COMING UP!

Before Stonewall

The Making of a Gay and Lesbian Community

Somatic Hermanas: First West Coast Conference on Women in Central America
Arthur Lazere introduces "On the Job" — This month: Maestro Meltzer
Drugs & AIDS: Has the CDC Ignored an Obvious Connection? — by John Lauritsen
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Guide For Gay Men Great!
The second half of your practical guide for gay male couples was even better than the first part. The advice was level-headed, but also warm and affectionate. It truly treated the reader as an equal, a sensible suggestion for taking care of yourself while respecting your partner at the same time. A couple that could become more of a turn-on than paparazzi, you can find some way to bottle that article.

Thanks, as always, David Danielson
San Francisco

I want to thank you for your wonderful and gripping article in the March issue of Coming Up! which have underlined so many sentences and bracketed many figures. It is encouraging to see that the work of your caliber, who write so clearly, articulate and talk so plainly about a subject that is so rampant with myths and notions, but at the same time very touchy subject and maybe a sore subject for many. However, your article will still be my go-to for as that as for me. Undoubtedly you will receive negative responses from people who are just as jaded, if not more than that. But I feel that it is a very powerful piece and is stating the obvious. We all hurt. We are all oppressed. Yes, it is easier if you are monied and good looking. You don’t have to go through the crap of being a flamboyant out gay man. However, I believe that people trying to proved so hard how valuable they are to the new left that they lost track of the truth. Homosexuals are killed every day in Cuba but in reviews of the film "Proper Conduct" leftist reviews attacked the film. Attempts to assassinate or kill a few more Cubans have since the revolution. I found this film positive because it was able to rise above all the distraction and show many universal problems we all share in the making of our closets and coming out. I was raised by a working class single mother in racially mixed southern neighborhoods so I don’t think because I’m a white Jewish comedian I can stereotype people. I’m the only gay black person in a room with a weight problem. I remember coming out to my grandmother. Grandpa was a crusty old buck who looked at me with distaste and left the room. My grandmother was a sweet woman and told him that I love you. And he just broke up with his first love of one year. My grandmother was quite warm and understanding and to this day I believe people are as honest to you as you are to them. So far, that is the way I believe people should be. So far, I don’t think I have a problem. That is the way I believe people should be. So far, I don’t think I have a problem.

Name Withheld

Another Opinion
There was a review of a TV movie in the latest issue of Open Exchange magazine that I would like to respond to. Titled "Consenting, Rich, White Adults" the reviewer attacks the movie because the family is white, the money and the homosexual in question is a pre-teen student. Would the reviewer be happier if the lead was the son of Haitian farm workers picking his way through an orange grove in Central Florida? Pointing out that we are not all good looking, or even appearing prepubescent is stating the obvious. We all hurt. We are all oppressed. Yes, it is easier if you are monied and good looking. You don’t have to go through the crap of being a flamboyant out gay man. However, I believe that people trying to proved so hard how valuable they are to the new left that they lost track of the truth. Homosexuals are killed every day in Cuba but in reviews of the film "Proper Conduct" leftist reviews attacked the film. Attempts to assassinate or kill a few more Cubans have since the revolution. I found this film positive because it was able to rise above all the distraction and show many universal problems we all share in the making of our closets and coming out. I was raised by a working class single mother in racially mixed southern neighborhoods so I don’t think because I’m a white Jewish comedian I can stereotype people. I’m the only gay black person in a room with a weight problem. I remember coming out to my grandmother. Grandpa was a crusty old buck who looked at me with distaste and left the room. My grandmother was a sweet woman and told him that I love you. And he just broke up with his first love of one year. My grandmother was quite warm and understanding and to this day I believe people are as honest to you as you are to them. So far, that is the way I believe people should be. So far, I don’t think I have a problem. That is the way I believe people should be. So far, I don’t think I have a problem.

Name Withheld

Playing Politics
In his March "Community Forum" article on Gay电压, I thought Vic Basicevic had to have missed something. Not that this makes him a bad man, but it does force his argument that as Moral Majority types become more morally aggressive, we must respond in kind. Sorry, Vic, but we already tried that — and it worked! In fact, it worked so well that it was the historical turning point that resulted in the founding of the log from which we usa a page from our book and worked to make Bileibing politically potent. For a politically-oriented person, such as Vic Basicevic, it may come as a shock that politics, as with any human activity, passes in and out of fashion. Disco, hula hoops, long hair, Lert, the American flag, political activism and political apathy have moved in and out of the limelight or appealed to new audiences when they have become demodé elsewhere. Among Gays, politics was very big in the 1970s. Now that the enemies (opponents are too mild a word) have embraced politics, why let them be the ones to choose the weapons and battlefront? Art, religion, science, economics all influence human existence as well as politics and Gay people, as well as other minority groups, have turned to one of these areas in the past to protect and advance themselves.

Kenneth Sepfer

Bar Talk

Volunteer Bulletin Board

This has been another great month with lots of great people making the project possible. Thanks to everyone, a thousand times!

This month—Volunteer Coordination: J.D. Taylor. Pro-Readers: Lydia Blake, Mark Daniel. Communications: Ann Heron, Alice Linn, Alex MacDonald, Rich Moll, Julie Pechulis, Ann Pollock. Comic Writers: J.D. Taylor, Patrick Welch, Pat Aveni Pacheco, Mary Collins, Ann Heron, Lynda Hooper, Robin Lowey, Linda Moakes, Pat Storer, Comic Sadler. Office: Lydia Blake, if you’d like to get involved in putting out the paper, more help is always needed, especially with proofreading and paste-up.

COMING UP! / APRIL, 1985 / PAGE 5

LETTER INFO: Deadline for letters to appear in this issue is April 20th. Please type and double-space your letter and make it as brief as possible. We reserve the right to edit letters for length. All letters must provide a name, address and phone number for verification. We will not publish anonymous letters or letters submitted only with pseudonyms, but will withhold your name on request.
to have some of our questions at the movie "The Killing Fields" answered, and to be entertained along the way. Given advanced publicity, we thought our expectations were quite reasonable. Yet we left Gray's show feeling incredibly angry, insulted and generally ripped-off.

At the beginning of the show, Gray describes himself as apolitical. We think he is much worse a reactionary with an appallingly low and ill-informed consciousness.

To whom is Gray addressing his "you?" Could he be addressing us, the audience, or the "whores" he refers to throughout the show? Interestingly, he refers to the Cambodians, who he says are "whores" themselves, as "your" money can buy in these houses of prostitution. We doubt that the Cambodians were any different. That they were "whores" to some extent is not in question. What is in question is the extent to which they were "whores," and whether they were "whores" as a result of their own free will.

The idea that the Cambodians were "whores" to some extent is not in question. What is in question is the extent to which they were "whores" as a result of their own free will. We think it's funny that these men have a hard time "adjusting" to Western life after buying and owning Thai women. Gray jokes that some of his fellow actors arrive in Thailand and procure two wife-whores apiece so they won't be "emotionally involved" when they return home to "dust the cobwebs out from between the legs" of their frigid Western wives.

We didn't think any part of his monologue on prostitution was funny. He offers neither analysis nor criticism of prostitution and wife-buying in Southeast Asia. Nor does he even subtly or explicitly criticize his participation (or his male cohorts' participation) in such practices. We seriously question his understanding of the causes of these practices; indeed, we question his whole understanding of the war and why we doubt that he learned anything from his role in the movie.

We don't think that art needs to be political, but we think they should be responsible enough to examine their own prejudices and attitudes before incorporating them as "facts" or "humor." In our opinion, the show was little more than a pastiche of Gray's personal observations and attitudes, very few of which were funny or insightful.

Gray has not gone beyond his "Self" in creating "Swimming to Cambodia," and we are angry that we paid $8 a ticket to hear his racist, sexist views.

He appears to be striking while the opportunistic iron is hot, taking in the bucks for his minimal association with a film that, despite some problematic inaccuracies and omissions, has genuinely moved its audience. We suggest a new title for Mr. Gray's performance: "Making a Killing On The Killing Fields."

Sincerely,
Joseph Engelman
Susan Hansell
San Francisco

San Francisco Bay Area Gay and Lesbian Historical Society

Perhaps the most exciting birth in recent times is the new San Francisco Bay Area Gay and Lesbian Historical Society. The founding of the organization drew over 50 men and women to a meeting appropriately held in the San Francisco Public Library. Organizers welcomed the group with a slide presentation that captivated the audience and unleashed their imaginations. Any doubt that there is an overwhelming interest in the history of local lesbians and gays evaporated in the enthusiasm of those assembled. They immediately set to work defining goals and issues for what is hoped to become an important community institution.

The slide show, "Sources of Gay and Lesbian History," depicted the resources, problems and joys inherent in doing historical research on gay and lesbian topics. Bill Walker and Eric Garber provided an amusing and often emotional glimpse into the historian's attempts to unravel the mysteries of the gay past. As an example, they cited a box of letters left in the basement of an old house which revealed a circle of gay GI's who corresponded during World War II. It became the basis for Allan Baker's award-winning lectures on lesbians and gays in WWII.

Walker and Garber ended the program with slides of the growing paper collections of concerned people and spoke of the need to coordinate and pool our efforts to preserve and uncover gay history.

The next meeting of the SFBAGLHS will be at 1pm on Saturday, April 27, at the San Francisco Public Library. Everyone is welcome to attend.

—Rick Clason
Gay Rights Counsel Heralds Supreme Court "Affirmation"

Leonard Graff, chief counsel for the National Gay Rights Advocates (NGRA), declared the Supreme Court decision "an affirmation and a victory." The nation’s highest court delivered a deadlocked 4 to 4 vote March 26th to let stand a ruling by the U.S. Court of Appeals that an Oklahoma law allowing for the dismissal of school teachers who advocated or encouraged homosexuality violated the constitutional guarantee of free speech protected by the First Amendment. The tie vote resulted from the absence of one of the Supreme Court judges, Justice Lewis Powell, who has been ill since the beginning of the year. The deadlocked vote did not set legal precedent but did affirm the lower court ruling.

"I don’t think we should diminish this too much," reflected Graff, who served as chief counsel, representing the National Gay Task Force (NGTF) before the court. NGTF served as plaintiff in the case, since no Oklahoma teacher could be found to take the professional risk of being involved.

Although four votes were cast against what has been regarded as a key gay rights case, Graff suggests the decision be taken as a victory. "Whether the vote is 9 to 0 or 4 to 4, we have affirmation from the nation’s highest court. All gay men and women should be happy about this.

Graff was originally surprised and worried last October when the Court accepted the Oklahoma case for review. "I was surprised because there was little legal clarification possible; the Court of Appeals based its decision on old First Amendment grounds. And then I feared that conservative judges would be hostile to the issue of rights for gay teachers." Another surprise awaited the attorney in January during the oral arguments before the court, the conservative justices were not as hostile as he had expected. In fact, Graff believes that he and his staff were successful in persuading two judges to uphold the lower court’s decision.

"Liberal cases usually take two votes for granted: those of Justices Brennan and Marshall," explains Graff, "but no one else can be taken for granted." In addition to the Brennan-Marshall votes, Graff speculates that Justices Harry Blackman and John Paul Stevens provided the votes with the NGTF side. As for the absent Powell, Graff felt he could have gone either way.

Graff adds that even the four dissenting judges may not be against the appellate court decision. "Even Rehnquist wasn’t making anti-gay remarks in his statements. Instead, he said he thought there was little reason to hear the case because no one had been fired from a job." Graff further explained that the Supreme Court has been trying to limit access to the federal courts and that several of the judges may have voted to discourage similar cases from proceeding to this judicial level.

—Michael Helquist

Community Boards Needs Gay Men

Community Boards, San Francisco’s prize-winning conflict resolution program, will soon be training volunteers. Gay men are especially encouraged to apply.

In the last six months of 1984, one quarter of cases handled by Community Boards volunteers in the Noe-Castro neighborhood involved gay parties. Of these disputes, all but one involved gay men. However, according to John Barnett, Community Boards staff worker, the ratio of gay to gay male volunteers in NoeCastro is two to one; in the Mission, three to one.

Community Boards is a privately funded organization started in 1977 to resolve a series of urban conflicts, ranging from noisy neighbors and problems with pets, to landlord-tenant feuds. For more information about the upcoming training, call the Community Boards office nearest you:

Alamo Square, Ashbury Terrace, Buena Vista, Corona Heights, Duboce Triangle, Fillmore, Haight, North of Market, Tenderloin, Western Addition, Hayes Valley, Inner Richmond, Inner Sunset, 864-4989.
Crocker Amazon, Excelsior, Outer Mission, Parkside, Sunnyside, and Visitacion Valley: 239-6100.

—Anne Hettrick

Harvey Milk Film Wins Top Award

Harvey must have loved it. There he was, in front of a brilliant people, walking with the hall upon his election as supervisor. It was one of those rare opportunities he particularly relished, a chance to break down the closet doors.

It truly was a moving moment for every gay and lesbian person watching the Academy Awards on March 25, when Robin Epstein and Richard Schmiechen collected their Oscars for The Times of Harvey Milk, their extraordinary film tribute to the man that meant so much to gay people everywhere.

This month, you’ll have an opportunity to hear filmmaker Epstein and Times editor Deborah Hoffman in person, in a benefit for the film and the Film Arts Foundation. On April 10, 8pm at the Roxie Theater, Hoffman and Epstein will present the movie, and discuss their process of producing it. Don’t miss this chance to see and support two of San Francisco’s most outstanding and visionary filmmakers, and to catch an insider’s view of the Bay Area’s renowned documentary community.
CDC’s Tables Obscure AIDS/Drug Connection:

“Patient Characteristics” — Medical or Moral Hierarchy?

BY JOHN LAURITSEN

In 1982 it became apparent that the proportions of each of the AIDS risk groups were remaining more or less constant. Month after month, gay/bisexual men continued to account for just over one third, of the total national AIDS cases under three quarters of the cases.

If AIDS were simply a new, unusually virulent communicable disease, it should have begun to fan out into the general population constant. Month after month, gay/bisexual men continued to account for just over one third, of the total national AIDS cases under three quarters of the cases.

...But this has not happened. Outside of the other recognized risk groups, only negligible numbers of women or heterosexual men have developed the syndrome. It is therefore reasonable to infer that some particular lifestyle, genetic or environmental factor or factors are causing — or at least predisposing — the high risk groups to develop AIDS in this country.

Regardless of what the final answers may be, government statistics have significantly misrepresented the risk factors for AIDS, both by overemphasizing homosexual practice and by submerging drug usage among AIDS cases.

CDC Misrepresentation of Risk Factors

Let’s begin with a basic question: What are the characteristics of the people who have developed AIDS?

We do not really know very much about the people with AIDS. The data that we do have are inadequate and misleading, despite the fact that every week the Centers for Disease Control (CDC) releases tables of “AIDS Cases by Patient Characteristics.” The CDC’s “Patient Characteristic” table of December 31, 1984, provides a good example (see table 1).

Table 1: AIDS Cases by Patient Characteristics

<table>
<thead>
<tr>
<th>Number of Cases</th>
<th>Percent of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gay/bisexual</td>
<td>5541</td>
</tr>
<tr>
<td>Male</td>
<td>5541</td>
</tr>
<tr>
<td>Female</td>
<td>73.0</td>
</tr>
<tr>
<td>IV drug users</td>
<td>1042</td>
</tr>
<tr>
<td>Male</td>
<td>1042</td>
</tr>
<tr>
<td>Female</td>
<td>275</td>
</tr>
<tr>
<td>Haitian</td>
<td>1317</td>
</tr>
<tr>
<td>Male</td>
<td>221</td>
</tr>
<tr>
<td>Female</td>
<td>263</td>
</tr>
<tr>
<td>Hemophiliacs</td>
<td>49</td>
</tr>
<tr>
<td>Male</td>
<td>49</td>
</tr>
<tr>
<td>Female</td>
<td>0</td>
</tr>
<tr>
<td>Heterosexual</td>
<td>46</td>
</tr>
<tr>
<td>Male</td>
<td>49</td>
</tr>
<tr>
<td>Female</td>
<td>1.0</td>
</tr>
<tr>
<td>Total</td>
<td>7609</td>
</tr>
<tr>
<td>Male</td>
<td>90.0</td>
</tr>
<tr>
<td>Female</td>
<td>10.0</td>
</tr>
</tbody>
</table>

For example, the table is set up in such a way that the 17% figure comprises only those IV drug users who are completely straight. An IV drug user who has had sex with another man is not counted as an IV drug user, he is counted only as a gay/bisexual man. Nowhere on the table is that total percentage of IV drug users shown.

Although absurd from an analytical standpoint, the correct way to read the table is to say: “17% of the AIDS cases are IV drug users whose sexual orientation is entirely heterosexual.”

Next we come to the Haitians, who appear to represent only 3% of the cases. But the 3% actually refers only to those Haitians who have never used IV drugs and who have never had gay sex.

The CDC calls this “hierarchical presentation.” I call it obscuresmism.

In a decade and a half in market research I can’t remember having encountered one of these “hierarchical presentations” and cannot conceive of any analytical purpose such a table might serve. What we want to know is how many of the AIDS cases in total are IV drug users, how many in total are Haitians. Why should gay sex make an IV drug user cease to be an IV drug user? Why should a needle-using Haitian cease to be Haitian?

Significant Overlap

Let’s go back to the IV drug users. Told how the CDC’s “hierarchical presentation” works, you probably assume that the overlap between categories is relatively small — that only an insignificant percentage of the “gay/bisexual” category will conceivably have had IV drug users. This means that about 25% of the gay men with AIDS had a history of IV drug usage. This means that 9% of the total AIDS cases were gay male IV drug users.

At last year’s New York City health conference, CDC spokespersons said that about 12% of the total AIDS cases were gay male IV drug users whom the CDC had counted only as gay or bisexual. Adding this 9% to the 17% IV drug users who were straight, we find that 26% of the total AIDS cases were gay male IV drug users.

New York Statistics

The New York City Health Department has issued statistical tables of patient characteristics which, if not perfect, are far superior to the CDC’s “hierarchical” tables. The New York data reveal that about one third of the AIDS cases in that city are IV drug users.

As of December 21, 1984, New York City Department on Drug Abuse, suggest that 12% of the gay/bisexual males with AIDS had a history of IV drug usage. This means that 9% of the total AIDS cases were gay male IV drug users whom the CDC had counted only as gay or bisexual. Adding this 9% to the 17% IV drug users who were straight, we find that 25%, or over a fourth, of the total national AIDS cases were IV drug users.

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The CDC has made little effort to correct the common public belief that IV drug users account for only 17% of the total AIDS cases, although in fact, they represent between 25% and 36%. In the CDC newsletter Morbidity and Mortality Weekly Report (MMWR) of January 6, 1984, this statement appears: "Groups at highest risk of acquiring AIDS continue to be homosexual or bisexual men (71% of cases) and intravenous drug users (17%)." It is a lie.

Intentionally or otherwise, the CDC's so-called "hierarchical presentation" does accomplish one thing: It de-emphasizes and under-represents every patient characteristic except homosexuality. One cannot help but suspect a theological mindset behind this statistical misrepresentation of reality: Which is most "sinful" is presumed also to be the most dangerous.

**IV Drug Use as a Risk Factor**

In light of the high percentage of AIDS cases accounted for by IV drug users, it is not unreasonable to investigate the hypothesis that IV drug use plays a role in the development of AIDS—not in every case, but in a significant number.

The common hypothesis regarding the IV drug users with AIDS is that they "shared needles," thereby transmitting an AIDS-causing microbe from one person to another. It follows from this hypothesis that if IV drug users carefully sterilize their needles, they wouldn't get AIDS. This hypothesis has been uncritically parroted by gay and straight media alike, and in dozens of "risk reduction" guidelines. It would seem more scientific to investigate the hypothesis that IV drug users get AIDS as a consequence of IV drug use before accepting as fact the hypothesis that they get AIDS as a consequence of poor needle technique.

**Non-IV Drug Use**

Let's look at drug use from another angle. The common hypothesis regarding the IV drug users with AIDS is that they "shared needles," thereby transmitting an AIDS-causing microbe from one person to another. It follows from this hypothesis that if IV drug users carefully sterilize their needles, they wouldn't get AIDS. This hypothesis has been uncritically parroted by gay and straight media alike, and in dozens of "risk reduction" guidelines. It would seem more scientific to investigate the hypothesis that IV drug users get AIDS as a consequence of IV drug use before accepting as fact the hypothesis that they get AIDS as a consequence of poor needle technique.

**CDC Hierarchy: Medical or Moral?**

The CDC has downplayed the drug connection in two ways. First, its reports underrepresent IV drug use because of their "hierarchical presentation," which may reduce by as much as half the number of IV drug users who are counted. Second, the CDC has chosen to disregard non-IV drug use as a "patient characteristic." Even someone who has taken large quantities or half a dozen different "recreational drugs" every day for years does not qualify as a "drug abuser" in the CDC's epidemiology.

Suppose that the CDC had kept records on all "drug users" (both IV and non-IV) and had recognized "drug use" as a "patient characteristic." What effect would such data have on their analytically absurd "hierarchical presentation"?

If we take the 87 gay men of the Haverkos study as a basis for some provocative guess work, we can imagine a table like the following:

**TABLE 3 OUTGUESSING THE CDC AIDS Cases by Patient Characteristics December 21, 1984**

<table>
<thead>
<tr>
<th>Drug users (IV and non-IV)</th>
<th>Number of</th>
<th>Percent of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drug users</td>
<td>2322</td>
<td>95</td>
</tr>
<tr>
<td>Haitians</td>
<td>152</td>
<td>2</td>
</tr>
<tr>
<td>Hemophiliacs</td>
<td>76</td>
<td>1</td>
</tr>
<tr>
<td>Gay/bisexual men</td>
<td>75</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>2750</td>
<td>100</td>
</tr>
</tbody>
</table>
Ward 5-B at San Francisco General Hospital is a unique institution. A 12-bed complex neatly secluded in the northeast corner of the new hospital, its patients are all persons with AIDS. In terms of safety and support, there is no other place like it.

Ward 5-B is not a "ward" in the traditional sense. It has a neat modern Nurses' Station next to a corridor that is uncharacteristically bright and lively for a hospital. There are private rooms, offices and a conference area off the corridor. There is lots of casual chatter, and one can only distinguish patients from staff by the length and color of the gowns they wear. Here is a staff that is involved, sometimes in an overly protective way, but for a good purpose.

In spite of its uniqueness and virtual support system, the ward exists for a somber reason, and it is difficult to separate its being from its purpose.

Difficult, but not impossible. I was at the ward on Sunday, March 9, because I had heard about something unusual that happened every other Sunday. It occurred to me that if true, the story would be uplifting. I arrived at 11:45 in the morning. It is a quiet place, and conversations are kept just above a whisper, as if to bestow a confidentiality to everything that is said. I am clearly the interloper, drawing glances of curiosity and faintly concealed suspicion from the staff.

Suddenly the quietude is interrupted by a high-pitched, feminine, mid-westerned voice coming today? Good. I'll be back shortly, and I know you'll feel better after a good meal." Because of the overflow, there are 14 patients off Ward 5-B.

"I encourage these patients to come to 5-B for the buffet," she explains. "It's more homey there, and the patients are treated better than on the other wards. You know, lots of prejudice." She hand-carries her superb cuisine in "macho" portions to those who are too sick to make the trip to 5-B. In another room: "I know you don't feel well, but you look great!" She leans over with a hug and a kiss. "When you don't feel good you think you don't look good, but you look great. How about if I come back and help you eat your dinner?"

Room after room, patient after patient, Rita charges with boundless energy and enthusiasm. Back in the conference room the conversation is subdued, barely audible, as patients and staff fill their plates. Rita returns, and the atmosphere becomes electric again.

