others. Benefiting shabbat ritual. 7:30pm, \$4-\$8 SL, CC, ASL, all women welcome. SF Women's Bldg. Info: TTY 821-1340.

**Abeni**—women's band plays high energy Caribbean & Brazilian songs on congas/percussion, accented with vocals, choros & saxophone solos. Special guest dancer Adela Cruz. 8pm, Ollie's, Oakland.

**With a Song in My Heart**—a concert of vocal soloists of SF Gay Men's Chorus that includes a variety of styles & periods ranging from Baroque to Contemporary. 8pm, SF Trinity Episcopal Church, Bush & Gough, SF.

**In Defense of Free Speech**—Alice Walker, Ursula K. LeGuin, and others. 8pm, 544 Natoma, SF. Karen Brodine, Joan Felipe Herrera & Nellie Wong read poetry to benefit Clara Fraser. RCC. 5231. Info: 544-5444.

**Combating Individualism Builds Individuality/Solidarity**—Margo Adair of S.P.I.R.I.T. collective leads workshop to explore ramifications of individualism that makes organizing difficult, and ways to overcome it. 29-29th St, SF. 8pm, \$2. CC & WA info by 312-223333153.

**Concert of Original Compositions**—Harold Carr, Andrew Voigt plays pieces from their upcoming album *Music*. 8pm, 544 Natoma, SF.

14  
**Women's Wilderness Workshop**—a weekend of self exploration discovering the joys of backpacking in a mutually supportive & introspective way. Complete details: Great Outdoor Adventures Women's Division. 621-2400.

15  
**United Front**—new music revolving around the unity between the player & the jazz ensemble. Music from the hearts & minds. 10pm, \$4. Tonite & tmw, 544 Natoma, SF.

16  
**March 26, 1962**—100 years ago today, Oscar Wilde arrived in San Francisco on his American lecture tour, to speak on "Art Decoration in the Home." One local supporter called him "the Modern Messiah." Sunflowers and calla lilies, Wilde's trademark, became so much the rage that florists throughout the city reported record sales.

# Saturday

6

**Jon Sugar Party**—Live music & comedy, films & poetry at Previews, 1028 Geary (off Polk). 9pm. Free if you perform (sing, read poetry, do comedy—come in & do your thing). **Catch "Coming Up as National Equinox"** and other routines as Robin Tyler tries out her new material La Pena Cultural Center, Berkeley. 7 & 9 pm, \$5.

**Women Loving Women: Sexual Styles**, in celebration of women's intimacy. Lecture, films & luncheon. Complete info: Trudie, 540-6900. **Monogamous lesbians support group**, 6:30pm, singles & couples welcome. 6:30pm, \$1. 576 Valencia #204. SF. Info: 552-2665.

**Power, Science & the Left**: Socialist Review editor Jeffrey Escoffier talks on the need to control the production of scientific knowledge as an important goal for socialist politics. 8pm, SF Socialist School, 29-29th St.

**Understanding S&M—domination—submission**. SM Intimacy Classes/Symposiums. Info & res: 864-5821.

**Ollie's Paradox**: Dance—running with the rhythms & thinking about the times. \$4, 10pm, Ollie's Oakland.

17  
**Tristano Palermo**, Holistic Bodyworker, presents Face-To-Face-Heart-to-Heart, a workshop on face-to-face work, face-to-face reduction, and pain relief. 10am-3:30pm, \$25. Info/Res: 563-2269.

**Work yourself against rape & assault**—films, workshops, slides & speakers from 9:30am-4:30pm at YWCA, 620 Sutter St. SF. Co-sponsors by Center on Status of Women & YWCA. Info: 528-2653.

**Mental Imagery in Health Crisis**—a workshop at Holistic Life Institute, 10am-5pm, 1627 Tenth Ave, SF. Info: 528-2653.

**Studio W**, a new women's art film gallery is accepting artists & beginning film students now. Artists bring work & future filmmakers come to meet film director, 10am-6pm, 3137-22nd St. SF.

**Lesbian & Gay Workshops**—includes turning on, fantasies, self sex, sex & power, sex in long-term relationships & much more. Co-sponsors: Operation on the S. State Gay Community, 10am-4pm, \$10-\$25 SL. Vida State location, WA. Pre-reg: 563-2022.

**Unleashing Racism**: a workshop with Ricky Sherover & Co-sponsors explores the painful consequences of racism for whites. Misinformation & oppressive behavior unlearned in a non-competitive environment. 10am-2pm, SF Socialist School, 29-29th St.

**Swingshift** chases the blues with jazz at Filmmore, SF. 9pm, \$2-40 cover. **Wally Wagner**, and her group *The Furies*, at the Artemis Cafe, 9pm, \$3.50.

**Lynda Bergeran**, nominee for Outstanding Female Artist, will receive the Gold Awards in a one-night-only appearance at Our Kitchen, 131 Gough St. SF. 9:30-12:30.

