

Labor Organizing in the Castro

by Charles Rammelkamp

We are tired of the bosses, both gay and straight, getting rich off our labor and misfortune. Look around you—what kind of car does your boss drive? What kind of drugs do they smoke and sniff? What kind of vacation do they take? Why does your boss have the money to hire expensive anti-labor lawyers but not to give you a raise? You can bet your sweet ass they are not forced to share a house with three or four other people because the gap between their salaries and their rent.

These bosses profit from the gay oppression that has led so many of us to Castro Street. Our low wages and poor benefits are directly related to the transient lifestyle forced upon us by homophobia. Because we were "lucky" to get jobs in the gay ghetto, the employers expect us to give up economic compensation and job security for the sexual freedom of the Castro. The Bakery Cafe Workers believe that both sexual freedom and job security are our rights!

The Bakery Cafe (Patio Cafe) Strikers' last leaflet. -1979

Among San Francisco's claims to fame is its status as gay capital of the world, with a large and very visible gay community estimated at one fifth to one third of the city's total population. San Francisco additionally has over 4,000 restaurants—more per capita than any other U.S. city. And San Francisco also has a reputation as a center of radical unionism, "a real union town," although that reputation has been fading as the bloody strikes and left-leaning labor activism of the 1930's and 40's recede into the forgotten past.

These may seem to be unconnected facts taken from a tour guide to the West. However, any trade union that organizes a majority of San Francisco's restaurant workers would be a major political and economic force. The gay and lesbian population of the city, too, has a presence in restaurant work, would find a powerful voice in such a union, which could be as influential on occasion as any city supervisor or elected official.

Recent events in the Castro-Upper Market area seem to have brought these possibilities closer to reality in the eyes of many observers. Employees at the New York City Deli on Market and at Without Reservation, a gay restaurant in the Castro, organized to improve their working conditions. The AFL-CIO-affiliated San Francisco Hotel and Restaurant Employees and Bartenders Union, Local 2, has been involved in all three efforts, and the National Labor Relations Board (NLRB) has intervened at Without Reservation and Luisa's on the side of the employees and the union.

At New York City Deli, protracted, effective picketing has led to a new contract, which produced a union contract in June. At Luisa's, summer-long picketing and a formal complaint issued by the National Labor Relations Board on July 29 have resulted in informal bargaining between the union and representatives of Luisa's.

Father afied, Little Italy Restaurant in Noe Valley has been negotiating a contract with Local 2. This is the second AB-1 strike. Hotel and barroom picketing at Paprika's Fox in Ghirardelli Square and at the Hahn chain of restaurants in the financial district. Local 2 has also recently succeeded in organizing Maxwell's Plum in Ghirardelli Square, now the largest unionized restaurant in the city.

Unionization usually means a substantial increase in wages for restaurant employees. Non-union waiters and bartenders in San Francisco (\$3.35/hour), their union wage is between \$5.00 and \$6.00 per hour. Non-union waiters and waitresses, who normally make minimum wage or slightly more, supplemented by tips, make roughly \$4.25 to \$4.50 on the union scale, supplemented by tips. Unionized cashiers make approximately \$6.50/hr., cooks about \$8.00, and bartenders \$8.50, depending on shift.

Unionization also means medical coverage, sick leave, paid vacation days and job security, since union contracts usually require documented grounds for firing an employee. Many small non-union restaurants offer no benefits whatever; a few offer some benefits, but little or no job security.

The situation seems to be similar in bars. According to Jim Bonko, Secretary-Treasurer of the Tavern Guild, while many of the city's gay bars offer non-union work, the larger, long-established bars do give employees medical benefits and vacation pay.

The Hotel and Restaurant Employees and Bartenders Union, Local 2, with 13,000 active members, is one of San Francisco's largest unions. Most of its membership is concentrated at downtown hotels and larger restaurants.

Although there are no statistics to prove it, a tremendous proportion of the gay and lesbian moth restaurant workforce are gay and lesbian. Many of these are concentrated in the Castro-Upper Market area, constituting an obvious target for unionization. According to union organizer Gary Gutman, who has been Local 2's main liaison with the workers at the New York City Deli and Luisa's, Castro and the Castro areas contain the two largest groups of unorganized restaurant workers in the city.

Until the last few months, however, the city's gay community had proved resistant to unionism. The 1979 strike at the Bakery Cafe (renamed the Patio Cafe) and the 1980 attempt to unionize Church Street Station on Market Street failed. The reasons were many and complex, but according to participants, the primary reason was the community's failure to honor the picket lines was ultimately fatal to the workers' efforts in both cases.

Before this summer, there were no unionized restaurants in the Castro-Upper Market area. According to Jim Bonko of the Tavern Guild, none of the city's gay bars are unionized.

This situation can in part be traced to traditional mutual suspicion of or even hostility between gay and straight. Some unions have funds for this distrust are vanishing. Organized labor rallied to help defeat the anti-gay Briggs Initiative, and some unions include sexual preference anti-discrimination clauses in their contracts. Charles Lamb, president of Local 2, has marched in the Gay Freedom Parade for several years and has lobbied for the passage of AB-1, the state assembly bill prohibiting job discrimination based on sexual preference.

Vestiges of anti-gay prejudice remain, however. Local 2 organizer Gutman says, "There are factions in our union that say, 'You're spending too much time in the Castro,' but that's where they're coming from. I've heard a few comments."

The gay community has been wary of the

straight world and its institutions, including unions. Garrett Dorsey, a worker at Church Street Station, who made the first contact with the union in that 1980 labor dispute, has written that the pro-union workers there had to combat the view that "the straighties were trying to take over a gay business." Michael Koblenz, former president of the local chapter of the AFL-CIO, says his first attempt to organize Church Street, says that "in the eyes of the community, we were the bad, outside, straight union invading the poor gay community, even though 'the gay workers came to me, another gay person, in the union.'"

Picketers at Luisa's this summer report hearing the same sorts of remarks from passersby on Castro Street: "Gays don't need unions; unions are unnecessary."

Assume what more balanced view has been expressed by the Eureka Valley Merchants Association. Although none of the officers contacted were willing to talk for the record about the picketing at New York City Deli or Luisa's, the current president pro tem, Jay Johnson, gave Coming Up! the Association's press release on the subject. The

press release states that although the Merchants Association held its July 21 meeting [after picketing had begun] at Luisa's "to show support to our members in an economic sense...EVMA is not, as an organization, pro-union or anti-union."

Johnson also gave Coming Up! a copy of an as-yet-unpublished letter, dated July 11, that the former EVMA president Robert Hunter had sent to Bay Area Reporter as a clarification of the Association's views. The letter tells the June 21 meeting at Luisa's an "open meeting of EVMA" to "propose a union." It describes unions as "an important substitute for an open dialogue and mutual understanding between employer and employee" and criticizes the "loud, abusive and antagonistic...tactics being used by the pickets."

However, the letter also speaks of the "vital necessity for every employer to take a look at his/her house, to make changes as necessary, to try to maintain a good employer/employee relationship."

Occasionally, anti-union sentiment seems deliberately calculated to prey on gay paranoia. Cross-picketing at the New York City Deli and Church Street Station in 1979 and 1980, picketing at the New York City Deli has been devastatingly effective. On a Friday or Saturday night in July, Luisa's patrons might total half a dozen to a dozen instead of the normal 50 to 70. The New York City Deli sometimes closed when the picket line appeared, because business was so bad. "The unusual thing," says Gary Gutman, "is the degree of support that we received from the general public. In no part of town is it as powerful as it is [in the Castro district]. You can stand there for 2 hours and walk the circle, and nobody will go in." As for the belief that the gay community is deeply anti-union, Gutman says, "I think we've really exploded that myth."

Since mid-June, the picket line in front of Luisa's restaurant has been the focus of interest for curious passers-by, would-be pasta eaters, nervous Castro Street merchants, union activists, the media, and even the police.

On any evening when Luisa's is open, three picketed workers circle in front of the elegantly windowed restaurant whose protective wooden window breaks are covered with the faces of shopkeepers, and restaurants between 18th and 19th Streets. There are usually at least a couple of supporters—sometimes many more—standing to the sides, waiting to spell the sign carriers. The picketers are not on strike; this is technically an "informational picket," since all the workers' requirements are met from Luisa's in early June.

Former Luisa's workers—some of whom left or were fired long before the beginning of the current labor dispute—stop by to sympathize with the picketers, discuss the progress of the picket or



their own jobs, and talk about Luisa. Occasionally they hear other stories—usually horror stories—of life on the job. "All we do is gossip eight hours a night," laughs one picketer self-consciously.

Somehow, though, the picket line establishes a zone that breaks the bustling, big-city anonymity that has overtaken Castro Street and its mustachioed crowds. Strangers tell their life stories to each other, top each other's tales—men are cruder, women are more sentimental—but they exchange experiences, and wish each other luck with the next hand-shake or pat on the shoulder that seems to carry more feeling than many barroom embraces.

Helped by unionization, so he contacted Local 2. By early June, 13 of the restaurant's 17 employees had signed union registration cards, which can legally be used by the National Labor Relations Board if a majority of a business's employees want a union. If the determination is made, the Board can order the business to negotiate with the union.

At this point, the version given by the employees differs from Luisa's. The picketers claim that Luisa got wind of their unionizing and began firing employees—12 in a week—precisely because of their union activities. Says Sandy Wieder, "She'd actually walk up to you and ask 'are you with the union?' and if you said 'yes,' she'd say 'you're fired!'" If true this would be in direct violation of labor law.

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"The workers here knew for at least a year and a half that we were not satisfied," says Luisa; and a year ago she contacted a legal office to ask them to look for a buyer. Luisa says that long before June, her employees "absolutely" knew she was thinking of doing away with lunches, because she conducted a "continuous conversation" with them about her thoughts about the matter.

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Bay Breeze

by Bill Hartman

You've heard about those 20-odd revelers who staged a *Bible Barbecue* in the Castro last month? This was the same night that evangelical Christians from *Save Our Souls* planned to invade Polk Street with their "March of Millions" to the Castro Street bonfire with glee. ("Organizers used an ironing board for an altar, with a fluorescent-orange stone god with an enormous penis—and other pagan ornaments all around it.") Four Christians sang hymns at a safe distance, as gay hellions set fire to one Bible after another. Then, to the wall of sirens, cops and firefighters converged on the scene. "The police kicked the pile of burning Bibles apart," and stomped all over them, and a fireman came rushing up with his hose." Much ado. No arrests. People had fun that night.

Lesbian comic Terry Baum hosts a weekly literary soiree at *Valencia Rose* starting Sept 14, devoted to dishing on the previous week's *Chronicle* coverage. Baum believes "the Chronicle is real trash." She says the paper's gay coverage is very readable. No surprise: "Hive" Baumide will suffice Wednesdays, 6 p.m., Gay Latino Alliance has decided to disband, but former members say they plan a final dance in November...And fans will be glad to know local gay musician Stephen Grossman emerges from self-imposed retirement this October.

Sugar Daddies who bankrolled *Polaris Broadway*, the Super-Gay TV outfit—are unhappy over the sudden disappearance of the company and its chairman, *Charles Marchman*. According to a one-line associate, "No one knows where Mr. Marchman is." Authorities are probing...Meanwhile, *Jackie Hamilton* of the SFPD has this to say about Police Commissioner *Jo Daly's* many parking tickets: "Jo should've kept her car in the shop. It's caused her nothing but trouble." And *John Gutfreund*, gay activist *Gerry Studds*, visibly angered, when *Alice Toklas Demos* rejected his motion to support Gerry Studds in a re-election bid—along with Day's proposal to invite Studds to address the fall Alice Dinner. Some members had nasty things to

say about sex with teenagers, including—apparently—teens of consenting age.

That \$2.1 million AIDS package approved by Mayor *Felstein* isn't all it was cracked up to be. As a result, AIDS programs in dire need of cash aren't getting it. Not so *Fauntry*, who has been led to believe he may never act on *Harry Britt's* board resolution urging her to request additional budget monies for AIDS. Instead, she spoke with Britt and Public Health Director *Merv Silverman*, and made clear the money was to come out of existing Dept funds. That's where things stand, except the cash isn't there. And many gay leaders, including *Ron Kornblum* of the *Heavy Metal Church*, are drawing funds from other programs. (For example, of \$900,000 being considered for extra AIDS services as we went to press, about \$500,000 was to have come from a reserve fund for impoverished seniors.)

Brite aide *Dana Van Gorder* hopes the \$2.1 million in Dept funds will be released by year's end, and says it'd be unfair to suggest senior services will suffer. But Huberman tells me: "I'm not sure if the City will be able to take funds from other areas." The City has come up with an emergency fund...When they wanted to repair the curtains at Davies Hall, the mayor found money for that."

