

# AKHÉ

May, 1989

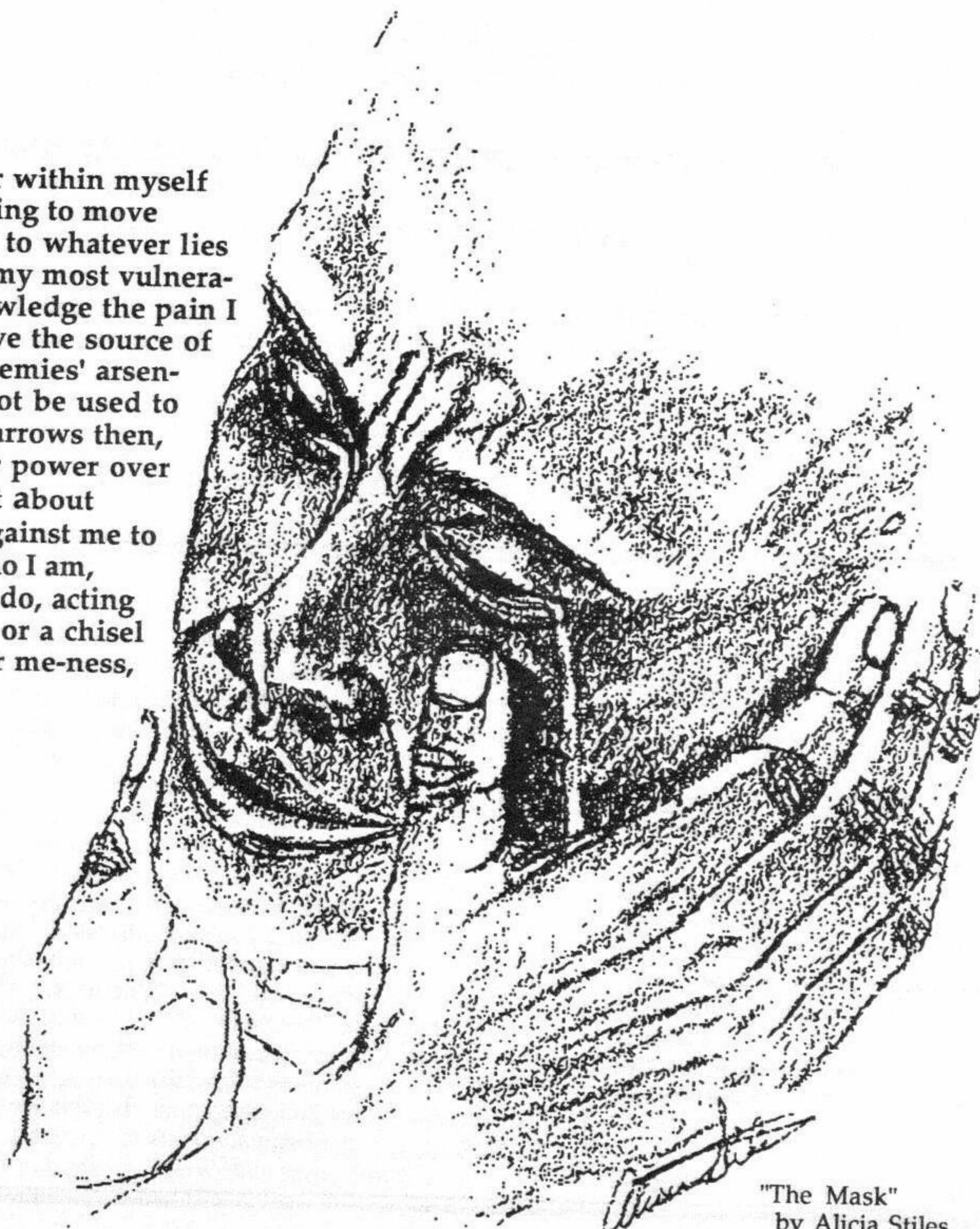
Vol. 1, No. 4

A Free Publication for Black Lesbians

To search for power within myself means I must be willing to move through being afraid to whatever lies beyond. If I look at my most vulnerable places and acknowledge the pain I have felt, I can remove the source of that pain from my enemies' arsenals. My history cannot be used to feather my enemies' arrows then, and that lessens their power over me. Nothing I accept about myself can be used against me to diminish me. I am who I am, doing what I came to do, acting upon you like a drug or a chisel to remind you of your me-ness, as I discover you in myself.