"Hey Jim, I need four with everything except hold the pie and 7-Up on one. A patient enters. "Can I take my plate to my room?" he asks.

"Hey, we'll bring it to you. We have room service here. What suite are you in?"

Everyone feels good.

I talk to some staff members. "She's a real nice person, very theatrical and she's always got a different costume." Another says, "The patients love the maid outfit, and she makes us all feel like we're at a banquet."

From some of the patients: "I really look for ward to Rita. She's a great morale booster."

And, "She brings the only food worth eating. Otherwise it's dry chicken four, times a week. Any change from the ordinary is welcome.

In the corridor again, Rita voices a concern to me. "One week ago when I started doing this, there were eight patients max... now I see close to thirty." She looks at me in a way that says: "You and I both know that this is just the beginning.

Who is Rita Rocket? Well, she's obviously someone with a strong sense of self. And she's compassionate. It strikes me that the most compassionate people I know are often worthy of great compassion. They lead their lives fully and take the risks. But they live with the conviction that they cannot receive what they are not willing to give.

Rita was born in Akron, Ohio. "It's like black and white TV there," she says.

She married a sailor when she was in high school and had a baby girl. We didn't discuss the circumstances, but the child died very young. Rita and her husband went through a divorce.

She then jumped around to New York, Virginia, then Oklahoma, Texas, and eventually San Diego.

Once in California, she naturally visited San Francisco and fell in love with the city. She met someone she really liked named Dennis. He happened to be gay.

Dennis then "took her all around" and introduced her to lots of friends. "They just took me in and treated me real nice," she recalls.

"My favorite place was the Balcony. I used to dance on the pool table there. This was back in 1977, in those insane days. I was just partying."

"I like being a cheerleader," she continues, "that's what I represent. That's my role. That's what I do here."

She was always dancing, which prompted one admirer to say, "Hey, you're always dancing. Are you from the Rockettes?" That's when they decided to dub her Rita Rocket.

Rita Rocket is a great person to know, particularly if you look for other people to fuel your motivation. She is the source of a powerful and compassionate act that attracts others to do something. If some of us need to be pulled into action, then Rita is the puller.

She has another gift as well. She has the insight to acknowledge that the task of humanizing a dilemma such as AIDS is a voluntary and intensely personal commitment. Giving of oneself toward the satisfaction of others is a noble pursuit, and the rewards are almost exclusively internal. Some can do it, and some can't.

But giving need not be so personal for others when there is someone like Rita. She knows that her mission is a constantly expanding one, and she wants others to help. If you are so inclined, give her a call (821-6069) and make a pledge of your time or your money. You will be rewarded knowing that our friends with AIDS are being treated the way we would wish for ourselves.

Rita's parting comment to me says it all. "I'm not here to take care of dying people. I'm here for the living."

Imparting such dignity to our friends deserves your attention.
Somos Hermanas: Embracing Our Sisters In Solidarity

By Rose Appleman

The meeting was particularly honored by the presence of three women who came directly from Nicaragua—Mabel Balero and Carmen Ayone of the Nicaraguan women's association (AMNLAF—Asociacion de Mujeres Nicaraguenses Latino Amandita Espinosa) and Margarita Clarke of the Association of Sandinista Cultural Workers. As Balero crossed the stage to give the first keynote, the auditorium erupted with clapping, stamping and cheering, which resolved into a sustained chorus of “No Pasaran!” Balero emphasized the timeliness and urgency of the conference’s work: “The real significance of the congressional vote for contra funding which will be taken soon lies not in the amount of money—$14 million—to be allocated, but in a greater political problem. If Congress approves this funding, it will mean that the two major political parties in the U.S. agree about the war in Nicaragua, and if that happens, there is not the slightest doubt that a direct U.S. invasion will follow. “In that case, we count on your solidarity because that will be the only way that the invasion could be brought to an end. We think that each day, the solidarity movement among women will have to grow. In this way we would avoid having the suffering of so many Nicaraguan women become the suffering of so many North American women who will know first-hand the tragedies of war. “For us, this conference has great value. It sets the basis for women in the U.S. to fight for their own demands as well as for solidarity with other people. You need to realize that your social programs in the U.S. are being cut to use the money to oppress, politically and militarily, the people of Central America.” In contrast to Nicaragua, where the revolution has made marked improvements in people’s lives—reducing illiteracy from 50 percent to 12 percent, for example—and eliminating close to 85 percent of the children—El Salvador is still caught in the vise-grip of poverty and terror. Sandra Serpas, the San Francisco representative for AMES (Asociacion de Mujeres de El Salvador), detailed the conditions in the second keynote: 50 percent of all children dead by their first birthday from disease and malnutrition; one doctor for every 10,000 people in the cities; women commonly arrested by death squads; tortured and raped, bearing the children of rape in prison. Serpas was filling in for Mireya Lucero, AMES international representative, who was denied a visa at the last minute.

In the morning’s third speech, Dr. Janinne Malveaux, chair of San Francisco’s Responsible Investment, presented a wrenching, matter-of-fact description of the conditions of women in South Africa, drew the connection with women in Central America, then brought it all home: “Apartheid is not so different from Jim Crow, from 40 percent unemployment among Black men, from lack of public day care, from the absence of minorities in higher education... oppression is not just a women’s issue, but a global issue.”

The first series of workshops, “Our Sisters Speak,” deepened the theme of the keynotes, examining women’s lives and the political situations which shape them all over—from Nicaragua and El Salvador to Chile and South Africa. The sessions were led by women from an array of organizations, including the Bay Area Free South Africa Movement, Guatemalan News and Information Bureau, Casa Chilie and the November 29th Committee for Palestine. The workshop on Israel’s role in Central America marked an important acknowledgement that the anti-intervention movement cannot continue to ignore the Middle East—because of both the danger of nuclear war there and Israel’s stand as a stalwart friend to the most odious of regimes. El Salvador and South Africa among them.

“Our Response: Standing With Our Sisters,” the second workshop series, made explicit the connections between U.S. aggression abroad and the issues confronting women in the U.S. The pivotal points were spelled out by Rebecca Carillo in her introduction to the “Women of Color” workshop, the military buildup being financed by cutbacks that slice the quality of life in minority communities, the injury doubled when “mothers, sisters, lovers and friends lose brothers to the frontlines.” In a packed and intent roomful of 60 sisters, workshop panels from the Black, Latino, Asian and Indian communities drew out their similarities and particularities and the common impact of Reaganesque policies. The basis of unity, as one participant put it, was the fact that “All of us that are sitting in this room have one thing in common with the U.S. war and that is—it’s been color coded from day one, and we’ve been on the frontlines... in this room we have the collective resistance of many people fighting for many centuries the same war with the U.S.!”

Other workshops in this series addressed (continued on next page)
Yesterday, Caitlin said to me, "I want to have one house, Mommy." I often wonder how wide her world looks through her eyes. It must sometimes seem a confusing and insoluble kind of puzzle. Last night, she went to a party to go to a recital of music together. The performer sang a song about an African woman sold into slavery who defied her captors and paid with her life. Caitlin focused all her attention on the stage, concentrating hard to sense the story behind the music. About halfway through, she put her mouth to my ear.

"I don't understand what this song is about. It's not about us." She asks her adult friends if I will watch her, trying to make sense of it, trying to have someone else explain it to her. She becomes fiercely protective: "So-and-so broke my heart. Mommy."

My child becomes so much more complex. My child becomes so much more complicated. I can see that possibility clearly now. My child becomes so much more complex as she begins to understand the world — the larger world outside and her own world, her family. She asks me the blunt question we as adults never want to ask ourselves: "How does she understand other people? Does she understand the world in the same way that I do?"

As that happens she seems more and more involved in how other people accept her. Does the playground leader play with her or say her dress is "yecchy" or "fancy"? She is accepted or rejected, and that determines how she feels about herself. It's hard for me to tell if she needs that approval more than other children. I must learn that need is not all related to my lifestyle. Yet I believe being different does give her more a pressing reason to want to be like "all the other kids."

I keep remembering what they say at her school at least every other parent meeting. "Children with older siblings are more protected than children with only one. As each day passes, her consciousness broadens to include more of the space around her. She comes to a fuller awareness that lesbian parents are different from other people, that lots of children live with daddies, that the life she lives makes her different."

As that happens she seems more and more involved in how other people accept her. Does the playground leader play with her or say her dress is "yecchy" or "fancy"? She is accepted or rejected, and that determines how she feels about herself. It's hard for me to tell if she needs that approval more than other children. I must learn that need is not all related to my lifestyle. Yet I believe being different does give her more a pressing reason to want to be like "all the other kids."

Here is another level of letting go. I must accept the hurt that comes to her, be present for her, and let her see it in her own way. I also need to use the information I get looking at things from her perspective. Does her difficulty reflect my own internalized oppression? Have I communicated somehow that there is something wrong? I can see that possibility clearly now when it comes to my becoming single. I find myself ballying those old "children need two parents living together" voices. I get that message internalized, that if I'm going to bring a child into my "difficult life-style" at least I should make things as "normal" (i.e., hetero-) sexually as possible. Is Caitlin reflecting my own lack of acceptance for the changes in my life? For me, the process of understanding where she becomes more and more complex as she gets older. She becomes so much more complex! Her mind is growing, developing an ability to question, to seek, yet she is still so tied to those four feelings about things. Piecing together what is affecting her and how is a full-time occupation. She belongs more and more to the world, yet is still so many ways a baby in need of special care and protection.

The world through Caitlin's eyes must seem sometimes frightening and chaotic. I must come to see it also as beautiful and loving so that she believes it to be so. I must love my own life so that she knows life is to love. I must value my own changes so that she knows change is of value. I must continue to be open so that she has a model for what openness is. After all, that is the choice we have.

In April, I will begin two six-week groups for lesbians considering parenthood. They will include discussion, presentation, and role-playing. This is a chance to explore the questions you have about whether or not to bring children into your life. In San Francisco, the first group will meet on Saturdays from May 15 to May 29, from 10 a.m. to 12 noon, at the East Bay, it will be April 17 to May 19, 4-6 p.m.
The series is for women interested in exploring the issues related to deciding to consider children or parenting. Call the clinic if you'd like to take advantage of this service.

Somos Hermanas...

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Saturday workshop on Nicaragua, with Carmen Ayone, Margaretta Clark, and Elaine Elison
Strip Show for Lesbians
Not Like Any Other Women's Gathering

"A lot about the 'lesbian community' — actually it's not a community but many communities — turns me off. There's a strong streak of anti-sexual puritanism and it should be stamped out... stomped on, expunged. I think there's a lot of detrimental shit that comes down about what is politically correct lesbian sex and what isn't."

BY ANNE HEITBRINK

The silver mylar fabric shimmers as an amply dressed woman slinks onto the stage. She smiles teasingly with a look that says, "I know what's coming, and I know you all are going to like it." I am skeptical until she lifts her flounces momentarily to exhibit a pair of soft round buttocks, well defined by the g-string that separates them one from the other. The music beats loudly in my head as I watch this sensuous woman teases and teases us. She moves with the music — sometimes fast, sometimes more slowly. Never stopping, now she is easing into a rhythmic split, her long legs stretched out on either side of her, that sparkling magic spot between them bouncing up and down, never still for a moment. I feel as though I have discovered the wonder of splits and thighs for the first time as my body falls into rhythm with Diana. Diana is the name that I imagine her to have, watching the spread of her legs change as she moves to face the other section. The two women smooching next to my companion and I keep elbowing her without apology. Their togetherness threatens to block our view. I imagine tying them to each other's seal so they seem to be so resolutely linked, anyway. and using them as a backdrop for the dancer, who might tease them from time to time.

A strip show is not like a symphony concert. You can't just close your eyes, lay back in your chair, and take it all in. An almost amount of hostility surfaces in having one's view blocked at a strip show. Of course, hostility is not all that surfaces. After all, here is a room full of women, all focused on the movement of one woman in particular who is bouncing and grinning on a well-lit stage, naked. I know a guy man whose favorite pastime is to watch an hour or two in a "more traditional" strip joint where women are dancing for men, because he gets off on being in a room full of that atmosphere, playing online. There is certainly something to be said for this "atmosphere," which women in the lesbian community have rarely, if ever, had an opportunity to experience.

By "atmosphere," I mean women commonly gathered with the acknowledged goal of arousal. Most lesbians have not had public places in which to celebrate this sexuality quite so shamelessly as at the Baybrick's "Burlesque for Women" shows. Gay men have long been active in open, public sexual behavior (in locations such as the bathhouses), but lesbians have not. Feminism and the ensuing "sexual revolution" served to confuse and silence us about sexuality.

"By analyzing the institution of heterosexuality, feminists learned what's oppressive about it and why people cooperate with it or don't, but we didn't learn what is sexual."
—Cherrie Moraga and Amber Hollibaugh, quoted in "Powers of Desire," edited by C. Snitow

I'm still not sure. These women stripping in the midnight hours of my favorite both "sex," but for the life of me I can't figure out what they have in common.

Georgia wears pants. Gold and shimm­ering, they seem to be painted right on her body, but for the first time I wonder how she'll manage to shimmy out of them to the beat of the music.

Her breasts are small. They point through the black lace of her camisole, buttons down the front. Georgia writhe­ts against the wall, legs spread. Her fingers move to the buttons.

The music pounds as my beer comes up to leave. I have been curious about them, they look like "financial district dykes." And they looked like they were having fun just earlier. Actual­ly, everyone looks a bit mystified.

But then, Cleo's props, are in her hands as she pours melted wax onto her bulging breasts. The red wax hardness quickly. This is ridiculous. Even Cleo doesn't look like she's enjoying this. They say that even people who like their work have days when they'd rather be doing something else.

I was surprised, even pleased, to see s/m in this strip show. Considering the quite broad range of opinions on the subject in the lesbian community, it seemed a bold addition to an otherwise tame event. I commend Blush Productions for attempting to provide "something for everyone." My only disappointment is in respect to Cleo's act was its lurderness. There must be more to strive for. (On the subject of diversity: I would like to see some hairy armpits and a good set of thighs, high heels optional.)

My companion is rapt, but something bugs me about the next dancer. She keeps sticking her finger in her mouth.

She raises her hands behind her head, nippies hard. A woman buries her head in her crock and reaches behind Andromeda to leave her mark in green under the g-string elastic.

Andromeda lowers her arms. One band goes to her crock, while the other finger of her other hand goes into her mouth.

I don't trust the submissive pretense of that finger in her mouth. Who is she? Is she a lesbian?

The part of me that always feels a bit pro­jective of lesbian events, that is never fully at ease with attending voyeurs, wants desperately for all the participants in this play to be les­bians. I want us all to be comrades, to silently acknowledge each other's need just by our presence. I want the "secret" of our sex to stay with us.

Somewhere in the first strip show I went to, I realized that whether or not Andromeda or any of the other dancers were lesbians was ultimately irrelevant. I always thought about strip shows as something that went on in the "bad" part of town. There is something wholly otherworldly about them. The duration of the show offers a fantastic suspension of "real" time in exchange for complete and unabashed pretense. The moments in this room are not about what any of us do during the day, or where we go after the show. The show is about fantasy, not any single one, but more likely, as many different ones as there are women in the room.

A woman's strip show is not like any other women's gathering, where women chat a bit or smile, or run into old friends, hug and go on about their business. This is a public place, but the fantasies are silent, recognized only by our presence. Arousal is something private, even here.

I remain mystified about just what "sexual" is. For example, the women's baths at Onesto are "non-sexual." However, I have seen women take their clothes off there, too. How is that different from the show at Baybrick? Why is it not okay to get turned on watching women at Onesto (since I am incredibly near­sighted, this is a moot point), and why is it ex­pected that I will get turned on watching skinny­ women in high heels and makeup, with no hair on their body that is not on their heads.
The researchers note the effectiveness of special wards to treat AIDS-related illnesses. "Such an approach may enhance patient care by permitting an efficient use of inpatient services, improving follow-up of patients, and allowing the more efficient use of social services." The authors also recognize that the medical and nursing staffs of these special wards can become an important educational and emotional resource for patients and their families. The researchers are to be credited with writing of other important but not directly scientific matters related to AIDS. They refer to the "less tangible costs of the AIDS epidemic" that can be a "constant hospitalward charged with treatment of AIDS patients."

The psychological strains on the patients, their friends and relatives, and the medical and nursing staff, is great." Landesman and his colleagues carry their assessment beyond recognition of special social issues, they call for funds to provide needed social services for the patients, their friends, and service providers. 

Criticism of the federal health bureaucracy and the current administration is very uncommon in the nation's medical journals, no one needs to be reminded of the direct link between AIDS research and funding. In fact, AIDS researchers refer to the "extraordinarily rapid scientific progress to date" and "the adequate financial resources for research." In the analysis of the research funding picture noted the apparent shortcomings. They assert, "The AIDS dollar is not being spent wisely."

"Surprisingly, the rate of HTLV-3 seropositivity among Haitian immigrants was found to be less than 1 percent, as might have been generally expected in these densely populated urban environments. 'It is essential to determine which of the West Nile district of Uganda for evidence of exposure to HTLV-3. In the March 1, 1985, issue of the Journal of the American Medical Association, Dr. James D. MacDonald and his colleagues from the University of California, San Francisco a group of volunteers with AIDS and HTLV-3-related illnesses are at the expense of other health programs. Given the finite resources of our economy, any decisions other than to commit more resources or to reallocate existing ones must be made consciously, and the consequences acknowledged."

The researchers for private as well as public funding, they also suggest serious consideration of creating a national catastrophic fund for AIDS-related diseases. Such a fund has already been created for end-stage renal disease. They also believe that a nationally coordinated health program managed by the state and cities should be developed. The researchers' concerns for adequate funding for research and services must be read in the context of the recent congratulate report which noted the continued inadequate response of the Reagan administration to the proclaimed "medical crisis of public health emergency." An accounting of the important developments of AIDS research for 1984 must include the data not publicly disclosed, and the studies never begun because of the colossal disregard of the present administration. Landesman, Ginzburg, and Weiss conclude, "It is important to recognize that as far as we have come in understanding HTLV-3 exposure and related illnesses this year [1984], there is still a long way to go, and more research is clearly needed."

Call us at 626-6637
Right now in the Gay community, we're faced with some extremely difficult decisions because of AIDS—sexual decisions affecting our lives and lifestyles. We Gay men have come up with a lot of excuses for avoiding the issue.

We all know that safer sex can reduce the risk of contracting and spreading AIDS. Some practices are more effective than others; some we have questions about.

We all need to make informed decisions, not excuses. You'll probably agree that none of the following excuses justify the spread of AIDS in our community.

"Whose responsibility is it?"
It's yours. Your partner's. And the community's. Everyone must take a concerned and active role if we're going to stop the spread of this disease.

Here's another common excuse: "If someone doesn't ask me to practice safer sex, I figure that's their decision and I respect it."

Why? Aren't you concerned? Perhaps your partner is just as uncomfortable in raising the issue as you are.

"Whose life is it, anyway?"
It's yours. Your partner's. And the community's. The excuse "It's my life" is only partly true. The life of your partner and the well-being of our community are also at stake.

AIDS is not just a physical problem. There are political, social, and economic effects as well. There is already evidence that social freedoms may be restricted because of AIDS. AIDS can be used as an excuse for anti-Gay action and legislation.

Making decisions about sexual practices is difficult. Sticking to those decisions is even more difficult. But this isn't a moral issue; it's a matter of life and death.

"Changing my sex life isn't a cure for AIDS."
That's true. There is no cure or vaccine. And researchers think they are years away from developing one. Safer sexual practices are our best means right now of reducing our risk and stopping the spread of AIDS.

"Change? Nobody else is doing it!"
The fact is that a major research project conducted by the AIDS Foundation among San Francisco Gay men revealed that two-thirds of the Gay community is making a serious effort to reduce their risk by practicing safer sex. Two-thirds.

Talk about it. Even though it's a difficult subject for everyone, chances are your partner is just as concerned as you are and would probably welcome a chance to discuss it.

Let's stop making excuses.
Let's stop the spread of AIDS.

AIDS SAFE SEX GUIDELINES

Safe
- Massage, Hugging
- Mutual Masturbation
- Social Kissing (Boy)
- Body-To-Body Rubbing (Frottage)
- Possibly Safe
- French Kissing (Wet)
- Anal Intercourse With Condom
- Sucking—Stop Before Climax
- Watersports—External Only
- Cunnilingus
- Unsafe
- Anal Intercourse Without Condom
- Semen or Urine In Mouth
- Sharing Sex Toys
- Blood Contact
- Fisting
- Vaginal Intercourse Without Condom

Bay Area Physicians For Human Rights (1984)

For more information about AIDS prevention, call the San Francisco AIDS Foundation: (415) 863-AIDS
Toll-Free in No. CA (800) FOR-AIDS
TTY (415) 864-6606
Andrew Meltzer made his West Coast debut in San Francisco in 1974, conducting a rarely performed seventeenth-century opera, L'Ormindo, for Spring Opera Theatre. At the opening night party, mezzo-soprano Maria Ewing and soprano Barbara Hendricks weren’t having a very good time. “This is boring,” Ewing said to Meltzer. “Let’s go hoogie,” Hendricks suggested. They decided to head to Cabaret, then the leading gay disco in town. Kurt Herbert Adler, General Director of the San Francisco Opera (of which Spring Opera Theatre was a part), heard them planning and asked to be included. At that point Meltzer backed off. Gay and disco. But, rather than disappoint his friends, he was a powerful man in a powerful position who used perceived weaknesses of everyone around him to accomplish his goals. Although it wasn’t talked about then, Meltzer is sure that Adler knew he was gay.

Adler grew up in the West Bronx in a close family of Russian and Polish Jewish extraction. Three generations on both sides of his parents’ family occupied five apartments in the same building. It was a childhood full of music, both at home and on regular excursions with his grandfather to the Metropolitan Opera, Radio City Music Hall, and Broadway shows, all complete with lunch at the Automat. In apartment 3C, his aunt had a piano. As early as age four, Meltzer heard music on the radio and was able to play on the piano whatever he had just heard for the first time.

With his natural talent and several years of piano lessons, Meltzer was admitted to the High School of Music and Art, a select academic high school (not to be confused with the opera or television’s Fame). His childhood fantasy of being a veterinarian gave way to serious interest in a career as a musician. “Of all my teachers, Adler was the most important to me.”

At Oberlin he became involved in antiwar activities. “I could face the consequences. If I got fired from my job in San Francisco, I would be protected by the city’s nondiscrimination ordinance. I could live with it. But I couldn’t live with not being who I was anymore… I didn’t want it to be an issue.”

Returning to New York, Meltzer worked at Michigan Opera Theatre, Edmondo, and the podium for a regular opera season production of The Barber of Seville. The Barber of Seville. Meltzer conducted the orchestra for the summer Festivals. These are major productions with top international stars — Cabelle in La Traviata, and Loeninger in Die Fledermaus.

Terry McEwen succeeded Kurt Adler as General Director of the San Francisco Opera. Meltzer immediately hired Meltzer for a research position and musical advisor. “Terry McEwen is the one person in my life thus far who has recognized my talent, believed in me, and had his friends saying, ‘Hey, whenever he’s had the opportunity to do something he’s done it.’”

Meltzer says. His assignments since returning to San Francisco have been for the San Francisco Opera, the San Francisco Youth Orchestra, and the Summer Festivals. These are major productions with top international stars — Cabelle in La Traviata, and Loeninger in Die Fledermaus.

There is a member of the orchestra who said to me, ‘I can wheeze however you can be political. Music is the only thing in my life. I said, ‘Music is the only thing in your life until all of a sudden you lose your job because you’re gay and you can’t make music anymore.’”