Angel of Light opens its *True Tales of Hollywood Horror* on Sept 24, at *Victoria Theatre*. And *Theatre Rhinoceros* announces its new season of *July's Journal*, starring *Terry Neuroth* and *Vivian James*—*Commodore's* A Late Show, and *Lantford Wilson's* *The Fifth of July*. Gorgeous Thomas-Mark of Rhino has his eye on the role of *Ken* in *5th of July* ("I do anything for that part!"). But if he's that eager, more people could show up for the role of *Casting Director*, than for the role of *Ken*. *Berkeley's Pacific Center* hosts a 10th Anniversary Open House on Sept 18 (1-5 p.m.), a chance to meet *Greer Barnes*, *John Gutfreund*, and new 3rd World Programmer *Gloria Rodriguez*...As to the rumor that *Church St. Station* has been sold to *MacDonald's*, "There's no purchase. No nothing. All I can say is MacDonald's is actively hunting for a site in the neighborhood." An en-



Terry Baum

thusiastic *Midget of Bay Area Black Lesbians & Gays* says volunteers are needed pronto for the *Woman's Place* Fundraising Concert to be held in San Francisco, Thanksgiving weekend. "People do to graphics, organizing, outreach, fundraising," she stresses, "we need money. That's the Number One right now." To help out, call (415) 864-0876.

Pride Foundation distributed a flyer at this year's Castro Street Fair, challenging the City of SF's claim of *United Way of the Bay Area*. Of \$24 million collected by UWBA in 1982, Pride contends, "less than one-fourth of one percent was allocated to lesbian/gay community organizations!" Figures provided by UWBA place the amount closer to *one-half* percent, and that's still impressive. But you tell me if this is a snow job or a legit invitation: *Joe Valentine*, UWBA's Executive Director, says it's his outfit is glad to work with a group representing gay and lesbian people, and is happy to accept, to review the application. "Not only would we be open to it," he says, "but I have resources & staff to undertake studies that could impact on United Way's program and other programs, as well. We had an opportunity for this kind of thing earlier. I think maybe we blew it, and I think maybe some of the gay leadership blew it."

Jobs, Peace & Freedom...

(continued from page 1)

with plans to march in the march.

With no change in heart forthcoming from the march leadership, three Black men and a white man staged a sit-in at Fauntry's congressional office on Wednesday, August 24th. Bill Parnell, a Human Rights Commissioner in Washington, D.C., Melvin Boozier, a well-known national Black gay activist, Gary Walker, a Black activist working on economic development in West African nations, and Ray Melrose were the protesters.

"It was essential to put public pressure on the march," says Ray Melrose. "And it's exactly what he [Fauntry] would have done if someone had tried to exclude him."

The four men wanted a discussion with Fauntry, but he stayed away from his office all day on the 24th. His staff didn't talk to the protesters, but

"there was tremendous media coverage," according to Melrose, and the sit-in was picked up by the networks and the wire services.

At closing time, Fauntry's Administrative Assistant, J. Hobson, Jr. asked the protesters to leave. When they refused, he called the police. The four men were arrested at 6:30pm, handcuffed and charged with unlawful entry, and taken to jail.

Meagan, Virginia's Executive Director of NCBG, organized for a conference call to discuss the list of gay demands. She managed to get Gil Gerard, Executive Director of NCBG, Rev. Ceci Williams, Judy Goldsmith, President of NOW, Marion Barry, Mayor of Washington, D.C., Coretta Scott King, widow of Dr. King and Co-Chair of the National March, and Fauntry together on the same line. The conference call took place after midnight, as the protesters were still in jail.

When the marchers got off the phone, the march leaders agreed that conference call as a result of him," says Ray Melrose, "and the march didn't need that."

Apuzzo and Gerard insisted their position be recognized as a valid civil rights position. If this was going to be a coalition-building exercise, the march leadership needed to take into account all elements of the community.

An unexpected blow was struck. March leaders agreed to a gay pause at Saturday's rally, and they placed the pay contingent at the center of the march. But logically, the legislative issue could not be dealt with at such a late date, so the march leaders agreed that as individuals, they would come together in a press conference to endorse the demands for gay civil rights legislation.

At 11:30 pm, the pause was over. Walker and Parnell were released from jail. "We were kept handcuffed and were moved around to three different police stations throughout the night," says Melrose. "The police don't want spontaneous demonstrations to break out where we were being held. It was pretty intense for a while."

As the protesters left the jail, they haled a taxi to bring them home. The cab driver was a 50-year-old Black man, middle-aged, bearded, D.C.-type," says Melrose. "He recognized us immediately from all the media coverage there had been. This is the very type of person the Black leadership throws up in our face to say that they would never accept us as Black guys. But the cab driver turned to us and said, 'Ya know, I don't see why you people had to go through all of that. You should have gotten what you wanted in the first place.'

Melrose and his fellow protesters were overjoyed: "It'll tell you, that made our day."

On Friday, the 26th, as thousands were converging on Washington for the following day's march, leaders kept their commitment, and held a press conference. Benjamin Hooks, Executive Director of NAACP, Rev. Ceci Williams, Executive Director of Christian Leadership Conference, Marion Barry, Ceci Williams, Judy Goldsmith, Walter Fauntry, Coretta King, and staffers from the National March office appeared for the conference with Gil Gerard, Virginia Apuzzo and Judy Goldsmith. Josephine Lowery read a prepared statement affirming the individual commitments of all the people there to support the gay civil rights bill introduced by Rep. Barbara Jordan in 1994. Civil Rights Act to cover discrimination based on sexual preference.

It was a moving experience for Ray Melrose, who attended the press conference. "It was wonderful to be in a space and see those people accept, at least in a rhetorical sense, issues that are very dear to me. Suddenly, I realized, I felt like I was part of the civil rights movement."

In his prepared statement, Gil Gerard embraced the support of the Black civil rights leaders, and challenged the gay civil rights movement: "We are called to fairness. Lesbians and gays as a political entity must examine to what extent we are failing to embrace the fight against racial injustice as well as inequality before the law between women and men. We must work for any deficiency, however small or lack of action."

Apuzzo found strongly that the linkage between Black and gay civil rights "is a partnership and a two-way street. It's a reciprocal kind of arrangement."

(continued on page 14)

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Notes for a Novel

by Frank M. Robinson

AUGUST 24TH

Seema Dritz logged her 100th AIDS death today. Dr. Dritz is the epidemiologist with the San Francisco Health Department who keeps track of the numbers—those who are diagnosed, what they've been diagnosed with, and those who die. Tonight she went to the meeting of the AIDS Coordinating Committee, and now, she said, was going to go home and have some cheese and wine, and then go to bed.

She had no intentions of observing that hundredth anniversary. She was sick of death and dying; she was tired of playing Charn—for two years now she's watched gay men die of PCP, of KS, of Burkitt's Lymphoma, of a dozen other insidious diseases which sap the strength of their victims and eventually kill them. Earlier this year, she said, she had four patients still interviewed in the hospital, and she had to tell them they had just over 30. Within ten days, they were all dead. Today she received six more names of newly diagnosed cases from the Centers for Disease Control in Atlanta. Before leaving work for the Committee meeting, she had verified five of them.

Later this week the numbers will be entered into Dr. Dritz's ledger, numbers that will eventually be turned into little graphs by epidemiologists Andrew Moss and others in the Chronicle or maybe Lancet or JAMA.

For Dr. Dritz, every number has a name and a face. I've never asked, but I'm sure the dreams of them. "When you're a doctor you have to become hardened to the idea of losing patients. It becomes a little easier when you think of all of those you've helped—you lose some, you win most. But with this...we're not sure we're winning any."

When she told me that, I thought of a young pulmonary specialist from Kaiser whom I once met at a party. He had listened in silence to the swiftly conversations about AIDS, then finally burst out: "Give me a disease I can really do something about! Syphilis—we can do wonderful things with syphilis. Or tuberculosis, we've got that knocked, too...You run across people with AIDS and you know they're going to die, that there's nothing you can do..."

Last March I went to an "AIDS Awareness Workshop" at the Prida Foundation. It was a long, Saturday meeting, from 11 to six, and after a brief introduction, and then we broke into little groups to discuss our fears about AIDS. One member of the group compared people with AIDS to the little kids who have to live in plastic bubbles

Frank M. Robinson is a prolific author, whose works have appeared in *Playboy*, *Playboy Magazine*, and *After Dark*. His book, *Gay Inferno*, to Reader's Digest. His 1972 book *The Glass Inferno* was made into the popular movie *The Turning Inferno*. Robinson also wrote speeches for Harvey Milk.

because they have no immune system. Michael Helquist was a member of the group and confided that his lover, Mark Feldman, was dying of AIDS. I felt embarrassed and didn't know what to say. A little later it was said for me by Kevin Gordon who talked on religion and quoted Robert Frost in a billion ways. There's no connection between us, but just because we're both gay..."

Another of the speakers, Tom Smith, a young M.D., talked about "safe" sex and showed slides of men putting on condoms, taking showers together and being careful not to exchange "body fluids" (a phrase I've learned to hate). The slides were deliberately slanted to romance and Smith drew a lively round of applause. Ken Charles of "Operation Concern" was up next and proved to present. I find it difficult to applaud correctly and talk about sexual health with AIDS." Rodney Kain, a clinical psychologist from the

street used to walk in and sleep on them. It's a utilitarian, "teaching hospital" (in conjunction with UCSF), with a largely poor and ethnic clientele—the signs in the elevators are in seven different languages, the last of which is English.

I was shown around the clinic by Grace Lusby, an R.N. and the Infection Control Coordinator for the hospital. Grace had won my admiration because she had demonstrated a kind of mouth-to-mouth resuscitation with AIDS patients to prove to her nurses that it wasn't necessarily dangerous.

The clinic is on the sixth floor and you know they're there the moment the elevators door open—it looks like Saturday night on Castro street. The floor was fairly crowded and it wasn't until I had been there a few minutes that I noticed a few gay men with greyish-purple splotches on their faces the size of quarters, on some the splotches came in clusters. I had never seen KS lesions before, though they're not the sort of stigma that

What's in contention, what people do not wish to discuss, is not the presence of lust, but the absence of love.

University of Washington, didn't even try for a politically correct position. "A year and a half ago, I decided to give up AIDS. I got involved with AIDS because I wanted to do something, I couldn't go unconscious. There were things running around being animals, fucking, sucking...now we have to think about what we're doing. Sex is not just having an orgasm inside someone—it's communication and life and excitement."

Karr and Charles then put on a skit showing the audience how to date and at the same time bring up the subject of AIDS. I thought it was a charming idea but I wasn't sure it would play for long. South of Market.

It was shortly after the skit that somebody in the audience stood up violently to object to the term "compulsive" sex and charge that the slide show was objectionable because it was based on a heterosex model. "I'm not going to compare my sexuality to heterosexuality."

At last, somebody was being "politically correct."

But I thought he had missed the point, one that was terribly simple:

There is no cure for the Acquired Immune Deficiency Syndrome.

Lacking any knowledge of how to cure it, the only alternative is to break the route of transmission. It's not an alternative that's going to be submitted to a vote.

A few weeks ago I went to San Francisco General to check out the AIDS clinic. SF General is an enormous hospital, piles of red brick sprawling over several square blocks. The downstairs waiting rooms have a few desks and practically no chairs or couches because people

are easy to overlook.

I sat in on a Monday morning "group" session with AIDS patients to the clinic, a few who were there for the first time. All of them "looked" healthy but then many newly diagnosed patients do. One of them complained that the clinic had been hard to find (it isn't) and another spoke optimistically about a new drug, Interleukin II. The third remarked that it all smells like a bad dream—just haven't woken up yet."

My last stop was Ward 5 B, the "AIDS" ward. It's a large room with a clean, modern feel to the people with whom I dedicated. They were, I was told by Cliff Morrison who runs the ward, all volunteers. Morrison is a small, somewhat lousy man in his early thirties who's inordinate proud of the ward. He worries obsessively about whether it's clean enough and whether something can be done about the food. He's introduced protein shakes for the patients, added a new kind of footsie and has not lost a patient. Recently there was a death in his family and Morrison's last act before leaving for home was to call Grace Lusby and ask her to keep an eye on his ward.

Outsiders have complained that the patients are being "isolated" but the complaints seem unrealistic—so are cancer patients, so are pulmonary care patients. The patients themselves seem enthusiastic. One of them, Charles, a big smirking man with a gentle smile, stopped his reading glasses, admits to a new sense of priorities. The politics of sexuality strike him as irrelevant. "I'm much more concerned with somebody's skill in giving an IV than where the next orgasm is coming from." He likes the "loving, concerned care" that receives in Ward 5 B. He wishes the "real world" outside were more like this. He wishes the

world were, too.

Because the personnel in the ward are volunteers, there are no unrealistic fears of contagion, there is no dressing up in "sterile suits" to deal with medical or handle patients. An attempt is made to "complete" support for the patient, though no one deludes the patient as to his prospects.

That's the sticking point, of course. It's the point where some of the enthusiasm seeps out of Morrison's voice and he becomes quiet and introspective. The ward has its limits. "We try to show them that it's not the length of life that counts, it's the quality."

It may change in the future, but for right now, it's the most, and also the best, that they can do.