*Audre Lorde \**

\*(see pg. 17)



"The Mask"  
by Alicia Stiles  
see page 19.



# **Come Support Aché!!**

## **This month we are having 2 benefits...**

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**Aché presents:**

**an evening with noted author/anthropologist Dr. Sheila S. Walker  
giving her visual presentation:**

**"The Sisterhood of Good Death and a Present for Yemanjá:  
Afro-Catholicism and Yoruba Religion in Brazil"**

**Saturday, May 13, 7:30pm  
The Women's Building, 3543 - 18th St. in San Francisco. \$3 donation.**

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## **An Aché party at Colors!!**

**Come support our efforts, while dancing the night away at  
Colors, 22 - Fourth St., between Market & Mission St. in San Francisco.**

**9pm to 2am  
\$3-4 ( and any donations )**

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Aché is a free monthly publication by Black Lesbians for the benefit of all Black women. Aché is available the 1st of each month and the deadline for all submissions is the 15th of each month. Handwritten, typed materials and 3.5" diskettes using MacWrite will be accepted. Include name, address, & phone no. on all submissions. Please specify if you would not like your name reproduced in Aché.

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# Black Lesbian "Guerilla" Artists Strike

Twenty brown figures with bloody chains around their necks appear to be walking into a hole. The writing on the wall reads "Cocaine - 20th Century Slavery. Same game, new name. How do you like your new master? New face same old color." "It's one of the most political statements I've seen in a long time," said one reporter. "People are coming from all over just to see it. Television crews and photographers have been around all day" stated a neighborhood woman. "Shit, the dealers can't stand to be seen by it, it's too heavy for them, they've had to move."

On April 16th and 20th, two of our brave sisters painted provocative murals in Black communities plagued with political and spiritual death.

**Aché:** What were the thoughts behind the act?

**Guerilla 1:** It was a personal statement I wanted to express to my community against this plague. The wall was infested with graffiti that was profane and sexist. These areas are infested with drug trafficking and at any given time you can witness drug deals going down, watch pissing penises and people passing the crack pipe. Painting the mural was a way for me to take some kind of action and make a statement to the drug dealers, junkies and people using drugs without implicating myself or creating a whole lot of enemies. When I presented the idea to my partner in thought crimes, she jumped right on it! She motivated me and then the process began with us actually developing the graphics. The graphics actually come from one of her art pieces. It was a very eclectic process.

**Guerilla 2:** I have lived in cocaine-infested neighborhoods. As a member of the community I think it was the frustration of not being able to address the community in a direct and impacting way that drove me. We live with these people - we actually like the people who are cocaine addicts in some humane kind of way but they are totally addicted and obsessed. You actually can address the community in a compre-

hensive form so they begin to explore their own consciousness around how they happened to be so strung out. Certainly the police aren't taking care of the problem and the other attempts to sway the epidemic are not effective. I needed to empower myself. I was willing to stretch the limits of the norm.

**Aché:** What do the statements and figures mean to you?

**Guerilla 1:** The statements are not masked - they're very clear cut to me. As Black people in this country we have been oppressed ever since we've been here. I see cocaine as the newest evolution of genocide committed against us. We are already inflicted with racism which keeps us from being mobile in our society. Those of us who might be able to figure out a strategy to get this monkey off our backs find ourselves presented with other types of obstacles which keep us from being progressive. I see cocaine as being one of those things. "New name - same old game" We have gone through a series of evolutions in drug culture. During WWII, we had heavy heroin. When we got a little grip on that, then angel dust came along. Now we've got crack. The addiction is heavy and has deep psychological and physical effects. The statements all about; "How do yo like your new master?" It's like volunteer slavery. We went through 2 decades of fighting for our civil rights to come to this? "New face same color."