As with most successful performers, his attitude dominates his life. When he finds time for other activities he reads a great deal (biography and American fiction), he shops (“I have no clothes!”), and he meditates.

In 1983, President Reagan hosted a state dinner in San Francisco for Queen Elizabeth. Meltzer conducted the orchestra for the festivities. As a result he was on the White House Christmas card list. But he hasn’t let that go to his head. “They spelled my name wrong,” he points out. “It was nice playing for the Queen. It was a nice experience. But my real thrill in making music is making wonderful music.”
Before Stonewall

The Making of a Gay and Lesbian Community

BY DAVID LAMBLE

Before Stonewall traces the origins of the gay/lesbian community in the United States from the early 1900s until the 1969 rebellion at the Greenwich Village bar, called Stonewall. This was not an easy film to make, and the process was surrounded by controversy in the gay/lesbian history community. The resulting film is a moving portrayal of the lives of gay men and lesbian women who lived through the early part of this century and helped create a gay/lesbian community.

Recently, I had the opportunity to talk with Gerta Schiller and Robert Weiss, co-directors of Before Stonewall, and Andrew Weiss, the film's archival researcher director. What follows is excerpts from those conversations.

[Coming Up!]: Describe the evolution of Before Stonewall. Whose idea was it to do a very massive job of investigating gay history before 1969?

Schiller: I would say it was an idea that was germinating in every gay filmmaker's mind for a long time. But originally, Robbie Rosenberg was working with Dr. John D'Emilio, probably the leading expert in the area of gay history, who had written the first book to document the history of America's gay and lesbian community from the turn of the century to 1970. So, once we took the idea for doing a film, it grew and grew from a half-hour short to a ninety-minute feature.

Rosenberg: Originally we were going to focus more on things like the Mattachine and Daughters of Bilitis (DOB), which were the groups that D'Emilio's work focused on, but then we expanded it to more of a survey of lesb and gay life.

I noticed that you employed an unusual mix of archival footage. In the classic documentary sense, with feature film clips. Particularly at the beginning of the film, I was very much struck by how that material is intercut, making points that are not commented upon, except visually. How did you arrive at this style of mixing fact and fiction film clips to provide a sense of early gay life that might not be recorded in any other way?

Weiss: For one thing, we worked closely with several consultants, one of whom was Vito Russo, the author of The Celluloid Closet, who led us to a lot of the feature film material. We found archival material, some related specifically to gay life, but a lot of it was intended for other purposes. Cross-dressing and effeminate men — for example, the effeminate cowboy you see early in the film — were just a long-standing tradition in Hollywood cinema.

That clip was the basis of a comedy, which wasn't intended to be specifically gay, but what we did was take incidents like that and sort of change their meaning a little bit. It's hard to find visual documentation of gay life throughout history, throughout the twentieth century. So, when we came across things that represented what could either have been a parody of how the mainstream culture viewed gay life, or we took some of the material that was intended for one thing and suggested that maybe this was representative of something else.

Rosenberg: One thing we did was look specifically for images of lesbian and gay bar life. You can't usually find that in people's home movies or photographs. We made a list, using Vito's book and other people's sources. The Hollywood footage is very, very expensive. People should understand that we would have loved to use even more than we could, but we needed to be a little economical. We ended up using a selection from The Killing of Sister George, which had a lesbian bar scene from the sixties, and Call Me Savage, which was a gay bar in the thirties.

That film, regardless of what perspective it was made from, seemed to capture a flavor of the times, even if it wasn't accurate as to what those places would have been like.

Schiller: Oh, absolutely! It completely grew out of the whole bohemian scene that we were talking about, which the gay scene was part of and grew out of.

How did you find the core of your film, the people who remember their lives in the interviews, who in many cases go back fifty or sixty years in the gay life? How did you select these people?

Schiller: Basically, we did it in a number of ways. We put out a call through all the gay and women's papers, bookstores, and organizations, and feminist presses announcing that we would talk to people who lived through these times. Then we divided up the country and went to different places in the United States and conducted video and audio interviews with about seventy people.

We had a very rough script, which was literally a mural on the wall, where we said, "Okay, in the twenties this is what we want to talk about." We had little index cards that would say, "Mable Hampton" and what she could talk about, "Harlem bar life, relationships." And then we would have a little card that would say "Bruce Nugent: artist, Harlem Renaissance." And then we literally put these cards up on the wall and figured out from a very rough outline of the script what we wanted to go back and interview these people about.

Rosenberg: One thing we did was look specifically for images of lesbian and gay organizations, or people who are lesbian/gay historians, and say, "Who do you know who has lived through those periods, who might be willing to speak?" Specifically, I was looking for people of color, because they were harder to find. It was sort of a treasure hunt. I would call one person and they would refer me to so and so, and eventually someone would say, "Yes, I can talk about it."

Women and people of color are particularly well represented in the film. Obviously, your efforts paid off. You do find stories that in some cases I don't think very many people, except the historians themselves, were familiar with. And not only the stories and the raw facts, but the emotions behind those stories. People remember how they felt, and they bring those emotions back very strongly. For example, the woman nicknamed Smilie (Dorothy Hilarie, Native American activist from Seattle, who in the film describes that barroom fight where she bashed a homophobic gay with an ashtray, describes that moment so vividly, as if it just happened!

Schiller: There's something that's unique to doing historical projects on suppressed, hidden, or lost histories. When you do find individuals who are willing to talk, especially older gay people, most of them are very closed. That made it very difficult for us to find people past the layer of visible gay activists who would talk to us. We didn't want everybody in the film to be a gay activist; we really wanted to get a much broader representation of individuals who were not politically gay gay people now, because we felt that they would have important contributions.

Rosenberg: Though, in some cases, I worry about this. This group still is not really representative of all gays over sixty, because they're today willing to be in a movie and appear on TV, and that's not typical of gay people of any age, let alone older people. One specific example took place in the Bay Area. there was an older Black woman, who I ended up not choosing for the film, but she knew a set of Black lesbians in Oakland who were all friends of each other, who all were in their sixties, and she said not a single one — she called up twenty of them — would even come near the film. It was very, very hard, especially with certain categories of people, to have them appear in the film.

On another point, does the film contain any actual footage of the original Stonewall rebellion in New York, or any of the immediate aftermath of struggles between gay people and the New York City police?

Schiller: Actually, no! Stonewall was not seen, by either the gay community or the media, as being the watershed in history as we know it today. At the time of its occurrence, there were headlines, which you see in the film, in the major New York City dailies, but there was no television news coverage of the riots, even though they went on for three days and they were the first big gay riots. It was really looked at as though queers were running wild in the streets, but it was not seen as the political breakthrough that it became within weeks.

Rosenberg: Yeah, I'm sure that such stuff does not exist. In fact, the six or seven still photographs that we have in the film, that are of the riots or of the inside or outside of the bar, unless somebody does another ten years' study of it, I think that's all that exists. We really, really hunted for that material for so long.

The television footage that you have, or the film footage of around that time, comes from that period, but later, right?

Schiller: It was "found" footage, let's say, footage that we've used creatively to represent that was symbolic. See, you have to realize that Stonewall took place in the time shortly after major inner city areas had burned across the country in Black rebellions. We had the Bank of America burning here in California, buildings being blown up in Madison, Wisconsin. It was a time in which violence and property damage were a very common occurrence.

(continued on next page)
Stonewall...

(continued from previous page)

So, within that context, even the events at Stonewall were almost commonplace.

The Stonewall Rebellion hits you at the beginning and end of the film, whose focus is really all that laid the groundwork for Stonewall. What is your feeling about the contributions of the activists of the forties, fifties and sixties, the White House marches, the variety of political things that started to happen beginning with the sixties? What is your feeling about the contributions of the before-Stonewall generation to Stonewall and beyond?

[Schiller]: I think with any kind of movement for civil rights or human rights, that it takes a very long time for the movement to become a mass movement, or become a movement in which large numbers of people take part or identify with it. These people did a lot of groundwork in the forties and the sixties in terms of making the issue of homosexuality visible. In the early sixties, there were photo essays in Life and Look magazines.

The work that those people did was, literally, pioneering work. There was a direct relationship to the organizational forms that occurred after Stonewall, in the sense of having some kind of a tradition to hook into and leaders such as Barbara Gittings, Barbara Grier, Frank Kameny and Del Martin, who people could turn to for organizational experience.

And there was the sense of the germ of a gay political consciousness before the prairie fire took, so to speak.

[rosenberg]: There’s that perspective, and there’s the other point of view that somehow Gay Liberation and post-Stonewall lesbian and gay politics and the women’s movement were a real historical break. In some ways, this small handful of people — by the end of the sixties it was no more than a thousand people who were members of all the gay organizations before Stonewall — that those organizations really didn’t lead in some ways directly into the incredible flourishing of lesbian, gay and feminist organizing that happened in the seventies. It was a real break.

Actually, both of those things are true. One example. A number of people talk about The Ladder and One Magazine, that their subscriptions were very low, only a few hundred for each of them, at the most a thousand at any one time; but really people handed them around from person to person. One man in Montana told me that after he got his One Magazine he gave it to the other gay men he knew in Montana. Each read it in the next few months, so it got a lot more widespread coverage than we at first thought.

Black poet Audre Lorde makes a key point in the film, and clips of the 1963 civil rights rally in Washington, where Martin Luther King spoke, reinforce that point: that the Black civil rights movement laid the groundwork for much of the ideological and emotional underpinning in the sixties that would lead to the women’s movement and the gay movement. I think the film makes the point well, that without the Black movement, it’s unlikely that the women’s and the gay movements would have gotten the impetus that they did.

[rosenberg]: Yes, in some ways the founding of the early gay groups, like the Mattachine Society and DOB, did not really lead to the Gay Liberation Movement. If you look at who was involved in the Gay Liberation Front groups that formed in the couple of years after Stonewall, most of the leaders came out of either the hippies, the youth culture, or the anti-war movement. Suddenly, all those people came out of the closet in droves and started leading gay and lesbian organizations.

[Schiller]: You find that in any political movement, though. When there’s a radical change in the temperament or tenor of the time, you’ll have different leadership emerge.

First, we had Martin Luther King, and then we had Bobby Seale. It’s just that difference in leadership you always have for a different political course.

[rosenberg]: It’s important to realize that there were these avant garde political activists who were pushing things forward, but there were also people, who are in the film, who were just grassroots people. Especially the more on-the-edge kind of lesbians who were riding around on motorcycles in leather, or the drag queens running around the streets, were not political activists per se; but we felt they pushed the possibility of lesbian/gay liberation forward over time by being outrageous, by getting arrested, by pushing those boundaries, by being visible examples. They’re just as important to us as anybody who tried to organize a gay or lesbian organization.

One of the stories I was really struck by was the woman who stood up to Dwight David Eisenhower during World War Two.

[Schiller]: That was Johnnie Phelps. She’s an activist with NOW in Los Angeles.

Hers is an incredible story, where she really stood up to the Supreme Commander of NATO and told him, in effect, that if he purged the lesbians from his unit, virtually all the women in his unit would be affected, including herself and the general’s secretary. That’s a great moment in the film!

[Schiller]: The rewards of meeting these people were one of the best benefits of making the film.

I liked your treatment of Black and gay history, showing where the two sometimes merge, like during the period of the Harlem Renaissance in New York in the twenties.

[Schiller]: I don’t know about defining it as gay and black history “merging,” because obviously, you have black gays, so it’s not a question of merging, it’s a question of recognizing this fact of life. I think it has something to do with “fringe” elements of society, which are often the creative forces at any given time in history. Living on that edge gives people a greater resiliency.

[Weiss]: Also, we found that within the Black community in the twenties, there was much greater tolerance. Historically, there’s been greater tolerance in the Black community than in the white community, even to the point where white audiences were welcome all the

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Controversy Swirls Between Before Stonewall Producers And Lesbian/Gay History Community

There’s a strong temptation to simply praise the Before Stonewall history project and downplay evidence of a serious breakdown in communication and trust between the filmmakers and prominent members of the Los Angeles community. Before Stonewall is in many respects a landmark achievement capturing the rich memories and moving personal struggles of a generation of lesbians and gay men; memories that might never have been committed to film had the project been undertaken even a few years later.

The film is particularly strong in integrating the often more-visible white mainstream gay communities. Before Stonewall is especially incisive in its use of archival film footage. We follow the story of gay gang parties, red and gay bating baths of the McCarthy era, to the visual counterpoint of gay men and women in the Sure Department in white dresses, dark suits, black ties and matching sunglasses, as if members of a twist generation punk band. The images quickly shift from Martin Luther King’s “I Have a Dream” oration on the Mall in Washington to scenes of New York City police dragging gay bar celebrants into lines of waiting paddy wagons, to the fighting in the streets rebellion sparked by Stonewall.

The selection and use of archival footage is both a major strength and hidden weakness of Before Stonewall. Aidyed by film historian Vito Russo (author of The Celluloid Closet: Homosexuality in the Movies), the filmmakers have called upon Hollywood to supply images not otherwise available of early lesbian and gay history. Notably effective is a mining of drag performance by two sassy waiters in the 1952 film Call Her Savage. Russo considers the scene “possibly the first representation of gay bar in a commercial American film.” Such discoveries of Hollywood footage act both to authenticate the film’s documentation of the beginnings of a gay and lesbian urban lifestyle, and also guard against the project falling into the doldrums of what co-director Greta Schiller feared might be “the usual boring collection of talking heads.”

There is something to be said in favor of “talking heads” in documentary pictures, especially when those heads have things to say that can be said no other way. For example, missing from the film is an explicit link between America’s radical left politics and the first stirrings of the homosexual emancipation movement signifies by the founding of the Los Angeles hom e o f Harry Hay. Hay is, in fact, the real, true story of the origins of the MAttachine. Missing, though, is the fact that Hay was himself a Communist Party follower and that he specifically modeled the new gay group’s structure on the CP cell structure, for the purpose of preventing federal government interference and harassment with the group’s purposes and members.

Greta Schiller cops to the distortion of history involved by their mention of anything but their black lawyer, and we have to be extremely careful about the length and pacing of it.” Schiller argues that “there’s no material to illustrate (those facts), that if it were to appear it might make it alive or interesting.” Schiller also admits that thoughts about including the radical history material in the film’s narration and interviews with Rita Mae Brown on the grounds that “since the gay community already had enough of a black lawyer against it, people watching the film would be already homophobic or anti-gay and that we wouldn’t want to just throw that community in.”

Before Stonewall suffers in other ways from its ground in visual history rather than the oral traditions storytellers. Gay historian Allan Berube charges that this weakness can be traced to the filmmakers’ failure to establish a trusting relationship with several lesbian and gay historians upon whom they drew heavily for the film. Berube complains that Before Stonewall wouldn’t have been possible without the help of several books and slide shows by himself and other historians such as John D’Emilio, Eric Garber and Judith Schwartz. ”The problem was that the filmmakers considered what we were doing to be in the public domain, that it was stuff they could mine for their own purposes and not consider us in the process.”

Berube says that he and the filmmakers came to a parting of the ways when he learned about a book proposal that they were circulating around New York. “The book was going to be ‘based on the film,’ but it had extensive quotes from my article ‘Gays at War,’ “he says, “and everybody else’s work, but nothing else… I realized that they were trying to use work we had done to bring out a book about the film. Because before we knew it, because we had had more resources and could do it quicker.” Berube says that threat of a lawsuit quashed that project, but he still feels that the film is well worth watching. “The filmmakers have indeed captured some very important moments, interviewed some very important people, and they’re some wonderful footage in there.” Garber contrasts the way Before Stonewall’s producers deal with historians to that of Rob Epstein and Richard Schrieber making The Times of Harvey Milk. “Rob approached the history project, we saw film clips, and he asked for a great deal of feedback early on. He’s not like we treated the filmmakers.” Berube says. “It certainly makes the film much more personal for me.”

—David Lamble

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A great American poet, Emily Dickinson, is absorbing, witty and features writers Marion Zimmer Heads."Valencia comedy favorite Karen Ripley.

Drugs & AIDS...

Drugs & AIDS... (continued from page 1)

Please remember — this table is strictly guesswork. No one — including, sadly enough, the CDC — has sufficient data to set up an "hierarchical" table with "drug users (both IV and non-IV)" as a "patient characteristic." But before you discard this imaginary table based on data as the "primary patient characteristic," note how dramatically it misrepresents the number of gay/bisexual males with AIDS. This element of distortion, inherent in any type of "hierarchical presentation," totally disqualifies the CDC reports as an accurate analysis of the epidemiology of AIDS.

Drug Use Hypotheses

Clearly, the CDC should put aside the absurdities of "hierarchical presentation" and compile more comprehensive, representative "patient characteristics." And drug use (both IV and non-IV) must be included among those characteristics — on the basis of verified data, rather than guesswork. If reliable data on 'drug users (both IV and non-IV)" did exist, researchers might tend to formulat hypotheses in which "drug use" played a crucial role in the etiology of AIDS. The following hypotheses might emerge:

1. Drugs as primary factor:

Drugs destroy the body's immune system. It's an often repeated claim that the liver and chalidrome causes birth defects. In one laboratory experiment, fumes from poppers caused embryonic death in mice. No thymus gland, no immune system.

2. Drug Interactions:

Particular combinations of drugs may be more injurious to the immune system. A recent study produced data on how deadly, cancer-causing nitrosamines are formed by an interaction of organic nitrates (like poppers) with many of a long list of common drugs and chemicals, including artificial sweeteners, antihistamines, pain killers and methadone. ("Toxicity, Immunosuppressive Effects and Carcinogenic Potential of Volatile Nitrites: Possible Relationship to Kapo's Sarcoma," by Gyu R. New-M.D., et al., Pharmacotherapy, September-October 1984).

Who knows what might result from poppers plus quaaludes or from cocaine plus salvia? By way of analogy, let's consider the fact that many "drug overdoses" are no such thing. An addict who has built up a tolerance for heroin will have a hard time killing himself by taking an ordinary dose of morphine. Most rather that one predisposed to "drug overdose" actually result from a combination of two or more different types of drugs. A small amount of one plus a small amount of another could be fatal.

3. Drugs plus bugs:

Microbes which might be harmless in a healthy body become deadly in conjunction with drugs. This hypothesis was in fact put forward three years ago (December 1981) by David A. Purcell, M.D., in a lead editorial for the New England Journal of Medicine. Durack was attempting to explain why AIDS is apparently new, since both viruses and homosexual behavior are at least as old as history.

Some new factor may have distorted the "hierarchical presentation. So-called "recreational" drugs are one possibility. They are widely used in the large cities where most of these cases have occurred, and the only patients in the series reported in this study who were known to be homosexual were drug users. Perhaps one or more of these recreational drugs is an immunosuppressive agent. The leading candidates are the nitrates, which are now commonly inhaled to intensify orgasm... Let us postulate that the combined effects of a persistent viral infection plus an adjuvant drug cause immunosuppression in some genetically predisposed men.

The HTLV-III virus is now being touted as the AIDS virus. Current data suggest that it is. But as Dr. Sonnabend and other AIDS researchers have pointed out, it remains to be proved that HTLV-II is the primary cause of AIDS rather than another opportunistic infection. At any rate, HTLV-III would seem to be a weak virus. Preliminary testing has shown that from 40-80 percent of urban gay men have been exposed to the virus without becoming sick. Even if HTLV-III is the primary etiological factor, mere exposure to it does not suffice to cause AIDS. A necessary precondition may be an already weakened immune system, a condition which is usual and expected concomitant of drug use.

At the present state of knowledge, "Drugs plus bugs" must be considered a strong hypothesis.

The Two Risk Reducers: Safe Sex, Drug Avoidance

The scientific approach means basing conclusions upon evidence and progressing toward ever greater certainty. Scientists don't like to guess in the case of the people with AIDS, we simply do not have the epidemiological data that we need.

Three years ago the CDC conducted a case-control study of the first 50 gay men with AIDS, a study which was far from adequate even at the time. Since then, there have been more than 7500 additional AIDS cases, and we know next to nothing about them. The CDC seems content with the few "patient characteristics" isolated four years ago, and misrepresented through its "hierarchical presentation."

What do we really know about the gay men with AIDS other than their sexual orientation label? What do we know about the IV drug users? As for the Haitian AIDS cases, the CDC tables don't even tell us exactly how many there are, let alone their physical or behavioral characteristics. If the CDC is unwilling, or unable, to do the necessary epidemiological research, then others ought to do it — soon.

At this point, much more information is needed. But the evidence outlined in this article implicates drugs in the etiology of AIDS — at least as a major co-factor.

Therefore, gay brothers, protect yourselves in every way you can. Do follow the safe-sex guidelines. But also, for the time being, completely avoid any and all "recreational" drugs. If you are addicted to drugs, get help. Call Narcotics Anonymous or Alcoholics Anonymous. Your life may depend on it.

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This article originated in Philadelphia Gay News.

Strip Show...

(continued from page 11)

that are wearing little pieces of elastic around their genitals. It is only okay to go on the backroom stage if the watching women take off their clothes in a certain way. If so, I am a horrible deviant. Who knows?

I know that there is a woman who goes to the Baybrick regularly on Tuesday night but never goes into the backroom for the strip show. I know a friend who refused to go to the strip show with me after weeks of curiosity because she thought of the whole idea of the show bothered her. In her refusal to attend, she compared it to American football.

This article has been long in coming. It is hard to write about the "netherworld" in the light of day. For the Greeks, the netherworld was Hades, the land of the dead. For me, it is the world of lust and passion and those bad" sides of town where places like strip shows go on. The netherworld is the "dark" side of all of us that in varying degrees taints and repels. Categorizing sex as politically correct and incorrect is a way of relegating it to a netherworld, of denying our own vitality and reality in relation to each other.

"A serious effort to examine the relationship between sexual fantasy and behavior and agendas for social change is curved upon by the enormity of what we do not know: silences, expulsions, repressions, invisibility, denials, omissions, lies. Paradoxically, the effort to rein in sexual behavior and fantasy according to philosophical and religious guidelines that are opposed to the transgression of the sexual will continue and that information challenging it is unlikely to emerge."

Carol Vance

**For April, 1985**

**Woman to Woman:** Portraits in Black & White — photography by Joan Tollefsen. 2480 Mission no 214, SF, suite 214. Show runs thru May. Call for Writing: for important anthology “Will the Circle Be Unbroken? Women Healing the Trauma of Family Abuse,” scheduled for publication by Spinster Ink in Spring 96. Writing from therapists & survivors on alcoholism, incest, battering, psychological abuse, and other issues. Any woman interested in contributing should send a letter with brief description of her intended article. Final manuscripts due by 8/15. Contributors will be paid a fee for work selected for publication. For info contact: Liz Raymer, PO Box 85, Albion, CA 95410, (707) 937-0912.

**California in Black & White** photo exhibit by Steven Morrison. Runs thru 4/13 at Exposure gallery, 4406 4th St, SF. Info: 862-6066.


**California Outlaws Proclamation World Governments** — public mike sponsored by the US Protests Collectives to plan for the UN Women’s Conference in Nairobi. To get involved, call US Pro 558-9628 or write PO Box 14512, SF CA 94114.

**15 Days in Europe with FOG** (Fraternal Order of Gays). Enjoy the beauty & excitement of Europe with other gays. $1,425 includes flights, hotels, motorcoach tours, some meals, gay guides & more. $75 deposit required. Details: FOG 753-6786.

**Cityscapes & Countryscapes** photo exhibit by Richard Cohain, on exhibit at The Latest Scoop, 16th & Castro, SF, thru 4/15.