Earlier this morning, prior to the

Committee meeting, I talked with Jim Geary of the Shanti Project. Geary is primarily responsible for turning Shanti into the leading counseling organization for people with AIDS, for getting city funding and for setting up its residence program.

He was there when he worked for months

without pay and slept on the floor to keep Shanti going.

One of the problems that both people with AIDS and their parents share, according to Geary, is that a third of those with AIDS have never come out.

In the outpouring of grief, in the initial stages, who are you going to tell? Who are you going to tell? Who are you going to tell?

Geary says that AIDS patients and their families have rarely succeeded in living otherwise as opposed to having sex with them. A gulf has opened between the gay and straight communities and it may be too broad to bridge. A friend of mine

without whom I would be lost.

Without the sexual overtones, it's known as care and concern. It's putting a face to the person and giving them a name. If I've wept over the past, I can at least cheer for the present and the future.

In the outpouring of grief, in the initial stages, who are you going to tell? Who are you going to tell? Who are you going to tell?

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COMING UP!

867 Valencia Street
San Francisco, CA 94110
(415) 641-7900

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Distribution: 25,000 copies monthly.

Typingset: Coming Up! Graphics, 867 Valencia Street, San Francisco, CA 94110. (415) 641-7900. Typewriter: Maxine Morris, Kim Corso

Photowork: Jeff Brody Media Services
Printed at Howard Quinn Co., a union shop

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The Coming Up! Guide to Events in the Bay Area

September

1 Thu

Fifth Annual Festival of Performing Arts in Honor of Senior Citizens presents *Al' Badawat Middle Eastern Dance Troupe*, 1-3 pm at the Bandshell in Golden Gate Park, SF. Info: 621-5570. Tonight and 9/8.

Deena Burke at Fanny's Cabaret, 4230 18th St, SF. Info: 621-5570. Tonight and 9/8.

Susan Birchler of the Diablo Writing Project reads from her newly published anthology *Diablo Boulevard*. Come hear poems and learn how to write or contribute directly to participating directly and aggressively in the democratic process. 7:30 pm; donations welcome. Old Wives' Tales Bookstore, SF. Info: 821-6475.

Blues Festival: Highlights of the 1982 festival including "The King of Blues," "The King of Zydeco," Chez, country blues singer John Hammond, Grammy-winner Clarence "Gatemouth" Brown and more. 10 pm. KOED Channel 9.

An hour of madcap fun with Lea DeLaria/Fuckin' Dyke, with special guest host Jeanine Grobe, 8-11 pm at the Beach and Bar in beautiful downtown Oakland. Don't miss 'em; show starts at 8:30.

Majenta, multi-media exhibit by newly formed women-artist group. Opening reception: 6-8 pm at Studio W Art and Film Gallery, 3137 22nd St, SF. Exhibit runs thru 10/10.

Rent Party! At Mark Chester's—1934-C, Folsom St (bet 15th & 16th), SF. New works: *Erotic Portraits*, on display. Come to help out, to look, or just to enjoy. Bring friends. Info: 621-6292.

"**Master Colors**," a show of Kink Prints by SF photographer Del W. Davis opens today at Expose Gallery, 4040A-18th St, SF. Show runs thru 9/30.

Jasmine: that sizzling duo from St Louis treat you to an evening of creative jazz/pop artistry at the Valencia Rose, 766 Valencia St, SF. 8:30 pm. \$5. Res: 863-3863.

2 Fri

Knock-Out Show! SF's two most heralded comedians, Jane Dornacker (widely known throughout the Bay Area) as "a big giant feminist" (& KFRC trafficologist) and Woodie King, Jr., member of the *Emperor of Headways*, just back from a successful tour and headlining at the Great American Music Hall, 859 O'Farrell St, SF. 8:30 pm. Info: 628-4170.

Vocalist Dee Bell with Eddie Duran on guitar—every Friday night at 1177 Club, 1777 California St, SF. 7:30 pm. \$4.

The delightful Debbie Saunders—piano/vocals at Artemis, 9 pm. \$4. Artemis Cafe, SF.

The incomparable Nancy LaMott at Fanny's, 4230 18th St, SF. Opening reception: 7-9 pm. Info: 621-5570.

Veritas: that Kit Good and Man Kari explore the physical dynamics of bisexual relationships. Bisexual Club, 7557 Hayes St, SF. Opening reception 9/10, 7 pm. Info: 929-9299.

"**Fact or Fiction?**" a multi-media exhibit of nudes by women. Reception: 7-9 pm. CC, WA, Vida, Jewelry, 4th fl, SF Women's Bldg. Exhibit runs thru 9/24.

Kick-off Rally for the Emperor and Emperor of Alameda County. The fun starts at 8 pm and goes till midnite. \$3 for adults. Presented by R.E.C. Ollie's, 4130 Telegraph Avenue, Oakland. See insert.

West Coast Women's Music & Comedy Festival today thru Monday. Call 213-851-9479 for info.

SF's resident snaggletooth & traffic reporter, Jane Dornacker teams up with Gay Comedy emcee Tom Ammanato at The Rose, 9 pm. \$5. 766 Valencia St, SF. Info: 621-5570.

3 Sat

Too good to miss! Gayle Marie and Mary Warkins at Artemis. Two shows—8 & 9:30 pm. \$5. Artemis Cafe, SF. Good music! Also: Nancy LaMott and Rick Nelson on piano/vocals. Saturday at 1177 Club, 1777 California St, SF. 9 pm. \$5. Info: 621-5570.

Faye Carol at Fanny's, 4230-18th St, SF. For info call 621-5570.

Ain't-A-That Good News! The Choral Majority is Back! SF's bold, blasphemous quidnuncs open with comic Tom Ammaro for an evening of righteous singing, dancing, preaching & fun at Valencia Rose Cabaret, 766 Valencia St, SF. 9 pm.

3-day Applied Meditation Course taught by Margo Adair. Basic techniques for using your inner resources for problem-solving, stress reduction, self-hypnosis, health maintenance & integration of politics and spirituality. Adv reg required. For location, info & special needs call 861-6838.

Black and White Men Together Regional Conference, 10 am-4 pm, happy hour from 4-6 pm. Public welcome. Ollie's, 1430 Telegraph Ave, Oakland.

4 Sun

Cedric Crofts discusses "Four Homosexual Artists, Three Renaissance and One Modern" and it's not Leo Tolstoy. Come and join us! Bring your questions. Well, here's all we know: G. Forgy Plus is here! 2 pm at First Unitarian Church, Franklin at Geary, SF. G. Forgy Plus is a social organization of gay people over 40 years of age. For info on our activities please call 552-1997.

"Misfit" McClouds are back at Ollie's with their explosive funk and guitar combo. Doors open at 7 pm; show starts at 8:30. \$5. Dinner available 4:10 Telegraph Ave, Oakland.

First ever Valencia Street Women's Fair Lots of booths plus entertainment. Come and join us! Linda Molina, Dogtown, Sista Boom, Leopard Set, Monica Paras and more! All day between 18th & 20th on Valencia. Be sure to drop by the Coming Up! office for our fair-day Open House to meet some of our ever-ready staff, and get out of the sun a bit—we'll have beverages—Come Up! Saturday 9th & 20th on Valencia.

A quality Sunday afternoon show at the Rose—Drag performer Jose Sarama and his partner Hazel McGinnis. Performers in costume versions of popular operas. 3 pm. \$3. Info: 863-5583.

Mrs. Field's City Ride with Different Spokes SF Bicycle Club, 20 miles, low hills, many stops. Bring lunch, money, don't eat breakfast. Meet at 11 am, McCloud Lodge, Golden Gate Park, SF. For info: Jamie 655-1127.

Labor Day Picnic—celebrate with your Salvadoran friends. We'll have music, food and good times together. Lake Anza in Tilden Park, Berkeley Hills. Benefit to the workers of El Salvador. Car caravan leaves Dolores Park (18th & Dolores, SF) 9:10 am. For info: 550-1519.



Colored photographs by Mick Hicks at Moby Dick, 18th & Harford, SF, one block of the Castro. Exhibit runs 9/18.

Scott Handke at Fanny's tonight, 4230-18th St, SF. Info: 621-5570. Also 9/19, 25.

5 Mon

The always-wonderful Debbie Saunders lights up your evening at Clementina's, 6-8 pm, no cover. 1190 Folsom St, SF. Tonight and every Monday night this month.

Gay Day at the Renaissance Fair—join the Gay Day Elizabethan Costume Competition. (434-4623 for details)

Ad vert ticket sales benefit the Lesbian/Gay Freedom Day Parade. 10 am-4 pm. 1000 Market, SF. Free.

Tickets available at Gramophone on the corner of Market and Headlines, Castro/Polk Sts. For other outlets and more info on special activities planned for this very special event, call the Parade office. 861-5404.

Jazzies a dazzling jazz and pop cafe at St. Louis' Czech Republic, 1403 Soho Ave, Albany, 9:30 pm. \$5. Info: 524-9314.

SD Screening at the Pacific Center by the Gay Men's Health Collective, 7-9 pm. For info call 644-0425 or 6224.

6 Tue

The Double Bind of Being a Minority—Author Dennis Altman discusses some of the negative implications Lesbians and Gay Men face as they are increasingly defined as "minorities" in the way we think about them. Those who identify themselves as lesbian/gay. Altman looks at this phenomenon in light of the recent developments around politics and AIDS. 8 pm, \$4. Valencia Rose, Cafe.

Robert Heppner & Pam Hofsaess of Steam Heat add a little zizzle to your evening with songs & comedy at the Masque, 1160 Polk St, SF. 9 pm-1 am, no cover. Tuesdays this month, call 779-6262 for info.

Live Ball, an amateur improv theater, given a new lease on life with an audience participation component. 8 pm. Pena 3105 Shattuck Ave, Berkeley. Info: 849-2568.

It's a sizzling acoustic jazz night with Leonard Paul at Clementina's, 6-8 pm, and there's no cover—1190 Folsom. They play tonight and every Tuesday night this month.

West Coast Women's Music & Comedy Festival today thru Monday. Call 213-851-9479 for info.

SF's resident snaggletooth & traffic reporter, Jane Dornacker teams up with Gay Comedy emcee Tom Ammanato at The Rose, 9 pm. \$5. 766 Valencia St, SF. Info: 863-3863.

7 Wed

"The Double Bind of Being a Minority"—Author Dennis Altman discusses some of the negative implications Lesbians and Gay Men face as they are increasingly defined as "minorities" in the way we think about them. Those who identify themselves as lesbian/gay. Altman looks at this phenomenon in light of the recent developments around politics and AIDS. 8 pm, \$4. Valencia Rose, Cafe.

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DO YOU WANT TO INCREASE YOUR ABILITY TO GET CLOSE TO FRIENDS, LOVERS, OTHERS?

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AN INTIMACY SEMINAR FOR GAY MEN



We invite you to join us as we work together to:

Clarify What Intimacy Is
Experience Intimacy
Develop and Enhance Intimacy Skills

WHEN: Saturday, September 10, 1983 - 8:30 a.m. to 8:30 p.m. (approximately)

WHERE: Cathedral Hill Hotel, Van Ness Avenue and Geary Street, San Francisco

WHO: Berlin Bosworth Counseling Facilitator of Self-Esteem Growth Seminars - Consultant

Alan Emery P.D., Counseling, Psychology, Communications Consultant

Virgil Hall Counselor, Educator, Ordained Minister, former Coordinator of Men's Services - 18th Street Services

And YOU

Space Is Limited - For Additional Information Phone (415) 776-6136

INTIMACY SEMINAR - REGISTRATION

Name _____
Name You Prefer to Be Called _____
Address _____
Occupation _____
Telephone Home: _____ Work: _____

- I enclose full payment of \$60 to guarantee my space in the INTIMACY SEMINAR
 Enclosed is \$25 (non-refundable deposit, less post money under) and agree to pay a balance of \$40 on or before September 3, 1983.
 Please charge my _____ Card or VISA in the amount of \$_____
My credit card number is _____ Expiration Date _____
Signature _____

DO NOT SEND CASH

Mail Registration to: Berlin Bosworth
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jewish
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For Jewish Women
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For All Women

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*Pre-registration until September 9
52.00 after 9/9

DON'T BE HOUNDED BY DISPUTES!

Community Board offers free dispute resolution in 20 San Francisco neighborhoods. We can help you resolve conflicts with your neighbor, landlord, roommate, tenant, or family.

You can join Community Board, learn valuable skills, and improve your neighborhood. Free training starts September 24. For information about an introductory session in your area call 552-1250.

5744 • Jewish High Holidays Celebrate the New Year, 5744 With Congregation Sha'ar Zahav.

A Bay Area Congregation with a particular outreach to the Lesbian/Gay Jewish Community

ROSH HASHANAH

- Wednesday, 7 September 1983, 7:30 p.m.
- Thursday, 8 September 1983, 10:00 a.m.
- YOM KIPUR
- Friday, 15 September 1983, 7:30 p.m.
- Saturday, 17 September 1983, 10:00 a.m.
- Saturday, 17 September 1983, 6:00 p.m.

