**NOTES & NEWS**

We hope you like our new format. It serves several purposes—1) It will save steps in the mailing process, so that we can get News and Notes to you in time to use the calendar! 2) It will give us space to show off our latest artist/art show in our gallery. 3) Artwork on the front—as opposed to any article will allow for continued visibility of sexual preference—for those of you that require that...However if you still would like a plain brown wrapper—or would like the calendar A.S.A.P. we are offering a first class sealed subscription at $9.00 per year. (See page 20).

Mama Bears is spring cleaning our mailing list—bulk mail does not forward or return. So...we need to know that you are still there—and still want to receive News & Notes—please return to us the coupon on page 20—Thanks!

"A special thing is about to happen at Mama Bears this calendar period...a play-on words, as the particular vision of covering up our concrete floor with 12x12 inch Mexican tiles! With a magic marker (thinks to Heather and her chalk-marker) we've inked the squares in, and computed that the cost of tiling, including preparation and labor, comes to 6 dollars a tile—for a total of 700 plus tiles. By plunking down 6 dollars, you finance a tile, and get to pick your square and write your name (or whatever you want) in it, in indelible ink. It will be covered by tile, but you'll know it's there, and so will the excavators in a thousand years!

**More on the Saga of This...Smoke Filters!**

Looking like we have lost our 600 dollars, and we're not going to get the heavy duty smoke-filters from the company that went bankrupt. Meanwhile Susan of Mama Bears, who is severely allergic to smoke, has had the great idea of asking the non-smoking sensitive women most affected—including herself and their smoking friends—to get together and organize a campaign to stop the use of tobacco in the community, so that all women will be able to share space (attend events etc.), and so they have set up a campaign to stop the use of tobacco in the community, so that all women will be able to share space (attend events etc.) at Mama Bears. Some women have already expressed interest. If you'd like to participate, meet with Susan at Mama Bears on Sunday, May 4, at 3 o'clock. A late summer event is the goal, so we can have clean air by the time the weather forces us to close our windows next fall.

**...And Later This Summer**

Mama Bears will be attending the West Coast Women's Music and Comedy Festival (last weekend in August) again this year, selling books, meeting old friends and making new, and generally basking in the sun! And the pool of course. Some friends of Mama Bears making their appearance this year include: Paula Gunn Allen, Judy Gräfen, Pat Bond, Gayle Marie, Dirdre McCalla, and S Diane Bogus. Any published authors planning to go should contact us...we can arrange a book signing for you, at your table in the crafts area. If you have a published book that could be accompanied by a workshop—be sure to apply for workshop space. Call (315) 474-1132.

**Cover Art**

By Lanza. See her article on page 3—and her art show at Mama Bears thru May! Réception April 6, 3 p.m.
Greetings. So here I am just ten days from hanging my first art show. It’s been quite a learning experience thus far and I wanted to share some of it with you all.

Around the same time that the first piece came out (a mural honoring the West/Water) I was reading a book by Lynn Andrews and responded strongly to a quote therein. Part of it says:

“When you teach apprentices about power, it is very important to take them through their fears in the beginning, because evil and manipulation are caused by greed and envy—which are born of fear.”—Agnes Whistling Elk in *Flight of the 7th Moon*, *Teaching of the Shields*.

This passage hangs on my wall and I refer to it often. It has become important to me especially in connection to me as an artist, as a woman who makes acts of power and beauty through art.

I have realized a reclaiming in my creative process after years of conflict inside about it. This quote helped give me an aim in my work—to learn of myself. My aim was to make visible the changes, dreams, visions and selves I was becoming aware of. The work in the show is all work that has been part of reclaiming, re-membering and recovery.

The struggle involved in my creative process is a battle of old tapes and heart’s desire. It is not the truth. The truth is, is that what I do—or you do— is not the truth. The truth is, is that what I do—or you do—is not who we are—nor will we fit in a cute box otherwise. (I still do want these things.)

I wanted to do good work and be respected for my work. I wanted to be supported—financially and otherwise. (I still do want these things.)

My fear was if I was to continue to work in different mediums, I wouldn’t get the validation I needed. We all want some recognition to en-courage and nurture our creativity. It’s hard work and gets little merit in the world we live in.

I envisioned this tragic scene, me forever a multi-faceted dilettante, wavering in the nether regions of mediocrity. I felt a lot of pressure to limit myself to one medium and master it and excel. Immediately. When people asked, “So, what do you do?” I’d pause, knowing full-well the appropriate response should be contained in one complete sentence. And I was aware this sentence would be used to classify who I was.

I’m aware that my perspective is one of a young, somewhat self-obsessed women who wants her work and self to be taken seriously—I am also aware I was looking primarily outside myself for validation. However, I suspect we’ve all encountered similar conflicts growing up in Western culture.

A script is taught by our society and applies to all areas of our lives. We are trained early on about a need to limit ourselves and identify ourselves with a specific function. It starts with sex roles and tracking systems in the schools. How many of us were recycled at a tender age for vocational training versus college preparatory/professional training? All this comes from living in a society that rewards and glorifies people who are one-pointed. I don’t mean Zen. I mean our society tells us we must choose or are assigned one thing. This is who we are. If we start early and work as hard as we can, we too can be a teen success story. Be in *People* magazine. Retire early. Congratulations. You win.

I'm aware I have a specific purpose, I am also aware I was somewhat self-obsessed women who wants her work and self to be taken seriously—I am also aware I was looking primarily outside myself for validation. However, I suspect we’ve all encountered similar conflicts growing up in Western culture.

A script is taught by our society and applies to all areas of our lives. We are trained early on about a need to limit ourselves and identify ourselves with a specific function. It starts with sex roles and tracking systems in the schools. How many of us were recycled at a tender age for vocational training versus college preparatory/professional training? All this comes from living in a society that rewards and glorifies people who are one-pointed. I don’t mean Zen. I mean our society tells us we must choose or are assigned one thing. This is who we are. If we start early and work as hard as we can, we too can be a teen success story. Be in *People* magazine. Retire early. Congratulations. You win.

The script leaves no room for the natural human process of exploration and learning tools/ways toward a whole self. Perhaps a few folks have one natural and definite inclination, but for most of us it makes no sense.

It results in internal warfare. The choices are often between numbing out and surrendering, or acting out in rebellious ways that can lead to self-destruction. It can silence our heart’s desires and result in cutting off parts of self to fit into a tidy compartment that meets with the stamp of approval. The reward is security, respectability and “success” in terms of a society that ultimately does not feed us. That feeds on us.

This is the way patriarchal society works. The hierarchy requires a lot of food for those on top. And we all must be able to be classified accordingly, or it can’t be sustained.

So when people ask, “What do you do?” I’ve always cringed, knowing the appropriate response is not the truth. The truth is, is that what I do—or you do—is not who we are—nor will we fit in a cute box without being amputated. Dismembered.

As women, we naturally see things as connected, as a web. While I can use narrow focus vision for a specific purpose, I learned that the holistic awareness

(continued on page 18)
Sonia Johnson

At Mama Bears
April 20!

Excerpts from the last chapter of **GOING OUT OF OUR MINDS and Other Revolutionary Acts of the Spirit**, an as yet unpublished book by Sonia Johnson.

A woman in Missouri told me this dream. She was in a city, standing on top of a tall building looking out upon concrete and steel as far as she could see. She was a country woman, uneasy amid all that lifelessness and longing for home.

Gradually she became aware that to get home she would have to leap off the edge of the building. Looking down at the miniature cars creeping along the miniature street far, far below, she said to herself, “But that’s ridiculous! I’ll kill myself if I jump off here!”

Still she felt persistent that if she didn’t jump, she’d never get home again. And the grief that overwhelmed her at the thought of being exiled forever from the grass and trees and fields of home became so much stronger then her fear of dying that she leapt.

As she began to fall, a rope appeared before her, she reached out, grabbed it, and swung ‘way out over the street. At the end of its arc, she knew she’d swing back to where she’d been before and not be any closer to home if she didn’t let go. So she let go. As she began to fall again, another rope appeared. Grabbing it, she swung out to the end of its arc, and let go again.

Trusting herself, letting go, reaching out, swinging out over the abyss, trusting, letting go, reaching out, she found her way home.

Only by trusting ourselves, letting go of the familiar and sacrosanct, reaching out into the unthinkable, and swinging out over the abyss will women lead the species home.

Letting go also means letting go of a common view of reality which afflicts us all with despair and paralysis. As a woman put it at the San Jose think tank:

“But what must we do? That’s where I get stuck. I know there are people who own this planet, and it’s not us. There are people who own so much of it it’s obscene. It’s almost hard to think about. And I don’t see why they’re going to give it up. So that’s the point where I get stuck. How can we convince those people that they can’t own this planet anymore? Frankly, short of taking them out and shooting them (and we don’t even know who they are, at least I don’t), I don’t know how to change them. Unless we can make them give up their own ownership, we’re not going to be able to change patriarchy. And I don’t know how to do that.

The way NOT to do it is to focus on men’s seemingly irreconcilable “reality,” but to remember how non-objective any “reality” really is, despite all attempts to render it immutable; to remember that though the men own the OUTER world, that world is merely a reflection of their totally reversed inner reality, a mirror-image of the truth. Their having persuaded us to internalize this chimera, and to let them dominate our inner as well as our outer world, is the triumph of a mirage, of a sleight-of-spirit. Because of the inherent topsy-turvy nature of patriarchal ideology, men’s fervent and relentless insistence that their present external power is the ultimate reality alerts us that the only genuine power must be internal. It tells us that men know they have power over our inner vision only because we allow it, as we give it to them. They know that as long as we accept the pernicious notion that the patriarchal world is all that is possible—with, perhaps, some minor alterations here and there—we will be constantly engaged with it, resisting it, placing it, pleading with it. And they know that in doing so we give it credence, create it as “real.” They understand on some elemental, survival level that what we resist persists, and their prime goal always is to keep us from learning this.

The greatest fear of all dictators is that conditioning will break down, exposing their subjects to the formidable heresy of the inner voice. Knowing that we know the way to change patriarchal “reality” is—stubbornly, resolutely, against all odds—to obey the revolutionary commands of our own spirits, trusting them to reveal a new reality to us that we can begin to substitute at once. When we take power in our inner world, the outer world will have to change.