**Ceramic Sculptures & Paintings** by Jerome Ca.) debbie Hoch & Casey O’Connor at SF Art Institute’s Deigo Rivera Gallery, thru 45, 800 Chestnut St. SF. Info: 771-7502.

**Billie’s Song** — Vocal Auditions for an opera based on the life of Billie Holiday. Singers must bring sheet music, accompanied provided. 5-9 pm. Harvey Milk Cafe, 2501 San Jose Ave, Dub., Info: 454-2351.

**Understanding Men** — 11 wk course explores the thought, feelings and life experiences of men. Presented by JFK University Graduate School of Professional Psychology. 5-15-7-45 pm, 370 California Swan Bldg, SF. Info: Cosette Thompson 563-3733.

**Billie’s toilet** & justice. 7:30 pm. Network Coffeehouse, 1329 7th & Castro, SF.

**Cityscapes & Countryscapes** — photo exhibit by Jeanne Barroga. 7:30 pm, $2, People’s Theater, Ft Mason Bldg B, SF. Info: 775-8375.

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**Funeral for Women at Baybrick. Hour show starts 9 pm. $5. 1190 Folsom St, SF.**

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NOTICE: File's open at 4:30 pm for the 1986 season. Info: (707) 969-0956.

Karen Ripley & Monica Palacios make the girls go wild at Baybrick, 1190 Folsom St, SF, 6 pm.

Experience the beauty of Easter at New Life MCC's special service. Includes parts of the Franciscan Stations of the Cross and the Orthodox Vigil.

Korean Slideshow: A young girl born in a Chevy Impala, her boyfriend, the baby photographer & a freak who abroad. Features Schubert's winning documentary about Malvina. 8 pm. $5. La Pena Cultural Ctr., 3105 Shattuck Ave. Berkeley. Info: 849-2568.

Fruit Punch/Gay Radio, 552-8177.

Fife's Oj dance performance at the 16th Note.

Double Exposure, 8:30 pm, $3.50. La Pena Cultural Ctr., 3105 Shattuck Ave, Berkeley. Info: 849-2568.

On the Brink, 8 pm, $3.50. La Pena Cultural Ctr., 3105 Shattuck Ave, Berkeley. Info: 849-2568.

Bass or by phone: 392-4400.

The White Party: Commemorate the golden years of Hollywood Nights! pm to 2am at Trogdor Tranter, 520 4th St, SF, 11:30 pm. Info; for more info contact: Trans at Headlines, Ron’s Records, All American Boys, 647-2771.

Bob Ross: Hunt for fun & Easter eggs full of surprises. Offer don’o’o’o’u’d’er & d’o’u’o’d’er from 8pm to 2am. 4737 Gough at 12th Ave, SF, 8:00 pm. Info: 621-2000.

Bob Ross in concert: Enjoy the wonderful blend of humor, politics & music that are the hallmarks of the late Bob Ross. 7:30 pm. Blyth Academy, 1016 15th St, SF. Info: 621-2000.

Handel’s Messiah: April 15, 8:00 pm. Multi-Cultural Center, 3050 Shattuck Ave, Berkeley. Info: 647-2771.

Spring Greening: A special time of renewal and preparation for Earth Day. Saturday, April 17, 10:00 am to 4:00 pm. Studio 2/4, 1001 Howard Street, San Francisco, CA 94103. Info: 284-7510.

Join Radical Women in a general meeting open to all. RSVP to 707-576-0612. 5/31 at Blue Cross Headquarters, 1950 Franklin St, Oakland. Info: 788-8379.

Join us for an informative and fun evening on the topic of a practical & aesthetic decisions to be made by artists from Medi^Alliance. Today thru April 30, 10am-6pm, 195 MacArthur Blvd, Oakland. Info: 788-8379.
The Coming Up! Guide to Events for APRIL, 1985

which went into this historic Academy Award win-
ing film. Benedit for Film Arts Foundation & the fim-
lmakers. I. 9:30 pm, Roxie Theatre, 3117 16th St., SF. $5.

Hear “Kids with Gay Parents,” a program pro-
duced by Youth on the Air—5:30 pm, KFPA 94.1 FM. Info: Youth News 834-9050. LaCat (Lesbians and Gays Against Intervention) meets 7:15 pm, Modern Times Bookstore. 968 Valencia St., SF. Group works on Central American issues.

Have a good cabaret eve with Bobbe Norris and Larry Dunlap at Sutter’s Mill, 77 Battery, SF. 6 pm. Info: 788-8379.

Elder Brigade in Nicaragua—join Options for Women over forty for a firsthand report & film about the brigade which recently spent 3 weeks picking coffee in Nicaragua. 6:45-9 pm, 33 Gough at Market & Mission. Info: All women of all ages welcome. Rides home or to bus stops arranged. Info: 431-6405.

3rd Latin American & Caribbean Feminist Con-
frence, Brazil 1985: Info about upcoming con-
cert in Sao Paulo, Brazil, Aug. 1-4. Help plan char-
ity concerts, fundraising, facilitating attendance of Latinas living in the U.S. etc. Sidewash/discussion of the backstage, held in Lima Peru, 1984: N.Y., 9 pm, donation. All women welcome. Women’s 3rd Bi-g 11th St. SF. Info 648-4086.

Who’s at Baybrick tonight? 3543 18th St. SF. Info: 648-4086.

A Night of Comedy! Passport? Marna Bears is for-
ming a softball team—come to tonight’s mtg. 7 pm. 6336 Telegraph Ave. Oakland. Info 428-9684. Women’s 28th SF Int’l Film Festival opens tonight with Camel, an Argentina film about a young Catholic socialite & a Jesuit priest who fall in love in 1847, run to Ann-Margaret & Vincent Price. Latin American & Asian film series, best of Bay Area filmmakers, plus features & shorts from around the world. For info about CC & SIGN. WA.

The Coming Up! Guide to Events

SING-A-LONG WITH DEBBIE SAUNDERS

WHAT’S AT BAYBRICK TONIGHT?

3543 18th St. SF. Info: 648-4086.

10 pm, no cover 1548 Polk

IT’S EASY TO ACCEPT YOURSELF & NOT LET THIS DETRACT FROM YOUR

and Tumbleweed Park —outdoor games—Tom Ammiano at Baybrick. 1190 Folsom St., SF. 11 pm. Info: 431-8334.

Lift your spirit! Lots of laughter with Linda Moakles & Tom Ammanio at Baybrick. 1190 Folsom St., SF. Info: 431-8334.

Group Oil Massage for Women: evening—work in small groups to trade massage skills, nurturing. Led by Bonnie Podell at Body Elec-
tric School of Massage, 6527 Telegraph Ave nr Alcarriz, Oakland. 7:30-10 pm, $6-12 SL. Women only. Not WA. Info: 652-1838.

Two Queens in Search of a Motif; an outrageous evening with twoaward winning plays, two outlandish

Auburn. CA 95410 » (707) 937-4335.

the best dance music in town

Elegant 1880’s Victorian near quaint coastal Mendocino, offering hot tub, sauna house, cold plunge and country kitchen. Continental breakfast included.

Albion Ridge F Rd. • P.O. Box 1 • Albion, CA 95410 • (707) 937-4335
Ed Mock & Co present an eve of premiere dance works along with choreographer Ruth Rosenberg. Part of the Footwork Spring Series. 8:30pm, Footwork Studio, 3221 22nd St, SF. Info: 824-5044. Ticketon: 974-6391.

Weслиa Whitfield at Buckley's. See 4/8 for details.

Silhouettes on the Bay - a dance for women & their friends presented by Gay Games II. Enjoy a classic eve at one of the city's most beautiful bayview locations, Pier 35, SF. 8pm-11pm. $10 suggested donation. Tix at Maui's, Artemis, Harmony, Mama's Bear. Info: 285-0641 or 861-8382.

Children's Program with the Plum City Players, 10:30am at La Pena, 3105 Shattuck Ave, Berkeley. Info: 498-2659.

Karen Riley & Over Our Heads hit the stage at Baybirk tonight from 6-8pm, 1190 Folsom St, SF. Info: 421-8334.

 Orr Hot Springs: A “Soak Your Cares Away” with the Plum City Players.

The SF Mime Troup presents "Factwino: The Real History of a Historical Lie." 8pm. Victoria Theater, 16th St & Mission St, SF. Info: 621-1617.

Orrin Hot Springs: Baybrick tonight from 6-8pm, 1190 Folsom St, SF. Info: 548-7234.

Katharine Morgan & statue of the recent trip to Nicaragua. 7:30pm, $3-5 SL. Proceeds go toward creation of a drug & alcohol free community space for women. The Women's Bigd, 3543 18th St, SF. Reception to follow. Info: 665-6746.


Betty Kaplowitz brings her original music in response to today's political climate to the Artesian Cafe, 1199 Valencia St, SF. 8pm. Info: 508-7171.


...& We Call It Survival: A song cycle to a one-woman musical production dramatizes women's survival experiences in a collage of stories, poems, dialogues, songs & music. 3-5pm. Info: Nina Maynard 641-4371.

...Red Hearts - Take it easy: no speeches, no heavy-drinking, no drugs. We just have potlucks for gay men to meet other gay men. It's an easy-going way to meet new people. Tonight we're at P66 Felt St, SF. 7-9pm. One thing you can do, though, is bring something to eat or drink. Info: 811-4284.

And We Call It Survival: An evening of ploradion exploring the potentials & limitations of Feminism, Marxism & New Age politics. 10:30am & 5:30pm. Info: 861-6638.

Chrysanthemeant Ragtime Band in concert: Golden oldies & rediscovered gems from this distinctive musical group. 2pm. $4. Valencia Rose, 766 Valencia St, San Francisco. Info: 863-3833.

Darlene Popovic shares the bill with Ralph Pullar. Part of a series of spring baraat shows at Big Mama's, 2261 Mission Blvd, Hayward, 3pm.

Sappho & Other Greek Women Poets: a reading & sing-along of Sappho & other Greek women poets. La Pena, 3105 Shattuck Ave, Berkeley. Info: 861-2368.

...Betsy Kagan, a modern dancer whose versatile, often humorous style of dancing is well known to Bay Area audiences. See 4/1.

Beginning with the Village Voice: An evening of poetry reading, book-signing & celebration with authors Ogana Brumme & Thalts Davis. At Odd Birds Table Bookstore, 6pm. Donation. Everyone welcome. Info in advance about DGN & CC 1009 Valencia St, SF. Info: 821-2686.

Multicultural Lesbian Literature Course I starts tonight. See 4/1.

Bay Area Lesbian & Feminist Bodyworkers Open Gathering for networking, socializing, sharing. 3-5pm. Info: Nira Maynard 641-4271.

Kathy Jimenez, a woman who loves motorcycles & SMI. Ride to Limantour Beach on the Pt. Reyes peninsula. Info: Room 430 S 199.


Playing With Myself, Playing With Others: An interactive program in which participants create their own dance. 3-5pm. Valencia Rose, 766 Valencia St, SF. Info: 508-7171.

Playing with Others: An interactive program in which participants create their own dance. 3-5pm. Valencia Rose, 766 Valencia St, SF. Info: 508-7171.

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Katherine Morgan, feminist comedian & wave maker, is a must-see tonight & 10:30pm, $8. Tix at BASS & at door. Olivia recording artist Diedre McCalla opens for Kate. Great American Music Hall, 889 O’Farrell, SF. Info: Denise Notzon 527-7657.

Game Feast: YOU decide the game you want to play - plenty of old & new choices to choose from. FOG (Frequent Order of Gay) House, 8pm. Info: 753-6768.

Moran presents a slide show of their recent trip to Nicaragua. 7:30pm, $3-5 SL. Proceeds go to Spring Mobilization for Peace, Jobs & Justice. The Women's Bigd, 3543 18th St, SF. Reception to follow. Info: 665-6746.

Women's Dance produced by K.I.S.S.: 9pm-1am. $3. Tix at door. Call for CC. Proceeded by an AA meeting. 8-9pm. Proceeds go toward creation of a drug & alcohol free community space for women. The Women's Bigd, 3543 18th St, SF. Info: 621-6954.

Debby Walker 621-6954.

Kathy Kaplowitz brings her original music in response to today's political climate to the Artesian Cafe, 1199 Valencia St, SF. 8pm. $5 donation. Info: 621-6954.


Sarah Morgan & statue of the recent trip to Nicaragua. 7:30pm, $3-5 SL. Proceeds go toward creation of a drug & alcohol free community space for women. The Women's Bigd, 3543 18th St, SF. Info: 621-6954.

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Lesbian/Gay Co-Parenting: After the Birth
**LETTERS**

**COMPLAINTS!!!** Bitch, bitch, bitch! I can't take it anymore! I really can't!!!

**Parade Theme**

With LGFDOP just two months away, we are proud to announce that due to the overwhelming success of last year's perky parade title, "Unity & More in '84," this year's will follow suit. "Comin' Alive in '85"! We would also like to garner opinions on next year's front runner: "Dykes & Dicks in '86" Whaddaya think? Judy Cuth

**Ad Rates**

Any chance you guys are ever gonna lower your advertising rates? Just wondering. Walking in the wings, Steve Perkins "Billy"

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**LETTER INFO:** We reserve the right to edit letters until they say what we want them to. All letters must provide a name, address, phone number, mother's maiden name, bank balance, nearest living relative, AT & T credit card number, and three personal verifications of your sexuality (with phone numbers and pictures). We love to pubish anonymous letters and have a fun time guessing who the pseudonyms really are. But we will withhold your name for donations of $100 or more. VISAC/MC/AMEX accepted.

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**COMING!**

867 Valencia Street
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Office Hours:
Tuesday-Wednesday 2 to 3 pm
Never on Sundays

**Staff**

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Assistant Editor: Maxine Maxine
Office Manager: Trench Dimpler

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Bookie: Fast Eddie
Flack Catcher: Delina Delight
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Receptionists: Bear and Little Squirt

**Contributing Writers/Photographers/Illustrators**

Alice B. Toklas, Lord Dryon, Louella Parsons, Norman Lear, George Jetson, Gloria Steinem, Gloria Swanson, Gloria Exelsis, Dashiell Hammett, Flipper, Simone de Beauvoir, Wierd Parsons, Norman Lear, George Bernard Shaw, Oscar Wilde.

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**Typesetting:**

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National Enquirer

**Printed at:** A location no one dares disclose.

**Advertising**

**Display Advertising:** You wanna throw good money away in this sleazy rag? OK by us, that's for sure.

Ad prices and circulation figures are wildly inflated. Guaranteed.

**Classified Advertising:** Rates are 25 cents per regular type word, 50 cents per invisible type word. Refer to the order form in "Open Exchange" in the back of the paper, unless we left it out, then mail in $12 with an SASE and our office manager will send you one.

No classified advertising, but we will handle your material if it's not top secret.

**Personal Advertising:** Refer to the order form in the "Personal" section in the back of the paper. Did you find it?

Good. You're one of the few people NOT to use the classified form for personal ads.

**Calendar Listings**

Performers, clubs, individuals or groups who want to list events in the calendar should mail notices, along with a large donation, to us so that they reach us by the 20th of the month preceding publication.

**Coming Up!** is published by 'I'm Coming!' I'm Coming!, a California not-for-profit public benefit corporation of vibrator-abuse survivors, as a community service to save others from this dread peril. All material © 1985 by Coming!, Inc. All rights reserved for print in the main dining room. Reprint by written permission in blood only.

Publication of the names, photographs or likeness of any person, organization, event or business in Coming Up! cannot be taken as any indication of the sexual orientation of the person, organization, event or business. If you believe that, you are really dumb.

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**LETTERBOARD**

**Bay Fly**

Randy Johnson visits "The Snear," Eddy Street's newest: not pretty.

**Cabaret**

Gene Price plays open-mile night at Buckley's counting the promenades.

**Music**

Barry Bummore listens to records only DJ's can buy. Also: Highly Crass discovers that Diana Ross 45's played at 33. sound just like Al Green. Coincidence...or Complicity?

**Things That Need to be Stopped**

Daniel Cruisin says goodbye to movies about the working farm families, senior citizen slam dancing, and name dropping (only for other people, you understand).

**Theatre**

"Mills River's "Guys in Jocks & Underwear" by Seedy Arnold is a real crowd-pleaser, if nothing else.

**The Ostensibly Sane Zone**

Linda Moonen runs out of gay comics to interview and walks through the aisles of Gaiety Food. Mambating incornediously into a cassette-record shaped loaf of Brando.

**All Thought Out**

8 (Tom Waddell is on vacation)

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**ENTERTAINMENT**

**Blinded by Science**

"Carcinogenic Crosstown: Panic or Peril?"

**Astrology**

20 by Jack Esper, this month: "Heres, The Sores."

**So That's What They Do in Bed**

69 A long-awaited pictorial by lesbian photographers for straight readers.

**Cok Amongst the Queers**

77 OK, so it's like this IRLY incredible story with all these little, the WORLD, and they're in there, like, you know LINES which is like this AMAZING coincidence when you think of how, and... WOW, like, WHAT AM I TALKING about??

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Part XXIX: The Party's Over

By Mario Mondelli

But you go on, not believing the jig is up, telling people you're "working through" a little "rough patch." You're a romantic, yet you're practical; you truly believe that with a little effort and a lot of undemanding things, will return to normal; he'll come rushing home to your warm open arms and be happy by your side for all eternity.

Dreaming, asshole.

Cum Stains on His Collar

You're suspicious. Uncertain. Sure the proof is staring you in the face, but love is blind (which could explain why he never wears his contacts anymore). There are, fortunately, telltale clues that will prove once and for all whether or not your timeless, pristine romance has gone down the toilet.

• Arguments about "personal space" occur when you realize he's talking about the Adirondacks classifieds.
• You "wait up" for him to come home on a Saturday night, only to find yourself still in bed on Tuesday morning.
• He comes home reeking of Crisco, claiming he was at an all-night cooking class.
• You phone a number scrawled on the phone messages, and it's picked up by your shared answering machine.
• He suggests separate bedrooms — one in "mine" and "his" may also facilitate a hasty exit.
• You phone an unidentified number from your friend's private line.
• "Maybe you really need to see a shrink." (Run, sobbing, into bathroom.)
• "I'll be fine, really. Mom can probably help me out with a few bucks... if there's any money around." (Run, sobbing, into bedroom.)
• "I know this is going to hurt you and you'll hate me for it, but I have something to tell you, even though I know how you react. You probably already know what it is." (The TURNABOUT.)
• "I know where he's been tonight." (Run, sobbing, into living room.)
• "Are you sure he's coming back tonight?" (Run, sobbing, into bedroom.)
• "You're not "taken."

What's Mine Is Mine; What's Yours Is, Too

Once tempers have cooled and flesh wounds have been bandaged, it's time to get down to the meat of splitting up — what we in the divorce field call "The Long Division." You get the chandelier, and who gets the shaft.

• Send his Armani Suits to a Chinese laundry.
• Buy false dust jackets for his books. (But make sure they're the same size, or they'll look obvious.)
• Park the car in a towaway zone and tell him he was late.
• Send his Armist and liqueur to a Chinese laundry.
• If one particular item causes endless wrangling, let him keep it, but remind him that every time he looks at it, he'll think of you.

• Hide the stereo in the dirty laundry bag.
• Send his Armani Suits to a Chinese laundry.
• "I'm not as good enough for you as I am for me. I'm not good enough for you. It's not fair for me to deprive you of the chance to meet someone who can make you truly happy... Damien, put down that cast-iron skillet. I'm warning you..."
• Avoid name-calling and fault-finding. Always speak from and for your own experience: "I need more freedom;" "I don't feel the same way anymore." Be reasonable about your feelings. "I think that you are an asshole" is not exactly what we have in mind here.

Taking It Standing Up

Sooner or later, you'll probably end up on the receiving end of Prince Charming's kiss-off. However hard it is for you to get the old heave-ho, though, remember that it's twice as hard for your lost love to give it. Yet, even after he's communicated the gist of his message, he'll feel compelled to continue. Your silence will spur him on, because he already believes he knows, and even though he makes him further physical discomfort and emotional trauma.

• You ask him if he's sure, and he tells you that he's sure it's over.
• He makes causes him further physical discomfort.
• He suggests separate bedrooms — one in "mine" and "his." (Run, sobbing, into bedroom.)
• "I'll be fine, really. Mom can probably help me out with a few bucks... if there's any money around." (Run, sobbing, into bedroom.)
• "I know this is going to hurt you and you'll hate me for it, but I have something to tell you, even though I know how you react. You probably already know what it is."

• A SANTA. "You can have the VCR, okay? And the juicer. And the weights and the motorcycle and the microwave. For God's sake, Rick, what do you want from me, blood?... That's not funny, Rico."
• 5 or 12. Preferably with each other. Preferably with one bathroom.

What's Yours Is Mine;

Ready to Begin Again, Again

Eventually, you're bound to meet another man. Life is a lot like "I Love Lucy" — the same old episodes over and over. You promise yourself that this one will be different, that you'll compromise, adjust, accept him just as he is. Jump in! The water's fine! There's plenty of other fish in the sea, and you may have to date a few before working your way back up (continued on page 31).
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Lesbian Nature Hike — The Goddess is everywhere. A walk through the forest led by Tree Mountainstarwoomoon. Carpools from Rainbow Grocery at 4pm. Espresso Anonymous meets, 6pm daily at Cafe Flore, 16th & Market.

2 Tue

Lite Beer Bls Du schoen — The Andrews Sisters are portrayed by Pat Bond in a one-woman show. Studio Basemento. 8-ish. $6.

2 Tue (later on)

Genital Organ Recital — Harry P. Ness performs solo. The piece will be his own. Jack Wrangler Civic Auditorium. 10pm. $15-$55.

2 Tue

Is God Downwardly Mobile? — Discussion of Matt. 19:24. — “It IS easier for a camel to enter the eye of a needle than for a rich man to enter the kingdom of heaven.” Also, is there no queendom in heaven? Species crisis? Therapy for critters with identity confusion.

6 Sat

Lesbian/Gay Republicans of SF will meet at Rhonda’s house. Both members will be present. 5pm.

7 Sat

NAMBLA announces their new crisis hotline number: Dial PDP-6669.

Lesbian Outdoor Adventurers Group now forming to sexually integrate Buena Vista Park. Who says lesbians can’t screw in the bushes? Meet 4pm. upper side of tennis courts.

Duboce Dykes meet to plant shrubbery in Duboce Park. 5:30pm. Bring your own garden tools, rubber plants, beach blankets, cameras, and lube.

11a. Thu

Chief of Police Con Murphy attempts to disguise himself as Warren Hinckle, and surreptitiously patrols the Castro. He is discovered.

“The Pocket Symphony” performs “Eroica” with only 4 musicians. “Just not the same somehow...” Louise M. Davies, Deadwood Theatre. 7pm. $22.50 and up.

11b. Thu

Celebrate spring! Moon night-howling ritual, gather at 17th & Castro, serenade neighborhood.

Very Shitty Artists support group for lesbians and gay men whose creative work is seriously bad. Discuss the effects telepathy and failurephobia have had on our lives. 6:10pm. Mon, Tue, Wed, Thur & Fri evens. Various SF & E. Bay locations.

Lion Martin Clinic: It is pleased to announce an artificial insemination clinic for cats. Siding scale fee.

15 Mon

Doothing: Post-natal abortions performed by Sicilian “therapists” in prison suits. The Wimmin’s Building, 7pm. Childcare available, but not advisable.

Workshop for single men in monogamous relationships focuses tonight on separate bedrooms and name tapes. The Parsonage, 5-9.

Gay Slide Show: “The History of All The Other Gay Slide Shows,” 8pm. Valencia Home for Aging Gay Comics.

Levoor Withdrawal Support Group. Still stuck in High Tech! Join others whose houses are furnished by surgical supply stores. Twin Peaks. 9pm.