Yoker Et Ne'ah (Memorial Service)

CORPORATE

Leslie Bergin • Gary Koenigberg

UNITARIAN CENTER • Main Sanctuary

Franklin and Geary Streets, San Francisco

ALL SERVICES START PROMPTLY • SIGN LANGUAGE INTERPRETED • WHEELCHAIR ACCESSIBLE

As in previous years, there will be no charge for admission

Peace • Renewal • Hope

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WITH THE MEN AND WOMEN OF
CONGREGATION SHA'AR ZAHAV
Friday evenings 6:15 pm
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201 Castell Ave
San Francisco

SHA'AR ZAHAV
San Francisco, CA
A small, gay Jewish congregation
with a specific outreach to the
gay and lesbian community

The Coming Up! Guide to Events in the Bay Area

September



Dance Theater exploration of "Milk & Blood" (facial/menstruation) and women's empowerment at a seacoast retreat. Today & tuesday, \$50. Led by Kerac, call 829-7756 for details.

GIANT BELLS Come! Get what you need—hundreds of items, ranging from tools to clothing to appliances. 10 am-4 pm, 5667 Miles Ave, Oakland, across from Rockridge BART. Proceeds benefit equal rights in Bay Area, by the East Bay Lesbian/Gay Democratic Club. Free or minimal donation.

Woodworking Workshops for Women—beginning furniture-making class using hand tools and mortise & tenon joints. Space for 7 women, workshop, 10-1 pm, \$90. 5103 San Bruno, 2nd Fl., Doby 24-25, 25-26.

SF Opera presents "Arane" (Arane, 2nd Fl., 21, 22, 23, 25-26, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 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Majenta—multi-media exhibit at Studio W this month. See 9/1 listing for details.

14 Wed

Malling Party for Plovianares, non-profit coffeehouse sponsored by SF Folk Music Center. 6:30 pm at 836 Dolores St, SF. Help out and you'll get free passes to Plovianares!

Lesbians Only—"hang-out night" at Community Women's Center every Wednesday this month. See 9/1 listing for details.

Job Search Techniques with Dr. Gail Shat of Options for Women over Forty, 10 am-noon, SF Women's Bldg. Pre-reg required, call Options 431-6405 for info. Low SL fee. Class runs thru 10/8.

Jackie Taylor at Fannys, 4230 18th St, SF. Info: 621-3570.

Silks from around the world: See slides from Brazil, Peru, France, Belgium, Tunisia and Hawaii. Presented by Mr. Gaal Cohen, free lance tour guide. Spring Gardens Senior Activity Center, 70 Oak St, SF—just off Market & Van Ness. 12:30 pm, free. Spoons: on St. Anthony Foundation.

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"Love, Friend and Family"—an ongoing support group for people close to people with AIDS. 7:30 pm sponsored by Shanti Project, for info call 558-9644.

Help Solvem Community Conflicts peacefully. Be a Community Boards volunteer. There's an info session tonight at Mission Plaza Apartments Rec Room, 2017 Mission St, SF. Come find out how you can help your neighborhood. 7:30-9:30 pm. Call 432-1800 and other info call Barbara 665-4883.

Food, Flower, paintings on canvas and paper, wood sculpture with Jim Melander on exhibit at Nanny Goat Hill Gallery, today through 10/8. Opening Reception 6 pm. Info: 621-3570.

Gourmet Vegetarian Soups—demonstrates how to make a wide variety of appealing soups to be served over vegetables, casseroles, beans, grains or meat. Copies of Recipes provided. 7:30 pm, \$2. The Network, 3129 7th Ave, SF. Info: 989-8097 (days), 664-2543 (evenings).

VD Screening at Steamworks Batha, 2107 4th St, Berkeley, 7:11 pm. For info call 644-0425 or 845-8992.

The Healing Arts: a free evening workshop of bodywork, movement, and sound with Nancy Cooper and Kim Renwick. 8 pm at Habitat Center, 3897/18th St/Sanchez, SF. Info: 626-8039.

"The SF Baumle" beginning today, Terry Baum, local playwright, actress and comedian, expounds on current events as reflected in our local press. 6-8:30 pm, 1 Valencia Rose Cafe, SF. Info: 863-3983.

15 Thu

Pacific Lesbian & Gay Singers & the SF Jaz Co. perform at the Palace of Fine Arts. See 9/1 listing of Performing Arts in honor of senior citizens—1/3 pm, Golden Gate Park, SF.

Memorial for the First Anniversary of the San Francisco AIDS Memorial, film screening, 7:30 pm, 250 13th St, 3105 Stockton, Berkeley. Info: 845-2559.

Building Self-confidence with Marjorie Miller of Options for Women over Forty, 3:35 pm, SF Women's Bldg. Pre-reg required, for info call 641-6405. Low SL fee. Class runs thru 10/20.

Self-esteem Modulation with Spring Gardens Center, 70 Oak St, SF. Learn free seminar, St. Anthony Foundation. For info call 522-5545.

Rhythm & Motion/Aerobic Dance Exercise—SF's best workshop—have a great time while you get in shape. Classes are offered at 7:30 pm Tues & Thurs 6 pm, 2/24 available. Mon, Wed & Fri for 1/2 hr. \$3 class, \$2.50 series card. SF Women's Bldg.

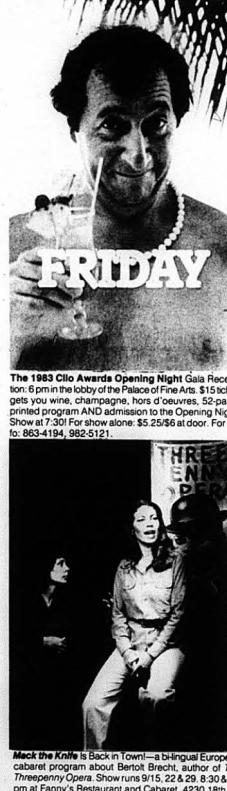
STD screening, nurse consultation & referral plus treatment. San Francisco Women's Clinic, 3897 18th St, Mon-Thurs 1-7 pm, Fri 8-10 am, 658-3905.

VD Checks at the City Clinic on a drop-in basis, 250 Fourth St (between Howard & Folsom). Mon-Fri, 3:30-5:30 pm. 9:30 am-6 pm Mon & Thurs, 8 am-4 pm Wed & Fri.

Classes: **Womanshop for Lesbians & Gay Men** over 60 led by George Bannister at Valencia Rose, 760 Valencia St, SF. 1 pm. Spots by O.C.G. & L'Dearance to Enter. (G.L.O.E.) Info: 431-8258.

Entertainment: **Funk at the Bay**, 1535 Polk, SF. Info: 863-6623. **Women's Art Revolt** Comedy, Camp & Great Variety, 7:30 pm. 1882 Telegraph, Oakland.

Open Mike Comedy night at the Valencia Rose, Caf, SF. **Alley Dogs Monday Night Theme Party** & other happenings—munchies, door prizes, entertainment, fun! 8 pm-2 am. At the Atherton Hotel, 665 Ellis St, SF. Info: 474-5720.



The 1983 Clio Awards Opening Night Gala Reception. 6 pm in the lobby of the Palace of Fine Arts. \$15 ticket gets you wine, champagne, hors d'oeuvres, 52-page printed program AND admission to the Opening Night Show at 7:30! For show alone: \$5. 25/66 at door. For info: 863-4194, 952-5121.

Meek the Knife is Back in Town—a bi-lingual European cabaret program about Bertolt Brecht, author of *The Threepenny Opera*. Show runs 9/15, 22 & 29 8:30 & 10 pm at Fanny's Restaurant and Cabaret, 4230 18th St, SF. For res: 621-3570.

TUE Weekly

Raps & Support

Lesbian Drop-n-Rap, 7:30 pm at Pacific Center, Berkeley.

Women's Drop-n-Mosh Group—advocacy notice reformed. 841-6224, Pacific Center, Berkeley.

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

Rap for Women and **Men**, 7-8 pm, \$3 donation.

The Big Rap, 7pm, 539 9th St, SF.

Genesis—an on-going holistic support/therapy group for gay men—meets 7:30 pm details 564-1742 (Scoti)

Gay Life in Light of the Current Health Crisis, a support group for the gay men and women in the Valley.

Women's Self Modulation with Spring Gardens Center, 70 Oak St, SF. Learn free seminar, St. Anthony Foundation. For info call 522-5545.

Rhythm & Motion/Aerobic Dance Exercise—SF's best workshop—have a great time while you get in shape. Classes are offered at 7:30 pm Tues & Thurs 6 pm, 2/24 available. Mon, Wed & Fri for 1/2 hr. \$3 class, \$2.50 series card. SF Women's Bldg.

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Spiritual: **On God/Bible Study/Holy Communion** at MCC in Hayward. Tues-Thurs, & Sat 4:6 pm. 2257 Bayview, Hayward. 278-0962.

Intuitive Problem Solving Support Groups with

Dyke Separatist Arts Guild meets tonight. Active membership is open to dykes separated who do arts or performance pieces, producing in performance events. Associate membership open to allies and those who wish to be involved but less active. Gircare by arrangement. For info call Susan 295-0424.

8th Annual Paper Concert, presented by Louis Vinciguerra's performance piece. A brooding equilator wrestles with disillusionment and is guided through a mythic rite of passage. Piece features holographic simulations and optic effects by the SF Theatre of Performance. 8 pm, 2nd Floor, Town Hall, Mendocino. Show runs Thur-Sun 8:30 pm.

Martha Courtoot, working class lesbian author explores the many levels of life as an exile in this evening's reading at Old Wives' Tales Bookstore. 7:30 pm, \$3. All welcome, WA, RCC. Please inquire about signing. Info: 621-4675.

Don Johnson sings at Fannys, with special guests Nancy Winter and Michael Salter. Three shows tonight, so there's no need to miss out—9:30, 11 & 12:30 am. John Trowbridge accompanies Don. 4230-18th St, SF.

Hot Flashes: San Diego's Women's Comedy Theater deliver feminist messages with songs, comedy sketches and comedy routines. They make you laugh—and think. Catch them tonight at Valencia Rose Cafe, SF. \$6. Also trw & Sat at 8 pm. Info & res: 863-3863.

A Psychic Event with Z Budapest: Mythological intervention, tarot, palmistry, numerology, palmistry, discussion with Z, international playwriting and occasional personality on KPPA. 8 pm. Habitat Center, 3897 18th St, SF. For res: 863-2444.

Holiday Crafts taught in Spanish—3850 17th St, SF. \$6. Mon-Fri, free. Res: 558-2444.

Assertiveness Training with Mary Clasen of Options for Women over Forty. 6-8 pm, pre-req required. Call 431-6405 for info. Low SL fee. SF Women's Bldg, 3543 18th St, SF. Call res thru 431-6405.

Black Women's Support Group—for details see 9/ listing **Thinking of volunteering with Community Boards**—we'd love to have you! Come to an informational session at 8:30 pm, Trinity Church, 440 McWayne St, SF. and team more about this award-winning conflict resolution program. Info: 621-9590.

Ladies Against Women comes with the public demand! Further consciousness lowering with their program for gay men—consciousness lowering with their American Ladyhood is standing on a pedestal. And ironing. See them Thur Sat, thru 10/22 at

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Living on the Russian River

by Gary Menger

It's been estimated that the population of the Russian River area, particularly Guerneville, may have doubled in the last ten years. A few of the migrants are resort and restaurants operators, so the appeal of an area that's become the "Gay playground of the West" is understandable. But what of all the others? What's the appeal of a country (Sonoma) where the pay scales are little more than half of what the labor force is paid in Marin or San Francisco when the cost of living isn't much lower; where jobs are much fewer and harder to find; where the weather in and around the River area during the winter months of heavy ground fogs is treacherous, and where you may be victim of mudslides or floods or both? Why are people doing it?

The first and most obvious answer is: relax and live longer. They're finding a spot on this crazy, overcrowded, toxic planet where you can still be surrounded by nature's beauty, breathe clean air, touch and smell the earth, walk miles and just watch it blow by your door, climb a redwood tree or just lie back in its shade. For city dwellers, discovering this magic makes old habits and values seem less important; the itch to trade in a tiring, somewhat hollow lifestyle for something fresher and more real sets in...and grows.

In contemplating such a move, one romantically imagines climbing a tree, free from the need to the wisdom of a river whisperer, experiencing life's timeless truth...sitting out late into the night with only the company of bright stars and the awesome redwoods, as still as a blind man listening for the moon. Letting time pass, because time is unimportant; learning, instead, what is important.

Well, that's all a wonderful part of it, but there's still the rent to be paid and the ladder to be stockpiled, and the need to make ends meet day to day living. What do people do who live on the Russian River? Occupations and lifestyles seem to be as varied as are the gay men and women who have migrated there. Interestingly, very few seem to have landed as a result of having done a door-to-door check for seasonal work. Rather, people have chosen the area on its own merits and have then worked out (not always without difficulty) their place in the community.