All around us in the movement we hear that we must deal with male reality whether we want to or not. This is hard conditioning to overcome, a hard lie to resist, partly because the truth of the matter seems quixotic: we can’t find the alternative to our present system until we let go of the system. We’re never going to be able to explore further until we step off the building.

As long as we think we can change the situation sufficiently through electoral politics, lobbying, demonstrating, letter writing, working for more and better legislation, we’re not going to be able to think of the new ways. We have to let go of all this BEFORE there’s an alternative to hold on to. It’s only when we have nothing else to hold on to that we’re willing to try something too audacious and scary, only when we’re free of the allure, the enticements, the familiar and comfortable lies of patriarchy that we’ll be able to see and hear differently enough, to alter our perspective enough, gather enough courage to see and grab the next rope and continue our journey home.

As Willow Severty in Suzette Elgin’s short story, “I, How An Oak E’re Blooming,” says to her issue-oriented feminist friends:

“I tell you you’re wrong, with that laundry list of yours. I tell you there’ve been laws written down since first men could record their wickedness and pride—and there has always been a way to make those laws no more than chicken scratchings. Laws are like wars—of their making there is no end, and they’re not worth warm spit. I tell you, what we need is a MIRACLE.”

It will be a miracle when we finally and unalterably believe that we cannot change the minds of the men in power, at least not in the ways we presently know. The dinosaurs we call “leaders” may die and kill all while they’re at it, but they will not change their minds. Taking them on is any way is not only futile but dangerous. We face certain death if we work and wait for them to change, if we spend our precious energy and time “lobbying” them to be men of a new age. THEY WILL NOT CHANGE. They will not do what must be done. And while we fight them, WE will not change. To change ourselves so that everything else has to change, we are going to have to do what must be done ourselves.

This is a good thing, of course, because it will force us—finally—out of our power-over paradigmatic minds. Which will be a miracle. We can only change ourselves, and our own minds; about what is important.
June. In fact, that's how 'Mama Bears' met Joan.

Joan: The leader. Kathleen Giel, had worked for Outward Bound Co., Outward Bound Instructor and Suzanne Hopkins (28), Cambridge, Ma., Lobbying Coordinator.

MB: What's Outward Bound?

Joan: Outward Bound is a national organization dedicated to teaching people to survive in the outdoors. All of us have worked in out-of-doors jobs. For example, I have taught rock climbing for several years for UCSF, and I've led trips for Stanford University for Camping Women.

MB: How long have you been climbing?

Joan: 16 years.

MB: Has the group climbed together yet?

Joan: We met in Denver between the 5th and 9th of March. It was mostly for organizational purposes that we met, to go over the logistics of the climb. We checked to make sure all of the medical supplies were together, all of the equipment, we went over what's happening with our food, and so on. One day we managed to get out onto the mountains of Colorado. We went to St. Mary's Glacier and climbed and then skied, and we had a great time taking pictures. Kath is thinking of climbing Shasta when we're all together the last week of May before we go. We're all going to be gathering the last week of May to get our equipment and food together, so we can airfreight it to Peking, and Kath is thinking that we possibly could climb Shasta at that time.

MB: Where is Mt. Kongur?

Joan: It's in the far western part of China. It's north of Afghanistan, and it's 30 air-miles east of the Soviet Union at latitude 58-59. It's almost directly west of San Francisco, then.

MB: Yes.

MB: In general, what's it like there?

Joan: The area surrounding the mountains is high desert, which means it's sandy and dry, very arid; it's the area where the old silk route road used to go through when there were caravans from Europe into China. Only when we reach about 14,000 ft. will it finally get into an Alpine-type environment where there will be evergreen trees, and there will be a lake. Snow will start at approximately 15,000/16,000 ft., depending on the weather. Sometimes you can even get snow at base camp. Our base camp will be located at 14,000 ft.

MB: You said that 5 expeditions have attempted this climb and only 1 reached the summit. What happened? What were the problems?

Joan: One expedition was wiped out by an avalanche on the north side. They all died. There were 2 that ran out of food because of bad weather. Because they didn't take into account that there are extremely heavy snowfalls on this mountain, unlike a lot of the Himalayan mountains, where usually when you get to a certain elevation you are walking on hard-packed snow. This mountain is not like that; there is snow up to your knees most of the way, and for each step forward, there is half a step back. I'm really surprised that these expeditions didn't use snow shoes or skis. Consequently, because they didn't have something to go over the snow with, they wasted time. We are going to use snow shoes or skis. Also, on a big mountain like this, you run out of time because weather sucks in for days at a time. It can be seven straight days that you're held up in a tent because it's snowing and there's a howling blizzard outside, so you run out of food. They had to give it up. They ran out of energy. The third one also ran out of time, but they were confronted with extreme-heat weather; it was really wet, and there were streams coming off the glacier. They had a really rough time. This expedition that I'm talking about didn't get very far at all. They probably got up to 20,000 ft. and that's it.

MB: What time of year was that?

Joan: This was in the end of July, beginning of August.

MB: What kind of weather do you expect in June?

Joan: From reading a book on the successful Mt. Kongur expedition and from reading accounts from 3 other teams that attempted it, what we'll probably encounter will be heavy storms. It'll be cold and windy, a lot of snow. Probably every night above 17,000 ft., will be below zero. The weather is unpredictable, totally.

MB: You're going to be carrying your own food and all your own equipment and you're not going to have carriers. How many days are you going to carry? What are your expectations of how long it will take you to reach the top?

Joan: When we are dropped off by the buses and the trucks, our equipment will be loaded onto camels and yaks, and there will be a two-day journey to base camp. Every climber will have a load on her back. I suspect I will be carrying up to 60 lbs. on my back to base camp.

MB: Do the animals accompany you as you go higher?

Joan: (continued on page 17)
The Numia-Sweet "Miss Celia's Blues" is a case of men deciding what's appropriate for women to feel about each other. No nitty-gritty get down-hunger or passion or any of that stuff. We get no sense of loving strength that makes Miss Celie from the gates of hell when Shug sings this whimsy-burpo in Harper's joiun-kite. We needed solid sweaty strong wiselocks here; please, Mr. Jones. More appropriate? Arena Franklin's "Sisters Are Doing It For Themselves." But I don't think Eldridge Cleaver could handle that real well, huh. Fortunately, The Academy did not consider "Miss Celia's Blues" the best song.

An aside in regard to men's feelings about the movie. First, isn't it interesting that the book didn't upset males the way the movie has. Possibly they didn't read it. But why is it, I wonder, that some men so desperately insist incest and battering are a Black Lesbian conspiracy (to quote Cleaver from the KRON-6 o'clock news)? I don't hear complaining that banks make up stories about being robbed just to make bandits look bad.

Not to bore with a raft of rhetorical questions, but why is it okay to make movies about men avenging rape, but not about women recovering from it? About machine-gunning villagers of innocent (albeit Asian-looking, thereby 'sinister') people, but not a battered wife threatening the bastard with a table knife. How about a clue? After you've been beating a wolf for centuries, do you want it to chew through its rope?

Men who don't want people to think men are into child abuse, battering, incest, and all that stuff, stop doing it. If you don't do it, stop letting your friends do it. Stop condoning violence against women and children. Word will get around. (I promise, we'll notice)

Give us a break. Alice Walker is not a white dupe. Nor part of a Black Lesbian conspiracy. Not anybody's fool. She's a talented, sophisticated, disciplined woman who is wise, smart, and tougher than most of us. She's the tallest tree in the forest. Sometimes we understand, like when we gave her the Pulitizer and the American Book Awards. Other times, we have a little trouble getting real. The issue here is, who owns The Color Purple. Steven Spielberg and Quincy Jones? Harcourt, Brace? Warner Bros.? The Black community? The Feminist community? No, no. Not even incest victims, southern sharecroppers, or independent women pants-makers. Alice Walker does. Bless her for sharing it.

Then there's Out of Africa. (Don't get me started.) No matter how strange The Color Purple turned out, we should praise Allah Aliha Walker was alive and on the set. If The Boys don't know what Walker is talking about, oh, boy, do they not understand Karen Blixen, aka Isak Dinesen. Turning her into a racist wimp is uphill work. And isn't the sort of thing someone sets out to do on purpose. I suspect it's what comes of misunderstanding andunderestimating an entire sex.

I really fell out over the scene when the lion is shooting Steep with a loaded gun in her hand and Redford (Denys Finch-Hatton) shouts at her to lie down. Steep (Dinesen) decides this is sheep dip and shoots the lion between the eyes. Lucky for us.

Another example of what pissed me off: Would someone who fired a lion off an ox with a whip, get down on her knees and have the natives to keep their land? Hell no, but she might use a combination of blackmail, and a dignified insistence on fair play and justice. Don't you just love it when some Hollywood hack decides he can improve on the work of one of the world's great story-tellers?

In the movie, Baron Blixen over-rules Karen's (continued on page 18)
**Sentences 1-10:**

At last a movie based on a novel by a great woman writer—produced and directed by a woman! "Desert Hearts" is based on the classic lesbian novel Desert of the Heart. It is produced by Donna Deitch who was active locally in the early 70's women's movement and stars HELEN SHALYR as Vivian Bell, a repressed college professor who arrives in Reno as Vivian and Cay to free themselves of the past, and of who they have been—and look forward to the future—and who they will become. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance.

**Sentence 11:**

For Vivian, who has always prided herself on doing the right thing, the very thought of divorce is an affront to her self-image, an open door to her anger, guilt, fear and resentment—emotions which she hasn't experienced in years. However, her staid demeanor and professional life of discipline and control begins to unravel upon meeting a colorful array of characters including Cay Rivers (PATRICIA CHARBONNEAU), a fiery yet sensitive casino worker who loves life with a confusion of humor and tenderness, reluctance and generosity. Her outward views vividly evokes the early 70's—an era that added a strong new flavor to the ever-simmering lesbian soup. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance.

**Sentence 12:**

"Desert Hearts" is based on the classic lesbian novel Desert of the Heart. It is produced by Donna Deitch who was active locally in the early 70's women's movement and stars HELEN SHALYR as Vivian Bell, a repressed college professor who arrives in Reno as Vivian and Cay to free themselves of the past, and of who they have been—and look forward to the future—and who they will become. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance.