**Guerilla 2:** When the project was originally conceived, we thought it was going to be a quick graffiti blast. It immediately evolved into a graphic layout project. I had worked on a piece before that had these oppressed beings with another being that extends up out of that oppression. I like those images and I had control over the forming of these figures. I thought that this type of symbol of oppression would be amenable in a project like this. It worked out well. I think the image of slavery identified and coordinated with the message. It's total slavery. You totally turn all of your assets to some greater than. The people who are addicted know this but to be able to see it in some graphic form is heavy. I think it provides motivation to them personally, to say to themselves "God damn, how am I caught in this shit?" Even as drug addicts I think they confront this on a daily basis but there's nothing profound enough for them to grasp. This is a wall they can hold onto in a positive way. It's certainly positive for the children to see something other than drug addiction.

This is a radical position that empowers the people in the community that are trying to maintain some form of culture and dignity. "Do you really like your master?" Hell no, we don't like this shit.

**Aché:** What impact did you want this to have upon the Black community?

**Guerilla 2:** It has a magic to it that's really greater than the actual

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## Guerilla artists...

(Continued from page 5)

act of putting it up. It has a life of its own. The fact that we had to put it up so quickly and the paints ran together meant it took its own direction. We didn't have total control, it wasn't needed.

**Guerilla 1:** It takes off on its own! What we originally conceived definitely changed. There was no time to take care of every detail. As I talk to people on the street they say it looks like people walking into a black hole.

**Guerilla 2:** When you compare the time it took to the impact it has had so far it's amazing. You think you've affected that block when in fact you've affected the entire Black community! Graphics are key in being able to address and affect this type of problem.

**Aché:** When I came by this morning all these people were standing around saying "Yeah, this is great." The murals have had definite positive effects on the community. Two Black lesbians are responsible for this labor of love yet the community is unaware, and if they knew this, would they be so grateful?

**Guerilla 2:** When I think of the overall situation, people are not evolved or mature enough in their own consciousness to receive certain things. The community at large does not outreach and grab hold of all of its members. I don't separate myself from the Black community because I'm a lesbian. They're the ones who are not ready to embrace me. You give babies baby food. If they can't take a piece of meat and chew without choking, you don't want them to choke or spit it back on you. It's because of limitations in their knowledge of themselves. This is what we are trying to groom. I cannot be cowarded by their lack of

understanding. The gay and lesbian elements in our race have been forefront in the perpetuation of values and consciousness of our people. Let's make no mistake about this.

**Guerilla 1:** I find it amusing. It's ironic; we put the damn thing on the wall yet our community wants us to keep our love out of sight. Being one of the members that my community will not embrace, there is a bit of sadness for me. In terms of feeding them what they can chew, many times trying to do that can stifle who it is I am. I have to go to battle trying to keep the closet door open. In this respect, there is bitterness. We need to be wholly accepted and respected as valuable members of the Black community.

**Aché:** Do you want to remain anonymous?

**Guerilla 2:** We have been discussing our feat with our friends in the community. However, the project deserves anonymity because there's a danger involved in the guerilla seizing of a wall and imposing this kind of notion on it. It was very well received by the community but initially, the shock of this could bring some kind of retribution against us. That we would like to be able to side step. I think anonymity gives us a little room to ease by.

**Guerilla 1:** We are artists who are being moved through the community with the times. We respond to the environment through our work. Art is a means to express what goes on in our everyday lives!!

[The murals may be seen in Oakland at Martin Luther King Jr. Way at Appar, and on Fairview and Adeline streets in Berkeley.]

## Book Review

### "Lesbian Couples"

by Janet Wallace

I'm the dyke who used to read "Can This Marriage Be Saved" every month in the *Ladies Home Journal*.. It was my favorite part of the magazine when I was a kid in the 60s. *Lesbian Couples* reminded me of what I used to like about that column. I always liked to read about a couple with seemingly unsolvable problems that they somehow managed to solve by the end of 1000 words.

This is not exactly a "how to" book, although parts of it are like a basic primer for couples. Interspersed with the "how to" information are stories of couples and their methods of handling their issues. The authors show the process of maintaining a relationship as something un-mysterious and entirely possible--good news for those who think finding the relationship happens to everyone else but them.