Terry Bryan who hailed from Ukraine and was first in partnership with two other people, one day perceived the need of a gay-oriented newspaper, so he struck off on his own and created *"This Month on the River"*, which has quadrupled in size in six months. Terry, who loves where he lives and is probably the most ardent "River-booster" I've met, expressed his desire that the editor see him isn't nearly as long as it should be. "People in San Francisco imagine we spend the winter getting around in rowboats," he growls. "We might have a flood or two in the winter, and it lasts a day, if that; it's sunny and warm here most of the year."

Phyllis Cochran, a new resident who's in the process of opening her real estate agency adjacent to the Little Bazaar Restaurant, sees Sonoma County as an area of tremendous growth. She has likes the River lifestyle—"it has a 'village' kind of character; the people are warm and friendly; you get to know your neighbors."

There are quite a few waiters and bartenders who have become familiar faces over a long span of time. Mark Abramson, as a case in point, is going into his third year at The Woods—a jack-of-all-trades in the service industry. Mark is generally to be found bartending there, and has arranged

because of the context of this article as it was described to them. Not a matter of "closets;" rather they felt "gay" was incidental to their overall lives. As Herb Fife, owner of the Little Bazaar Restaurant puts it, "I'm gay, say I'm a member of the gay community, but this means nothing. This is not a gay restaurant; I think there is no such thing—at least there are none here. A restaurant is for people who appreciate good food and the ambience you create for them—it is for everybody." (Herbert, a native of Germany, was a cracker-jack computer systems salesman before settling in Guerneville a year ago to open his first restaurant.)



what most of these migrants have in common is their involvement in businesses that will only flourish with the continuing growth of the area, and its continued appeal on a long-season basis for the gay tourist. And therein lies a problem.

It was only a year ago that most of the resorts determined to stay open year-round (albeit, in fact, except Fife's and The Woods). Does anyone ever get a male? Probably not. The gay businesses on the River, which were once pretty together on a promotional/advertising program, were totally ineffective last year in promoting the merits and appeals of visiting during the fall and winter season. They also missed on the potential of selling the area as perfect situated and moderately priced for a great vacation. As a result, the occupancy through a winter season averaged around 20% occupancy. Since promotion was not much better planned for this past summer season, and no area image was developed, the season has been generally described as being "way off." Small wonder.

Guerneville, with its wonderful climate and all it has to offer, should enjoy a nine-or-ten month season—especially considering that a high percentage of its residents are Northern California residents. Instead, it seems to think in terms of a three-or-four month season, and then creates to a promotional standstill, offering drastically reduced "off-season rates" and various special package deals.

If the Russian River Gay Business Association (RRGBA), during this last year of its existence, had focused as much attention on area promotion as it did on its own internal affairs, it would have been a nice place to be, a lot more vacationers might have discovered its charms by now. And since its members have been "too busy" to meet during the summer (doing what, I wonder?), and it's now a little late to promote a fall season, the coming

months may see many spots sparkling in the sunshiny, cheery skies in the bars burning every evening, and spiffy accommodations ready to offer rest and comfort, all languishing unappreciated as dust collects on the road to the Russian River.

Now, some of the resort owners have decided to abandon open-all-year as an experiment that didn't work, and others have become discouraged and given up. Some have closed their properties, pick up their marbles and leave...but most are shaking themselves awake to the necessity of becoming more sales-minded.

New cause for general discouragement is the fact that Fife's, the most central, social focal point of gay visitors and most residents alike, has determined to close in October and reopen in the spring—a decision that's certainly detrimental to the area's future. Right now, Fife's is a quiet entity as a whole, and may even be counter in the long haul, to Fife's own best interests (in that, if the smaller resorts and restaurants/bars move quickly to get a good fall and winter marketing program underway, next spring might see new patterns emerging in terms of which are the "in" spots where everybody goes).

Fire Mountain Lodge may be a savior on the horizon, especially because of its proximity to the public A-27 apartment timeshare resort, where members may invite additional guests, thus appearing to be taking off with a bang and may unleash its own little crowd of ongoing visitors-in-residence on the area restaurants and bars.

In any case, whatever "off-season" business/promotional problems may exist on the River, they actually work to the benefit of the gay community. In the winter months, when traffic outside the summer months, there's less of crowds and traffic to fight, the weather is generally lovely as long as ten months of the year, and at no time of the year is there a real shortage of interesting places to go, things to do and people to meet.



several successful parties. "I like the summers here a lot better than the winters," she confesses, "but either way it's a great place to live." Rick Petena, new to the area, is withholding judgment. He's assistant manager of Fire Mountain Lodge (the River's new gay timeshare), a stone's throw away from Fife's. A 20-year-old young man of 32 from Pennsylvania, Rick left home in California before moving to the River area. "It's a career opportunity," he explains. "When the second co-share project starts up in Southern California, I'll take over here, and when they begin the third and fourth—I'll have choices. But it's a change that takes some getting used to."

Looking for more viewpoints, I poked and prodded and talked to a number of people associated with gay, perhaps because of their business or personality or the circumstances of our meeting, only to discover they weren't, and others (admittedly gay) who preferred not to be quoted

I've gotten to meet some carpenters and painters who seem to have money in the River area who turned to me to pay, although I wouldn't have known it. The point the residents seem to be making is: This isn't exactly a community for people who want to be "openly gay"—people who think like that are regarded as having some kind of identity problem. It's just a place where your being gay simply doesn't matter. It's easier to blow away this kind of artificial barrier in a rural community where everybody feels it's a known one thing.

The most popular people in the Guerneville area—straight and gay alike—have chosen the River for the beauty of it, the climate, the mellow lifestyle, the general sense of community friendliness—they all seem to be surviving comfortably and harmoniously, and to be pleased with the choice they've made.

Because of the River's prime industry, however,



LABOR DAY WEEKEND!
Thurs 1: **JASMINE**: the acclaimed women's jazz duo from St. Louis 8:30pm \$5
Fri 2: Comedy with **JANE DORNACKER & TOM AMMIANO** 9pm \$5
Sat 3: **GAY COMEDY** with emcee Tom Ammiano & guest comics 9pm \$4
Sun 4: Comic Opera with **JOSE SARRIA & HAZEL McGINNIS** 3pm \$3



SEPTEMBER 8-10
Thurs 8: **Steamheat**, an evening of lesbian cabaret 8pm \$4
Fri 9: The characters & comedy of **Jane Anderson** 8 & 10pm \$5
Sat 10: Musician-poet **Avotchia** & Jazz pianist **Mary Watkins** 8pm \$5

SEPTEMBER 15-17
HOT FLASHES — San Diego's Women's comedy theater
Thursday, Friday & Saturday 8pm \$6 Reservations: 863-3863



SEPTEMBER 23-OCT 1
THE ATOMIC COMICS: FRAN & CHARLIE
Fridays & Saturdays 8pm \$5 Reservations: 863-3863



GAY COMEDY OPEN MIKE
with co-emcees Tom Ammiano and Lea DeLaria
Every Monday 8:30pm \$3

GAY COMEDY NIGHT
Every Saturday 10pm \$4 (except 9pm, Sept 3)



SUNDAY AFTERNOON MUSIC SERIES

Sun 11: **Crysanthemum Ragtime Band** 4pm \$3
Sun 18: **Jose Sarria & Hazel McGinnis** 3pm \$3
Sun 25: **Primavera, the Early Music Consort** 3pm \$3



GAY AND LESBIAN PIONEERS - A History Series
Tues 6: "The Double Bind of Being a Minority" with Dennis Altman 8pm \$4
Tues 13: "The History of South of Market" with Karl Stewart 8pm \$4
Tues 20: "The Court System & North of Market" with Karl Stewart 8pm \$4
Tues 27: "The Birth of the Mattachine Society-S.F." with Hal Call 8pm \$4

Wed 7: **Romanovsky & Phillips** 8:30pm \$4
Sun 11: Country, folk & blues singer **Beth Scatter** 8pm \$4
Wed 14: "The San Francisco Baumbicle" Terry Baum explains the mysteries of the S.F. Chronicle every Wednesday starting today 6:30pm \$1

Sun 18: **Romanovsky & Phillips** 8:30pm \$4
Wed 21: "The San Francisco Baumbicle" with Terry Baum 6pm \$1
"Other Things that Fly" with Harriet Schiffer 8:30pm \$4

Thus 22: East/West Women's Boxing Club Exhibition 8pm \$5
Sun 25: **The Robin Flower Band** 8pm \$5
Wed 28: "The San Francisco Baumbicle" with Terry Baum 6pm \$1
"Other Things that Fly" with Harriet Schiffer 8:30pm \$4
Thus 29: **Whoopi Goldberg & David Schein** do "A Bunch of Stuff" 9pm \$6



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MUSIC

Nona Hendryx



By Peter Barrett

It didn't seem like she'd ever get there. It wasn't enough, after a long career as one-third of Labelle, and an 11-year hiatus during which she made subterranean appearances on other people's records (most notably on the *Rockin' on the River* Talking Heads), that Nona Hendryx had finally released a new solo record, full of surprises, innovative sounds, and solid songwriting, but she had also made a "secret" solo appearance at Trocadero, only to disappear for months while rumors spread of Bonham stealing her bass player and the rest of the band. She's been gone, moved, changed, or evaporated altogether. So it was with some anticipation that the packed house at Wolfgang's greeted the arrival of the band *Propaganda* and Nona herself, who fought her way onto the cramped stage dressed in white spandex and ripped into a sped-up version of "Dummy

"Up" with all the force of a bursting dam. From that moment on, she seemed confidently in control, cajoling the audience with quips about San Francisco, asking two fans in the front to push the stage monitors closer, and indulging in a bit of nostalgic girl-group harmony with her backup singers. By the second or third number she'd removed a complicated, paprika jacket, leaving a skintight one-piece suit underneath which she squirmed and twerked like a captive cat.

With about 20 years in the business under her belt, Nona still looks like a kid and the combination of seasoned pro and youthful enthusiasm proved irresistible, both to the audience and to her band. The set contained precious little nostalgia: there were no old *Labelle* numbers, and she eschewed the hits of the 70s in favor of the much more cogent, powerful songs from her new disc. The sole exceptions were an update of the Supremes' classic "Love Is Like An Itching In My Heart" which featured her backup singers, and, at the close of the show, a blistering version of her 1980 disco hit "I'm Bustin' Out".

There were moments when her band, composed of a star-studded bass, guitar and drums augmented by piano and synthesizer, threatened to overpower the songs. The drummer's shirt said it all: "MUSCLE." Conspicuously absent were two of the more unusual numbers from the new album, the reggae-flavored "Steady Action" and, sadly, the brilliant "Design for Living", which was recorded with an all-star, all-female lineup that included Linda Ronstadt, Bonnie Raitt, Waylon Jennings and Patti Labelle. This version of *Propaganda* all the same were no match for that kind of innovation, and subtlety was not one of their strong suits. The much-touted sound system at Wolfgang's seemed ed solely taxed on several occasions. Still, the opening of "Strictly Confidential", which is ballad enough, was breathtaking; it was the one moment when Nona's voice, so distinctive in tone and timbre, truly shone. She sang it with a smile: "I won't play the old charade! It's time to stop the masquerade! Why don't you strip me bare, feel the truth? That's all I've got to give to you..."

"Strictly Confidential", her current single, although written by Ellis Greenwich and Ellen Foley, is typical of many of Nona's own compositions, both in her *Labelle* period and today: it's a song with a message. Other songs are oblique, or a little vague, but just as often it comes through loud and clear, as it does in Wolfgang's "Living on the Border", a song which melded lyric and music into one explosive bullet.

Style is not the order living on the border of life. You could reach your limit if the shoe never fits just right.

You could keep after stuff that doesn't matter in life.

You could reach your limit if the shoe never fits just right.

The back-up singers broke in gospel style, "IF THE SHOE NEVER FITS JUST RIGHT" and the crowd responded with a collective "Amen".

It was indication enough of the tremendous potential still held by Nona Hendryx to be a major force in the rock of the 80's.

The Images of Mark I. Chester

By Robert Chesley

PRELIMINARIES

First of all, it should be said that the subject of this article, Mark I. Chester's photographs, is larger and more complex than can be thoroughly discussed in the available space. On the one hand, this is because the photographs are very much a part of the man himself. They are intricately and inexorably tied to his complexly-developed radical sexuality, as a person who differs from others, from his emotionally violent teen years to his role in recent San Francisco gay history—the Folsom Street Fair, which will be discussed here, and his belligerent stance defying the conservative segment of the emerging gay arts community, which will not be discussed here. One the other hand, the statements made by his photographs have as their larger context an enormous and as yet little-understood change in our entire culture. This change, I think, underlies the "sexual revolution" (which is now under fire from reactionary forces) and the liberation movements of women, children, the disabled and the elderly, as well, of course, as gay liberation. I see this change as the basic message of some of the best art and literature of this century. I can only tentatively and inadequately describe this change as the reintegration of the body into the concept of the self and into the concept of individual freedom.