**Sentence 13:**

For Vivian, who has always prided herself on doing the right thing, the very thought of divorce is an affront to her self-image, an open door to her anger, guilt, fear and resentment—emotions which she hasn't experienced in years. However, her staid demeanor and professional life of discipline and control begins to unravel upon meeting a colorful array of characters including Cay Rivers (PATRICIA CHARBONNEAU), a fiery yet sensitive casino worker who loves life with a confusion of humor and tenderness, reluctance and generosity. Her outward views vividly evokes the early 70's—an era that added a strong new flavor to the ever-simmering lesbian soup. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance.

**Sentence 14:**

"Desert Hearts" is based on the classic lesbian novel Desert of the Heart. It is produced by Donna Deitch who was active locally in the early 70's women's movement and stars HELEN SHALYR as Vivian Bell, a repressed college professor who arrives in Reno as Vivian and Cay to free themselves of the past, and of who they have been—and look forward to the future—and who they will become. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance.

**Sentence 15:**

For Vivian, who has always prided herself on doing the right thing, the very thought of divorce is an affront to her self-image, an open door to her anger, guilt, fear and resentment—emotions which she hasn't experienced in years. However, her staid demeanor and professional life of discipline and control begins to unravel upon meeting a colorful array of characters including Cay Rivers (PATRICIA CHARBONNEAU), a fiery yet sensitive casino worker who loves life with a confusion of humor and tenderness, reluctance and generosity. Her outward views vividly evokes the early 70's—an era that added a strong new flavor to the ever-simmering lesbian soup. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance.

**Sentence 16:**

"Desert Hearts" is based on the classic lesbian novel Desert of the Heart. It is produced by Donna Deitch who was active locally in the early 70's women's movement and stars HELEN SHALYR as Vivian Bell, a repressed college professor who arrives in Reno as Vivian and Cay to free themselves of the past, and of who they have been—and look forward to the future—and who they will become. The sprawling, dove ranches and bustling casinos of Reno, Nevada, coupled with the memorable music of the late 1950's, provided the setting and mood for this powerful, yet sensitive story of two very different women whose friendship leads to a tender romance. **ARE WE THERE YET?**

by Michal Broody.

This is an unusual history book. It is entertaining enough to be read in the bathtub, yet substantial enough to warrant careful study. Using a Chicago lesbian newspaper as its focus, this book of reprinted articles and recent letters, views vividly evokes the early 70's—an era that added a strong new flavor to the ever-simmering lesbian soup. ARE WE THERE YET? by Michal Broody. $8.95.

**Sentence 17:**

Kathy Mengle begins this book by simply describing the practical healing methods you can use to achieve harmony and balance between you, your body, your life, and the universe. She follows this with diagrams and illustrations of specific treatment plans which are easy to learn and can safely be applied by any conscientious person.

**Sentence 18:**


**Sentence 19:**

Borrowed Rites by Judith Stephens.

Borrowed Rites is an orthodox mystery, to be published by Cassey Press in mid or late April—which revolves around finding a blond, blue-eyed mommey who died in the 60's, the the Archeology Museum at U.C. Berkeley. Judith wrote it in memory of a friend, a woman anthropologist who was killed in Afghani斯坦 in the 1970's. The heroine of this book is an intrepid anthropologist who survives many attempts on her life. There is also a shaman—a U.C. Professor named Diego Puentes. The book is witty and hard to put down. Its mystery readers are looking forward to the publication of Borrowed Rites, and we're having a book party for it on Sunday afternoon, May 18 at Mama Bears. See Calendar for details.
Grace Paley traces the lines between heart and conscience in her life and in her stories. She is one of this country's best writers. At sixty-two, Paley is a tough, shy, friendly woman. If you saw her on the street, churning her ubiquitous wad of gum and schlepping groceries to her Greenwich Village apartment, you would hardly pick her out as a member of a prestigious American Academy and Institute of Arts and Letters. Rather, you might stop and ask directions because of her intelligent face. (Smart, not intelligent; her character would say smart.) Sometimes I think of Paley's stories themselves as directions, practical lessons for the rest of us who have lost our common sense about people.

Paley provides something desperately needed in American fiction—a moral vision refined by practical experience and political sophistication. At a time when work cranked out of the creative-writing-school mill rarifies clever ennui, Paley writes with passion and compassion. She describes everyday people encountering death, love, motherhood, desertion, cultural exchange, growth. She often considers inequities of race, class and sex—but never rhetorically, always within the common fabric of her characters' ordinary lives. Paley is a close observer, and empathic listener who sighs her way to the bright side of early evening. Her stories are rooted in deep emotional movement, enmeshing the paralyzed self-obsession of more voguish writers. Her social activism provides the clarity, vision and optimism in her fiction.

The recent publication of Later the Same Day ($13.95), will delight admirers of her two previous story collections, The Little Disturbances Of Man (1959) and Enormous Changes at the Last Minute (1974). Fans will also be pleased by the new edition of Little Disturbances and the current release of the movie, Enormous Changes at the Last Minute.

The reader is an active participant in Grace Paley's fiction. She stops in mid-sentence to tell you something, to ask, to demand, to explain a sudden transition—or more likely—the lack of one. In the narrative itself, she confides about the act of writing. "Then, as often happens in stories, it was several years later." She ignores almost all safe boundaries between the narrative itself, she confides about the act of writing. "Then, as often happens in stories, it was several years later."

"I'll watch you like a hawk. I do not forgive you."

I'm working at Mamas Bears: "You are my friend, I know that. Faith, but I promise you, I won't forgive you, she said. From now on, I'll watch you like a hawk. I do not forgive you."

"Later the Same Day" features tales about Faith, a Jewish New York mother-gadfly-writer, who does and doesn't resemble Grace Paley. Like her other books, it's impossible to get through this volume without crying and laughing out loud. What a treat to read—or reread—Paley's collections in order of publication because The Little Disturbances Of Man and Enormous Changes at the Last Minute introduce characters encountered in Later the Same Day, such as the seductive Dotty Wasserstein, the nosy Mrs. Hegel-Shtein, and, of course, Faith and her family. We first meet Faith in Disturbances, where she is struggling to raise two sons on a slim typing salary. She is still trying to make ends meet in Enormous Changes. Now, Later the Same Day shows Faith coping with her adult sons' love affairs. "The boys were in different boroughs trying to find Those same kids. The same dogs. They were worried for my loneliness and suggested different ways I could wear my hair."

In Later the Same Day, Paley's characters are always in some social context, even in the first-person pieces. "Somewhere Else" begins, "Everyone in America was touring China. I was among them."

These stories are so artfully constructed that often a single

aphoristic sentence or phrase can crystallize a characters. "Fadmi Nazdarova, our editor from A Besser Zeit—did you meet her?"—she listens like a disease." or a theme: "(though the world cannot be changed by talking to one child at a time, it may at least be known.)" Always she is playing with language. In "The Story Hearer," Faith says, "I haven't needed to iron in years because of famous American science, which gives us wash-and-wear in one test tube and nerve gas in the other. Its right test tube doesn't know what its left test tube is doing."

Paley's sensibilities in Later the Same Day is more, distilled than in the previous books. Her language is more fun, her truth is more steady. While she includes stories about other characters, the Faith pieces are her favorites. Older and more wry now, Faith remains brave and determined. Her edge is sharp, but no longer jagged. Although she frets about the planet's survival, Faith is certain about her right to a decent place in the world. "(Although..."

"... however—Faith's reality is rarely without conjunction and never simple.) Life doesn't get easy, however it does become more settled, as Faith observes, "Hindsight, usually looked down upon, is probably as valuable as foresight, since it does include a few facts."

The story "Friends" is a brilliant retrospective of the common sense Faith has waged and earned over the years. It is also a generous testimony to the survival of friendship. Faith, Ann and Susan visit their friend Selena, who is dying. "Our dear friend Selena had gotten out of bed. Heavily, but with a comic dance, she soft-shoed to the bathroom, singing, 'Those were the days, my friend...'

"Later that evening Ann, Susan and I were enduring our five-hour train ride to home. After one hour of silence, I opened my purse and the sandwiches Selena had given us (she actually stood, leaned her head soft excavated body against the kitchen table to make those sandwiches), Ann said, Well, we'll never see her again."

These strong, tender, obnoxious, endearing women stretch beyond the precious "vulnerability" so popular in current fiction to become solid people, made of thought and action. While Paley's fiction is fuelled with social concern, her artistic momentum, unlike the work of some politically conscious peers, is not so much guilt as celebration. She concludes "Friends" by stating: "But I was right to invent for my friends and our children a report on these private deaths and the condition of our lifelong attachments."

In person and in fiction, Paley's accessibility is a complex art practiced with integrity and skill. Frequently critics complain that Paley should have written more than three books by now, that she should have spent more time at her desk creating fiction and less time on the streets agitating against American militarism. These people don't understand how her art and politics are mutually sustaining. Those who would curtail her activism for the sake of literature are looking for the golden egg in the wrong place. Indeed some of her stories emerge from her experiences organizing against conscription at the "Greenwich Village Peace Center in the 1960's and against nuclear warfare with the Woman's Pentagon Action in the 1980's. Occasionally a jail sentence will (continued on page 17)
Invention, Imagination and With In, A Guide to Innovation, another very valuable tool for women explorers in Tibet, conference, held at Barnard College. Pleasure and Danger: when they were lost on a glacier."

ON TOP OF THE WORLD: Five Women Explorers in Tibet, by Luree Miller. $8.95.

The Women's Movement, at the root, is about a different way of perceiving reality...this book is another very valuable tool for such change by the author of Drawing on the Right Side of the Brain. $17.95.

Annie Taylor, a reckless, romantic missionary in China, knew her life was in danger the moment she crossed into Tibet. Isabella Bird Bishop, sickly while at home, was always robust on her adventures, she was nearly 60 when she went to Tibet. Charity Bullock Workman plowed her way up Himalaya and Karakoram mountains, saying any woman could do so. Alexandra David-Neel, at 56, trekked for eight months through tropical lowlands and snow-covered passes with only a backpack and a begging bowl. Every today's standards these women's accomplishments are remarkable.

Still Sane, by Persimmon Blackbridge and Sheila Gilhooly, $12.95.

Still Sane is one lesbian's story of defiance and survival. It documents three years of struggle against a mental health system that treats lesbianism as a sickness, to be cured by incarc­eration, shock treatment and drugs. A collaboration between feminist artist Persimmon Blackbridge and Sheila Gilhooly. Still Sane appeared first as a remarkable piece of political art combining 27 life-size clay sculptures with text to depict this woman's experience of those three years.