16 17 19

SF Landlord’s Yacht Club meet at L’Etoile for cocktails before planning the June picnic at Galead. RSVP, Invitation only.

Vibrators Anonymous

Do neighbors in your building complain about their TV reception?

Does your hand still shake even after your vibrator is turned off?

Is your pet cat named “Dura-Cell”?

Have you even been embarrassed by a sudden tell-tale “buzz” coming from your pocket or purse?

We can help. We know how you feel. VA is a group of recovering vibrator-addicted women who’ve learned how to get their lives, and their legs, back together. Join us. We can show you how to put on a happy face — and to put it where it belongs. Call our number (use your left hand).

V.A. People, not Plastic.
The following unretouched photos (purloined at great personal risk) are of a number of cabaret performers who have been reviewed in these pages during the past year. If you don’t recognize any of them, you’re obviously a total recluse. If you get them all right, congratulations, and buy entry. We don’t really care of them, you’re obviously a total recluse. If you don’t recognize any of them, you’re obviously a total recluse. If you get them all right, congratulations, and buy entry. We don’t really care of them, you’re obviously a total recluse. If you don’t recognize any

This petite heartbreaker begged us to use her "nude" shot, but as Coming is the last bastion of moral turpitude in a sea of T&A journalism, we demurred. Underneath her macho exterior she’s really a pussy cat. She’s frequently heard at such venues as the Valencia Rose, Baybrick Inn, and she recently made a strong impression at the Punch Line. Throughout high school, her most frequent retort to any teacher’s request was, "But I am standing up!"

This typical East Bay housewife shops the malls for polyester bargains, but once the sun goes down, her personality undergoes a radical change. She slips into stiletto heels, wraps herself in bugle beads, lathers on the lipstick, and takes BART to the financial district, where she enhances everybody’s “happy hour” with some thoroughly depressing songs. Her current extracurricular project is having a baby. Changing diapers with four inch fingernails is not going to be easy.

Seen here drooling over his pablum at eight months is a local boulevardier who wears many chapeaus. He is a producer, a critic, and (under duress) a singer. The scourge of cabaret vocalists who wander off key, his very presence has caused tenors to revert to bedwetting. A walking/talking encyclopedia on American musical comedy, he occasionally puts together an evening of musical gems from bygone eras. His next: a salute to Jerome Kern — Fridays in April at Buckley’s. Draw a moustache on this baby and you’d know him anywhere!

We filched this photo from a current post office bulletin (Rincon Annex). Already an expert camera mugger at age five, this talented little girl left college to warble with a band and she hasn’t stopped singing since. Queen of the local musical comedy stage, she recently gave a command performance for that other Queen, Elizabeth II. More clues include four singing spots on Merv Griffin’s show, current Greg Kihn Band videos on MTV, and a musician number at last year’s Men Behind Bars. When she’s not playing bitch goddess five nights a week, she’s barefoot in her kitchen presiding over the pasta pots.

This fully grown teddy bear can be funny and he can be touching, and, as his skill in the AIDS Show reveals, he can be both at the same time. He’s a writer and a performer and we suspect he’s also a closet masochist, because the more you laugh at him the more he loves

Friends and relatives keep telling this bright-eyed beauty that she ought to be on the stage.
DINING OUT

Jacques' Good Eats
Bryant & Seventh, SF

By Eugenia Pricey

Once as I am to divulge my secret little dining haunts, others impel me to share this recent find. Rumor had reached me that the dessert souffles were incomparable in their delicacy and lightness, that indeed a stray morsel might escape your fork and float up to the ceiling. I was intrigued.

A touch more elegant than your run-of-the mill neighborhood trattoria, "Jacques' Good Eats" has something for everyone. Unobtrusively nestled under the freeway at Bryant and Seventh, it might well be mistaken for the Department of Highway's machine shop. But inside, its fine Chinese wallpaper (said to have been removed from Peking prior to the Boxer Rebellion) was superbly enhanced by pale yellow raw silk drapery hung in stately Federal swags. The napery was perfection, limpid and free of the palest celadon.

When the maître d' caught me inspecting the underside of the china, he was quick to whisper that it was a fine ironstone purchased at auction from a famous "guest" ranch outside Reno. "Not that ranch," I murmured. He nodded. The crystal, amusing in the audacity of its French provincialism, may be found in a current Williams-Sonoma catalog (see "Jelly Glasses").

Now for the menu. Jacques' handwritten menu was eclectic, to say the least. A touch of Chinese, a little Italian, some French items, a German pot roast, side dishes of Mexican rice and beans, and a Cajun extravaganza with peas, potato, and beans, and a Cajun extravaganza with...plus tip? Several people turned to stare. "Plus tip?" Jacques hurried over, smiling. "I didn't charge you for the souffle," he said. "It really wasn't your fault that truck hit the traffic light and jarred the oven." He bowed us out.

Unbecoming...to a real human being. So — your new boyfried eats with his hands? Less dishes to wash! He's on unemployment? Think of it as turning off a lightbulb...to make a lightbulb work L's to turn it on then get up and leave. Cancer: None...they like to sit in the dark and feel the light. Leo: Ten. One to do it and nine to applaud. Virgo: None...it would never be perfect enough.

Enter... The PHONE ZONE

ENTER...
The Reader's Digest Condensed Bible
By God
Translated into billions and billions of Languages at the Tower of Babel

Reviewed by Linda Moakes

Until the Reader's Digest took on the task of simplifying the world's most incomprehensible novel, The Bible, that book was in trouble. Basically, it had no editors, and the "begats" threatened to take over the world. Obscure references such as "It is written," can be found throughout. My question is, Where? Who wrote these stories? When were they written? How come no one knows? The major flaw of The Bible is that there are no footnotes and no bibliography. As a scholarly piece it hits the hallowed mark. The Reader's Digest failed to remove all the obscure references, leaving them open to the same criticism. The book is too long. The same thought is repeated over and over ad nauseum and again in a redundant fashion many times too many. If The Bible or The Reader's Digest Condensed Bible had editors, the book would be a pamphlet...a very short pamphlet. It would read, "We're the boys. We're in Charge. The End."

Predicted Best-Selling Titles of 1985

Vatican Babylon, by Kenneth Anger
Dune Buggy, by Frank Herbert
Conan the Barbarian's Beauty & Fitness Guide
Seth Goes to the Seashore, by Jane Roberts
The Chocolate Truffle Miracle Diet
Showgun, by Bernard Goatz
Heads of the City, by Armistead Maupin

How Many?
By Linda Luscious

On April 1, 1929 Louis Marx began selling the yo-yo. On April 1, 1985 this paper is being read by you. Coincidence? There are no coincidences. As the song says, "Destiny, you're making a mess of me. ...As astrologers say, "Life is an asteroid belt. It's sort of like a planet but it's considered to be debris." Time to move on to a more positive approach to understanding life. It's time for our astrological light bulb jokes. I know you're thinking, I just have a flas...ment that this is too bright for you to appreciate. Well, don't turn this off, it could be illuminating.

Question: How many...does it take to screw in a light bulb? Answers:

Aries: How many Aries does it take to screw in a light bulb? One...but she may need help finishing the job. Of course, Aries don't screw in light bulbs...they're more discreet.

Taurus: Forty one. One to do it, thirty to build the house around it and ten to go shopping for dinner.

Gemini: (There are two answers) Either (A) One half, or (B) Three...two to decide and one to break the tie. The basic Gemini technique to make a light bulb work is to turn it on then get up and leave.

Cancer: None...they like to sit in the dark and feel the light.

Leo: Ten. One to do it and nine to applaud.

Virgo: None...it would never be perfect enough.

Libra: Eight. Four to turn it on and four to turn it off.

Scorpio: They prefer to keep it secret and learn to love the dark.

Sagittarius: Fifteen. Twelve to look for the socket, one to carry the bulb and two to look for him.

Capricorn: One. Once. Some mystics claim that a good Capricorn needs six pieces to climb on to reach the socket, but it's a rumor.

Aquarius: All of us if it is the will of our souls.

Pisces: Two. One to do it and one to dry her tears so she won't electrocute herself...but you knew this already.
MEN

Cereal Monotony
Let's get married and have the same thing for breakfast every morning, okay? Reply CIBox 101.

I've Never Done This... but I'm going to eat an entire fire bucket full of dry sand. Wanna watch? Reply CIBox 102. Photo sets available.

Are you into scat, watersports, armpits, stippering, and cock and ball torture? Eww! Great! What's your problem? Reply CIBox 103.

Dreamboat
Masculine blond surfer. 24. swimmer's body, educated, aggressive, hung 9" cut. seeks self. Reply CIBox 104.

GM 24. seeks hot guy for good times. No latex, sperm, drugs, stds, non-smoker, opera queens, "bar types", intellectuals, smokers, assholes, reheads, Madonna fans, Nam vits, jocks, TV's, TS's, drinkers, executives, slobs, dickheads, artists, Yuppies, or guys over 21. Must be flexible. Reply CIBox 105.

Quite a Top
Oh, do you like it? I got it at Wilkes on sale. Doesn't it go well with these pants? Reply CIBox 106.

Outdoor/Indoor
I love sailing, skiing, camping, white water rafting & mountain climbing. Yep. I love 'em. Too bad I'm agoraphobic. Seek same for quiet evenings at home. Forever. Reply CIBox 98

I'm attractive, don't smoke or drink, stable, secure, & masculine. So why can't I find a lover? Huh? Huh. Mr. High & Mighty? My ad not good enough for you, is that it? Well, screw you. I don't need you. I don't need anyone! If you're such a stud, why are you reading personals, ay? Whatever. can't get a date in person? Boy, I pity you, I really do. Reply CIBox 108.

Big Bear
I'm 6', 190, beard, a big ol' hary Teddy Bear, looking for a cuddly puppydog guy to get all snuggly wuggly with. excuse me, I have to take my insulin now. Reply CIBox 109.

GM, 72", would like to meet other guys with equally aged Victoria's Fats. Can I just come over & walk around for a while? Reply CIBox 111.

"Flamee" Sought
Handsome GM seeks understanding lesbian to play "girlfriend" at my sister's wedding. Must be into large families and larger inheritances. Reply CIBox 113.

Travel Companion
Wanted: slightly older GM into flying to NYC, undreasing, and having a dyke throw grapefruit at him. Contact Rita Mae, Reply CIBox 114.

REPLYING TO A PERSONAL AD: If the ad has a P.O. Box, don't bother to reply. They're probably hiding something. If the ad has a CIB or Reply Box, send us your reply. We'll open all your responses. Some petty theft problems we've been having. If you know, and know that you're lying, we'll indicate that to the advertiser. Letters received from young, hungry types are usually stolen by Ken, our so-called ad rep. Boxes remain open for two days, i.e. this month's ads may be answered through April 2. Be quick.

CIB REPLY BOX MAIL PICK-UP: You may pick up your mail every Tuesday & Thursday from 2-6 AM, unless we plan to sleep those nights. Mail will not be given out at any other hours. If you try, not only will we refuse, but we'll burn everything you've already received. Feel free to call us during these hours to find out if you have mail to pick up. Nobody will answer the phone.

MAIL WON'T BE FORWARDED.

BOXES REMAIN ACTIVE UNTIL WE loose THEM.

HEADLINE:
TEXT:
INTRODUCTION:
MAJOR PLOT DEVICE:
EXPOSITORY DEVELOPMENT:
MINOR DIGRESSION:
CENTRAL THEME:
CLIMAX:
DENOUEMENT:

EPILOG:

FOOTNOTES:

Total # of Words: $7.00

□ Enclose $7 up to 37 words.

□ Enclose 10.5 cents per word over 37 words: $0.25 per word.

□ Enclose $20 for Reply Box

□ Enclose $70 for CIB Box and Mail Forwarding.

TOTAL ENCLOSED (add all of the above and multiply by 3): $70.00

□ Reply Coming! Box

Mail Coupon To: Mission Police Station
23rd & Valencia
San Francisco 94110

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WORD COUNTS: Every word count! Some twice! For example, "i.e." for "for example." Because we're dealing with four syllables in just two words, this counts as three words. 'A.' and 'the,' zip codes, PO Boxes, etc. should all be counted twice. This is so we can soak you for extra cash. Count 37 words for "Reply Coming! Box #.".

IN PLACING AN AD you must not use names, telephone numbers, street addresses, body parts, sexual innuendos, painful childhood memories, or anything at all that refers to "walks on the beach."

Coming! hopes that you will submit ad copy in keeping with our arbitrary editorial policies of censorship. When our staff has passed our ad round among ourselves and posted your name and phone number in the appropriate bathrooms, we may put your ad in the paper. If we feel like it.

We reserve the right to edit ads. We reserve the right that all ads be rejected, no matter what the contenter. Our development-mental coordinator, reserves the right to virgins over 25.

TOTAL ENCLOSED (multiply by 3).
**Dancing in the Street** with the Dyketeles as they do their West Side Story revue. A multiracial, multicultural dance party presented by US Girls at the Tocadro, 4th & Bryant, SF, 9 pm-4 am.

**Bonnie Hayes at Baybrick**—see 4/4.

**Kenya-Egypt Tour Party to Celebrate Human Rights**. Food, dancing, art exhibit from the two countries. Spons by Creative Travel Bureau Mon­ton, Pacific Heights, SF. Info: 431-6711.

**Black Star brings world beat to the 16th Note**. 8:30 pm. 3160 16th St, SF. Info: 621-6171.

**Molly Breen**—"At the Hop" tonight at Buckley’s. 9 pm. $5. 131 Gough St, SF. Info: 552-8177. Also All Strip Show—see 4/4.

**Men Who Molest**—6pm. 3160 16th St, SF. Info: 621-6171. Great music with Silvia Kohan and Mimi Fox at Artsens, 1199 Valencia St, SF. 8 pm. Info: 821-5917.

**Open Mike Cabaret Night at Mama Beard! Hear up-and-coming women poets, musicians, comedi­ans. 8 pm. Women only. 6536 Telegraph Ave, Oakland. Performer sign-up in advance, info: 863-0034.

**Women’s Spring Mobilization**. 7pm. 1190 Folsom St, SF. 8 pm. Info: 431-8334. Great music with Silvia Kohan and Mimi Fox at Artsens, 1199 Valencia St, SF. 8 pm. Info: 821-5917.

**Spring Mobilization** for Peace, Jobs & Justice—labor, church, peace, student & community organizations rally to demonstrate concern over Central American intervention, nuclear arms race, South African apartheid and jobs & justice issues. Assemble 11 am, Justin Herman Plaza, foot of Market St. SF. March starts at noon, rally at Civic Center, 1 pm.

**Deep Feminist Women’s Workshop** sponsored by Feminist Women’s Group. Topics: writing workshop, led by Gabrielle Danielsa. Published, by Susan Holloway. 3543 18th St, SF. 7:15 pm. Info: 431-8334.

**Spring Beat with Vison** at 16th Note. 3:30 pm. 8 pm. Info: 621-6171.

**Spring Mobilization** for Peace, Jobs & Justice—labor, church, peace, student & community organizations rally to demonstrate concern over Central American intervention, nuclear arms race, South African apartheid and jobs & justice issues. Assemble 11 am, Justin Herman Plaza, foot of Market St. SF. March starts at noon, rally at Civic Center, 1 pm.

**Women’s Basic Skills** at the Parsonage’s Gathering of Hope. See 4/12 for details.

**Thursday Night Sock Hop** at Footwork—see 4/12 listing for details.

**Saturday Night Gay Comedy** at the Rose with Linda Moakes at 8 pm. 6536 Telegraph Ave, Oakland. Info: 863-3863.


**April 15th 7-Midnite**

**Please Come To Our 5th Year Anniversary Party!**

**Like a rock’n roll with a dykeyx twist!** 10 pm-1 am.

**Laugh with “Our Over Heads”**—see 4/19 for details.

**Great music with Silvia Kohan and Mimi Fox at Artsens, 1199 Valencia St, SF. 8 pm. Info: 821-5917.**

**The Dyketones**

**Promotional material** switchboard offers a spring training course for Peace, Jobs & Justice: 753-6786. Not WA.

**Spring Beat with Vison** at 16th Note. 3:30 pm. 8 pm. Info: 621-6171.

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**Spring Beat with Vison** at 16th Note. 3:30 pm. 8 pm. Info: 621-6171.
Vally’s Fireside Cafe
525 Castro Street

**Dinners**
Tuesday—Sunday, 5pm-11pm
**Lunch & Breakfast**
Tuesday—Friday, 12am-5pm
**Weekends**
Saturday-Sunday 10am-3pm
**Closed Mondays**

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**The Coming Up! Guide to Events for APRIL, 1985**

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**Influential composer Philip Glass in concert with The Philip Glass Ensemble at Davies Symphony Hall, SF, 8 pm. $10-20, Ticketron. Charge-by-phone: 431-5400.**

**Anything Goes** with Hofflash—see 4/20 listing for details. Benefits for GLOE (Gay & Lesbian Outreach to Elders) of Operation Concern.

**Les Blank Film Night at Florasphere—see Chulas Fronteiras, a Chicano documentary of music, politics & life, and Always for Pleasure, an look at a jazz funeral. St. Patrick’s Day parade & Mardi Gras celebrations in the Black community of New Orleans. 7:30 pm, SF Masonic Of. SF. Info: 441-8910. Les Blank will appear in person.**

**Reggies/World Best with Visons at La Pena, 3105 Shattuck Ave, Berkeley. 7:30 pm, $5. Benefits Berkwood Hedge, a collectivity-run alternative school. Info: 849-2568.**

**Koh Ornato Society presents A Bouquet. Their Wills, a play by Gertrude Stein, scored & directed by Claude Duvall as an oratorio for six voices and chamber ensemble, with music from Dunstable to Elgar. 7:30 pm, $5. Marin Community Playhouse, 27 Aviation Rd, San Anselmo.**

**An Eve of Jazz & Caribbean Music at the Rose to benefit the Blue Fields Schools of Nicaragua. Great line-up of singers & musicians for a worthy cause. Valencia Rose Cafe, 766 Valencia St, SF, 8 pm, $5. Info: 863-3863.**

**See “Human Nature,” a dance based on wilderness, performed by 13 dancers & 3 musicians living in the back country of Northwestern Californi,a, choreographed by Jane Lapiner. 8:30 pm, $7. New Performance Gallery, 3153 17th St, SF. Info: 863-2674.**

**2 Hot New Music Attractions: Vinny Golia Quartet and The Rova Saxophone Quartet at Julia Morgan Theater, 2930 College Ave, Berkeley. Info: 456-7349.**

**Southbay Decide & Ride with Different Spokes. Meet Stanford Shopping Ctr. El Camino entrance. 10 am.**

**East Bay Run with SF Frontrunners. Lafayette Reservoir, 1.5 miles. Meet 9 am, parking lot NE corner of Church & Market, SF, for carpool. Info: 387-8482.**

**Point Reyes Brunch with Different Spokes Bicycle Club. Meet 10 am, Cafe Trieste in Sebastopol. Go out to Point Reyes on Hwy 1 to Pt Reyes for eats (bring money), back around Nicasio Reservoir for Peace Line Practice. Fast pace, some steep hills, 50 miles. Info: Jenny 461-3666.**

**Horseback Riding at Pt. Reyes with Great Outdoors. Two rides scheduled—morning and afternoon. Both groups meet for lunch. Info: Bob 863-9155.**

**Camping Woman Day Hike on the Wolf Ridge Trail, Marin Headlands. 5 1/2 miles, wear sturdy shoes, bring lunch, liquids. See spectacular wildflowers! Info: Randa 649-9481.**

**Flower Essence Workshop for Women, led by Loraine Segal. Learn to use Bach and FES flower essences as a healing tool for yourself and others. Includes hands-on practice and an essence combination to take home. Info: 665-9895. Women only.**

**Heartseaver CPR Class at Holy Name of Jesus Church, 3240 Lawton St, SF, 1 pm. $2. Infores 665-6290 after 6 pm**

**The Paranoas explains the purpose of their ministry, answers questions at the Episcopal Church of the Advent, 251 Fel St, SF, after the 11 am service.**

**KAZ Spring Swap & Festival: 10 am-6 pm at the Fall of Flowers, Golden Gate Park, SF. Booths & displays of vintage jazz albums, collectible posters, new jazz releases, books, handmade percussion instruments, t-shirts, bags, hats, stickers, arts & crafts, food & drink, KAZ air personalities plus live music throughout the day with: Pete Escovedo & His Latin All-Stars, Monte Carlo High School Jazz Band, Flo Nunez & Eddie Moore, Mark Levine Quintet and more! 10 am-6 pm.**

**Make-A-Circus Greatest Hits at Noe Valley Ministry, 1021 Sanchez St, SF. Clowning, mime, juggl­ing, stilts, magic cards & music. For all ages. 3 pm. $3 at The Studio, Theatre Rhinoceros, 2526 16th St, SF. Info: 861-5079.**

**SF Film Fest Golden Gateway Awards for Film & Video—grand prize film, National Film Board of Canada’s abortion stories from North & South, a compelling look at the abortion practices of Canada, Columbia, Japan, Peru, Thailand & Ireland, directed, by Gai Singer—will be screened at 3 pm. For info: 221-9056. Palace of Fine Arts Theater, SF.**

**Jazz with Club Foot Orchestra at 16th Note, 3160 16th St, SF, 8:30 pm. Info: 621-1617.**

**Ed Fonseca—songs in the Continental style at Buckley’s, 131 Gough St, SF, 9 pm. $5.**

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**Long-lasting Recovery—So, you’re a woman with a couple of years of recovery or more... who are you?” and how do you live now? How is your life different, how the same? Susan Greenspan, MA, leads an exploration of these issues at Community Women’s Of, 6836 Telegraph Ave, Oakland. 7:9 pm. $4-10. Women only. Info: 652-0812.**

**Intro to Relaxah Bodywork at Body Electric School of Massage. 4 classes, 7:30-10 pm. Info: Joseph Kramer 653-1594. 6527A Telegraph Ave, Oakland.**

**Joyce Imbel & Eliah Jordan at Baybrick. See 4/7.**

**Temporary Insanity: week long exhibit features art from all genres with subject matter that ranges from feminism to nuclear disarmament, from the simple politics of daily life to the complicated ones of world survival. SF State Student Union Barbary Coast Room. Info: 449-1757. Tammy 346-4063.**

**Sister Marion Irvine & Don Paul give a talk & reading related to American involvement in Central America. 7:30 pm, donation. Modern Times Bookstore, 968 Valencia St, SF. Info 282-9246.**

**Personal Testimonies from El Salvador & Guatemala. See 4/8.**

**Monday Night Gay Comedy Open Mike—see 4/1.**

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**Self-Defense for Women—UCSF Police Dept’s personal safety program sponsors 2-8 wk. classes. Includes: effective, easy physical techniques, verbal & body language skills, emotional & physical issues & more. 6:30-9:30 pm, $45, $25 UCSF affiliates. Class size limited. pre-reg required. Tuesdays beginning 4/2. Info: 926-5963.**

**Radical Women Gen’l Mtg—open to all. See 4/9.**

**Southbay SOL (Slightly Older Lesbians) meets 7-9 pm, DeFrank Community Ctr, San Jose. Tonight’s topic: Hidden Identities. Info: Pat (408) 294-1702.**

**Playwright’s Ctr Annual Business mtg: discuss bylaw changes, election of officers, etc. 7:30 pm. The Gatehouse, 51 Mason Bldg A, SF.**

**Fit to be United: film explores the movement to take militancy into personal lives. Courtesy of an Indian organization. Info: 788-8379.**

**German Women Expressionists: slideshow & talk by Diane Runak at Mama Bears, 6536 Telegraph Ave, Oakland. Women only. Info: 426-9684.**

**Christ for the Non-Christian: a radical approach to the meaning of Christ in our time. Led by SF State Professor Scott Hope 7:30 pm, Network Coffeehouse, 1209 7th Ave, SF. Info: 899-6079, 664-2543.**

**A Bouquet. Their Will. Play by Gertrude Stein at New College, 777 Valencia St, SF. 8 pm. $5. See 4/11 for details.**

**A Taste of Zoher: a radical approach to the meaning of Christ in our time. Led by SF State Professor Scott Hope 7:30 pm, Network Coffeehouse, 1209 7th Ave, SF. Info: 899-6079, 664-2543.**

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**Special Activities:**
- Arts & Crafts
- Aerobics
- Massage
- Weight Lifting
- Environmental Education
- Yoga
- Wine Tasting
- Swimming
- Plus Lots More

**Workshops:**
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**Camps 1985**

**Day 9**
- May 10-18
- May 10-13
- July 27-30
- Sept. 20-22

**Day 4**
- May 10-13
- July 27-29
- Sept. 20-23

**Day 3**
- May 10-12
- Sept. 20-21

**CALL OR WRITE FOR COMPLETE BROCHURE:**
1618 Castro, San Francisco, California 94114
(415) 647-CAMP
**Too Blond for NYC!** Terry Hutchison is back, with Paul Ferris at Valencia Rose, 766 Valencia St, SF. One night only! Info: 863-3863.