It's time for some shorter sentences now—okay. Secondly, a caveat to the reader: Mark is my friend, and I am his. We have (safe) sex together. I am partisan towards my friends and the people I love. But then, I cherish as friends and love quite a few remarkable people. This article will be primarily about what I feel is remarkable and therefore valuable in Mark's photographs. Believe me or not, as you choose; but I hope, by this first serious discussion of his photographs, to give an approach to them and turn you on to them.



"Rocking Horse Ritual"

Thirdly, a premise. Everyone seems to have a different opinion about the notoriously vaguely-defined subject of "gay porn." Let me come to state with I think so many people's strong disapproval of explorations into this taboo—though I do vigorously protest the utter shit that comes from ignorant self-righteousness, not just because it makes me angry, but because I think it is truly dangerous. The subject is, of course, unavoidable in discussing Mark's work. To clarify matters for the purposes of this article, we will deal only with one aspect of gay porn: Mark's "SE," which he prefers to call "SE"—a sensual exploration. Come away from your head the clutter of preconceptions, and accept as a premise of this article (or do not read further) that the concern of "SE" is to make the person *feel good*. This concern goes beyond sex, and is psychological as well as physical; it includes, for starters, a range from intense exultation in sensation to extraordinary meditative and contemplative experience, as well as the overcoming of personal, situational, oppressive fears about one's desires and fantasies. It is strictly consensual. If you do not know this, I am sorry, but it is one important premise in approaching the discussion of Mark's photographs.

THE CONTEXT

In gay San Francisco, South of Market is generally thought of as the playground for people into "leathersex." As a sensational movie star of bars, baths, and heterosexually equipped private clubs. What is usually overlooked is that it is also a community, and, though small, it is a community which stands out by virtue of the fact that at its core are people who have forged an alternative lifestyle based on their individual sexuality. For all that can be seen as either gay or sordidly self-destructive in this community, it is often there, as I differ from it from the Castro, San Francisco's other gay communities, from the Castro, which can seem like a gayLeave-to-Beaverville, or Pacific Heights, where the primary commitment seems not to be to one's sexual minority, but to class and money. What is happening South of Market in the forging of a truly gaylesbian lifestyle can only be matched by the emerging feminist community in the Valencia Street area; both communities, I think, merit serious study and discussion.

Also usually overlooked is that there is a vital arts community working South of Market, and that this community is in significant part made up of people, whether gay, straight or bi, who are "into leathersex," and who see their sexuality as an integral part of their art. Yet, the quality of the art varies—a art is a risky business at best, and Goddesknots are a good place of stock, but if it is in the South of Market bars that you see the works of many fine artists (whether or not they are into leathersex): the macabre paintings and sculpture of Mark Kadota; the exquisitely fine, visionary line drawings of Gordon Baldwin, the great, colorful, primitive paintings of Snowflake, many of them documenting South of Market culture; the large, raw, painterly photos of Lou Rusch, capturing the emerging explosion of performances at 544 Natoma, Performance Gallery and elsewhere South of Market. It's at 544 Natoma that you can experience the anguishly beautiful, rawly sexual plays of Cal Yeomans; the wildly funny but precise and deeply cutting art

of Ethyl Eichelberger; a tender, dark, surreal dreamlike performance (and) Mark Kadota; the brightly, irreducibly, irreducibly queer of Richard Shine; or a piano duet performance piece by Jean Smith and Peter Hartman (who created 544 Natoma) which is part genius, part insanity, and totally, maddeningly excessive—but which succeeds in making us hear Bach, Beethoven, Schumann, Scriabin, Schoenberg or Davydovsk as if for the first time.

Most of these extraordinary events, almost totally unknown to straight press, even go unreported by our gay press; serious discussion of them is virtually *nil* (of course serious, informed discussion of any of the arts in San Francisco is virtually *nil*). The leather columns in our papers cover some of these events, which is certainly to their credit—but, then, leather columns, when they exist at all, are usually segregated from the rest of the paper, as if they happen within this "minority within a minority" were secondary to the main story of interest. Other than the plays produced South of Market, most of the people listed above have never received a review of their work outside a leather column. This is certainly true of the work of Mark I. Chester. And Mark I. Chester is certainly a significant and controversial figure on the gay scene.

THE PHOTOGRAPHS OF MARK I. CHESTER

Mark has achieved his position in the gay arts community in little more than two years. There have been disputes particularly over his portraits, though even his detractors admit that his technique is improving as he learns his trade—and Mark is the first to admit that he is still learning. What is unquestionable (and what accounts for much of the controversy about his work) is the strength of the images he has given us, right from the beginning.

Many of his early images and in good share of them are not only directly sexual. To show, quite graphically, taboo uses of the body—the series of bound cocks which he showed in his first man-show at 544 Natoma, July, 1981, or his most famous image, the cock-with-clippings. Sales of clothespins skyrocketed measurably; gay people all over the world had their opinion confirmed that San Francisco has gone too far, and, from then on, the adjective "indecent" was ubiquitously used with Mark's name.

What these photographs show, inescapably, is the real fact. It happened. Someone was forced to take off his clothes.

So what? Well, for one thing, it is startling documentary evidence, if nothing else. It is evidence which strictly contradicts a strong taboo, which I believe, is why these images elicit such outrage and revulsion. The implication of showing such images is, really, is wrong with this taboo sex?

But there is more, and the more is important. Such images are statements of *individual turn-on*. They are defiant declarations of independence. The way I say: I have a right to do this; it does not matter if you do not like it or approve. I have a right to my own body and my own sexuality. Furthermore, these images assert (and this is the reason for,



"Mark Kadota: Passion Flower"

displaying them publicly, and not just in the pages of *Drummer*): you may consider my getting off on this sick and perverted, but / I don't.

Does this sound familiar? I remember definitely holding hands in public? It's the same thing, gone a bit further—a bit further toward the right of an individual to her or his own body. Only now there's a chance that you're on the other side.

One of the things I like about Mark is that I believe that *individual sexuality* is at the cutting edge of the great change in our culture I was talking about—the reintegration of the body in to the concept of the self. And I see the place of the artist as at the edge of change, a few steps beyond what is acceptable, bugging the hell out of the rest of us.

Mark's concern is that individual sexual turn-on occurs in the fact that so many of his photographs show single, isolated, turned-on people. And the distinctive thing about the photographs is that none of them is set up or posed to create shocking, sexy or kinky images. They do not come from contrived fantasy or deliberate efforts of the imagination. Instead, his camera waits there when it happened, "capturing the moment to remember," as if he took to heart those ads for Kodak Brownies. His great passion is the truth of what is, and his desire to use it to convey actual erotic energies. This is equally true of his less graphically erotic photographs, including the dark, grieving images which resulted from the rape of his personal life after the Folsom Street Fair: feeling is the point, is all.

Closely analogous to this—is perhaps basically identical—is Mark's fascination with the energy of theatrical performance art. Most theatrical photographs are taken from a public point of view to be reproduced in newspapers and magazines. They are clear and generally well lit, with few dark areas, which is why they usually lack the mysteriousness of theater; they are set-up shots rather than performance shots, which is why they usually look stiff and flat. But Mark is concerned with the mystery of theater, and prefers to shoot a show or a performance (or a dress rehearsal), using only the available stage lighting, and the results—whether or not you like them—are very like the great theater photographs of Waldman, soft, looming images, sometimes capturing expressively the blur of a movement too quick for the long exposure required in dim lighting; little gradation in tone, but, instead, stark whites set against deep, velvety blacks. "They are a translation of a three-dimensional visual/aural experience onto a two-dimensional monochrome surface," Mark states. "The actor's language and the stage lighting capture the mood and essence of the playwright's words. What comes out on paper is closer to dreams and surreal imagery than anything is the point."

So far we have dealt with Mark's work as it has been seen until now. The article could end here—and have said enough. I even think that's what I'd like to do. But I have a few closing thoughts about art. But there's more to be said about the photographs, because Mark is experimenting with putting out new types of images in the two shows he has in September.

In the show that opens September 17 at the Am-Bus, titled "Lost On A Sea Of Desire," there are three photographs deliberately designed to shock, grieve, and turn people's stomachs. I know, I know, I happen to know how and where they were created—what they are photographs of—but, because I think this information is irrelevant to the experience of seeing the photographs, I'm not telling. The images violate our expectation that a photograph be at least based in a reality that is discernible—an expectation we have learned to overrule. They are not only directly sexual; they show, quite graphically, taboo uses of the body—the series of bound cocks which he showed in his first man-show at 544 Natoma, July, 1981, or his most famous image, the cock-with-clippings. Sales of clothespins skyrocketed measurably; gay people all over the world had their opinion confirmed that San Francisco has gone too far, and, from then on, the adjective "indecent" was ubiquitously used with Mark's name.

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building was partially damaged, but his bedroom and photography equipment were. Within six hours after the end of the fire, a great quantity of his possessions were stolen, including his "SE" gear, and over 200 photographs. Of course, there's no saying who stole them. But what is certain is that in the ensuing media hype about the "SM Fire," amid unfounded, sensationalist rumors about "slaves" being chained to beds in the fire, photographs appeared in the papers and video tapes were shown on television newscasts, showing what was termed a "torture chamber." Mark has been called a "Meister," and Mark himself was virtually banned from his premises. The newspapers reported that Mayor Dianne Feinstein herself accompanied the mayor of Wellington, New Zealand, in a tour of Mark's apartment.

This, of course, is the same mayor who is known for her "liberal" pronouncements that what you choose to do sexually is your own business, so long as you do it behind closed doors. What she entered into was her own bed.

Trusting that you've read your Jung, I will comment in passing that what we have here is a striking example of the shadow projecting its own contents onto the "enemy." This is a psychological dynamic all people of alternative sexuality must inevitably have. In a meeting with Sr. Missionary Position, Mayor Feinstein complained that she did not like seeing men dressed as nuns. She was given directions on what to do, and good sessions had been done such as that. The idea, of course was entirely Mrs. Feinstein's.

In a recent interview with David Lambie on KGO, Mark explained his reaction to the fire thus: "I was backed up against the wall, in a corner. I could either fold up in a little ball and die, run away from the city, or I could fight—and that's exactly what happened. I came out of the corner with my fist swinging. It forced me to take control of my life again. I was always saying we should, *behind closed doors*, that energy was somehow going to come out. And it really forced me to be one-hundred percent, totally honest about who I am, how I live my life, how I see that—sometimes in the face of a lot of opposition, not only from the society around me, but from myself. I was forced from the gay community, who've seen lots of things in my work that they don't particularly like."

Mark took two steps in response to the rape of his personal life. One was to institute a \$150,000 suit against the City of San Francisco and the local media for invasion of privacy; the suit is still pending. The other was to answer the vicious and absurd media hype about the "torture chamber." Two weeks ago, Mark held a press conference and commitment of Peter Hartman. Mark had a one-man show at 544 Natoma, titled "Between a Rock and a Hard Place." The show was photographs of rope-bound, rock-hard cocks; what had been happening in his bedroom was that men were feeling good.



"Rubber Garden"

piercings in his chest, the other by piercings in his back; buffalo balls and other religious totems were suspended from piercings made elsewhere on his body. The show is called "O-Mega," and was performed yesterday by the Mandarins. Can't say I'd like to see that.

Scandalous that it was publicly displayed only in recent decades.)



THEATRE

544 Natomia

The Performer's Performance Space

by Denise Ondyko

It is impossible to find a performance gallery in San Francisco that can compare to the height of drama and artistry as does Karen Ford at 544 Natomia achieves. It would take an individual equally as impressive as the space and the performances presented to conceive of and create this gallery in the first place. Peter Hartman is such an individual, and the person responsible for 544 Natomia's unique existence.

Since 1958, Peter Hartman has been active in music, writing, and as a concert promoter, writer, director and producer. In 1959 he composed music for Cocteau's *Orpheus*, with sets by Andy Warhol. He toured with the Living Theatre as a musical director throughout the sixties. In 1964 he became the youngest composer (at the time) presented at the Berlin Festival. He traveled to India, Nepal and to Africa where he spent six weeks with the Maasai tribe, collecting and notating their musical ritual and folk songs which were eventually archived in the East African Conservatory of Music in Nairobi. In 1965 he wrote and directed various works for Cafe Cino in New York. In 1967 with Italian painter Mario Schifano, they produced the first experiments in mixed-media theatre in Italy. With Carlo Cecchi, he helped form *Il Gran Teatro del Novecento*, a theater of political satires, prisons and state mental institutions, that has won numerous awards and exists today as Teatro Regionale Toscano.

The list goes on. Studying at the C.G. Jung Institute in Zurich, A Traveling Gypsy Theatre in North Wales. Studying Northern Indian music and contemporary Shaman ritual again in Nepal. In 1976 he returned to San Francisco where he founded a musical group working in a style resultant from research in Nepal. With Peter Levitt and Diana de Prima he created the Poetry/Music Ensemble for poets performing their own and other's work within the context of an appropriate and specially created music. He continued inter-media work with di Prima and photographer Sheppard Powell, combining painting, film and music.