The book, Still Sane, reproduces the power of the show with high quality, black and white and color photographs. Also included are articles by activists on the lesbian, feminist, and mad movements, as well as a discussion by Blackbridge and Gilhooly of the process and the politics of art.

LESBIAN ORIGINS by Susan Cavin. Ph.D. $9.00.

This provocative book of lesbian feminist theory has stirred up excitement in both the women's movement and academic circles. Beginning with an analysis of the origin of human society, it discusses the origins of women's oppression and lesbian oppression, and concludes with existing feminist theories of women's liberation.

Danni is a successful advertising executive but the glamour and headlong pace and erotic excess of her life only serve to disguise it emptiness. Anne has her own opinion of Danni, who holds an especially bit­ter place in her memories...When Danni befriends Jenny, Jenny conceals the truth of her life...But a compelling attraction draws them ever closer and closer...until an idyllic New England summer explodes in passion and conflict.

At Mama Bears soon!
APRIL

MAMA BEAR

APRIL 1 Tuesday
Lucie Blue Tremblay singing and playing piano and guitar. Pop, jazz and folk. Lucy is a dynamic new performer on the women's music scene. She is down in the Bay Area from Montreal for a short time and Mama Bears is excited to present this special East Bay performance.
WOMEN ONLY
7:30 p.m., $5.00

APRIL 2 Wednesday
Kate McDermott editor of PLACES, PLEASE, the first anthology of lesbian plays. A reading/performance of excerpts from several of the plays.
WOMEN ONLY
7:00 p.m., $2-$4.

APRIL 4 Friday
Malvina Song A Film/A Revue. Nina Eger, Chris Cone and Robin Klickstein present a warm, witty and thought-provoking review of songs written by Berkeley's beloved songwriter/activist Malvina Reynolds.
WOMEN ONLY
8:30 p.m., $5-$7.

APRIL 5 Saturday
Sue Fink the techno-pop evangelist of outrageousness will appear at Mama Bears with Jaqueline Stander. Fink's powerful lyrics and vocals combined with her innovative use of synthesizers and computers project a head-chilling optimism and humor.
WOMEN ONLY
8:30 p.m., $7.00

APRIL 6 Sunday
3-6 p.m.

APRIL 9 Wednesday
Mary Gemini in Concert. The unique and innovative piano compositions of Mary Gemini along with her electronic music and vocals are not to be missed. A most impressive addition to modern music.
WOMEN ONLY
8:30 p.m., $5.00.

APRIL 11 Friday
Heart & Soul—Afe bringing their magic back to Bay Area stages. Soft rock, blues, country, and reggae for your enjoyment. Kat Bartholomew on piano, Kris Larson on electric bass and rhythm guitar, and Judy Winn on 12-string guitar deliver music in its best form, for maximum evocation.
WOMEN ONLY
8:30 p.m., $4-$6.

APRIL 12 Saturday
Amazon Productions present Rainbeau and Special Guest Sharaona in a theatrical evening of male impersonation—Joel Gray, Mick Jagger and David Bowie! Don't miss it.
WOMEN ONLY
8:30 p.m., $5.00

APRIL 13 Sunday
Book Party with author Kathy Mengle, certified massage therapist and graduate of the Holistic Institute of Massage Therapy. Her book "Tools for Healing" has pertinent information on healing, health, diet, nutrition, and holistic information, including chapters on crystals and chakras.
WOMEN ONLY
7:30 p.m., $5.00

APRIL 14 Monday
Aries—The Path of the Warrior—a talk by Elsie Blake astrologer.
WOMEN ONLY
7:30 p.m., $2-$4.

APRIL 15 Tuesday
Linda Moakes—Finally—the album you've been waiting for! The words and world of the same comedian, Linda Moakes, is about to be recorded .and you can be a part of the founding audience! Mama Bears is wildly excited to be able to kick-off the fund raising at this first benefit performance.
WOMEN ONLY
7:30 p.m., $5.00-$100.00. Checks welcome.
(Advance orders accepted $8.00+SASE)

APRIL 18 Friday
OPEN MIKE
Open Mike Cabaret. Singers, musicians, comics and writers! (Sing up now!)
WOMEN ONLY
8:00 p.m., $3.00

APRIL 19 Saturday
Double Bill—Fin and Flame singing and playing their haunting songs, and doing comedy, and special guest storyteller Andy Tibby.
WOMEN ONLY
8:30 p.m., $5.00-$7.00

APRIL 20 Sunday
SONIA JOHSON—author of Housewife to Heretic, and 1984 Presidential Candidate, has written another book, Going Out of Our Minds and Other Revolutionary Acts of the Spirit, and we can hardly wait to hear about it!
WOMEN ONLY
7:00 p.m. $5-$7.

APRIL 23 Wednesday
Joan Provencher and Kathleen Giel, members of the 1986 women's expedition to climb Mt. Kongur in China will be showing a video of the first climb of this 25,325 foot peak and speaking about how the 9 women team plans to climb the peak. Fund raiser.
WOMEN ONLY
7:30 p.m., $4-$6.

APRIL 25 Friday
Crystal Vision—Suzanne Sunstone and Vick Prince. Guided meditation and talk on various uses and powers of crystals and other stones.
Reservations requested.
WOMEN ONLY
8:00 p.m., $4-$6.

APRIL 26 Saturday
"The Dishes"- Pop, rock and popular music from the past 6 decades! (Requests accepted)
WOMEN ONLY
8:30 p.m., $5-$7.

APRIL 27 Sunday
COUNTRY JAM. Bring your guitar, fiddle, harmonica etc. along with your sing along voice for an afternoon country jam.
$2.00, 3:00 p.m.

APRIL 29 Tuesday
The Fabulous DYKETONES! An "intimate" concert with one of the most popular lesbian groups in the nation—Last local performance before their next tour!
WOMEN ONLY
8:00 p.m. Tickets $6.00 advance/$8.00 at the door.

MAY 2 Friday
Oakland vocalist Gail Childs will appear May 2nd with band "Kiss This" at 8 p.m. Their repertoire will range from pop to soft soul.
WOMEN ONLY
8:00 p.m., $4-$6.

MAY 3 Saturday
Rhiannon! at last! in concert with Mimi Fox.
WOMEN ONLY
8:30 p.m., $5-$7.
Mama Bears/News & Notes—April-May 11

**MAY**

**MAY 7**

Jennifer Stone & Co.
Jennifer Stone reads from recent work published in THE WORMWOOD REVIEW, THE REALISTS, BERKELEY POETRY REVIEW and introduces several writers from her Saturday morning group. Stone is a poet, fiction writer, and media critic. Her show, MIND OVER MEDIA, can be heard on KPFA Tuesday at 5:05.

**WOMEN ONLY**

7 p.m., $3.00

**MAY 9**

OVER OUR HEADS—Karen Ripley, Teresa Chandler, Annie Larson and Marion Damon are at it again on the Mama Bears comedy improve stage.

**WOMEN ONLY**

$5-$7, 8:00 p.m.

**MAY 10**

DEBBIE SAUNDERS in CONCERT. Spend Saturday evening enjoying the rich, full voice of one of the Bay Area’s most talented performers. Piano, synthesizer and fun. Advance tickets available. Reservations accepted.

**WOMEN ONLY**

$5-$7, 8:30 p.m.

**MAY 11**

GWEN AVERY in concert.

The powerhouse blues and gospel sound of performer/composer Gwen Avery is big enough to rouse an audience to frenzy. Drawing on both traditional black musical forms and her own personal experiences, Avery is a bold, flashy entertainer whose singing and piano playing explodes with energy.

**WOMEN ONLY**

7:00 p.m., $5.00 advance, $7.00 door.

**MAY 12**

TAURUS the way of the Amazon Warrior. A new and exciting talk by Elaine Blake astrologer extraordinair.

**WOMEN ONLY**

7:00 p.m., $5.00

**MAY 14**

MAX DASHU presents: Squeezing Histories slide show. Egypt, mother of knowledge to the ancients, with her temples of Isis and Hathor, her matrilineages, her women in politics, religion, business, science and the arts.

**WOMEN ONLY**

8:00 p.m., $5.00

**MAY 16**

MARY WATKINS in concert.

Mama Bears urges you not to miss this superbly talended, powerful and moving performer.

Reservations advised.

**WOMEN ONLY**

8:00 p.m., $5-$7.

**MAY 18**

CAYUSE PRESS book party and reading for the newly published Borrowed Rites, an original mystery by Judith Stephens. Rapidly growing Cayuse Press publishes fine fiction. There will also be reading from work by Margaret Switzer and Maria Espinosa. NOT FOR WOMEN ONLY

4:00-6:00 p.m.

**MAY 21**

ARE WE THERE YET—book party, reading with Michal Brody. Are We There Yet is an important addition to lesbian history—see page 6.

**WOMEN ONLY**

7:00 p.m.

**MAY 23**

Angie Robinson & Tami Oates perform the songs of Armatrading, Wonder, Hall & Oates, and many more including their own original compositions. Joining them will be the musicians of "Kiss This" band. Don’t miss it.

**WOMEN ONLY**

8:00 p.m., $4-$6.

**MAY 24**

JENNIFER BEREZAN in concert. If you haven’t caught one of Jennifer’s performances yet, you’ve missed one of the hottest new performers on the Bay Area/women’s entertainment scene! Reservations requested.

**WOMEN ONLY**

8:00 p.m., $4-$6.

**MAY 25**

CLAIRE MIX w/FAST TRAX. San Jose’s own exciting singer songwriter "Claire Mix" and her band "Fast Trax", will perform her works of humor and thought provoking ballads. Don’t miss this evening of absolute enjoyment!

**WOMEN ONLY**

8:00 p.m., $4-$6.

**MAY 26**

KAY GARDNER in concert. Don’t miss Kay in this West Coast performance. Advance tickets a must! 2 shows 8:00 p.m. and 10-30 p.m. The Rainbow Path

**WOMEN ONLY**

$8.00 in advance, $10.00 at door.

**JUNE 1**

Sandy Boucher and her writing class.

Readings by some of the wonderfully talented writers in our community.