**Jazz pianist/singer-songwriter Debbie Fier at Freghet & Salvage, 1277 San Pablo Ave, Berkeley.** Hot & passionate blend of jazz, Latin, blues, & folk. Info: 548-7234.

**Modern Dance with Tumbleweed Dance Music Theatre at the 16th Note, 3160 16th St, SF.** 8:30 pm. Info: 636-1157.

**Women interested in performing classical music & women gathering to form the first Bay Area Chorus.** Interested in performing classical music (& a touch of schmaltz) invited to attend. 7-9 pm, Lakeview Avenue Baptist Church, 3534 Lakeview Ave (nr Mandarola), Oakland. $30-20 SL/month. WA: Info: Sherrin Lloyd 482-0690

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**Jazz pianist/singer-songwriter Debbie Fier performs tonight at Cafe Alegria, 1199 Valencia St, SF.** 8-9 pm. Info: 636-1611.

**Men's short cut - $10** at Studio Art, 4288 24th St. (near Guerrero), San Francisco. Enjoy our antique vibrator displays and we are knowledgeable. But can't visualize a vibrator? We have it in stock. Also we are easy to talk to. Also we are knowledgeable. But can't visualize a vibrator? We have it in stock. Also we are easy to talk to.
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Meditation is the one great technique found in all religious and philosophical and mystical teaching in all cultures of all ages. It is a simple yet profound key that opens the human heart to that experience of the Supreme, the Transcendental, the Divine. The practice of meditation cuts across all beliefs. One need not adopt any doctrine or dogma to gain practical applicable results, peace of mind in the midst of daily activity.

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An eight week course in the fundamentals of the science of self-knowledge, meditation theory and practice.

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Seminars and classes for Gay and Bisexual Men in Tantra, Taoist and Rechian approaches to sex.

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School faculty and graduates offer sessions in massage, acupressure, rebirthing, shiatsu and refting.

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The Coming Up! Guide to Events for APRIL, 1985

Dept & Media Alliance. Cafe at the Art Institute, 800 Chestnut St, SF. $2. Info: 711-7020.
Spring Fundraiser for SF Jazz Company. 7:30pm. Includes lecture demo on jazz dance & a dance concert by the company. Live music supplied by The Key Mah popping group featuring, Joyce Cooling & Eddie Henderson. $20/adv., $25/door. Tix at Dance Gear, BASS. Footwork, 3221 22nd St at Mission, SF. Info: 456-8053, 456-4882.
South Africa: Resistance to Aparthet & Forced Removals—side-show discussion by author Cheryl Cowan. Gay Norma Frrely recently returned from South Africa, discusses the current wave of resistance there. 9:30pm, Modern Times Bookstore, 986 Valencia St, SF. 642-5709.
"How to Get A Job Like Mine,"—Kurt Vonnegut discusses his works at Berkeley Community Theatre, 1930 Alston Way at Martin Luther King Way, Berkeley. 9pm. $13. Tix at BASS. Info: 642-7511.
The Gomez & Palacio Comedy Festival Stand-up comedy & sketches by Marga Gomez & Monica Palacios at Mama Beans, 6536 Telegraph Ave, Oakland. 8pm. $5. Women only. Info: 428-8844.
Pineapple Express, 521 University Ave, Berkeley. 7:30pm, $10. Tix at BASS. Info: 441-1684.
San Francisco Gay & Lesbian Film Festival. "Tribe" & Mrs Gay SF feature a Gong Show & beer bust from 3-6pm with celebrity judges present. What a day! Get your entry blanks at Alamo Square Saloon. Info: 456-9284.
Liven up your Sunday with Cheveres, Latin & Brazilian jazz artists at Baybrick, 5-8pm. $3. 1190 Folson St, SF. Info: 642-5234 or 431-6334.
Health Fair '85 at District Health Ctr #1. See 4/27.
Folk singer Eric Anderson—an evening of poetry & song at Julia Morgan Theatre, 2640 College Ave, Berkeley. 8:15 pm. $5. Info/res: 548-7234.
"A Whole Lot of Sassie in Me," at Buckeyes—see 4/1 for info.
Come Jam with Motherpluckers! Fay & Loretto of the Motherpluckers invite you to jam with them or just enjoy an afternoon of country-western music. 3-5pm. $2. Mama Bear's, 6536 Telegraph Ave, Oakland. Women only. Info: 428-9864.
Camping Woman Hike at Deer Hollow/Wild Cat Canyon. Meet Outdoor Adventures for Women at 10:30am, lower parking lot of San Antonio Open Space Reserve for a moderate 5-mile loop thru Wild Cat Canyon. From Hwy 280, take Foothill Blvd south (towards Cupertino), turn right onto Cristo Del Rey and follow to second parking lot. Bring lunch, liquids, & camera for photos at Deer Hollow Farm. Info: 428-9517.
Pamela Glazer. "How much do you know about the universe"—a science program. 9pm, QED-TV. Info: 441-1684.
"A Song at Twilight" with the Gay Freedom Day Marching Band. 7pm. Tix $10/door. Special effects available. Tix at BASS. Headlines, Victoria Theatre, 2961 16th St at Mission, SF. Info/res: 621-5619.

SF Foundation for Social Justice. 7:30pm. The Bridge, 660 Valencia St, SF. Info: 441-1684.
"How to Get A Job Like Mine,"—Kurt Vonnegut discusses his works at Berkeley Community Theatre, 1930 Alston Way at Martin Luther King Way, Berkeley. 9pm. $13. Tix at BASS. Info: 642-7511.
The Gomez & Palacio Comedy Festival Stand-up comedy & sketches by Marga Gomez & Monica Palacios at Mama Beans, 6536 Telegraph Ave, Oakland. 8pm. $5. Women only. Info: 428-8844.

As a result of the expansion of the Meditators Institute, Meditation has a new address—1615 Polk St, San Francisco. For more information, write: Meditation Center, 1615 Polk St, San Francisco, CA 94109.

Paul Cadmus: Enfent Tambale at 80—award-winning film by David Simonds has its SF premiere today. When a morally indignant admiral finds Cadmus painting of rowdy sailors out of a WPA exhibit in 1934, it was only the first scandal in the artist's unusual career. This portrait of the artist shown at the Castro Theatre, Castro nr 18th, SF. Noon. Info: Frameline 611-5245.
The Brickmen jazz up your night at 16th Note, 3160 16th St, SF. 8:30 pm. Info: 621-1617.


Documteraries for TV—Ray Telles, KQED-TV producer, on the fundamentals of choosing & developing stories for TV documentaries. For those with minimal experience. 3 Mondays, tonight-5/13. 6:30-8:30pm. $45. H Mason Bldg D, SF. Spons by Media Alliance. Info: 441-2557.
No Business As Usual—Stop WW II No Matter What Takes Mass. How to take care of a Turtle Island. That's just the beginning. Paper machete trusting down Market St? Post nuclear fashion in the porn district? If you knew this was the day before something, what would you be doing? 5:30-12:30pm—contact us.
Access to Dial Up Computer Data Bases—Learn the basics of telecommunications in this Media Alliance-sponsored course. 6:30-8:30pm, $30. #4 Embacadero Cr, Ste 170. SF. Info: 441-2557. Info: Frameline 611-5245.
Nutrition for Recovery: Sugar, Alcohol, Drugs. Mega Vet. Food plans? Gen' nutrition info to help you stay in recovery. Share current theories on addiction & talk about how the right foods can help you feel better. Led by Norma Flanagan at Community Women's Ctr. Women only. 7-9pm, $4-10 donation. 6536 Telegraph Ave, Oakland. Info: 652-0612.
Joyce Immeast & Elaine Jordan at Baybrick. See 4/1.
LAGA (Lesbians & Gays Against Intervention) mtg. See 4/1 for details.
Monday Night Gay Comedy Open Mike at the Rose. See 4/1 for details.
Personal Testimonials from El Salvador & Guatemala. Save 4/1.
April 12: "A Song at Twilight" by Noel Coward, directed by Carl Henry, To be performed for Gay Pride Week. Play has roles for 2 women & 2 men—may be double cast depending on turnout & performance dates 7:30 pm at the Veteran's Memorial Bldg, SF. Info: Studio of Dramatic Arts. New Music Ensemble presents US premiere of "Prayer for the World" by noted British composer John Tavener. Scored for a chorus of 12 solo voices.

For more information contact: James Gilman (415)386-6753.
**AIDS RESOURCES**

**Acupuncture Free Clinic:** control stress & pain. Free! Tuesdays, 7:30-9 pm at 505A Castro St, SF. Call 474-7953.

**People with AIDS Support Groups:** led by ex-nurse & others. Lorraine Hansberry Theatre, 3901. Info: 668-4540.

**People with AIDS Support Groups in the East Bay:** at Pacific Center, Thurs 11:15-12:30. Call for location..info: 555-1133.

**Family, Friends & Lovers:** for people with AIDS & their loved ones. Tuesdays, 7-9 pm, call for location. Info: 528-2854.

**ACA Group:** for women in human service professions. Sat 10-11:30 am. Info: 477-7525.

**Gay Men's Therapy Group:** for men currently in treatment or seriously considering treatment. Tuesdays, 8-9:30 pm, call for location. Info: Rik 668-5955.

**Job Listings for Women Over 40:** compiled by Julie Peckelis. For info, call 457-4595.

**Domestic Workers' Rights Task Force & the Women's Collective, G/L Rights Task Force & the Women's Collective, G/L Rights Task Force & the Women's Collective, G/L Rights Task Force & the Women's Collective:** a job bank for domestic workers. Info: 497-1488! Co-sponsored by Palo Alto NOW Lesbian & Bisexual Jews & Allies, the Women's Collective, G/L Rights Task Force & the Women's Collective.

**Disabled Lesbian Group:** for women with physical disabilities who are children of families dominated by chronic pain. Wed & Thurs at Operation Concern. Info: 552-8284.

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San Francisco Band Foundation Presents The San Francisco Gay
Tickets: $8 advance, $10 at the door, $7 Seniors and groups of ten
or more. Sunday, April 28, 7PM DST. Victoria Theatre, 16th & Mission.

Health

Men’s Clinic at District Health Ctr #1 provides STD screening, ($3), nurse consultation, referrals and health info. 3850 17th St, SF. For clinic times & other info call 558-3905. M-F 8-4pm. Free AIDS screening available by appt.

Women’s Clinic at District Health Ctr #1 provides medical screening for cancer of the breast, thyroid & cervix, and STDs. Confidential. 3850 17th St, SF. Info: 558-3905, call for clinic times.


Lyon-Martin Women’s Health Services: genital medical care, gynecology, referrals. Special attention to the health needs of lesbians. WA, SL. 2460 Mission or 21st St, SF. 841-0220.

Esalen Massage for Gay Men, classes Thurs pm, group of massages for gay men, 7:30-10 pm, Sun. 87 Sanchez St, SF. Info: M. Jarvis 898-2942.

Lesbian Clinic of the Berkeley Women’s Health Collective provides health care by & for lesbians. Thurs 7-9 pm. Call for appt. 441-6194.

V0 Testing 1st Mon monthly, 7-9 pm, Pacific Ctr, 2712 Telegraph Ave, Berkeley. Info: 421-8224.


Group Oil Massage for Gay Men, 7:30-10 pm, Sun. 87 Sanchez St, SF. Info: Milo Jarvis 863-2842.


Women’s Aikido School of SF: Beautiful, non-violet martial art, develops & brings into harmony your body, mind, emotions, spirit. Tues, Wed, Thurs & Sun classes, $40/mon. All levels welcome, beginners encouraged. Instructed by Margie Leno 334-7294.


SPORTS

SF Track & Field practice run, Sat 10:30 am at McLaren High, corner of O’Shaunessey & Portola, SF. Men & women, all ages & lifestyles. $1. Info: 763-3744. Walk or run with the West Bay Front Runners Club. Sat 10 am from Stow Lake Boathouse, GGP. Info: 751-1136. Meet at Blue Lake Park; Sat 10 am from Stow Lake Boathouse, GGP; Sun 10 am local events weekly. Potluck & business mtg 1st Sun of each month, after the run. Info: 387-8453, 921-4623.

East Bay Front Runner’s Club sponsors non-competitive runs in various Eastbay locations. Runs begin Sat at 9:30 am, followed by socializing & food. Info: 529-7515.

Women’s Tennis Class: Registration $3, classes free. Reg Info: 731-2357.

The East Bay Priettes women’s wheelchair basketball team meets 6-8pm, Mon, in UC Bert’s Gym. New players welcome, all skill levels, with or without experience. Sarah 763-3744.

Run with SF Frontrunners, lesbian & gay non-competitive running group. 3 runs weekly: Thurs 6:30 am, starts from McLaren Park; Golden Gate Park; Sat 10 am from Slow Lake Boat House, GGP; Sun 10 am location varies weekly. Potluck & business mtg 1st Sun of each month, after the run. Info: 387-9453, 921-4623.

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Games Night at Peg’s Place; Darts, Pool, Trivia Pursuit. Wednesdays 7:37 Geary at 12th, SF 698-5050.

Family Photo Night Mondays at Alamo Square Park—get your picture taken and claim your prize on the bar’s family board! 600 Fillmore St, SF 552-7100.

Lettuce Meet Lesbians Friday eves in SF Refreshments. Info: Midgit 864-8676.


BINGO-Night at Pride Center: eve of fun & games plus cash prizes. $6 busi. cards. Meet some of the great people for a great night out. 890 Hayes at Fillmore, SF. Info: 663-7845.

Women-Only Socializing at Mama Bear’s, Thursdays, 7-11 pm. Astrologer Elaine Blake does mini-readings. 6536 Telegraph Ave, Oakland. Info: 429-9684.


SF Men’s Network meets 2nd Mon & 4th Sun of month for political/discussion. 6:30 pm, 1251 2nd Ave (near UC Med Center) SF. All men seeking more depth in their male relationships are welcome. Bring food to share. 668-0791.

Women’s Pool Tournament at Peg’s Places. $2 entry fee. 473 Geary Blvd at 12th, SF 698-5052.

Women Prefering Women in Solano County social, pool/dine, raps & outings. Wed 7:30-10 pm. Info: (707) 448-1010, White PG box 73, Fairfield, CA 94533.

SPIRITUALITY


Abijat Shalom, Jewish, gay & bisexual synagogue. Shabbat services 8:15 pm, Fridays. 150 Eureka St, SF 621-1000.

Shebart Services with Sha’ar Zahav. Jewish lesbian/gay congregation. Fridays 8:15 pm, 220 10th Ave (near UC Med Center) SF. All men seeking more depth in their male relationships are welcome. Info: Pat 549-2486.

Gay Men’s Fearsy Circle comes together Thurs at 8 pm—bring instrument & energy! Meets at Bound Together Books, Masonic & Haight, SF 431-8535.

Women-Centered Worship with Paula Gunn Allen, celebrant. 10:30 am, Mama Bear’s, 555-A Castro St, SF 663-6932.

Jewish Lesbians & friends meet to celebrate Shabbat. 1st Fri of each month, alternate SF & EB locations. Info: Join us for song, food & Jewish culture—no experience necessary! Jewish women of color and Sephardic women especially welcome. Info: Pat 549-2486.

Taylor Fellowship, a teaching center and spiritual network for gay men. Info: 431-8535.

POLITICAL

Lesbian Task Force meets last Tues of each month, 7:30 pm. Info: Ellen Garner 550-1465.


SUBSTANCE ADDICTION/CO-ADDICTION

Lesbians in Recovery from drug & alcohol dependency groups from the list Project for women 21 days substance-free (Wed), 1st & 16th month substance-free (Mon); 12-16 months substance-free (Tues). Also groups for recovering lesbians of col­or, incest survivors, and adult daughters of alcoholics. Info: 284-2364.

Alcoholics Anonymous co-dependency group for men & women at Pacific Center, Tues 7 pm, donation requested. 727 Telegraph Ave, Berkeley. 2nd floor. Info: Claire or Jim 841-6224.

Alcoholics Anonymous. Info/intake appt: 552-7230.

Adult Children of Alcoholics ongoing & time­limited therapy groups at 7:30 pm. Pacific Free Medical Clinic, SL, no one turned away for lack of funds. Info Intake appt: 552-7230.

Gay Alcoholics Anonymous mtg. All Saints Church, 1300 Walter St, SF. Beginner’s mtg. 7:15-7:45 pm reg mtg 8-9 pm. WA. For more in­formation, call Mary Tallmountain. 70 Oak St. nr Market St. Info: 626-5633.

Sex & Love Addicts Anonymous (SLAA) meets Sat, 6-7 pm at the Parsonage. 555-A, Castro St, SF. Info: 626-5633.

Al-Anon Meets Thurs 8 pm. Central United Methodist Church, 14th St at Belcher, SF. Info/OA mtg list: 685-3438.

Al-Anon for Men & Women meets Tues, Wed. 8 pm, Trinity Episcopal Church, Bush & Gough Sts, SF. Al-Anon is made up of people who have been affected by alcoholism in a family member, lover or friend, who meet to share experience, strength & hope in dealing with common problems. Info: info@slaa.org. 70 Oak St, nr Market St. Info: 626-5633.

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COMING UP! / APRIL, 1985 / Page 59
Two Queens

Two Queens in Search of a Motif, the comedy revue starring Tom Amman and Doug Holsclaw, has been running for several months at the Valencia Rose. If you're one of the three people who haven't seen it, hurry on down. It plays April 12-15 and 28-29. It's funny, it's outrageous, and it has no redeeming social value.

A pompous, sonorous voice from backstage delivers a preface on the evening's theme: Throughout history, wandering hands of queens have searched for tasteful, graceful motifs. Etc. Etc. Swell, you think, as Tom, lasciviously delights in confessions that he ate meat on Fridas'. "Confessional" skit Doug plays the priest. Political? No. Nothing strikes a chord. Jungle? In the following audience participation, Ben Dickson, playing Jim, a mellowed but still macho ex-biker, delivers a wildly comic monologue as he threatens to eat the truck piece by piece if it doesn't start. Each time he whacks it with a wrench, the radio starts up, and the motor does not. Jim is desperate. He's on an errand of mercy. He must get the battered truck started so he can get out of town to prevent a murder. The murder, we learn, is going to be committed by him on his live-in lover Eva June's visiting son. Once we're exposed to son Jason (or as he is rechristened in Texas, Jay Bob) we're on Jim's side. Jay Bob, as interpreted by Sean Addleman, is a mean, arrogant, sultry teenager with no redeeming social value. Add to this setup Jim's not-so-bright buddy Roy Manual, winsomely played by Ronnie Lee Blair, who adds to the confusion by pestering Jim for an introduction to the young niece of Eva June. Roy Manual gets the benefit of Jim's worldly views on women. Nice People is set on the patio roof of the bar, and again, it's a fine bit of staging. As conversations are shouted back and forth to the parking lot below, you're convinced there's an 18-foot drop beyond the roof.

Eva June (just plain Eve up North) was vacationing from her terminally boring Latvian-professor husband when she bumped into Jim at an airport. It was second-hand love at first sight. He simply had to say "I own a bar in Texas," and she changed her destination.

In a beautifully written role that's handsomely interpreted by Laurelle Westaway, Eva June is attempting to draw out her niece, Catherine (actress Tina Siskel), a neurotic novice who has arrived unexpectedly on her doorstep. Catherine now gets the benefit of Eva June's worldly views on men. Sure Jim loves her, she admits, and she loves him, but she's not going to marry him. Why ruin a good thing? Everything she's done for him has been for his own good. He chose her over his Harley Davidson, so she followed through by throwing out the bikers who used to hang around. She had the dirt parking lot macadamized, she fixed up the bar, and now it's a decent place for people to drink and dance.

More I cannot tell you, except to say that it was a fine evening of theater, enjoyed by all. The acting is consistently excellent. With special honors to Ben Dickson, Laurelle Westaway, and particularly Ronnie Lee Blair. For his comic timing as a man who knows he's boring but doesn't know what to do about it.

Andy Stacklin's sets are just what you'd expect in a little bar at the edge of Houston. Director Susan Marsdan can make much credit for his comic timing as a man who knows he's boring but doesn't know what to do about it.

Set in the home of Himiko (Sharon Omi),
Japanese women who knew her meet to mourn her and to pack up the debris of her disordered life.

There is little plot and no major conflict in Tea. But there is theater, humorous and moving in turn, as the story unfolds through the tea ceremony. We are aware at once of the communities, they cannot return to their home land. So they have coped and they have endured in this "in-between" world.

Chizue (Emilya Cachapem) was married to a Mexican-American who was killed shortly after they arrived in this country. Teruko (Minnie Abe) to a white Texan, Emiko (Amy Hill) to a Japanese-American from California. Setsuko (Ray Kawabata) to a half Black, half Indian American (this is the role based on Houston’s parents), and the deceased Himiko to a "red necked" Puerto Rican.

Houston’s storytelling concept is remarkably cinematic. As the women drink their tea and sort Himiko's belongings, a series of dissolves take us from present to past. We see them forty years ago as young brides, we see them as their own children (a chilling account of Americanized children who do not understand their parents), we see them as their own husbands who, as one wife remarked, "never had loved us," and we see them in a delightfully endearing reading of the Pledge of Allegiance. The actresses are truly remarkable in their variety as they move from role to role.

And, always, there is the spirit of Himiko presiding over the room. Sharon Omi is compelling as the defensive, half-mad Himiko, brutalized in life by a husband that she "shot through a heart she didn’t know he had." At his funeral she shocked her four women acquaintances by pouring a can of beer on his grave. "It was all he really cared about!"

The tea drinking leads to recriminations and bitterness, but at the end there is reconciliation. What they are left with are their families. Family is all. As one of them sums up their lives in America: "It wasn’t perfect. But at least, it was..."

And that, perhaps, sums up the play, too. Not a perfect polished gem—yet. But it can be Permitting each character to step forward at the end to tie up their loose ends is unnecessary to the drama. The director, Jodi Nishi, the set designer, Sandra Howell, and lighting designer, Cayenne Woods, might have devised a smoother and more theatrical device for those cinematic dissolves into flashback. The nicely individualized costumes were by Eileen Yorkins.

A world premiere, Tea should not be missed. It continues through April 28, Thur-Sat at 8, Sun at 5 and 7 pm. People’s Theater Coalition. Bldg. B, Fort Mason. Reservations, 928-8922.