20  
**Spring Equinox, 2:57pm**

**First Aid & Prevention for Sports & Fitness**: a workshop at Holistic Life Institute, 10am-5pm, 1627 Tenth Ave, SF. Info: 664-4900.

**Tear Gas Certification Course**, 10am, SF Women's Bldg. 5231. **Women Fighting Back**—2 workshops, one focuses on rape, the myths & the facts, and gives women a space to express rage, fear, anger, etc. and second is a self defense class. \$2-\$4 SL, 10:30am-3:30pm, SF Women's Bldg. CC.

**Sexual Preference: Personal Experiences & Working Together**—how can lesbian & straight feminists work together effectively & enjoyably? Join Women Against Violence in Pornography & Media for a forum, following the 1st meeting on 10/31am, 11:30am-1:30pm, 2910 Fulton St. #4, Berkeley. Info: 552-2709.

**Monogamous singles**—singles & couples welcome. 7:30pm, \$1. 576 Valencia, #203. Info: 552-2665.

**Tede Matthews & Randy Johnson** of Mainstream Exiles & Leslie Simon of Poetry for the People read their work at Bookworks, 2848 Mission, SF. \$2, 7:30pm. Celebrate the release of *My Sister*—a new book!

**Vic Turner's Birthday Bash**—celebrate with a jazz & blues party, 9pm, no cover at the cafe, Oakland & underground phenomenon—Fillmore. **Alberta Jackson & Touch**—hot jazz, rock, punk, funk & R&B. Audubon, 4900 Bancroft Ave, Oakland, \$3, 9:30pm-1:30am.

**What you can do right now** to Counteract the Effects of Aging—all an gay seminar for gay men. Details: 771-4521.

**Meg Christian & Jane Millington** play a benefit concert for Harriette Davis, on trial for killing her husband after 8 yrs of physical abuse. 9:30pm, \$5. Ollie's, Oakland.



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

# Address Directory

**Artemis Cafe**, 23rd & Valencia, San Francisco, 621-0232, WA.  
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# Film

## Personal Best, Hollywood Style

by Adele Prandini

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

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

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

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

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

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

These are just a few of the athletes featured in *Personal Best*. The list goes on and on. Each of these women brings something special to the film. Without them, it would be a giant zero.

It's obvious that the filmmaker knows a great deal about sports and next to nothing about lesbianism. We have a wonderful lesbian couple, happily living life with gusto... enter tricky coach who begins to pit one against the other. Must warn you, at times the writing in this film is so contrived, it insults your intelligence. For instance, we express our resentment with humor and absurdity.

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Whatever Happened to Susan Jane?

by M.J. Lallo

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

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

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

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

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

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# Theatre



Street Theater

Photo by Rick

## Street Theater at Theatre Rhinoceros

by Penni Kimmel

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

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

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

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

There's Muffino the Stonewall manager (Ron Lanza) doing a rugged tightrope act between the unmentionable godfathers in Jersey; the deadbeat customers; and the vice cops, like Joe Capetta's pathetically comatose Seymour, whose encounter with the cruising sidley (David Vining) is one of the funniest scenes-we'd-like-to-see-ever played. There's C.B. (done true-blue butch by Margaret Schenk), incorrectly defined in the notes as "politically incorrect"; she is the most activist of them all, the street-educed pure revolutionary, gripping and pushy, volatile and unpredictable, and instinctively committed to protecting everyone but herself—people like Maud Winchester's Heather, languid pot-hazed flower child, the non-participant, and Harvey Hand's Jack ("keys left"). Donovan prowls daintily for rough trade, and David Williston's eager, young thing, Timothy, tests the foul airs of coming-out freedom, innocence intact. Stereotypes don't have strength and rhythm and madly memorable personalities: comic archetypes do. Thus, Tom Ammiano's Gordon and Robert Ferguson's Jordan play out the breakup of SDS, the student radical movement, in mixture with all its gay undertones, and a couple of characters are kidnapped from *Boys in the Band* and cloned for future inclusion in the off-street outside world in the characters of Donald (Brett Hirsch), inhaling the heady perfumes of rejection from Michael (Alan Herman, pastmaster of dead-pan wit) and his incessant self-analysis.

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

## Outburst At Live Oak Theatre

by Adele Prandini

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

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

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

There are a number of songs in this show, most written by Jan Bolenbaugh. The most notable for me was "Walking Blues," powerfully performed by Jan, Ruth and Janet. There is also striking background music created by David Gallego. *Outburst* runs the gamut from comedy to drama. One particularly funny piece is "Burnout!," a lively choreographed piece stressing the need to slow down, take it slow—which is often easier said than done. At the other end of the spectrum is a dramatic piece employing multi-media techniques: slides, voiceovers, and live ac-

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

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

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

## Boy Meets Boy at the Alcazar

by Penni Kimmel

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

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

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

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

At the Alcazar, eight performances weekly, no Sundays, \$15-\$15. Call 775-7100 for reservations and ticket information.

## Dos Lesbos at Valencia Rose

by Adele Prandini

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

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

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

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

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

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



Photo by Joanne Matus

Outburst

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

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

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

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