The chapter "How Racism Affects Couples" is a noble and notable attempt to put words to a topic that generally doesn't get talked about in mixed racial groups. This chapter was written with the help of a manuscript of Vicki Sears, a Native American. (Vicki is also a diabetic, and provided help on the chapter on Disability.)

The authors explained racism as "prejudice toward people of a different race combined with the power to impose and societally reinforce discrimination." "Prejudice toward one group by another is not racism," the authors reasoned, "if it was not backed up with institutional and economic power to enforce that discrimination." It seems, however, as if the authors assume the audience is not mixed. The

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# Raw Sewage or What's Wrong with Eddie Murphy

by Pat Fowlkes

Eddie Murphy is a millionaire several times over. He's young, attractive, intelligent enough to create his own successful production company which produced one of 1988's top box-office movies, and was this past year's recipient of the NAACP's Entertainer of the Year Black Image Award. So what's the problem with Eddie Murphy? Using humor as a guise, Murphy insults, degrades and demoralizes women in his stand-up "comedy" routines on television, film and in live performances. One of his most blatant examples was his 1987 film, "Raw."

During my screening of "Raw," I subjected myself to remarks verging on the obscene, remarks which resulted in raucous laughter from a predominantly male audience. Some prime examples follow:

On the subject of alimony: "I've had my share of pussy. No pussy is worth 140 million dollars. I'd like to meet some pussy like that put that shit on layaway."

About his own fame: "I'm a prime target. I'm going to have to go to the woods of Africa and find myself a crazy, naked zebra bitch...She got to be butt naked on a zebra with a big bone in her nose, a plate in her mouth and a big fucked-up Afro. I'm serious. You're going to see on the cover of one of those papers, **EDDIE MURPHY MARRIES BUSH BITCH**. Then, when I get her home, I'll lock her up in the house."

He even has the audacity (under the flimsy veil of humor) to condone rape, to suggest that women who don't give into a man's advances are being "unfair" to say the

least:

"All the men here tonight who are with women they haven't fucked yet, clap...Women, shame on you not letting him fuck you. He likes you, you should be ashamed. You won't do it cause you're just trying to trap him."

These lines and others far too offensive to print were cheered by hundreds of men at the stage performances and by thousands in movie theaters nationwide.

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**"I'm going to have to go to the woods of Africa and find myself a crazy, naked zebra bitch..."**

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How does this successful Black performer feel about the movie "Raw"? In the December 1988 issue of *Essence* magazine, he speaks briefly about the film, "The clothes were wrong, it was edited wrong, it was lit wrong, it was shot wrong, it was just wrong." He doesn't have any words of apology regarding his treatment of women. Instead, he is relieved that more people didn't witness the technical flaws of the film.

As a magazine directed toward a Black audience, *Essence* (which describes itself as being a magazine for "Today's Black Woman") never takes a stand on his blatant misogyny, nor does it confront Murphy on his vicious attacks against all women particularly African-Americans, Africans and Asians.

Only in one line of this multi-page article is there a reference to the verbal abuse of women, "No one with any sensitivity was happy with the gay-bashing and misogyny in his film 'Raw.'" If this is true, how can the article go on to say in the very next line, "Eddie Murphy fans, of course, let him know by their ticket purchases that he was doing something right." *Essence* embraces Murphy completely describing him as "forthright and extremely perceptive."

Murphy's perceptions on women:

"Women know how to get a man. They cater to our egos. How many times have you fucked an ugly bitch and kept fucking her, saying to yourself the whole time, 'Why am I fucking this ugly bitch?' They know how to cater to a man. Let's call them what they are - pussy traps."

What is this magazine for women saying to its audience? If they label Murphy as "extremely perceptive" and he believes quotes like the above, then isn't *Essence* actually supporting Eddie Murphy's definition of Black women? A frightening conclusion.

On December 10th, in Los Angeles, Eddie Murphy was once again held in the highest esteem by the Black community when he became the recipient of the NAACP's "Entertainer of the Year" Black Image Award for 1988.