Greater Tuna

The citizens of Tuna, Texas, have returned, bag and baggage, to take up residence at the Marines Memorial Theatre for the next six weeks. Conceived and written by actors Jaston Williams and Joe Sears and director Ed Howard, Tuna satirizes with surgical skill the manners, the mores, and the soap opera secrets of twenty perfectly normal (if you’re from Tuna folks). Greater Tuna is Our Town gone berserk. It is populated with characters too broadly drawn to be flesh and blood, and yet we recognize very real traits in each of them.

Williams and Sears play all of the townpeople, including a dog. They are outrageously hilarious—or vice versa. Their effect on the audience borders on mass hysteria.

The convoluted events of this plotless play cover one day in Tuna. It is morning and Thurston Wheaton and Arlis Struvie, OKK’s newscasters are on the air—or would be if they had remembered to flip the switch. First, the local news: The weather projection is for tropical rain, a dust storm, and a swarm of locusts. SPCA reporter Petey Fisk is up to his neck in ducks that need relocating. Beef is up, Pork is down. Did someone call in to report that her husband, R.R., did not see a flying saucer, he was just drunk.

The newscasters continue with the calendar for the day. Tryouts for My Fair Lady (Negros and Mexican-Americans are welcome to try out for the chorus). The Smut-Snatchers will meet at the Baptist Church. Among the books they have to talk about for the next six months? Romeo and Juliet (advocating disrespect for parental authority). The judge has passed away (assumed victim of a stroke, he was discovered in bed wearing a blue, one-piece Dale Evans swimsuit) and will be laid out for viewing at noon. Didi Snively calls in again to complain that pre-Halloween prankssters poured soda on her front porch and her frail mother was stuck for several hours while trying to reach the doorbell. On the national scene, a nuclear cloud has threatened several states, but not Texas. The date begins, and wandering through Tuna in some amazingly fast costume changes are Bertha Bamiller and her three children, Jody (a dog addict, 8 to 10 dogs follow him everywhere), Stanley (home again after a year in the reformatory), and Charlene (her essay, "Human Rights, Why Border?" won first prize). Bertha’s husband is having an affair, and in a conversation with the Lord, she confesses she has gone out and bought a gun. Now she prays for the strength to keep from buying some bullets.

But it is Sears who brings life to one of the great original characters of the American theatre, Aunt Pearl Burras. The very soul of propriety, Pearl is a dedicated dog poisoner who is not above sweet-talking an "egg sacket" up to her back door where she slips it a strawberry-flavored biscuit. Unfortunately, her husband’s own expensive reliever steals a poisoned biscuit from its intended victim and dies by mistake.

Williams is superb as Didi, who whines at her husband, “If Mama was dead and I wasn’t such a hard-shelled Baptist, I’d divorce your goddamn ass!” Also a gem is his prissy Vera Carp, the community’s social, religious, and moral leader.

Sears and Williams are comic geniuses. You may never see a funnier play than Greater Tuna. And if you don’t see it, what will you have to talk about for the next six months?

At the Marines Memorial Theatre, Tue-Sat 8 and Sun matinees, 2:30; Sun 7 pm. Res: 771-6900.
February. Word gets around, and when he made his second appearance at the 17th Club a week ago, it was S30. Briggsen is a fresh, new-comer to the cabaret scene, and is the type of comic idol who will turn more than a few heads on the local musical comedy stage.

He's big, broad, and he knows how to project. Backed by the Joyce Imbesi orchestra, he seemed right at home with his way of making music.

He opened with a big, upbeat "Fantasy," followed by "Trouble in Paradise" and that current cabaret staple "Moondance," I was most impressed with his fine reading of the lyrics of that year's blockbuster "How Do You Keep the Music Playing." A very receptive audience showered applause on his "New York State of Mind," while I was more taken with his sophisticated delivery of Tom Waits's bit-sweet story-song "Imitation of the Blues." A devastating parody on Wayne Newton's rise to fame and riches (written by Jeff Brignola) provided the evening's comedy relief. Funny, yes, but a few minutes too long.

Billy Strayhorn's "Lush Life" revealed some rich, elegant phrasing that evaded the ages of Nat King Cole. I also like his treatment of "Alone on My Mind" and a fine Duke Ellington medley.

Brignola has appeared elsewhere in several musical revues and theatrical productions and has sung in clubs from Seattle to Honolulu to Los Angeles (and yes, Boise, Idaho). He's a professional. He's got a big grin, an ingratiating personality, and he knows how to sell the message.

But first, the winners. Entertainer of the Year, determined by popular vote of the entire audience was won by vocalist Lynda Pierce.

Winners for outstanding performance in the regular cabaret categories, voted on by approximately 200 members of the Cabaret Council, were: Pamela Brooks and Samantha Samuels, concert performer; Side by Side by Sondheim, cabaret-play production; Bob Bendoff, accompanist; Faye Carol, jazz vocalist.

Of the Don McLean Comedy Award (which is administered on her behalf by the Cabaret Council) to Jeannette Jenkins. The $500 first place award will be presented annually to a promising young comedian.

The winners at the gala were presented to cabaret impresario Enrico Banucci, and the "Local Boy Makes Good" award was presented to Paul Shure. His musical "Dark" Musical numbers from both shows were featured.

Time's annual Cabaret Go- Round award is presented annually to the male vocalist who has made the most inroads into a national career. This year's award was presented to Bobby & I, musical group; National Theatre, musical rev-ues and theatrical productions; Bob Bendoff, accompanist; Faye Carol, jazz vocalist.

Westa Whitefield, female vocalist; Jazz, male vocalist; Jules Broussard, jazz musician; Bobby & I, musical group; National Theatre of the Deaf, musical group; Darlene Popovich, female comedic solo; and Terri Amia, comedy solo.

Mama's Palazzo, outstanding cabaret; Kimball's, outstanding jazz club; Other Cafe, outstanding comedy club.

Golden Laurel awards, presented to those cabaret performers who have won three times previously, were presented to Jane Doracker for female comedy and to David Kelsey and Pure Trash for musical group.

Mrs. Ruth Vieck, mother of the late Don McLean, made the first annual presentation of the Don McLean Comedy Award (which is administered on her behalf by the Cabaret Council) to Jeannette Jenkins. The $500 first place award will be presented annually to a promising young comedian.

The awards gala became more "glitzy" this year. The audience was won by vocalist Lynda Pierce.

Now, for the slings and arrows!

Looking back on the evening, one begins to wonder if the Cabaret Council's Board of Directors hasn't lost sight of the original intention of the founding members. Seven years ago a group of cabaret owners, critics, pro-
ducers and performers set up a council to honor local cabaret performers and to support cabaret in general. It was a small goal, and for the most part has succeeded admirably within its all-volunteer capacity.

But each year the awards gala becomes more "glitzy," bigger names are imported who will help sell the show. Performers who have not been nominated are added to "type" an already overcrowd show. Such grandiose con-
cepts may be "show biz," but it seems to me that a number of our local nominees are getting left in the shadow. A three-minute ballistic by a male vocalist nominee can be completely overshadowed by a 15-minute drag-and-parking show with a fog machine.

Such nominated "groups" as the musical and comedy categories are often encouraged not to perform, because it's felt they take too much time to set up. Each year there is talk of cutting the performances of the cabaret-theater nominees, yet this is one category which is truly San Francisco. Any performance

ing category is important enough within the cabaret community to be considered for a nomination and an award, then who's to say that nominee can't perform.

I, for one, would like to see The National Theatre of the Deaf do their stuff (they've won twice). I'd also like to have seen Melody Ann and the Rhythm Rascals, and Jim Pollock, the only nominated

accompanist who was not asked to perform.

Often it's the first-time nominees who wow the crowd. This year special kudos go to Bobby & I, Regional, Jules Broussard (a non-appearing winner last year), Pamela Brooks, and two sensational funny women, Paula Poundstone and Marie Garvin.

Will Durst, in his second appearance made an approximate profit of $400. Two tickets to Bobby & I, musical group; National Theatre, musical rev-ues and theatrical productions; Bob Bendoff, accompanist; Faye Carol, jazz vocalist.

Joseph Taro's Wednesdays at Buckleys are evolving into rip-ripping variety shows. Taro has a show that goes. Not afraid to take a chance, he's rather gamble on a wild idea than play it safe. After all, you don't have to win them all. You just have to win most of them.

A couple of weeks ago I caught his show with Mikio. They opened with "This Joint is Jumpin," and it was full speed ahead for the rest of the evening. Taro also sang a lovely ballad called "Stay," and a fine "Green Dolphin Street." Attired in Japanese kimonos and flashing demure fans, they camped through a funny "All That Jazz" number.

Mikio has a big smile, a warm manner, and a fine voice which was evident when he took solo stage to sing "The Nearness of You." He returned later with "Who Can I Turn To." Taro and Mikio did a closing duet on "Memory," with Mikio singing in Japanese on his solo part. It was exquisite and should never have been sung any other way.

Guest Aldo Bell sang "My Foolish Heart" in a whispery, sexy voice. This is one of his best.

In a subsequent Taro variety night, Robert Erickson guessed and sang, "I'll Remember April," and an especially lovely "Slow Boat to China." Bob Briigg on his solo piano section on the latter was a fine bit of playing, and when Baur sings back-up to Taro on such numbers as "You" you really feel the full extent of his talents.

Matthew Inge did as guest spot with his tongue-twisting specialty number "The Big-
ger the Figure," and Nancy McLean joined Taro on "Happy Days Are Here Again," and "Get Happy." Inge also sang "Crossword," a fascinating little number that will be a delight to audiences. The plot of Peter Pan where everything goes wrong.

Taro and Mikio reprised their "Officer Krupke" number from West Side Story. The audience loved it. I didn't.

The Highly Improvables, an improv quar-
det comprised of Eileen Hochberg, Jonathan Wexler, David Renaud, and Rich Kelin did a set of comedy improv groups seem to be proliferating at a great rate and I'm sure

flames! Hard to top this one.

Tall, blond and handsome Larry Brignola downed on the local cabaret scene in the past few months, but the whole affair was just too damned long.
Carole Cook inaugurated the redesigned 1177 Club for eight performances in March. She's a very funny woman. I may well be the last person to discover this, since each time I mentioned her name someone would say, "Oh, yes," then tell me where, when, and how many times they had seen her.

A star of Broadway and Hollywood's 42nd Street, she appeared in several TV series, in American Gigolo and 16 Candles. Billed as a comedienne-singer, she only sang two numbers during the set, although she toured with Dolly and Marie, two years in Australia with the latter show.

The first thing that impresses you about Carole Cook is that she has an impeccable sense of timing. She's obviously learned from the best of them... Jack Benny, George Burns, Lucille Ball. She sets up a comedy premise, heads for the punch line, pauses for just the right number of beats, and lets the zinger fly. People were laughing out of control on opening night. I don't know whether it was 75 percent material and 25 percent technique, or the reverse, but whichever, it works.

Ms. Cook recounts tales from her miserable childhood and from her "cup counting" job in a New York brasserie factory where she worked while waiting for stardom to strike. She describes those obligatory trips back home to Abilene, Texas, where bridesmaids luncheons are the biggest social event next to a tornado.

Her comedy is directed at herself. She convinces us right off that there really was a mixup at the hospital and that her parents' real child is now sitting on the throne of England and that she, the real Carrie, is playing this cockamamie club on Nob Hill... for prestige! I'd rather be working some joint for money," she confesses.

Her grandmother gets her share of the lumps. "Everybody else had a fat, jolly grandmother. Mine was a son-of-a-bitch." Always introduced by her grandmother as "Madeline's fleshy child," Carole admits that she was not exactly a beauty. "Matter of fact," she remarks bitterly, "pregnant women are wide-ranging and her one-liners find their marks. She touches briefly on her various phobias (everything from Santa Clausophobia to Phubophobia — the fear of discovering a public hair in the butter as you're passing it to a guest).

Mark Zerga returned to the cabaret stage last month in a reprieve of his "Songs of the City." Since you can always count on him to feature music of our local composers, it's an event to look forward to. Zerga only sings a couple of shows a year, so I'm happy to report that his voice is strong, his projection excellent, and his technique fully assured.

He opened with Sondheim's "Murry Me a Little," then did a masterful job on Sheila Glover's "Breathless." It's a song with strange lyrics, and its alternating scansion pattern would make most singers think twice about tackling it. Michael Green's "Life" (a bitch) was later followed by the comedian-composer's "Tipped to the Rits" which allowed the vocalist to give vent to some marvelous comedy timing. Pilar and Gary Remal's "The Way That I Am," was dedicated to Zerga's long-time companion, his dog Seth. Dan Harr's Song, "The Ballonini" (with Zerga), is a fine number about not having to make decisions. An extended improv section by Bob Bauer was remarkably inventive.

Zerga was especially exciting on Sondheim's upbeat "Our Time." While standards from such composers as McCartney, Newley, and Joni Mitchell filled out his bill, it was Pilar's music that set the quality of the evening. A fine arrangement of "A Million Years Late," was followed by one of this composer's very best songs, "As If I Didn't Take Two." It was song with the power and emotion that Pilar herself brought to it. This is one song that should make it big someday. The same composer's exquisite "China Porcelain" served as a fitting encore.

Suzy Berger recently did an opening set for Jack Ross at the Valencia Rose and proved once again that she's coming on strong as a stand-up comedienne. Her targets are wide-ranging and her one-liners find their marks. She touches briefly on her various phobias (everything from Santa Claustrophobia to Phubophobia — the fear of discovering a public hair in the butter as you're passing it to a guest).

Comic-gamine-Suzy shares with us her enduring devotion to Nancy Reagan and reports that after sending Nancy's booklet to all her friends for Christmas, she's still waiting for the thank you notes. As for Nancy's husband, Suzy is anxiously awaiting his new film, the sequel to Heart Like a Wheel: "Mind Like a Sieve."

Humor is not the universal language. Suzy insists. Sarcasm is. And body language. That tells you everything. What's it mean when you see somebody sitting with crossed legs? Not much. He just has to pee.

Her description of her macho father and her roller-derby queen mother is brilliant. But they're not just plain macho. There's a healthy touch of masochism in them, too. "How many Mrs. Bergers does it take to change a light bulb? None... get used to the dark." Her entire family impressed upon her that when she grew up she was going to break a lot of hearts. And she did.

Theirs!
Happy Easter greeting to you all. Spring has sprung—finally! But, it seems the AIDS crisis keeps growing—and we can do something about it. We can support fundraisers, we can give food, and if room permits at your residence—shelter. There is the Food Bank, Hospice, Shanti, the Fund, and the Foundation. There is the Community Thrift Store, as well as variety shows (like we can give food, and if they permit at Tam Green Room and the El Rio (our dive) to the Board of Directors who took Hank’s place. Congratulations to all who were involved (and in a leather in all our caps) in the making of the Academy Award winning documentary The Times of Harvey Milk. It’s good to say, I’m proud to be Gay, and a Monday, day you just couldn’t help it. Did you stay tuned for the Barbara Walters Special after the award? Boy George laid it on the line. He’s one of those phony isn’t, if ya catch my drift!

Birthday greetings to Larry (Superduck) Ellis. Get well wishes to Rocky (Cheaters), and here’s hoping he’s out of the hospital… Whatever happened to Larry Littlejohn? (Who cares?) Nova Lei is single again! Rumor… Happy Belated Birthday to Coming-Up’s Ken Seper… Happy trials to Earl Alexander who is moving to Southern California leaving vacant the choice apartment (flat) above Walgren’s at 18th and Castro. Fox Hole will miss him a lot. A big thank you to Michael Emslow for, well—just for putting up with me. The cards are very clever.

Thanks Ken and Sissy for the certificate (very nice) making me an advisor to your courts. The name of our emperor’s and empress’s court. “The Imperial Butterfly Galactica Court of San Francisco” beam me up Scotty!… Oops—Almost forgot!… Happy Birthday on May 11th to Denis Frantz (Miss Frump) my good friend from Aurora, Illinois—it’s nice to be turning 37 isn’t it, Denis?

A little education never hurt anyone, and neither does camp. Do you know that there are 52—count em folks—52 (one for each state) synonyms for the word “cock” and some of these will take you back when you were just a little tyke—ready? 1 penis 2 rod 3 dong 6 please 7 member 8 instrument 9 tool 10 stalk 11 piston 12 sex 13 poker 14 plecker 15 plunger 16 sword 17 lovelance 18 wand 19 spear 20 joystick 21 prick 22 thing 23 organ 24 gun 25 rammer 26 shaft 27 crank 28 lovestick 29 pole 30 pistol 31 ramrod 52 edifice 53 patron 54 pistol 55 serpant 56 bazooka 57 genitalia 58 Ingram 59 weiner 40 pepper 41 naughty bits 42 love handle 43 meat 44 lance 45pike 46 banger 47 battering-ram 48 pisser 49 poker 50 shovel 51 taffywack & this list from a past issue of Blue Boy, which also lists 12 well known people and what they said about gay people—such as Bette Midler, who said, “For Christ’s sake, open your mouths; don’t you people get tired of being stepped on?” Or Robert Mitchum, who said, “It’s too bad more flowers aren’t grown, it’s a lot of homosexuals whose company I would not tolerate!” (Amos).

And a message, from the Hotel Casa Loma and the Alamo Square Saloon I get this Grand Duke Michael will be bartending on Sunday afternoons starting on Easter Sunday at 2 pm and April. He’ll be co-hosting an Easter Bonnet-Basket contest at 7 pm. Be there!… Mark your calendars: Saturday, April 20, there will be co-sponsored by the Cireen Room and the Fund raising event for the San Francisco AIDS Fund at Sutter’s Mill, 77 Battery St. 8 to 11 pm. Please bring cookies, a rag and something for the entertainment, and the first ever Mr. Financial District contest—don’t miss it!… Don’t forget to try to get to the Monterey Bay Aquarium either — bus leaves at 9 am (sharp) on April 27th from the Mint on Market St. $35 gets you round trip bus fare, Monterey Bay Aquarium and snacks, admission to the Aquarium, lunch — and a few surprises! Profits to go to the CRRR Benefits Fund. Call 415-976-2539 for info.

There are two biggies coming up (good paper) on the horizon: firstly the Closet Ball October 19th at the Japan Center Theatre. They have set aside one table with 10 seats on the main floor for each contestant to purchase. The deadline is now for the seats, then they go to the public — 1st come, 1st served. For additional information call 621-3561, evenings only, please. Tell Wally you read it here.

In August of 1986 something wonderful will happen — for the second time. Something for everyone. We, I mean Gay Gals II. Right here in San Francisco. For information write to San Francisco Arts and Athletics, 3990 Market St., SF 94114 or call (415) 801-8282. Do indulge — if you don’t please, — it is wonderful… Writing about something wonderful, there is an organization which has supportive services for homosexuals and gay men facing life-threatening illness. A non-profit organization founded in 1984. It is called the Calwe Coming Home at 1639 Market St. #127 SF 94114, (415) 285-5622. Coming Home is a co-operating agency with SF Home Health and Hospice.

I’ve re-joined the Contactnet (EGO/TRIP) have you? So Jim Lever (G.D.L.) coming to Renzo with Febe’s, hub to the Interclub — thanx! (Matt, Gene, Henry, etc.) I just couldn’t make it without you. Finally I think I see a light at the end of the tunnel. I’ll be out ‘n about soon. Take heed — and do take care out there — ok… — Randy Johnson

P.S. This column is dedicated to the fond memories that were given to us by the wonderful Peter (Peggy) King. The Pendolium won’t be the sun without him, neither will San Francisco. May he R.I.P.
UNEASY LISTENING
By Barry Byford

This has been a very good month for both small and large discoveries.

Necropolis of Love:
The Hope, Mini-LP, Thumb Records

This local group has great promise. It's been keeping me up. The ballads on this five-song effort are even more irresistible. Support Steven Severin (Siouxsie and the Banshees) before they become too famous and tickets displace it. Danceable, tough, driving, tight, professional, wonderful.

The Flowerpot Men:
The Flowerpot Men, EP, Compass

with the release of their second (and last) record, which is destined for my top ten of 1985. The Smiths: Close-up, W

This album is a wonderful surprise. Biting, in-your-face, the Smiths have cut the records I have liked. "This band is for me; it's worth it. Try Rough Trade first."

Listen first before buying.

"You've heard this. It's different enough not to bore but not different enough to win any new converts."

The Art of Noise:
Close-up, 12", ZTT

I think the title of one of the cuts says it all: "A Time to Hear (Who's Listening)." The record's a test, had it been a real record you would have been instructed... What happens here is a compression of all the Art of Noise material heretofore into three cuts, remixed, reformed, with a few new things included to remove total predictability. So the ticket is if you liked what you've heard you'll like this. It's different enough not to bore but not different enough to win any new converts.

Johny Shood 'em Down, 12", Martyr Records

...nice dubbed-out stuff with lots of oriental influences on the B-side. Maybe not the greatest record, but it shows promise. Watch for more from these people. Musically, it's a synthesis of a lot of current and not-so-current musical ideas like reggae, rap, synthpop, breking, etc. Listen first before buying.

Float Up C.P.:
Joy's Address, 12", Rough Trade

Basically, stepped up, modernized boogie woogie but with more changes and sudden reversals of style than you can keep track of on first listening. I love this record. It has jazz elements, too, and a whole host of other influences. Wacey tongue licks like "that boy's caress goes right through my sheet of questions. This does not have the desired effect of thawing the interview."

The Smiths:
Meet the Murderer, LP, Sire/Rough Trade

So far there have been only two songs the Smiths have cut that I have liked. "This Charming Man" and "How Soon Is Now?" This time there's a wonderful surprise. Listen to some of the lyrics, get off on the sound quality, and you'll find that there's a lot of good stuff. "I mean, I was playing music before then, but it wasn't possible for me to write and read and be the way I was and get myself out of what I was in. It was like a pool as opposed to a river — there was more 'square.' I thought I had very strong visions, and encouraged me a lot and gave me whatever you think is the first step of out-of-sidelines, that someone else would say. It's very possible for you to do this, and it's sort of something that might be creeping around the edges of your mind, but..."

Ferron: "It seemed to me she was in a fragile place, post-professional. Some decisions were going to be made that I felt would affect long-range actions. So I just started making those decisions, more in a defensive position than anything else..." Those decisions have resulted in continued independence for the pair. They are holding on to no one. Scott, experienced in film promotion and the packaging of creative talent, is lorry of popularity's pitfalls. Ferron records on her own label, Lucy Records. When I ask about the possibility of a bigger label picking up Ferron. Scott answers: "It seems fairly humorous to think about suddenly becoming part of this big, conformist, commercial machine. It would be very dangerous to get into that machinery — early on I thought it would be a mistake for Ferron to ever be at the mercy of the industry, of the kind of decisions that go on." Adds Ferron, "We gave up on money and fame, now we just do what we want." Both laugh.

One of the things they wanted to do was work with Terry Garthwaite, a veteran musician and producer. "Shadows on a Dime" demonstrates the fruits of this collaboration — Garthwaite produced it. The album is tight, and contains arrangements which set off Ferron beautifully.

"That was exciting, ... we had that dream two years prior and didn't know how it would come down. You just get this feeling, this is what's going to happen, we don't know when. In fact when we first had a meeting with Terry, that's what we told her, ... we feel like this is what should happen, but we can't tell you when..."

Scott: "(laughs) But we didn't know if she knew what she was supposed to do... Ferron's life has had so many changes and times, either as a result of her own actions or from the intervention of fortune. I was curious as to whether changing channels had heralded one of those shifts... Her reply reminded me of the Zen koan that asks, "What was your face like before you were born?" She corrected me, "I didn't change my name. It was changed for me. At the time, I didn't have a name. It's hard to explain why I think I used to live for a while, feeling safe all the time, but it's a bit of a dream..."