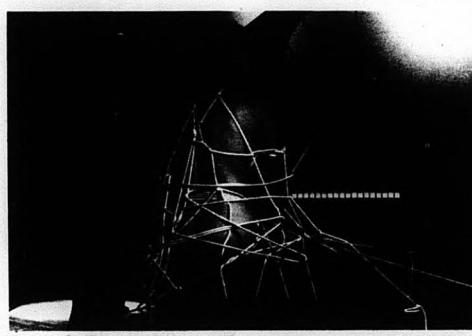
In 1980 he directed, designed, and constructed a space. 544 Natomia opened in April of 1981 to an overwhelming community response. This initial and unexpected success made clear the need for a performance gallery that until then was not available.

544 Natomia is operated through the Lapis Foundation, a non-profit corporation that was originally started so that three or four of Hartman's close collaborators would be able to extend the range of their operations and have a means of accepting money for long-term projects. Peter explains, "I was interested in giving the community a space where all the ghettos can interact, which they never do in San Francisco, and where hopefully there would be more dynamic participation of men and women working in the same space... I have just never been able to quite see why things get so compartmentalized in this town. We have always intended on being a mixing pot rather than an isolated, one-minded place. The whole point, as our statement of purpose concludes, is to offer artists in various disciplines a conducive and functional space to use as a creative tool."

Then there is the question of criteria. The criterion is Peter Hartman, who has a proven talent at picking out what is going on and having a creative relationship with the people he interacts with. He has gained a reputation for presenting works that are simply not being accepted or presented anywhere else. Peter explains, "I like



Karen Ford performs her one-woman show at 544 Natomia Gallery. "In the Place of the Heart/Where Men Penetrate but Rarely Come Through."



A Music/Bondage Performance Piece with Mark I. Chester and Peter Hartman

anything as long as it's trying to say something that is of significance to more than just the writer and that what it says is effectively said with such force that it makes one think. I want to provoke thought and action."

"We went through alot of growing pains. Most of them had to do with the fact that while I have 25 years of theatre experience... I can't keep my own house clean. I mean, I'm not a good housekeeper... we part was disastrous." In April of 1983, Maria Higgin joined forces with Hartman, providing the essential administrative abilities. Peter feels, "Maria is fearless. She manages to get through to critics and newspaper... something I find personally difficult to do... she's fabulous at writing press releases for completely incompetent, babbling artists like me."

When Leon Johnson of Dark Country Theatre entered 544 Natomia his search for the perfect space to present his next production ended. "I was struck by the intimacy. The stage covers most of the floor. The audience is either in a few rows that surround the stage or in a narrow balcony that literally hangs into the stage. It is by far the closest contact between an audience and performers that I've seen possible in San Francisco. I am now through 24th this month his company will present *The Dumbwaiter* by Harold Pinter and *Head* by Sam Shepard, two short, explosive plays.

544 Natomia has a computerized mailing list of

some 5,000 interested individuals. Check our calendar listing for this month's scheduled performances. Additional information is available by calling 621-2663.

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Torch Song Trilogy

Torch Song Trilogy, now playing at Theater in the Square, brings us the story of one man's search for love and understanding in a homophobic society. This is a masterpiece of contemporary drama.

Douglas Corren as Arnold Beckoff, brings in a superb performance as the drag queen hero. He delivers one liners with a gusto and intent that keeps you howling. Corren can take a simple line like, "how mature," and draw it out for 10 seconds using the entire range of his voice for comic effect. He's gifted, he's strong. He carries the entire show on his shoulders. He has such intense energy, you start breathing for him all

The performance by Ed Kerein playing Ed, "the all American blond stud," is also outstanding. A touch of Robert Redford here—this man's got charm. San Francisco's own Meg Mackay turns in a excellent vocal performance as the Blues singer. All in all the performances were very even.

It's easy to see why *Torch Song Trilogy* won the Tony Award this year for Best Play. Playwright Harvey Fierstein, who also starred in the New York show, gives us a beautifully written, convincing piece of his life. He has mastered that touch in the autobiography, of having distance from his work and balancing the tragic with the comic to such a fine point we feel both emotions simultaneously.

My only criticism of the play was the weakness of the second act. The characters all lie around on

a giant bed, shifting and bitching and moaning about each others' relationships. This sequence drags on and never seems to really take us anywhere in terms of understanding the motivations of each person. It's rather like taking on a whole new plot of who's gonna get who, when, a whole new set of virgin territory. The second act could just as well be written off the first and cut to 10 minutes, giving us a brief glimpse of Arnold's new lover, and how Ed and his wife interact. That's all we really need to view to be able to move into Act Three.

If Act One and Act Two don't get ya, Act Three is where it begins. The girl as Arnold's God is she, which your heart gut as Arnold's God. She raves, and indulges endlessly. She's the kind of intensely homophobic parent many of us had to relate to. Probably the best interaction between her and Arnold is when she compares 35 years of her life as superior to his 5 years with his love Allan. Since both of them have lost their loves, they could be of little value to each other. But she chooses to remain totally attached to her son, Allan, and so neither of them get any comfort or love which they need desperately. It's a common dilemma between gays and their parents, and this play brings it home.

Torch Song is a screamer, it's a must, it's a masterpiece. Make it!

Torch Song continues at Theater in the Square through Sunday, September 11. Tickets are available at all major agencies, or change by phone. 433-9500.

THINGS THAT NEED TO BE SAID

by Daniel Curzon

A lost letter to William Shakespeare has recently been found in an attic in London. I'd like to reprint it because it seems like a letter that could've been written in S.F. today:

Dear Mr. Shakespeare,
I don't know if you're still around, but I thought I'd drop you a line about your play, King Lear. I found it very depressing. Why did you feel that you had to write about such unpleasant things. There are plenty of happy things to write about. Personally, I don't think your picture of General and Rembrandt is very good. I think Ancient Egypt is a better choice. But, never mind, there is as bad as you showed them to be. Some of my best friends are Ancient Britons and have never put out anybody's eyes! I much prefer your earlier plays *The Comedy of Errors* and *Much Ado About Nothing*. Those plays were when you could laugh and forget my problems. I do hope you will return to that style, as I am a big fan of yours.

Sincerely,

Thomas Groundling

Somebody asked me what he should do about *DAN WHITE* when he gets out of Soledad in January. Well, I have several thousand of us going down there and turn it into a church where the entire prison by linking hands? If white leaves, he'll have to do it by breaking through. It would be a symbol of resistance to gay-bashing if nothing else.

A reliable source told me that there was a surprising amount of AIDS/Hysteria and homophobia in the recent *Playboy* article on AIDS. I am awaiting press regarding *Torch Song Trilogy*. That is, some people cancelled tickets lest they catch the disease from gays in the theatre and some newspapers didn't want to cover the "gay play."

I read a negative review of the Berkeley Rep's *Geffrey Hoyte Meets Keith Terry* and was thus reluctant to go. But it proved to be a completely rewarding evening of physical comedy. Terry performed with passion, and Mr. Hoyte comiserated with his witty repartees, especially his sequence as a baby. It just shows that you have

to go and judge plays and movies for yourself—and I say that as a critic.

I took a workshop called Directing for Playwrights at the Playwrights Festival in Marin this summer. It was exciting to write a scene right there and then have it produced. I directed a scene in an hour or so. It was delightful to work with Robert Woodruff, who directed the Pulitzer Prize-winning production of *Sam Shepard's Buried Child*, and with eager and talented actors. I still find the minutes of rehearsals almost too much to bear, despite the rewards.

I am involved in a workshop in writing librettos for opera. Never having been much of an opera fan—the big voices seem the equivalent to those over-muscled men in work-out magazines and the plots are crazy—I was pleasantly surprised by the efforts to improvise music to words supplied by members of the workshop. The four young, classically trained operas had access to a piano, keyboard, and a microphone. Although singing "You asshole!" does sound comical.)

I am happy to announce that I am the father of a baby boy, though I won't participate in the parenting. I hope my Catholic demons are at rest now—I've reproduced! Not quite the way Sister Mary Rosary would have approved, but I've

Speaking of Catholics, I caught *Agnes of God* at the Curran. It's a three-woman play with two chairs and an ashtray, plus a big, unnecessary set. I was surprised that the play has done as well as it has, not because it isn't good, but because it isn't terribly flashy. Elizabeth Ashley and Mercedes McCambridge play a psychiatrist and a Mother Superior who care over another nun's dead baby. The ending is a bit murky and sadly unresolved for commercial audiences, but I found the working interesting.

King John is not one of Shakespeare's better plays, but the Berkeley Shakespeare Festival is giving it a good production, with Dakin Matthews, in the lead, fawning and plotting in high style. There's also one of those little boy's dead baby scenes. The ending is a bit murky and sadly unresolved for commercial audiences, but I found the music was a special highlight of this production.



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Books in Review

Identity in a Women's Community



The Mirror Dance: Identity in a Women's Community by Susan Krieger, Temple University Press, Philadelphia 1983.

By Sandra Butler

The Mirror Dance by Susan Krieger examines the life of a small mid-western lesbian community. Daring in its imagination, it successfully draws the reader into the dance of mirrors. These mirrors reflect the kinds of intimacy that occur within a community of "sameness." Krieger looks at how lesbians balance the conflicts that result from the conformity required in this community. Conformity is exacted from its members for a number of reasons, including the desire to be seen as "naturally defined" ("deviance"). Conformity can appear like solace, tempting to women who have struggled with their isolation and sense of difference.

Community, in this sense, becomes a place of hopeful expectations. Lesbians imagine they can be more "free," more "themselves," and at the same time able to have the sense of "belonging" and being "part of" that a community offers.

Krieger's narrative is one that tends to withdraw from the analytical and narrative process. Thus, we learn through the voices of the women themselves as they speak. In this example of Krieger's form a woman tells of the community rules—rules more difficult because they are unstated and unacknowledged.

...there was a dress code. Lewis had always been unacceptable. No makeup. Hiking boots and track shoes, tee shirts and work shirts...ovars. That was your basic uniform.

Another woman describes,

...the "farm lesbians" who just came in on weekends—the "bar crowd" who used to frequent Joe's at the time, when just about the "in" thing was to leave the community. And then there were the "picks" who could be broken into those who did things with the community themselves and those who had no relationship with it...

Within those larger categories were additional silent rules, leaving working-class members confused about loving the opera, women living with vegetarians compromised for eating red meat, women being "too good" for the men, women as actresses, printer, mother, athlete and fearful that there may not be room or permission for more tentative and unformed aspects of self to emerge.

Krieger explores the expectations of intimacy that are held by specific women members. What is private information and what is shared? How and who decides? Krieger brilliantly presents this aspect of community life, calling it the "web of talk." The role of gossip is seen as both adhesive

and divisive. Krieger weaves the words, and in the words we see ourselves dancing in the mirror. Emilia tells us,

...she had slept with Gloria during that time and the very next day two people called at her home. She had slept with Melissa the night before and Gloria the next night. The two people who called knew about Gloria and she was stunned and angry. She had told everyone in the community those people knew about Melissa because she had slept with her over at the house of Natalie and Jo who were central people in the community. Gloria knew about Melissa. This was the next morning, Gloria confronted her with it. When she saw Gloria, Gloria, you see, used to be lovers with Melissa.

Sound familiar? In addition to the confusing sexual shiftings between women from monogamy to non-monogamy, Krieger lets us see the "push-pull" that our move towards and away from each other entails. As Kathryn says,

...it had to be seen in the context of the fact that these relationships were already under strain because of their being so experimental. They didn't have rules like in heterosexual society, so they had to be experimental, and because they were, it was hard.

It is exactly because we all struggle with these questions that the mirror, Krieger holds up is important. It is a mirror, too full of questions.

These women share their feelings with Krieger: their experiences as mothers, as daughters, as women in relation to the straight world, as political women, as bar women, as women who live on the land and as students. Within these diverse voices is a shared sense of the need to maintain individual activity and group acceptance, to feel integrated and pinned all at once. Jerry expresses it poignantly:

The community was a place of belonging. At the same time she thought of it as a very distant and hard-to-know. It was what she was supposed part of, yet she didn't feel part of it.

Krieger's efforts at using a form that mirrors her content were exciting for me. The style, both difficult and unfamiliar, drew me into the community in a direct and immediate way. If the voices of the women are sometimes blurred and the reader is not entirely sure what is being said, then that is a reflecting mirror that is useful for us to see. Each voice is not distinct, and it is precisely that which reminded me of the ways in which we all face the need to be "like" and to be "unique."

The sense that she was lying, being contradictory, came out in her relationship with



OPEN EXCHANGE

Help Wanted

P/T Employment approximately 3 hours per week, pays \$100 a month. 23, G/W/M, in San Quentin Prison needs a friend/secretary to write once a week. Must be stable and reliable. Write: Jeff Gambord, C-28665, San Quentin, Calif. 94954.

Lesbian Alcoholism Program Coordinating time, \$16.90 plus travel benefits. Degree plus counseling/administrative experience required. 863-8111 (weekdays). Deadline Sept. 9.

Opening(s) in feminist bookstore collective as aid member. Contact A Woman's Project, 2nd SAGE for application before 9/1/9/2003, 4015 Broadway, Oakland, CA 94611. No phone calls, please.