3 p.m., $5.00

**JUNE 2**

Becky Reardon & Judy Munson

**JUNE 7**

Gayle Marie

**JUNE 8**

News & Notes mailing party—1 p.m.

**JUNE 10**

The Anything Goes Chorus.

**JUNE 11**

GEMINI—Elaine Blake

**JUNE 13**

Linda Moakes

**JUNE 14**

KItka

**JUNE 20**

Pat Parker and Avotja.

**JUNE 21**

Alternative Measures & Improvisations

ONGOING:

DAILY

MAMA BEARS IS OPEN 7 DAYS A WEEK 10 AM TO 7 PM including all holidays, for your enjoyment. Come in to browse, buy books and craafts, relax, study, have a bit to eat, or a light breakfast, lunch or dinner. You can also get some sun on the patio—now open (also known as Bears Beach.) On Thursday, Friday, and Saturday we stay open until 11 p.m., and have women-only events and socializing between 7 and 11 p.m. (may also stay open after 7 p.m. other evenings; see calendar.)

**SUNDAYS**

GYNOPOHIC GATHERING

WOMEN CENTERED WORSHIP—"Celebrating the bond of womanness among ourselves and in connection with our sisters on every continent, island, sea and sky"—Paula Gabil-AIlen.

Spirituality, feasting and gosling in the marketplace, Mama Bears, as we did in past women centered cultures.

**WOMEN ONLY**

10:30 AM

**SUNDAY**

-1 p.m. Volunteering at Mama Bears can be fun and a great way to meet new women! Used books and general clean-up sometimes help with mailing—see Carol or Alice.

**THURSDAYS**

WOMEN-ONLY socializing plus ELIZABETH BIRD—Astrologist and Seersess gives integrative astrological transit interpretations and mini-tarot, card readings. 20 years experience, $10-$15 per consultation. (Reservations suggested but not necessary). Available 7-11 p.m.
Good morning! I'm feeling frightened. That's okay, but you should know that, in case someone should go puke or something, you'll know why I went.

I want to talk about a phenomenon that I've decided to call "assaultive communication", or "assumptive thinking". I'm not quite sure where to begin. For a long, long time, I thought that I couldn't take criticism. I thought that because people told me that.

First they would come up and say something perfectly dreadful, the sort of which was that I was no damn good. Then I would begin to tremble or perhaps cry, or get angry (which I learned later to do) and get defensive—all of which are not good things to do because when somebody is just telling you something, for your own good or their own good, why are you getting upset? What is the matter with you? So, I would then think that I was upset at me, for not being able to accept criticism. And I would be very angry with myself, because I couldn't smile and say, "Thank you for sharing that with me". Then, after forty-two years or so of just reacting when this stuff happened, I decided to get smart and pay attention, and say something to me about what they felt, I could say, "Gee I'm sorry, I can't do anything". But I was free to be able to say my part, too, and then perhaps, we could come to some kind of a solution that was agreeable to all concerned, which is even nicer. And actually that's what we could do. So, by saying that, I thought, oh, it's not about somebody disagreeing with me, it's not even about somebody saying, "Gee, you know, you've overlooked this, or you didn't do that, or could you please do such-and-such?" That kind of thing wasn't my problem. Well, what was my problem?

Well, along the way, in my studies, I've discovered that emotions are very often a message, that is to say, they very often convey information if you know how to listen to them. So I thought, well the next time somebody does that and I get those feelings—tough stomach, tight face, I don't want to look at anybody, I want to cry, and I really think that I should just get rid of my wrist and bury myself—then I think I would just see what these feelings are telling me, what they are saying. It took while to figure out, but I finally was able to listen to the words that those feelings had, and the words were "You have just been assaulted!" Point blank, there it was. And then of course, all my christian patriarchal training came up and said "Oh that's not true. After all, they're only you know, da da da da da...". All the "they're onlys" and "then it occurred to me to say, no, wait a minute. What you need to say is "I know such-and-such". As in, "I know I've just been assaulted. And the point isn't whether or not the person intended to assault me, or wanted to assault me, or anything else; this is not about the other person, this is about me. I have just been assaulted." It really wasn't until last week that I understood that this is an assault; it's an assault that has a violence of intention. It's equivalent to rape, it's equivalent to war.

The particular sort of assault I'm talking about is not the kind where somebody comes up and says, "I'm pissed!"...I can handle that, it's not a problem. I don't get the feelings I described—tight stomach, tight face, etc. it might decide to run and hide, but the point is, I know what has just happened, I'm not confused about what has just happened. This person has come and yelled at me. Got it. The kind of assault I'm talking about is sort of like date rape. You know how date rape goes? "Oh honey you've got me so excited, you don't want to be a prick tease, do you? You know? "Honey I love you so much, couldn't we just do a little more?" "Honey your folks won't be home for six hours, and after all..." And before she knows it, she's been raped. Mainly because she hasn't understood that she was being assaulted, and mainly because she has therefore been defenseless. Unable to say "No I won't, and you are being assaultive and you get out, or I'm going to call the cops." She can't do that, because her good nature is being appealed to. Her courage is being appealed to. Her lovingness is being appealed to.

Her ability to care for others' needs and others' wants, and others' pain is being appealed to. And if she's an average American woman, then she's going to do, is give in to that, because she can't bear the moral criticism in her own head that will tell her she's no good because she ignored someone else's pain.

In our women's community, we engage in assaultive transactions chronically, continually. And we don't seem to know that that's what we're doing. We seem to think that we're being caring about the other person, about our own self, or about some vague nebulous world of "other women". An example of this: women who move about in wheelchairs need to have access to events. That's very clear, very straightforward, no problem. But on one occasion, a feminist reader was attacked by the media because the schedule had been scheduled to read in (and she had nothing to do with the scheduling) was not accessible to people in wheelchair chairs. But! She became morally responsible and was accused of a kind of political malfeasance. She was assaulted, because the implication was: anybody who doesn't care about women who need to use wheelchairs has to be a lousy writer. That kind of generalization from a specific instance is "Gee, can we do something about this, so that the women who are here in wheelchairs can hear you"? that's one thing, to a generalized "This is what that woman's human competence, that's something else. That's dirty fighting. We do it all the time. White women have to trash other white women for being racist. It's utterly amazing! They're very busy defending women who aren't even there/from women who are there, in some kind of a bizarre fantasy about who is morally superior to whom. It doesn't alter the situation for women of color, by the way. It has absolutely no effect on our situation. What effect it has, is it makes some women anxious to hate us, because we are women of color, who might not have been actively hostile, had they not been assaulted. And since they don't know what's just happened, they have no place to go with the guilt that's been laid on them. Except to lay it on some one else. To blame it on someone else, because they know that they weren't guilty of what they were assaulted for, what they were accused of, but they couldn't defend themselves. You can't defend yourself when your morals, your humanness, your validity is called into question, when you are being assaulted.

This dynamic works alot like rape. When the rapist enters a situation, it is called into question, when you are being assaulted.

...This dynamic works alot like rape. When the rapist enters a situation, it is applied to all psycho-social, political, spiritual, psychological reality is called into question, when you are being assaulted. One way is to pay attention to the form of the attack. It's not an attack when somebody says, "Gee, I need for you to..." because I have such-and-such a condition. That's not an attack. The recipient might feel angry, but that's a defensive,stuff, and she's just going to have to handle that. It is an assault when your entire spiritual, political, psychological reality is called into question, when we're no longer negotiating a given situation, when a great deal of generalization is going on, when there's a personal attack, a hearing below the belt, so that it's not the situations that's being negotiated, the issue, the point
of difference—instead it's an all out, mortal attack from one person to another. This attack is usually phrased negatively, often it's colored with bitterness to begin with; often it appeals to your sense of fair play; often it appeals to universal virtues such as "sisterhood" or "righteousness" of some sort. An example that comes to mind is, "Women who compare their sexuality are women who are not worthy of being women". The attacker can say, "Okay, you're not okay". And it's always in there, you can strongly feel that, you can feel it, it's always in there. We are perfectly capable of disagreeing with one another, and now we've got to kill her. It just takes a few minutes to think alike in order to have good will toward one another. We are absolutely essential to adult life, that people do not have to think alike in order to have good will toward one another. When useful negotiating is going on, people can be closer together, even though they might still disagree.

One thing that is necessary here is to understand that disagreements are to be treasured, that they're absolutely essential to the process of growing together, that people do not have to think alike in order to have good will toward one another. We are perfectly capable of disagreeing strongly with one another and still respecting, and even liking, one another. There is no reason why we can't do that.

The assertive communication engages in blaming. It objectsifies the victim, and it assumes an adversary stance. It ascribes the problem to the person who is the opponent, and now we've got to kill her. It just takes that for granted. It assumes that the other person is unwilling to negotiate, and it allows no room for the other person to do any negotiating. The only room it allows the other person is active, and a defensive counter-attack, or completely subsiding into defeated silence. That's all that's left for the victim to do. I've been running a survey on this for oh, a couple of years now, just to analyze communication of this sort, to see what kind of characteristics they have. And they do share characteristics in common. You can almost always analyze a letter, a resolution, a communication by telephone or in person, for these features, and you'll find a number of them whenever an assertive attack is going on. For instance: the generalities, the tendency to generalize from a specific incident to, "This is the way things are". Guilt by association is used. "All women who care about women believe (blank). You do not believe (blank), therefore you are a woman who does not care about women. "The last part doesn't even have to be said because once a logical syllogism is set up, the conclusion sort of occurs-just all of us. And when the conclusion is not openly stated, you can't fight it; there's nothing you can say, because if you say, "You just can't help it", that's all you can say. You're just saying, "You don't care about women", the attacker can say, "I didn't say that". And there you are. Now you're in a stupid argument about who said what to who. The damage has been done. You're already wounded. You're hurt. And I'm assuming that somebody took a gun and shot you, that kind of hurt. I don't mean hurt feelings. I mean a real wound has transpired.