Is this man truly deserving of such an honorable title? In the eyes of many Black people, he has openly acknowledged the fight that Black entertainers have had with the mainstream industry for validation and work. His opening speech at the Academy Awards spoke of how the industry has

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## Raw Sewage and Eddie Murphy

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"trashed" Blacks time and time again; he is deserving because he has beat the system and become a success in-front of the camera as well as a behind-the-scenes "wheeler and dealer." And, he is deserving to many, because he is funny.

However, my reaction to the *Essence* article, to other Black journals which have supported Eddie Murphy's humor and to his NAACP's Black Image Award is negative. Here is a man who has made millions of dollars at the expense of women. Does the fact that he's Black automatically mean that the Black community should be supportive of his humor? After all, it's not often that a man of his age and color can achieve this kind of success. Does the Black male community really expect Black women to overlook his comments for the sake of his personal success? If this is the case, I believe that Black men are making a concrete statement about the role of women in their lives.

If a well-known comedian appeared on the "Tonight Show," on "Late Night," in live performances, in films, etc...and three-quarters of his routine consisted of lines such as, "Black people really are unclean, I don't know why they're so busy trying to deny it and you know, I've never met a Black who didn't eat watermelon..." would a Black audience laugh, would they pay money to hear him, stand in line to see his films? Why then do Black audiences, and especially Black women continue to support Eddie Murphy? As a Black woman I would be a fool, probably suffering from an extreme case of self-hatred and internalized misogyny to support Eddie Murphy and make

him a wealthier man.

Black women, in fact all women, reading this should let Eddie Murphy know that his humor is not acceptable, the objectification of our gender is *not* funny and an immediate halt is required. A deluge of letters or phone calls to Murphy's Paramount Pictures office would help to let him know that some of us don't find his jokes funny anymore.

Contact Eddie Murphy at:

Eddie Murphy Productions  
5555 Melrose  
Los Angeles, CA. 90038  
(213) 468-5000

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## "Lesbian Couples"

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ing white women about racism, and how it affects their partner if that partner happens to be of another race. All of the examples of couples were with white women and women of color. There were no examples of two women of different races, neither of them white. Nevertheless, the book shows that it is possible for women of different races to deal with racism in an honest way and still keep the relationship together. This was a revelation for me because I thought that in mixed-race couples, one of both were not dealing with the "R" word. This book shows that I was

wrong.

*Lesbian Couples* presents all the problems in a kindly fashion, and with the utmost care not to judge, sermonize or criticize. It was obvious that the authors gave much attention telling the stories of these women without portraying any of them as bad. Every lesbian who has been, or is now, in a couple will be able to find at least one story like her own. I felt validated at times and wanted to say "So, somebody else feels that way." And then there were the stories that might have been alien to me, had they been handled with less skill. The chapter on Disability showed women whose unique relationship issues I rarely consider, and showed them in such a way that I felt enlightened with my new knowledge rather than shamed at my ignorance.

Two very useful chapters are the ones on Understanding Each Other and Resolving Conflict. Readers may find, as I did, that they use the ideas in these chapters to ask themselves questions on how to be in a couple. What is fair? What is the way to express dissent without tearing everything apart? What is the kind of communication I want to have with my partner? For me it was well worth reading.

The book made it glaringly obvious how we as Black lesbians need books devoted solely to our couple relationships. Because as sensitive as these authors were, they could not address our unique issues. That task is best handled by a Black lesbian. Anybody interested? After all, it's been a long time since I've read *Ladies Homes Journal*.



# **Liberation Through Communication**

by Skye Ward

Communication is transactional process that involves simultaneous encoding and decoding of messages between sender/receiver. Language is the primary vehicle employed in transmitting culture (i.e. values, beliefs) from one generation to the next. It is through a shared symbol system that we are able to identify and give meaning to the world around us.

Communication operates on various levels verbally, non-verbally, optically, sensorially, intentionally and unintentionally. The dynamics and complexity of communication is expressed in various forms including intrapersonally within ourselves; interpersonally between individuals; hierarchically in a downward manner between superior and subordinate; upwardly, and horizontally between co-equals. To become an effective communicator it is vital to understand the components of communication and most importantly to understand the limitations and power of language.