Clerk Steno wanted. Steno/exception 24 hr/wk to \$375 bi-weekly, type 55 wpm, shrtd 110 wpm, call 334-4717.

WE GOT JOBS! THE BOOK OF JOBS, a Service of the David Society can take the "hassles" out of finding suitable employment. Fee only \$20 plus \$10 for a full year's membership. Call 861-6329 for interview. 2358 Market St

Share Rentals

ROOMMATES-RENTALS TWO'S COMPANY, a Service of the David Society can take the "hassles" out of finding suitable accommodations. Fee only \$20 plus \$10 for a full year's membership. Call 861-6329 for interview. 2358 Market Street

Hotels

\$55 WEEKLY \$11 DAILY AMBASSADOR HOTEL 55 Mason near Market 441-4188 24 hour desk

Real Estate

Solano County (Vallejo, Benicia, Fairfield) is a short commute from S.F. We have affordable housing. For real estate info or gay activities in area telephone R.E. Agent Edwin Adams (707) 643-3146

For Sale

IBM Exec. Typewriter model D. Fully reconditioned. \$400.00. Weekdays: 431-7243

CALCULATORS Desk top for home or office. \$25-\$45 weekdays: 431-7243.

Tube Amplifiers, Tuners, Receivers. Weekdays: 431-7243.

Counseling & Therapy

Couples Counseling from a feminist perspective. Sensitive to ways spontaneously, creativity, and intimacy can be inhibited in relationships. Experienced. Sliding scale. Judy Wohlborg. 658-4194.

Black Lesbian Therapist serving White, Color, and Lesbian parents, their children, and partners. Andrea R. Canaan, M.S.W. 653-3386.

Lesbian therapist working with families, couples, individuals. Specializes in parent concerns, adolescents, children. Sliding scale. Marcia Quackenbush, MS. 664-0605

Marian Joycechild, MFT Experienced, supportive therapist. Very skilled in self esteem, depression, anxiety, relationships, life transitions. A sense of difficulty can be a time of growth. Sliding scale/insurance. 821-0411.

Focusing On Ourselves Women's Therapy Group For Co-Alcoholics

In a group setting afternoons we will explore how we feel about ourselves and how we can develop new alternatives to old patterns.

INSTRUCTIONS: Type or neatly print your ad exactly as you wish it to appear. Regular type is 25 cents per word. **Bold type** is 50 cents per word. Add up the total cost of your ad. If you want your ad to appear more than one month, multiply the number of words by the cost per word and add them together. If you run the same ad for six months, consecutively, you can deduct a 10 percent discount from the total.

Ad copy deadline is the 20th of the month preceding publication. All ad copy must reach us by that date—no exceptions. Ad cannot be taken over the phone. All ads must be prepaid.

Category: Number of regular type words: _____

Number of bold type words: _____

Cost of ad: _____

Number of insertions: _____

Discount (6 times 10 percent): _____

Total enclosed: _____

Name: _____

Address: _____

City: _____

State/Zip: _____

Phone: _____

Weeks 7-8:30pm; Fort Help, \$40 per month. 864-4357 Carolyn or Mary C.

Intimacy/Separateness A therapy group for lesbians who want to explore issues of closeness and separation in their relationships with others. Finding the balance of loving contact and independence in place of merger and isolation. Starting in SF Thurs Oct 6th; 7:30-9:30. Sliding Scale. Contact Jay or Mary 552-1530.

Lesbian Sexual Problem-Solving Group: a safe place to explore issues about sexuality & intimacy. 10wk commitment. Begin Oct, sliding scale, 15 plus. Mondays p.m. Marsha Blackman 655-7415, Judy Macie 821-9745.

A Breaking-Up Group For Lesbians

now forming in San Francisco for start-up in late September. Judy Macie, MFCC #ME14916, 661-6756.

Licensed Psychotherapist:

Office in Palo Alto and Santa Clara. Sliding fee scale, insurance accepted. Marion Adams Sobel, LCSW #LZ6945. Phone: (415) 325-0931.

Counseling sexual minorities, alcohol issues, loss/grief work, adult incest survivors, others. Experiencing lesbian feminist therapist; individuals, couples, groups, families. First session, \$10 individual, \$20 couples/family. East Bay/San Francisco. 652-0610. Denice Detrich, MFCC R004759 to K. Wandie MFCC MB16098.

Psychic & Spiritual

PSYCHIC READINGS AND HEALING. Catherine 751-6790.

Sources: A circle of healing and empowerment for gay men—begins Wed. Sept. 28. Through guided visualization, reading, ritual and mythmaking we will connect to the healer within. Facilitated by George Roy Haller: I am a psycho and psychic teacher-in-training with Tantra & Diapher. For info call 864-3477.

Massage & Body Work

RELAXING, SENSUAL, CARING MASSAGE—Individual session— weekly and private classes. Seven years experience. Mill Jarvis: 863-2942.

Relaxing, Sensitive Massage for Women. Gift certificates, series discounts available. 556-9521, Paula.

Rolling® for Gay Men and Lesbian Client: Shannan Attilio, MFCC, Certified Rolfer at 922-2478 for a free consultation. Non-sexual.

Fee Great. Release Stress and wear to get the most from your body. Contact Brian Estey 861-3771 for information about **Hellerwork**.

Health

\$10 a day. Fat Farm in Sonoma County. Details SASE to Bill Porter, Box 3072, Santa Rosa, CA 95402.

STOP SMOKING

Behavior modification. Five day treatment with trained specialist.

Money back if still smoking on fifth day. Joan Atkinson 641-0862.

Colon Irrigation and Acupressure

Feeling sluggish, inner bloated? Why suffer?

Details available. Call 415 821-3257 for nutritional information, supportive sessions.

Victoria May, NH

415 821 3257

Business Services

PROFESSIONAL HOUSE CLEANING by Dynamic Dykes. One-shot jobs—events—scheduled cleanings. Excellent references—estimates. Call 428-2366 or 653-3386.

GOOD RIDDANCE!

The gentle East Bay hauler.

• 655-3887 •

Ad Copy:

CONSCIENTIOUS CLEANING

Hire women who take pride in their work. Not-profit. Res. 474-5563 or 654-6253.

Mohey, 2nds, other loans. \$10,000 up. 626-1111.

Auto Services

Man-Woman artists do expert body & fender work. Museum quality work, low rates. Free estimates by appointment. K-Glia, sports, imports our specialty. 626-3131 Chris

Classes/Workshops

Women's Theater Project continues creating/making actress scripted production using improvisation, rituals, theater as healing art. Call Linda 239-7333, 239-7226.

Contact Improv Dance

Jump! Fall, roll, contact, spin, balance, lean, fall again. Every move is right when we're "in touch." 6pm Sundays, starts Sept 11. SF Women's Bldg. Kierac, 626-0756.

LEARN JAPANESE FLOWER ARRANGING

Classes in English. Flowers included. Beginners welcome. 566-1922

Mail Order

"**Loving Women**" Sensitive sex handbook for women loving women. Discreetly wrapped. Send \$7.95 postpaid to: Nomadi Sisters, Box 75, Saratoga Calif., 95071. Calif. residents add 6% percent sales tax.

THE EXPERIENCE

Gay/Lesbian Transformation. October 8-9, 1993. Tuition \$175. Information: 41 Mars St. SF, CA 94114, (415) 864-2146.

Message

Carry a Whistle

Get Help/Give Help Fast

Parenting

FATHERHOOD?

Men interested in co-parenting their own child seeking other interested men for discussion/support group. Call Ron 841-4622

Part-time Lesbian parent, Berkeley/Oakland. 652-6789.

Political Action

Ex-Mental Patients And Allies Of Same: Women's Group for support and political strategizing. Phone 564-7066 for time and place. No therapists.

Personal

LESBIAN & BI WOMEN!

Dating Club—affordable, personalized service. 994-4566.

Southern Jewish Women longs to contact other SJW and men before the Jewish Feminist Conference. Please call 653-0902.

1,000 Men (415) 626-1100

anytime.

Lesbian, Bisexual, Gay Male

couple who are currently involved in what they consider a long-term relationship. I would like to interview you for a possible magazine article. If interested, please call Cindy at 821-7037

Companionship, Sharing Good Times. Maybe sex, call Tom 864-2229.

Models, Escorts and Massage

\$20/Hr Athlete, Hung nice. Bill 441-1058. Massage, etc.

New to Oakland. Former NYC model. Hourly/nightly. March, 415/444-3204

SUPER HUNG DOMINANT, HOT STUD

Exclusively for those wanting a man "PLAYGIRL DISCOVERY"

DEREK 928-4255

Leading San Francisco Model Escort

GET PERSONAL
FREE! *

Bi Woman new to Bay Area wishes to contact other Bi people for friendship, fun and fanciful antics. All replies will be answered. Contact Coming Up!, Box A23.

Gay Male in Love

with music, literature and life seeks companion with similar affections. With luck we'll add each other to our respective lists of interests. Reply Coming Up! Box B47.

Lesbian, Professional feeling trapped downtown. Looking for a woman who is intrigued by the prospect of noontime trysts. My office or yours? Reply Coming Up! Box Y35.

* Coming Up! announces
Gay and Lesbian
Community Personals
— FREE! —

You've seen the national personal ads in the Advocate, the New York Native, and other gay publications, but nowhere is there a local space especially for the Gay, Lesbian and Bi communities to get our personal messages across.

In placing an ad, you must not use names, telephone numbers, or street addresses. If you do not have a PO Box, just check "Reply Coming Up! Box" on the form below, and we will issue you a box number for only \$2.00 to cover our handling costs.

Coming Up! hopes that you will submit ad copy in keeping with our general editorial policies. Ads should stress those qualities the advertiser finds compatible rather than target specific lifestyles, races or other aspects in a negative manner. We understand the difference between discrimination and personal preference. If your ad does not fall within the realm of our guidelines, we will notify you and allow you to make the necessary alterations.

HEADLINE: _____

TEXT: _____

Reply Coming Up! Box

Name: _____
 Mail Address: _____
 City: _____ State: _____ Zip: _____
 Phone (weekdays) (eves) _____
 Enclose \$2 for Reply Box

You may stop by the office at the above address to fill out a coupon. We cannot take personals by phone, nor can we accept anonymous ads.

HE TOOK THE CHANCE OF GETTING HEPATITIS B— AND LOST.



NOW THE CONSEQUENCES ARE JUST BEGINNING. CHRONIC ACTIVE HEPATITIS, CIRRHOSIS...OR DEATH.

You undoubtedly know someone who's had it. The "bad hepatitis" that can keep you in bed for weeks and out of a job for months—that can cause lifelong disability and even death from cirrhosis or cancer of the liver. Where do you get it? From people who have become carriers of the virus. Today, it is estimated that at least 100,000 gay men are carriers of the hepatitis B virus and spread the infection through intimate contact. That's the main reason why more than half

of all gay men will sooner or later become infected.

How can you tell who's a carrier? You probably can't. Most carriers seem to be perfectly healthy, and many are themselves unaware that they harbor the virus.

Once you get hepatitis B, there's no specific treatment for it. But now there's something you can do to help protect yourself.

DON'T TAKE A CHANCE— CONTACT YOUR DOCTOR OR CLINIC AND ASK ABOUT THE HEPATITIS B VACCINE.

It is highly effective in those who receive all three shots. Do it today because you never know where or when you'll make contact with a carrier.

If you'd like more information about hepatitis B and the vaccine, call The American Liver Foundation at (201) 857-2626.

**This message is brought to you as a public service by
The American Liver Foundation.**

Studies showed that the vaccine protected against infection caused by hepatitis B virus in 85% to 96% of those who received the required three shots.

Hepatitis B virus is an important cause of viral hepatitis, a disease mainly of the liver. Even mild forms of this disease may lead to serious complications and aftereffects, including liver cancer. There is no specific treatment for viral hepatitis.

Vaccination is recommended for persons who have a higher risk of becoming infected with hepatitis B virus because of frequent, close contact with infected people or exposure to body fluids from such people. It will not protect against hepatitis caused by viruses other than hepatitis B virus.

Because of the long incubation period for hepatitis B, it is possible for unrecognized infection to be present at the time the vaccine is given. The vaccine may not prevent hepatitis B in such patients.

In three studies involving 3,350 persons, the overall rate of adverse reactions did not differ significantly in those given vaccine and those given placebo (an inactive substance). As with any vaccine, broad use often reveals rare adverse reactions not observed during clinical trials.

Over 200,000 people are estimated to have received the vaccine since its release, and the vaccine continues to be generally well tolerated. Hepatitis B has a long incubation period, and unrecognized infection may already be present at the time the vaccine is given. Thus, reported cases of hepatitis are to be expected and do not appear to be caused by the vaccine. Reactions such as fever, nausea, vomiting, headache, and local pain have occurred. Joint pain has been reported; rash has been reported rarely. Serious illnesses affecting the nervous system—including Guillain-Barré syndrome—have been reported rarely, but no cause and effect relationship has been established.