The existential position of the aggressor is, "I'm okay, you're not okay. It's always in there, you can tell, because you start feeling not okay, one, and two, you start wanting to attack the attacker. The attacker can say, "You want to begin to prove that you are so okay, and it's them who are not okay. And you almost can't help it, because it's built into the situation. The dynamic appears so be that the aggressor wants you to become the persecutor, and so they set up the dynamic in such a way that the chances are you'll fall into the trap and begin to persecute the aggressor. Of course, since all of us are nice girls, we don't like to persecute others, so then we have to find, on our side, a way to appear morally justified in persecuting the other person, who picked the fight to begin with. And so you can see this can go on for centuries, and it has gone on for centuries. The tone is accusing. That is, such a communication contains "you" statements that objectify, de-humanize, and paint the accused in a negative light. "You" statements. You all are terrible. You are all bad. You are all evil. You are all wrong. You are all irresponsible. You are all corrupt. You are all illegitimate. You are all not worthy of being women. The last part doesn't even have to be said because the attacker can say, "Okay, you're not okay". And it's always in there, you can feel it, it's always in there. We are perfectly capable of disagreeing with one another, and now we've got to kill her. It just takes a few minutes to think alike in order to have good will toward one another. We are absolutely essential to adult life, that people do not have to think alike in order to have good will toward one another. When useful negotiating is going on, people can be closer together, even though they might still disagree.

One thing that is necessary here is to understand that disagreements are to be treasured, that they're absolutely essential to the process of growing together, that people do not have to think alike in order to have good will toward one another. We are perfectly capable of disagreeing strongly with one another and still respecting, and even liking, one another. There is no reason why we can't do that.

The assertive communication engages in blaming. It objectsifies the victim, and it assumes an adversary stance. It ascribes the problem to the person who is the opponent, and now we've got to kill her. It just takes that for granted. It assumes that the other person is unwilling to negotiate, and it allows no room for the other person to do any negotiating. The only room it allows the other person is active, and a defensive counter-attack, or completely subsiding into defeated silence. That's all that's left for the victim to do. I've been running a survey on this for oh, a couple of years now, just to analyze communication of this sort, to see what kind of characteristics they have. And they do share characteristics in common. You can almost always analyze a letter, a resolution, a communication by telephone or in person, for these features, and you'll find a number of them whenever an assertive attack is going on. For instance: the generalities, the tendency to generalize from a specific incident to, "This is the way things are". Guilt by association is used. "All women who care about women believe (blank). You do not believe (blank), therefore you are a woman who does not care about women. "The last part doesn't even have to be said because once a logical syllogism is set up, the conclusion sort of occurs-just all of us. And when the conclusion is not openly stated, you can't fight it; there's nothing you can say, because if you say, "You just can't help it", that's all you can say. You're just saying, "You don't care about women", the attacker can say, "I didn't say that". And there you are. Now you're in a stupid argument about who said what to who. The damage has been done. You're already wounded. You're hurt. And I'm assuming that somebody took a gun and shot you, that kind of hurt. I don't mean hurt feelings. I mean a real wound has transpired.

The existential position of the aggressor is, "I'm okay, you're not okay. It's always in there, you can tell, because you start feeling not okay, one, and two, you start wanting to attack the attacker. The attacker can say, "You want to begin to prove that you are so okay, and it's them who are not okay. And you almost can't help it, because it's built into the situation. The dynamic appears so be that the aggressor wants you to become the persecutor, and so they set up the dynamic in such a way that the chances are you'll fall into the trap and begin to persecute the aggressor. Of course, since all of us are nice girls, we don't like to persecute others, so then we have to find, on our side, a way to appear morally justified in persecuting the other person, who picked the fight to begin with. And so you can see this can go on for centuries, and it has gone on for centuries. The tone is accusing. That is, such a communication contains "you" statements that objectify, de-humanize, and paint the accused in a negative light. "You" statements. You all are terrible. You are all bad. You are all evil. You are all wrong. You are all irresponsible. You are all corrupt. You are all illegitimate. You are all not worthy of being women. The last part doesn't even have to be said because the attacker can say, "Okay, you're not okay". And it's always in there, you can feel it, it's always in there. We are perfectly capable of disagreeing with one another, and now we've got to kill her. It just takes a few minutes to think alike in order to have good will toward one another. We are absolutely essential to adult life, that people do not have to think alike in order to have good will toward one another. When useful negotiating is going on, people can be closer together, even though they might still disagree.

One thing that is necessary here is to understand that disagreements are to be treasured, that they're absolutely essential to the process of growing together, that people do not have to think alike in order to have good will toward one another. We are perfectly capable of disagreeing strongly with one another and still respecting, and even liking, one another. There is no reason why we can't do that.

The assertive communication engages in blaming. It objectsifies the victim, and it assumes an adversary stance. It ascribes the problem to the person who is the opponent, and now we've got to kill her. It just takes that for granted. It assumes that the other person is unwilling to negotiate, and it allows no room for the other person to do any negotiating. The only room it allows the other person is active, and a defensive counter-attack, or completely subsiding into defeated silence. That's all that's left for the victim to do. I've been running a survey on this for oh, a couple of years now, just to analyze communication of this sort, to see what kind of characteristics they have. And they do share characteristics in common. You can almost always analyze a letter, a resolution, a communication by telephone or in person, for these features, and you'll find a number of them whenever an assertive attack is going on. For instance: the generalities, the tendency to generalize from a specific incident to, "This is the way things are". Guilt by association is used. "All women who care about women believe (blank). You do not believe (blank), therefore you are a woman who does not care about women. "The last part doesn't even have to be said because once a logical syllogism is set up, the conclusion sort of occurs-just all of us. And when the conclusion is not openly stated, you can't fight it; there's nothing you can say, because if you say, "You just can't help it", that's all you can say. You're just saying, "You don't care about women", the attacker can say, "I didn't say that". And there you are. Now you're in a stupid argument about who said what to who. The damage has been done. You're already wounded. You're hurt. And I'm assuming that somebody took a gun and shot you, that kind of hurt. I don't mean hurt feelings. I mean a real wound has transpired.

The existential position of the aggressor is, "I'm okay, you're not okay. It's always in there, you can tell, because you start feeling not okay, one, and two, you start wanting to attack the attacker. The attacker can say, "You want to begin to prove that you are so okay, and it's them who are not okay. And you almost can't help it, because it's built into the situation. The dynamic appears so be that the aggressor wants you to become the persecutor, and so they set up the dynamic in such a way that the chances are you'll fall into the trap and begin to persecute the aggressor. Of course, since all of us are nice girls, we don't like to persecute others, so then we have to find, on our side, a way to appear morally justified in persecuting the other person, who
KAREN RIPLEY - COMIC

PLACES, PLEASE!
by Kate McDermott, ed. $8.95

A book of seven plays by and about lesbians, selected with an eye to how they can be acted, by Kate McDermott, ed. $8.95


These books contain what I think of as "basic tools": witches information, visualizing elements of reading a language, familiarity with how one's brain works...our neuro-anatomy and physiology, our "nervous system". Another way into the reclaiming of our bodies is through the medium of books, one had better be familiar with ourselves with what's in these books.

In fact, with so many therapists and other people-manipulators quietly absorbing and using the basic techniques of observation and control described in these books, one had better be familiar with them, in self-defense!

Contains over 2,000 photos, with author's analysis and commentary, of women's and men's body language, and shows the striking differences between our body language today and body language of past eras, including Egyptian, Greek, Roman, and Middle European. Quit a good book—an eye opener.

ORANGES ARE NOT THE ONLY FRUIT, by Jeanette Winterson. $8.95.

Religious fanatics in England are a gloomy lot and subject themselves to a lot of crappiness but this novel is anything but gloomy...it's funny, droll and wonderfully eccentric, as told by our heroine, a lesbian, who's first meet as a child. Delicious.

Happy Birthday!

May 1 Kate Smith
May 2 Mabel Hampton
May 3 Golda Meir
May 5 Del Martin
May 6 Mary Nordstrom
May 7 Eva Peron
May 9 Jean Bowerman
May 10 Kathleen "Kitty" T. Street
May 11 Martha Graham
May 13 Karen Anna
May 13 Linda Scarpetti
May 14 Dee Tilson
May 15 Liz Mawell
May 15 Barbara Hammer
May 17 Martha Bowes
May 17 Martha Bowes
May 17 Laura Arthur
May 17 Geri Brunner
May 17 Joyce Williams
May 20 Meryl Schlocker
May 20 Crystal Williams
May 20 Cher Bono
May 21 Kate Ryan
May 24 Karen Lattimer
May 24 Meryl Lieberman
May 25 Sue Fink
May 25 Val Souza
May 26 Debbie Anderson
May 27 Isadora Duncan
May 29 Mary Gemi
Sonia Johnson continued from page 4

tant and possible. Because whatever is imaginable is possible, what we have most to fear is a failure of imagination.

We must have the grace and decency and love to stop pretending that men have anything important left to say or that they understand what is going on in the world. We know that they don't. So let us disregard the men altogether. TAKE OUR EYES OFF THE GUYS, completely—and for the first time in five millennia. We don't need to learn anything more about them or their deadly toys and games (i.e., what the difference is between the cruise and all previous missiles). We know them through and through, if not the details, the principles upon which they function, which is all that is important. They are always the same.

What conviction that if we stop studying and monitoring men and their latest crazinesses, that if we abandon our terrified clawing and kicking interspersed with sniveling and clutching—our whole sick sado-masochistic relationship with the masters—they will go berserk and kill us, this is purest superstition. With our eyes fully upon them they kill us daily; with our eyes riveted upon them they have gone berserk.

What we need to do now is concentrate upon changing our own internal reality, knowing surely and forever that as the foundations of oppression inside us crumble, external patriarchal reality must give way. Men cannot DO patriarchy without our collaboration. By changing our reality, by refusing to allow them or their worldview to continue to be central in our lives, we automatically—without having to give it a thought—change THEIR reality. When we take the energy of our belief away, patriarchy will die of lack of support. We ask how could they NOT see the ships—without believing in them, not denying them, simply forgetting them. Patriarchy is irrelevant. Men are irrelevant. Going out of our minds means not taking men and their cherished patriarchy seriously at all, not renewing them, notdensity them, simply forgetting them. Patriarchy is irrelevant. Men are irrelevant. Going out of our minds means that women—surely and absolutely—will see all the things that make women's spiritual resources are the only escape. I'm sure they can be and have been used foolishly and irresponsibly. But I remember that with them the stones rose into the air without the help of machines, including human muscle, several thousand years ago at Stonehenge, and I want mine back.