Historically language and the suppression of language has been used to dominate, subjugate and manipulate people of color worldwide. Silence and oppression go hand in hand. Linguistic segregation aided in the swift subjugation of African captives brought to America. Conversely it was the development and use of encoded

spiritual hymns that played a vital role in the underground railroad. Women have been misnamed, made invisible and manipulated through the use of sexist and patriarchal language. We are now writing ourselves into history and redefining ourselves to more accurately reflect our realities. (i.e. the term people of color as opposed to "minority" or the term African-American as opposed to "black".) Deaf people are insisting that hearing people learn sign language to become more inclusive in our communication. America is the only "developed" western nation that does not have a comprehensive bilingual curriculum as part of its public school system. Is it any wonder that the english only California initiative was overwhelmingly passed a couple of years ago?

Our silence has kept us from learning about ourselves and others around us. Some remain silent out of fear of repression, fear of the unknown, fear of ridicule, lack of critical consciousness, illiteracy, undeveloped communication skills and fear of unleashing internal rage. Our individual and collective liberation is dependent upon intrapersonal communication through reflection; interpersonal communication through dialogue; the establishment of organizational communication strategies that will enable us to document and access in-

formation between various groups and organizations (i.e. Ache.)

We must also become aware of communication barriers that prevent us from being active listeners, effective communicators and we must understand the need for coordination between the various components of communication.

Communication barriers include defensiveness, rhetoric without analysis, monolingualism, and most significantly illiteracy.

Understand that meanings ascribed to symbols are arbitrary and are subject to change. The formation of alliances between diverse groups will not occur if we do not understand culturally specific dynamics of each others communication structures. Even more significantly as African women we must understand that we are not monolithic and that demographics can act as a barrier in communication between the educated/undereducated; rural/urban; young/old; underprivileged/privileged etc. Liberation through communication means being vocal, visible and forever vigilant in our quest for truth and peace.

## **About the author:**

Skye Ward is an afrocentric, lesbian, feminist, poet, activist living in Northern California.



# The Dark Iris

by Alesia Montgomery

People look at me, my skin, my hair, my clothes, my lover, where I live. Their eyes push me outside somewhere, a one-dimensional world where I can't move, can't touch, can't breathe. Then I realize that this heaviness on my heart is sorcery, and I remember my grandmother said, "Fear not the man who can harm your body, fear the man who can harm your soul." As I grow older I'm learning not to fear those that see me as queer, unnatural. I am a child of God, and I too have the power to conjure. And I say, Everything is Nature. Turtle shells, sarongs, designer dresses. All is Creation. When I close my eyes and dream, that is real, that is Creation. When I open my eyes and see sunlight, that is real, that is Nature, that is Creation. Everything is real, but not everything that is real feels true. Where is that point of power at which truth and reality meet? How does a dream become a vision, and what charges sight with insight? A hostile glance cannot harm me if I see from the truth within.

Once upon a time I hung myself for being queer, or because the world was unnatural and I was real. Everything was confused in my head. A heaviness pressed on my heart. The men with the butterfly nets came for me and put me in a jar -- a classy crazy house for rich white people. On clear days, they told me, it was possible to see the ocean from my room. In the meantime I could relax beside the living room fireplace and listen to the rain pattering on the roof. The attendants kept telling me how lucky I was (a non-rich black woman) to

be in such a nice facility. I felt as out of place as a yam mistakenly shipped to an ice-potato packaging plant. I told the sadly smiling doctor that I wanted to go home. "You can't go home yet," the soft-spoken doctor said. "Give yourself time to heal. You may need to stay with us a couple of weeks, maybe even a few months." His eyes were warm, concerned.

The next morning after my arrival an attendant came up to me while I sat in the dining area smashing the shell of a hard-boiled egg into tinier and tinier pieces. They had made a mistake, she said. They'd thought my insurance would cover my treatment, but because of some

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## "Once upon a time, I hung myself for being queer..."