So whether she's happier now, well, "I'm too busy (laughs). I feel like I'm here, I accept, I agree... whatever it is. I'm in it, I guess...""

Ferron: "I would say you're happier." Ferron: "I am..."

An example of a change that came about because of a correspondence. Ferron's return to high school at age 19. It's an unusual person who chooses to experience high school twice. Given enough time, it might make sense: "My life was so controlled when I was younger that I ended up going through school once and not liking it. The education says I got and the decisions that were made for me. When I realized my life was my life, I ripped all my papers and all my records and told them I didn't have any education. So I took all my courses over starting from grade 12 up to an alternative school, like that..."

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The way her life has changed has brought Ferron a sense of satisfaction. She strik...
I'm a Woman/(I'm a Backbone)
(for Chaka Khan)
I believed all the lyrics
you sang
like I am a species born to die
understanding this
I hardly cry and
I'm a woman/
(I'm a backbone)
were real cause
you were always laughing
like a chorus of exotic birds
or crying
like a fork in the Nile
and I wish you had cried more often
Chaka cause
then you wouldn't have been
snoring
and shooting
(who knows?)
and smoking
so much
and maybe I could say
right now that I don't feel betrayed.
We made love
some Saturdays
when/my mother thought
I was singing
to pass the time
and keep from cleaning house
your voice moved
into mine
like the sun moves
into dawn defined
the tone
the pitch
the rise
and fall
and the end result
was always live
somebody say
Chaka
and my name was uttered
in the same breath
Bernard/and/Chaka
and Chaka/and/Bernard
and friends heard me
screaming
your name at concerts
saying sing it girl
and/yea baby
ooow
get down
and crawling all over chairs
to get within view
of your Nubian eyes
but never touching you
(though I could have once)
cause
I would have known you were flesh
and blood
and not a backbone
or a sweet thang
or any of the other word
your songs described you as.
You were just trying to make it
like the rest of us
laughing
when you could find the time
and trying to keep
from crying
and I wish you had cried
more often
Chaka cause
then you wouldn't have been
snorting
and shooting
(who knows?)
and smoking
so much
and maybe I could say
right now
that I don't feel betrayed
and that I had not
betrayed you/
believing you were a backbone
and not a woman.

Bernard Branner decided, after much deliberation, that it is P.C. for a poetry/fiction editor to publish his own work. He's a graduate student in English Literature at San Francisco State, and hopes to finish his first novel. To Become a Kenyan Prince, within the next year.

Judy Grahn
Robert Gluck
Paula Gunn Allen
Aaron Schurin

Four great poets and writers
read from their work,
to benefit Coming Up!
Sunday evening, May 19th, $5.
Newspace, Valencia Street
Knowing
some part of me
always knew
remembering:
you coming towards me
on the street
head tilted (slightly)
your shy smile
brown hair breezing
at that moment
my heart was sure
and it stunned me
as in a sudden awakening,
like the relief of cold water
on hot skin

Body Talk/Heart Talk
your inner thigh
courts my hand
the pull is there
when touching or not
apart
and your scent fills the room —
I’m sighing,
in the pleasure of remembrance
and the frustration of muted desire

We’re talking
(maybe in a crowd)
your brown hair and lashes
speak too
(in their smug way)
and soon I am all too conscious
of your full, long lips
(bare earlobes
(a rarity)
You seem unaware
— sometimes —
and sometimes we rush home
... and stay

Shirlee Gardner’s most conscious and radical act in life was
choosing to be a lesbian. She’s been working, since then, to establish a rela-
tionship with herself, to become the kind of person and artist who can pro-
vide nourishment in the face of so much starvation.

Earn a degree
while you earn a living.

Credit for
Prior Experience

Career Oriented
Perspective

B.A.

M.A.

For information send to:
Antioch University San Francisco
650 Pine Street,
San Francisco, CA 94108
(415) 956-1000

NAME
ADDRESS

Antioch: For Working Adults
In journals one expects a more loosely organized structure; this issue could have used a much more assertive editor. The only true not only in the selection of material (the poetry, with the exception of two prose poems, Velvie Wood’s “Letter From a Great-Uncle” by an anonymous contributor, was uniformly well-meaning and obviously deep-felt, but immaturely conceived and crafted), but also in the number of poems on most of the pieces. This editor’s notes, some of which were written by the individual author, were too often times lapsing into rhetoric in lieu of providing new information that either enhanced our understanding of the particular piece’s importance, connected it to other pieces with more superficial links, or both. The lack of editorial context over the presentation of material was especially frustrating in a piece like “History,” by Myrtha Chabran. We’ve given no hint of whether this oral history is Chabran’s fictional reconstruction or whether the Adelaf in whose voice it is recited is a real woman. If she is, who is she? Where does she live? What relation is she to Chabran? When did Chabran record her story? Answers to these questions I would have found infinitely more useful than the mawkish description of oral history given instead. (A more careful eye should also be given to the cost of details of copy editing and proofing.)

Whenever a publication like “Women, Race and Class in a Cultural Context” appears, it must always remind us of the question: “Who got left out this time?” That is one of the hazards of living in the third world under attempting to recover the true stories, struggles in all their complexities. And as an editor, while I understand only too well the difficult selection process that goes into any project like this one, I do feel that the inclusion of only one piece coming out of the Native American and Latin American perspectives (incorporated from Paula Gunn Allen’s text, “The Native Woman Who Owned the Shadows”), is a serious flaw. This is true particularly in light of the fact that over a third of the editors of La Raza University’s annual journal are Native American and Latin American women. (A Radical History of the Women’s Movement) What the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness.

My favorite story in this collection has to be “The Lesson of the Master.” Everything that is presented in this story, especially the role of the master and servant relationship, is a piece of Michael’s self-destructiveness. I thought of the sculptures of the Italian Renaissance, heavy bones, moving under marble, fragmenting and breaking the skin. He seemed perfectly joined together, silver flesh dusted with golden hair, his face a masterpiece of marble and gold. Frady believes that Michael and Alex would be better than life in a nursing home.

Letter From a Great-Uncle & Other Stories

Richard Hall
Grey Fox Press, $7.95 paper, 165 p.
Reviewed by Craig Machado

Once in a while a book comes along that lingers with you. Like the final swallows of a vintage wine. The palate longs for more, yet you realize, sadly, that the bottle is empty. Richard Hall’s Lettser From a Great-Uncle is a truly vintage collection, some of the best prose I’ve met in some time. Hall is an intelligent, mature writer and his stories reach a climax not only into the web of human emotions — love and betrayal, longing, deception, passion, the joy and pain of attachments. The stories are all unique and provocative. Randall is a political writer who was recently appointed as Nicaragua’s first political writer. In fact, if it means their own self-sacrifice. The aesthetic sensibility which has emerged in Nicaragua since 1979 is a first person conversational prose, which underlines the fact that the people are writers. Each writer that Randall interviews falls more or less into this style. The form works well to convey the Nicaraguan experience in a personal and moving way.

Two authors interviewed in Risking a Somersault express their fears about an emerging literary “style.” Francisco de Asís “The Tale of Two Women” and Gioconda Belli talks about the danger of writers falling into the “trap of Sandinista Realism.” And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness. And then Frady saw, with devastating clarity, what the rest of his life with Alex would be. It would be slow meals and quiet nights and sex once a week. There would be no fear, no anger, but a great deal of joy and happiness.

Reviewed by Susan Hansell
风险管理在空中

（续自第45页）

在机场和酒店时，唯独知道一个地方不在于你，既不在于你，既不在你手里，既不在你手里。然后我们家回家。当信任费伦的性能在泽尔巴奇音乐厅几个晚上后，我开始理解，这真的是最好的方式来呈现。她是个说话有礼貌的室友，特别在尖刻的词典中，她使一种空洞的词典变得生动起来。尖刻的词典如果作为朋友和故事的词典，使一种词典变得生动起来。它是如此的具有诗意，使一种词典变得生动起来。我无法忍受这种词典，是好的词典来表现生活的可能性。

与阿德里安·里奇的阅读相比，阿德里安·里奇的阅读更具有女性主义的色彩。在女性主义的呼吁中，诗歌和散文往往被引用为女性主义的象征。阿德里安·里奇是女性主义运动的代言人，因为她以自己的作品展现了女性主义的精髓。

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**Help Wanted**


**Administrative Coordinator** for Feminist Writers’ Guild about 10 hours/week, permanent, $7/hr. Must be stable, responsible, meticulous, with excellent clerical skills. References. Send resume to Box 9396, Berkeley 94709. Deadline April 15. Info 524-3692.

**Administrative Coordinator** for Hospitality House, Oakland 70 hours/week, $10/hr. Begin next month. Excellent clerical skills. References. Send resume to Box 9396, Berkeley 94709. Deadline April 15. Info 524-3692.

**Legal Secretary** for Lesbian/Gay legal aid office in No Oakland. 10-15 hrs/wk. $10/hr. Begin April 1. Experienced. Send resume to: On Our Backs, PO Box 421916, San Francisco CA 94142.

**Professional Services**

**Income Tax Preparation** licensed. 6 years experience, reasonable rates. Comfortable, convenient, confidential. Faith 221-7643.

**April 15 Deadline!** Are you ready for it? If not, let me file an extension for you and stop worrying. You have a competent, aggressive CPA on your side. Sandra Schmidt CPA 268-3697.

**Tying** high quality, fast, accurate. Discounts for papers in women’s studies and lesbian/gay studies. Editing available. Barbara 771-2142.

**Writing Consultant** Fiction, journalism, creative non-fiction, and research, book production, word processing. Reasonable fees. Contact: 394-7297.

**Share Rentals**

Free Rent for feminine Caucaisan woman 25-45 to assist apartment manager (non-sexual relationship) own bedroom. Can have evening job or be on medical disability. 564-9900. Jim Ashton.

**House to share**. Large 2 bedroom house in Berkeley Heights. Patio, yard, w/d, close to train. Prefer lesbian professional 25-45 who’s in a 12 step program. $350/mo plus ½ utilities. Call 648-6205 and leave message.

**Lesbian** needed to share a 3 bedroom flathouse in Berkeley Heights. Close to bus and Bart. Sunny, hardwood floor and large enough for groups. Call 655-3055 leave message.


**Hotels**

**$55 WEEKLY $11 DAILY** AMBASSADOR HOTEL 55 Mason near Market 441-1488 24 hour desk

**For Sale**

1971 Toyota Corona 4-door manual, brand new radiators, new brakes, muffler. AM/FM, 145k, de-tanked tender. $500/800. 624-1933.

One white couch & one long green couch. 285-6202.

**Calculators** — Desk top for home or office. $25-$45 weekdays. 363-2504.

**Phone Exchange**

**Nob Hill Cat Clinic & Hospital**

4540 California St, San Francisco (between Polk & Larkin)

Francis W. Gross, DVM

Medicine, Surgery, Dentistry.

Boarding & Grooming facilities available.

**Hospital Hours**

Monday-Friday: 7:30am-6pm

Saturday: 9am-12 noon

Doctors Hours by Appointment

Telephone 776-8730
Intimacy/Separateness: A 12-week therapy group for lesbians who wish to explore their relationships with others in their lives. Group meets Thursdays at 10 a.m. Call for more information. MacNagro, M.D. C.Q.M. at 648-1579.


Lesbian Therapy Group for lesbians who wish to meet, network and discuss issues of daily living and be free of society's judgment. Sliding scale. Call Mary for information. 648-1371.

Linder M.S.W. at 552-1530. Individual therapy group for lesbians who wish to explore the differences of consentual and non-consensual, (dual/nominal, romantic) erotic power games. If interested, please call 861-6838.

Adult Children of Alcoholics Group (alcoholics, addicts, and enablers) with former. Robin Flower 655-5774.

INDIVIDUALS STRUGGLING TO STRIKE A BALANCE BETWEEN INDIVIDUALITY AND FUSION IN THEIR PRIMARY RELATIONSHIP. TEN WEEKS SLIDING SCALE. EXPERIENCED FACILITATOR. CALL FOR INFORMATION. 751-6790.


Expert Massage for men by certified body therapist. So. of Mil. David, 957-9715. 24 hrs.

Body Health. Weight/Detoxify with the finest herbal program in the country. 100% money back guaranteed. 731-6465.

FREE BOOK on How To Quit Smoking A $4.95 value. Send $1.95 for P&M to: Richard 42 Hawkins Lane, SF, CA 94103.

Weight Loss/Improve Your Health on herbal products. Safe and 100% satisfaction guaranteed. Call now for details. 415-892-4161.

Chronic Virus? CMV, para & mononucleosis, Epstein Barr, chronic hepatitis, or any other condition. 800-727-7772.

Treatings. Making new friends & finding a healthy mate. Reply "SOL." to the following P.O. Box.


Auto Services

Body Electric School of Massage & Healing Arts: Massage Therapy. Bodywork for Men: From 10 to 5pm. Call for schedule. Professional and student rates available. 552-1530.


Body electric school of massage & healing arts: massage therapy. Bodywork for men: from 10 to 5 pm. Call for schedule. Professional and student rates available. 552-1530.

Dance Services


Dance Services


beautiful, sunny, spacious, underground, and an ideal place for outdoor activities such as hiking and camping. I am 30 years old, and I enjoy doing things outdoors. I am looking for a partner who shares these interests.

One Men Man

GW Brazilian sensual male, early 30s, 5'11", 175 lbs. Absolutely gorgeous, large dark brown eyes, muscular body. Reply with photo to Box CUB 144.

Attractive and charming, successful, direct, with a great sense of humor, a seeker of love and understanding. I am 40 years old, and I enjoy spending time with friends, going to the beach, and exploring new places. I am looking for a partner who shares these interests.

Black Guy

A 29-year-old black man is looking for serious relationships. He enjoys cooking, dancing, and outdoor activities such as hiking and camping. He is looking for a partner who shares these interests.

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State
Zip

COMING UP! / APRIL, 1985 / Page 53
We've shared a loving, stable, open relationship for 5 years. None of this means that we can't be everything for each other. Group sex is for those who share our values: CNM, SM, GFE, PNP, and one other who is my best friend. Brown eyes vary greatly in a sea of brown. I've found that I prefer my brown eyes to be bright and under. Some of my favorite things include nature, parks, Ghadarri Square. hot looking guys, but the most important thing is that they are in love. I'm looking for an open relationship. Straight or not, I'm open to all types of relationships. I'm a classic alicom. I'm looking for a stable, loving, committed, open relationship. I'm a man who knows what he wants and makes his needs known. I'm a people person, I like to socialize, build, hair, blue eyes, moustache. ethnicity are all plusses but not requirements. Please send me a photo and tell me about yourself. Reply to CU Box AP77.

Intimacy and Independence
Athletic, health-conscious, genuinely affectionate, compassionate, mature, monogamous, spiritual, emotional, sensual, dedicated, open, single. I'm interested in meeting you, a woman who has the qualities above. I'm an easy going, kind, open mind. I believe in honesty, friendship, understanding, mutual respect and happiness. I'm not into drugs. If you think you might be interested, please send me a photo and say a few words. I'd love to hear from you. Reply to CU Box AP77.

Spiritual and Artistic
I'm a spiritual guy, over 5 feet tall, 150 lbs. brown eyes. I'm artistic, intelligent, and flexible. I'm interested in meeting someone who is artistic, spiritual, and creative. I'm aroll for something serious. I'm looking for someone who is artistic, spiritual, and creative. I'm looking for a serious relationship. Reply to CU Box AP77.

April Love
It's April, let's fall in love. Handsome GWM, 34, ex-letter-per-content, artistic, passionate, centered in solo lifestyle but also enjoys spending time with friends. Interests include films & music, working out. dinners. It's April, let's fall in love. Handsome GWM, 34, artistic, passionate, centered in solo lifestyle but also enjoys spending time with friends. Interests include films & music, working out. dinners. It's April, let's fall in love. Handsome GWM, 34, artistic, passionate, centered in solo lifestyle but also enjoys spending time with friends. Interests include films & music, working out. dinners. It's April, let's fall in love. Handsome GWM, 34, artistic, passionate, centered in solo lifestyle but also enjoys spending time with friends. Interests include films & music, working out. dinners.

Man to Man
Mann (35), athletic, non-smoker, stable, ADS committed, 5'10", 140 lbs, brown hair, green eyes, single, no pets, no kids, no <50 smoke, I'm an easygoing & fun-loving individual. Please include a photo and tell me about yourself. I'm looking for a partner who is a natural leader, someone who can transcend a lot of physical things. I'm a gentle, sensitive, good-looking man, 34. am now able to make time for someone who is emotionally and physically compatible. I'm a gentle, sensitive, good-looking man, 34. am now able to make time for someone who is emotionally and physically compatible. I'm a gentle, sensitive, good-looking man, 34. am now able to make time for someone who is emotionally and physically compatible. I'm a gentle, sensitive, good-looking man, 34. am now able to make time for someone who is emotionally and physically compatible.

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Meet by Magic
Throughout eternity man has searched for love, and in the process, his vulnerabilities, his preconceptions, his tear and desire for consummation of that love. I am doing my best to create a vision of love that can only be achieved by interacting with those who are a part of this vision. It is my desire to share my life 100% reciprocally with someone special, not because of need but because of choice. Picture, phone, Reply Boxholder. POB 4605, Berkeley, CA 94704.

Mystic-Wrestling
WM, 5'8", 145 lbs, hot butt—video tapes. Seeks muscular small guy, wheelchair bound, Bodybuilders, Orientals into flexing. Dig pics, beards, mirrors, oil massage. Also enjoy wrestling for fun, exercise and sweaty body contact. Reply Boxholder. POB 6685, SF CA 94101.

Partner
GWM, young 40s, 175 lbs, bearded, seeks partner to share time, life. Enjoys movies, western dancing, travel, camping, friends, quiet times, music. Into aerobics, exercise, massage, listening, simple sensual, passionate, drug-free. I'm in my thirties, mature, multi-talented, rational, nature music lover, needed for a relationship. Maybe with you. Close friendsholds also a possibility. All with phone photo (SAVE TIME). Reply Boxholder, 23937 Market St, SF, CA 94114.

Dream Come True
You are between 25 and 35 years old? Do you weigh 135 pounds or less? Are you 5'9" tall or less? Are you trim, firm, smooth? I'm a very hot, handsome, sensual, passionate, sexy, hairy (WM). I'm 28, 150 lbs, 5'10", I have warm eyes, brown hair, a great smile and a strong spirit. I'm career oriented, professionally successful, financially risking, romantic, sensitive, affectionate, emotionally oriented, open, honest, caring person. I enjoy nature, traveling, photography, exercise, movies, restaurants, dancing, cooking, candlelight evenings, and the adventure of travel to far off places. I'm an easygoing, generally, happy, sensitive, fun sense of humor, interestingly, pleasingly, non-smoker, non-smoker.

REPLYING TO A PERSONAL AD: If the ad has a P.O. Box, send it to that address. If the ad has a Reply Box, send your reply to comingup! personal. 867 Valencia St, SF 94110. In the lower left-hand corner of the envelope place the box number you are answering. Boxes remain open for two months, i.e. month 3's ads may be answered through the month of May.

CULI REPLY BOX MAIL PICK-UP: You may pick up your mail every Tuesday & Thursday from 2-6pm and the 1st & 3rd Saturdays of the month from 2-6pm. Call 415-555-1234 to confirm your pick-up time. You will be given out at any other hours. Feel free to call us during these hours to find out if you have mail to pick up, and please limit your calls to these hours!

MAIL WILL BE FORWARDED WEEKLY. BOXES REMAIN ACTIVE FOR TWO MONTHS.

HEADLINE: ________________________________

TEXT: ______________________________________

WORD COUNTS: Every word counts! ‘A,’ ‘and,’ ‘the,’ zip codes, PO boxes, etc. should all be included in your word counts. Count 4 words for “Reply Coming Up! Box #”

IN PLACING AN AD you must not use names, telephone numbers, or other personal information in your ad. Include 4 words for "Reply Coming Up! Box #" on the form below, and decide whether you wish to pick up the mail or have it sent to you. Coming Up! hopes that you will submit ad copy in keeping with our general guidelines. Ads should stress that 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 may notify you and allow you to make the necessary alterations. We reserve the right to edit ads. We reserve the right to reject any ad whatsoever.

Reply Coming Up! Box

You may stop by the office at the below address to fill out a coupon. We cannot take personal phones, nor can we accept anonymous ads. All information will be kept confidential.

Mail Coupon To:
Coming Up! Personal.
867 Valencia Street
SF, CA 94110

Next Deadline: April 20
Join the Lesbian & Gay Contingent of the Spring MOBILIZATION
For Peace, Jobs & Justice

- No U.S. Intervention in Central America & the Caribbean
- Freeze & Reverse the Nuclear Arms Race
- Jobs & Justice, Not War
- End U.S. Support for South African Apartheid

As lesbians and gay men, our need for massive funding for AIDS research, and for national health care, are being denied us while the Reagan administration pours billions of dollars into preparations for war.

We are being scapegoated for AIDS and continue to face discrimination in jobs, housing, immigration, child custody, and in every other aspect of our lives.

It should come as no surprise that Jerry Fallwell and Phyllis Schlafly, notorious sexist and homophobes of the New Right, are among the foremost supporters for Reagan's America. They promote the overthrow of the elected government of Nicaragua with the same cavalier contempt they show in denying us basic human rights here at home.

On April 20 we have an opportunity to unite in labor, church, peace, women's, student and community groups against a common enemy.

The following have endorsed the Spring Mobilization for Peace, Jobs and Justice:

Priscilla Alexander, Action Council, Car NOW
Alice B. Taklas Lesbian and Gay Demo. Club
Bob Baker
Paul Brandberg
Harry Bruint
Paul Brown, Head of Supervisors, S.F.
Tom Bruchman
Paul Carles, Head of Gay & Lesbian Demo. Club
Mary Ann Bruckstein
Tina Bruckner
Tom Burton
Barbara Cameron
Dianne Christiansen
Karin Conlin
Kim Cooper, Editor, Coming Up!
Bill Michael, Englund,
Metro-Democratic Community Church, S.F.
S.A.G.A.
Jose Gomez, Exec. Dir. L.A. Gay Caucus Legal
Harvey Mansfield & Gay Democratic Club
Liz Jacobs
Lesbian/Gay Labor Alliance
Leigh Manning
George Mendelsohn, Gay Activist & writer
Wayne Mays
Pam Nparer
Rev. Harriet Mix, Lesbian & Gay Demo. Club
Pat Norman
Rev. Troy Perry
Sara Ross
Rev. Aileen Ross
Dr. Tim Winterston
Kerry Woodard
Rev. James Simpson
Eleanor Ganci, Metropolitan Community Church
Katy Brown
Joan Cornell, LG Labor Alliance
Christopher Grisiner, LG Labor Alliance
Hank Hopkinson, LG Labor Alliance
Peter Hovey, Pres., SF Comm. College Board
Tracy Inman

March & Rally in San Francisco
Saturday, April 20
LOOK FOR BANNERS OF THE LESBIAN/GAY AND FEMINIST CONTINGENTS!
Assemble 11AM - Justin Herman Plaza (Foot of Market St.)
March 12 NOON
Rally 1 PM - Civic Center

Funds and Volunteers Needed! Please call (415) 771-8882.

Yes! I endorse the Spring Mobilization for Peace, Jobs & Justice
I enclose a contribution: $5 $10 $25 $50 Other ______
I want to help. Call me!

Name __________________________ Signature __________________________
Org. & Title (if any) __________________________
Address __________________________ Zip ____________ Telephone ________