What did those early women know about the spirit that we have forgotten? The folklore around those ancient stones names them "singing stones," hinting that they were not only sung UP, but sung OUT of mountain-sides, down rivers, across hundreds of miles of land and deep into their ends in the soil. Is part of what ancient women knew that spirit sings to spirit? Did their joy and hope call out to find confirmation in the heart of the rock? Was it a certain quality of spirit that elicited such suspended cooperation from Earth's adaman children, a certain understanding and appreciation, even reverence, for their particular nature and their very idiosyncratic brand of consciousness? Is this that hint about what it means to live, always, with genuine power, out of the spirit? Going out of our minds means not being afraid to make mistakes. It means throwing off forever the fear of looking stupid, save, foolish. It means not believing in our spiritual powers so that, whatever that means, irrelevant, trivial, and even crazy. Really, who cares, and what have we got to lose? Going out of our minds means not taking men and their cherished patriarchy seriously at all, not renewing them, not density them, simply forgetting them. Patriarchy is irrelevant. Men are irrelevant. Going out of our minds means knowing that women—was it the way we view the world, the way we live in it at our best—are now not the only relevant people on earth. It means taking ourselves seriously for the first time in recorded history, the only act now possible that has in it the power to transform the planet.

We have in an unending fire, we women with our torches and our blazing loons. Like flame-winged doves loosed from our cages, all over the world we are monstrously, bravely burning.

The time of spirit that elicits such suspended cooperation is at hand. I feel it in my bones. Many of us feel it. And we will be ready for it, we will be strong and free enough to recognize it and do what must be done. And best of all, we will do it together. We must or we cannot do it at all. We will leap, hand in hand, off this sinking rubbish pile men call "civilization," out of our limited, lightless, dying patriarchal minds, and reach for our lives—for ALL life—out into the cosmos.

Sonia Johnson 1986

Sonia will be at Mama Bears on April 20. See calendar for details.

Sonia will also be speaking on Saturday, April 19 at the U.C. Davis Women's Leadership Conference at 8:15 p.m. and will be interviewed by Ginny Berson on KPFA at 1:30 p.m. April 19.

Also Sonia will be at the Women's Solstice Camp in Nevada City from June 15 to the 22 presenting "Women Gathering"—group processes (visioning, affirmation, and a creative brainstorming technique she calls "hearing into being") designed to bring about the post-patriarchal world. Interested women should contact: Women's Alliance, P.O. Box 1882, Nevada City, CA 95959. (See ad this issue—Her Voice, Our Voices).

To engage Sonia to speak, contact:
Susan Horwitz
5518 2nd St., So.
Arlington, WA 98204
703/553-9113

MUSIC AND HEALING

INTRODUCTORY EXPERIENTIAL WORKSHOP AND INTENSIVE
for music lovers and musicians
Kay Gordon, M. Ed.

I. MUSIC, COLOR & CHAKRAS

II. DRONING, TONING, MANTRA & CHANT

III. HARMONY: KEYS TO WELL-BEING

IV. FREEDOM FROM PAIN THROUGH MELODY

V. CREATING HEALING MUSIC

May 30, 31 & June 1 at Willow For information phone 415-841-6500 ext. 315
**ERMA'S ROOM**

**at the**

**Driftwood Lounge**

...A Woman's Bar...

**ROOM**

**ERMA'S**

**581-2050**

22170 Mission Blvd. Hayward

OPEN DAILY 2 p.m. to 2 a.m.

April 4 Sue Fink in Concert
5 p.m., $7.00.
April 10 Rainbeaux's Erotic Lesbian Strip
5 p.m., $5.00.
April 12 The Discounters
5 p.m., $3.00.
April 18 The Dykeathletes—Sockshop
5 p.m., $7.00.
April 26 Mimi Fox & Janette Small
8 p.m., $4.00.
May 4 Jennifer Bearazan & Judy Fied
7 p.m., $4.00.
May 10 The Discounters—Taurus Party
5 p.m., $5.00.
May 13 Desire McCaile in Concert
8 p.m., $5.00.
May 18 Gayle Marie & Jen Morris
7 p.m., $5.00.
May 25 Rainbeaux Erotic Lesbian Strip
7 p.m., $5.00.

**FIRST I SAW RED, THEN I WAS BLUE—continued from page 6**

**DIANNA Seagiver**

**PSYCHIC**

- Classes
- Workshops
- Rituals
- Readings
- Healings

11 Licensed Berkeley
848-1364

**THE TRIBE OF DINA: A JEWISH WOMEN'S ANTHOLOGY**

**EDITED BY MELANIE KAYE KAHN*STON & HANNA KLEPPSTEIN**

**AVAILABLE AT MAMA BEARS**

**ERMA'S ROOM**

**581-2050**

22170 Mission Blvd. Hayward

OPEN DAILY 2 p.m. to 2 A.M.

April 4 Sue Fink in Concert
5 p.m., $7.00.
April 10 Rainbeaux's Erotic Lesbian Strip
5 p.m., $5.00.
April 12 The Discounters
5 p.m., $3.00.
April 18 The Dykeathletes—Sockshop
5 p.m., $7.00.
April 26 Mimi Fox & Janette Small
8 p.m., $4.00.
May 4 Jennifer Bearazan & Judy Fied
7 p.m., $4.00.
May 10 The Discounters—Taurus Party
5 p.m., $5.00.
May 13 Desire McCaile in Concert
8 p.m., $5.00.
May 18 Gayle Marie & Jen Morris
7 p.m., $5.00.
May 25 Rainbeaux Erotic Lesbian Strip
7 p.m., $5.00.

**581-2050**

22170 Mission Blvd. Hayward

OPEN DAILY 2 p.m. to 2 a.m.

April 4 Sue Fink in Concert
5 p.m., $7.00.
April 10 Rainbeaux's Erotic Lesbian Strip
5 p.m., $5.00.
April 12 The Discounters
5 p.m., $3.00.
April 18 The Dykeathletes—Sockshop
5 p.m., $7.00.
April 26 Mimi Fox & Janette Small
8 p.m., $4.00.
May 4 Jennifer Bearazan & Judy Fied
7 p.m., $4.00.
May 10 The Discounters—Taurus Party
5 p.m., $5.00.
May 13 Desire McCaile in Concert
8 p.m., $5.00.
May 18 Gayle Marie & Jen Morris
7 p.m., $5.00.
May 25 Rainbeaux Erotic Lesbian Strip
7 p.m., $5.00.

**581-2050**

22170 Mission Blvd. Hayward

OPEN DAILY 2 p.m. to 2 a.m.

April 4 Sue Fink in Concert
5 p.m., $7.00.
April 10 Rainbeaux's Erotic Lesbian Strip
5 p.m., $5.00.
April 12 The Discounters
5 p.m., $3.00.
April 18 The Dykeathletes—Sockshop
5 p.m., $7.00.
April 26 Mimi Fox & Janette Small
8 p.m., $4.00.
May 4 Jennifer Bearazan & Judy Fied
7 p.m., $4.00.
May 10 The Discounters—Taurus Party
5 p.m., $5.00.
May 13 Desire McCaile in Concert
8 p.m., $5.00.
May 18 Gayle Marie & Jen Morris
7 p.m., $5.00.
May 25 Rainbeaux Erotic Lesbian Strip
7 p.m., $5.00.

**581-2050**

22170 Mission Blvd. Hayward

OPEN DAILY 2 p.m. to 2 a.m.

April 4 Sue Fink in Concert
5 p.m., $7.00.
April 10 Rainbeaux's Erotic Lesbian Strip
5 p.m., $5.00.
April 12 The Discounters
5 p.m., $3.00.
April 18 The Dykeathletes—Sockshop
5 p.m., $7.00.
April 26 Mimi Fox & Janette Small
8 p.m., $4.00.
May 4 Jennifer Bearazan & Judy Fied
7 p.m., $4.00.
May 10 The Discounters—Taurus Party
5 p.m., $5.00.
May 13 Desire McCaile in Concert
8 p.m., $5.00.
May 18 Gayle Marie & Jen Morris
7 p.m., $5.00.
May 25 Rainbeaux Erotic Lesbian Strip
7 p.m., $5.00.

**581-2050**

22170 Mission Blvd. Hayward

OPEN DAILY 2 p.m. to 2 a.m.

April 4 Sue Fink in Concert
5 p.m., $7.00.
April 10 Rainbeaux's Erotic Lesbian Strip
5 p.m., $5.00.
April 12 The Discounters
5 p.m., $3.00.
April 18 The Dykeathletes—Sockshop
5 p.m., $7.00.
April 26 Mimi Fox & Janette Small
8 p.m., $4.00.
May 4 Jennifer Bearazan & Judy Fied
7 p.m., $4.00.
May 10 The Discounters—Taurus Party
5 p.m., $5.00.
May 13 Desire McCaile in Concert
8 p.m., $5.00.
May 18 Gayle Marie & Jen Morris
7 p.m., $5.00.
WOMEN CLIMB MOUNTAINS
continued from page 5

Joan: No. They go to 14,000 ft. and that's it. Then they return when we leave. We'll be doing all the carrying ourselves from 14,000 ft. on to begin with, when we get there, to acclimate ourselves to the altitude, we'll be climbing high and sleeping low. So, in those days, we will supply advance base camp and probably one camp above it—bring stuff, leave it, and come down and sleep.

MB: About how high would that be?

Joan: Advance base camp will be at 17,000 ft. And I'm not sure. I think 7-9. The weather will withstood the storms... I'm not sure. It depends on the wind.

MB: Who are your other heroes—women mountaineers?

Joan: The 2 women who died on Annapurna, Alison Chadwick-Ovsyshkewicz and Vera Watson. In fact, every member of the Annapurna expedition. It was a hard climb and they kept it together and they did it as women. Women climb much differently from men.

Ed. Note: Next issue we will find out from Joan what she thinks that difference is as we continue the interview. In the meantime if you want to find out more about Kubernetes and Joan will be at Mama Bear April 11. See calendar. If you can help them, write or call Kathleen Grif, Women's China Expedition, 905 Polk St., San Francisco, CA 94106. (415) 326-2257.

If you want more info on women mountaineers in general read Annapurna, A Woman's Place, by Arlene Blum, Sierra Books, $9.95. On Top of the World, Free Women Explorers in Tibet, by Larree Millier, the Mountaineers, $8.95.

COMMON SENSE WAGED AND EARNED
continued from page 8

keep her from deadlines, but when life and career conflict, she chooses life. Ultimately her audience is the richer for it.

Grace Paley's politics affect the content, style and process of her stories. As she questions and provokes with her open endings, readers become those active participants I mentioned earlier. Like Bertolt Brecht, she presents you with contradictions; she helps you with issues and feelings buzzing in your head about your own social responsibilities.

Paley beautifully articulates her approach to storytelling in "A Conversation with My Father" in Enron Changes, "I would like you to write a simple story just once more," he says, 'the kind de Maupassant wrote or Chekhov, the kind you used to write. Just recognizable people and then write down what happened to them next.' I say, 'Yes, why not? That's possible.' I want to please him, though I don't remember writing that way. I would do it to tell such a story, if he means the kind that begins: 'There was a woman... followed by plot, the absolute line between two points which I've always despised. Not for literary reasons, but because it takes all hope away. Everyone, real or invented, deserves the open destiny of life.'

Copyright © Valerie Miner 1986

1. Please note that Paley uses quotations marks around dialogue in one book and not in the other. This is the reason for inconsistency in punctuation here.

J. Susan Meyer
INCOME TAX
PREPARATION
PLANING
PERSONALIZED SERVICE

HAIR GALLERY
SPECIAL INTRODUCTORY OFFER
FIRST TIME CLIENTS ONLY.

HAIRCUTS: 13.50 REG. 18.50
INCLUDES SHAMPOO & CONDITIONER
PERMS: 39.50 REG. 55.00
INCLUDES SHAMPOO, HAIRCUT & CONDITIONER
527-9093
2007 HOPKINS
AT THE SOLANO TUNNEL

NINA ALLEN
Certified Acupuncturist
Certified Massage Therapist
(415) 547-1119

There's a community need in the East Bay and YOU can help!
Volunteers are needed to provide emotional support for persons with life-threatening illnesses and those who are grieving.
For information call: 547-7702

A NEWSPAPER LEANBAN, INCITERS
9-114 SIMON AVENUE
SAN FRANCISCO, CA. 94114

GALLERY

info news humor health reviews

MAIL CHECK TO:
2212 S Market St., #307
San Francisco, CA. 94114
mailed in unmarked envelope.
Subscription Rates: $18 supporting $15 sustaining
published 6 times a year

Sample Issue: $2

Central Realty Service
MICHAEL S. PHILLIPS
BROKER
5638 TELEGRAPH AVENUE
OAKLAND, CALIFORNIA 94609
658-2177

ARLENE M. SLAUGHTER - FOUNOCR
OAKLAND, CALIFORNIA 94608

nambie

WINTER'S EDGE

Valerie Miner's new novel, WINTER'S EDGC, ($7.95) has published The Crossing Press in September. Her other novels include BLOOD SISTERS ($6.95), MOVEMENT ($6.95) and MURDER IN THE ENGLISH DEPARTMENT ($9.95).

Mama Bear/News & Views—April—May 07
WORKSHOPS

A MEDITATION/INTUITION PROBLEM SOLVING INTERVENTION

Tues., Apr. 15 thru Fri. Apr. 18, 7-9 p.m.

Workshop designed to help you find better solutions to the problems you encounter in daily life. Includes meditation, breath work, visualization, logical thought and intuitive problem solving. Pre-registration necessary. Call 681-6638 for more information.

COUNSELING CONCEPTS

INDEPENDENT LIVING

Lesbian therapist offers individual/ group therapy to lesbi­ans for addiction counseling, stress, loss, and coming out issues. Sliding Scale Fees. Call 681-6638 for an appointment.

HEALTH & HEALING

PHYSICAL THERAPY - PAIN MANAGEMENT


REAL ESTATE

"Women’s place is in the home" - Real Estate Broker 430-1584.

ELECTRICIAN

ELIZABETH ELECTRIC, License # 69317. Residential & commercial. 482-7109.

BALLET LESSONS

SCHOOL OF CLASSICAL BALLET, 2477 E. 17th St., 845-2580.

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.

BALLET LESSONS

SCHOOL OF BALLET, 2477 E. 17th St., 845-2580.

STEIN OPERA COMPANY. I am creating. Also, classes for children from 3 years old. 525-1749.
ASSAULTIVE COMMUNICATIONS continued from page 13

In communicating, some things that will go on in that communication include the following: non-manipulative, non-violent communication assumes that differences are valid and valuable. It invites dialogue, approaches the transactions in a spirit of good will. It makes a personal position or problem clear, but it does not make assumptions, about the other party's position or needs. It ascertains the other person's position, facts and viewpoints without assigning guilt of blame. So one of the first things it does, it asks questions. Before it leaps into the fray and decides to trash the person it's attacking or needing something from, it says, "gee, I was wondering, when you did such-and-such, what was happening?" Because I'm feeling frightened and hurt, into the fray and decides to trash the person he's attacking or needing something from, first it says, "gee, I was wondering, when you did such-and-such, what was happening?" Because I'm feeling frightened and hurt, and so I need to know what was going on". And simply allows the other person to say, "Oh! Well gee, what I was doing was munching at my father because he just called me, and I'm still mad, and so of course I was grumpin' around, and I'm sorry, it had nothing to do with you. I didn't mean for it to spill over to you", or something like that. It allows dialogue to go on, because it tries to get to the facts first, before it goes off half-cocked, so to speak. It enables the negotiation of differences. It enables them. It doesn't just allow them, it enables them. It's designed to enable them to go on. It searches for win/win resolutions. It accepts continuing disagreeing on any subject as a possibility and that that possibility implies neither blame nor failure for either person. It moves toward clarification of both positions. It sticks to the issue at hand. It modifies its own position when new information or insight makes the modification possible, acceptable, or comfortable. It makes the modification possible, acceptable, or comfortable. It assumes that the self and the other party have valid positions and valid feelings, even when those feelings are anger, fear or sorrow. It accepts, however, grudgingly, that some conflicting positions are non-negotiable. It does not threaten the other person with personal, financial, social, or spiritual ruin. It makes non-assaultive statements, not blaming accusations prefaced by "I feel".

Mama Bears SOFTBALL
Games will be held in the evening during mid-May at either Birkhatten Field (off Edwards Ave., 580 Exel) or Lowell Park (Market). Schedules will be posted at Mama Bears. We will be selling raffle tickets to support the B' team at $1.00 each. Prizes includes one hour massage by Fran Roccollo, electric wok, and a very, very special Grand Prize for the lucky winners. Tickets will be available through team members and at Mama Bears. Drawing will be held after Sunday service, 1 p.m., on May 25th.

SHIRLEY KELLY, physical therapist, now open in new office in Berkeley, Tuesdays and Thursdays, 8:00 a.m. to 1:00 p.m. 2140 Shattuck Ave. (415) 397-6966

LESBIAN FRIENDS
Lesbian Editor seeks material for book exploring friendships between lesbians who are not lovers. Discuss play, work, growing-up, coming-out, separations, family bonds, commitment, betrayal, humor, ego, raising children, affection etc. Send life stories, drawings/graphics, photos, headlines, taped conversations, ex-says, poems, songs, prayers etc. to Caroljean Pint, 1000 Title Insurance Building, 400 Second Avenue South, Minneapolis, MN 55401

AUDITIONS
Three young actresses needed for feminist play to be performed in Sept. Characters in late teens, black women are preferred. Auditions are Tuesdays at 3:30. 653-7916. Debra Morgan.

Mama Bears is spring cleaning the garage sale. Call 547-7702.

NAMASTE GRIEF COUNSELING GROUP seeks donations for fund rais in garage sale. Contact Kris Branderup at 652-6860.

AUDITIONS
Three young actresses needed for feminist play to be performed in Sept. Characters in late teens, black women are preferred. Auditions are Tuesdays at 3:30. 653-7916. Debra Morgan.

Mama Bears is spring cleaning the garage sale. Call 547-7702.

THERAPIST
JOANN, MA, MFCC

Therapeutic Massage and Energy work

Deeply relaxing Energy Balancing Gift Certificates

(415) 654-8765

NAOMI FRIEDMAN Plumbing Contractor
New State Remodel License Repair

Call (415) 482-5183

Berrysgave Dog Training Center
Gail S. Green Owner/Instructor
Train your pet for safety and behavior. Effective team approach. Medical and behavioral consultation.

BARBARA KAIMOWITZ, M.A.

Sensitve Therapist

ELIZABETH ELECTRIC

Ginger Yost Painting and Paperhanging

482-1709

WOMAN IDENTIFIED CHRISTIAN THERAPIST
JOANN, MA, MFCC
893-9400

(sliding scale)

LOVEY'S
3026 Bartlett. Noon-6pm. Oakland
(415) 533-1488

Suzanne 644-0311

TRY OUR NEW SAUNA
Hot Tub with Jacuzzi

Women Only Healthful Relaxing
No sexual contact $4-10 (sliding scale)

Recycled Cloths for Large Women

SUESHA'S 2501 Valencia in San Francisco

Barbara Dolan Complete Painting Services

INTERIOR • EXTERIOR
COMMERCIAL • RESIDENTIAL

(415) 282-6333

G&S Quality Framing

482-1709

GEMINI

LOVEY'S
3026 Bartlett. Noon-6pm. Oakland
(415) 533-1488

Suzanne 644-0311

TRY OUR NEW SAUNA
Hot Tub with Jacuzzi

Women Only Healthful Relaxing
No sexual contact $4-10 (sliding scale)

Recycled Cloths for Large Women

SUESHA'S 2501 Valencia in San Francisco
I highly recommend this book for all of us who are committed to the healing process both internally and externally, as they are the same. "Facing the collective challenge calls for a willingness to witness the pain of the human condition. To open the heart is to become a source of love that can heal wounds of deprivation—physical, emotional, mental, existential, spiritual. Peace is an attribute we must value in ourselves if we want to have it in the world".

Kathie Parker

The title story is about the strict confinement roles women are locked into, nor far removed from today's suburban realities. "The Visitors" is a fun wish drama sparked with delightful humor. "Night Life" ties the lives of four women together around a nicely composed theme with implications which hauntingly parallel our ad-crazed and computer-directed society.

"Londons fields" and "The Comet's Tail" both offer longer tales, enough to sink your teeth into and think about for another reading.

It's great to find another female sci-fi writer! The field has been dominated by men too long. I've always wondered what happened to the women of the year 2000. We can't all be beach blond nymphs out to serve Heinlein's daddy figures—can we?

by Sharon Mason