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technicality the insurance company wouldn't pay for my stay. So did I have Visa or Mastercard? No? How about parents able to finance my stay? No? How about a savings account? Checking account? Cash?

I'm broke, I said.

By nightfall I was released, strapped into an ambulance racing towards the crazy house for poor folks. The attendants talked louder here than the attendants at the classy crazy house. "She tried to hang herself," the receiving nurse read my file aloud to no one in particular, perhaps to the screaming Latina with bandaged arms and bloody shirt, another new arrival. It was too loud here, too chaotic; at the calm, classy crazy house I'd

blocked out the memory of knotting the sheet around my throat, and I didn't want to remember it now. The noise and confusion of the place expanded inside my skull; I felt that I would explode at any moment. Every time the nurse passed she punched my shoulder, slapped my back, or pinched my cheek, telling me to cheer up. I almost sprang from my chair; my fist twitched to swing into her face -- but I figured they'd never let me out if I was violent. Finally the nurse told me that if I promised to meet with a counselor regularly they would probably let me go home in the morning: they only locked up the worst indigent cases.

Laughter forced my lips apart; I howled as loudly as the woman with the bloody shirt. I don't have Visa or Mastercard, so I'm not crazy! I don't have Visa or Mastercard, so I'm not crazy! God bless America! I'm free as last....

And so I learned that I cannot afford to be crazy. No safety net will break my fall if I lose hold on life. Perhaps no one has a safety net; perhaps places like the real, surrealist classy crazy house do not offer true protection. Constant psychiatric observation prevents suicide, but it cannot save the soul from a living death. In order to thrive I needed to speak my own healing words.

And so I began to look around me and inside me, trying to find the things that needed to be put into words. I discovered my pain mirrored in the faces of my family, my neighbors, the people that I worked with, my community. The pain was there, the pain of being shut out and put down, oppressed and suppressed and repressed and depressed, and yet each face was different. As different as the almond and bittersweet chocolate colors/

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# What About It?!

by Carol Fields

First, here I would like to thank everyone who is supporting Aché and those of you who have come to personally acknowledge this column. I have, much to my surprise, received many compliments and well wishes. For someone who fears writing as I do, this is encouraging. Sometimes we're the last one to recognize our talents. A special thanks to Lisbet, Pippa, and Avotcja for their initial encouragement.

Second, several people mentioned that the survey from the April Aché issue was difficult to fill out because there were not categories. I didn't list them because I thought they'd be too limiting. Anyway, here are some categories under which you fill out your favorite of '88, and favorite of all time: R & B, Jazz, Salsa, Blues, Reggae, Gospel, Hip Hop, Country/Western, Classical, Folk, African, Ethnic/Other - Hey, knock yourselves out!!

\* \* \* \* \*

If you didn't catch the performance at the Women's Building on April 16th, a benefit for medical expenses for local artist Avotcja, you missed a line-up rarely seen in the bay area. If the Bammies were what they are supposed to be, this is one line-up you might see. Cuban son, Trinidadian limbo, steel drums, blues, and powerful poetry. The bay area is extremely lucky to have such a variety and wealth of creativity. It's too bad it is not more often recognized. Hopefully a sister will not have to take ill before we again can be privy to such a show. You are lucky to have such creative and generous friends Avotcja, get

well soon!

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Not to miss - "A Night in Havana", a documentary on Dizzy Gillespie's visit to Cuba. Full of hot jazz and Afro-Cuban music, this film will play April 28 to May 3 at the Roxie Theatre in SF.

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## Reviews

I hate to jump on anyone's bandwagon, but... I'm excited about the new Brazilian compilation "Brazil Classics I, Beleza Tropical" on Sire records. I have, of late, become a believer in compilations, especially of ethnic musics if they're good. Music is expensive and if you're an explorer (and even if you're not) it's a lot of money to put out for something unfamiliar. But a good compilation lets you sample, pick out the artist or style you enjoy and branch off from there. (Luckily the liner notes contain follow up information so that you can track down the artist's works you enjoyed.) If you have not yet sampled Brazilian music besides what makes it to the soft-core jazz stations, this compilation will open up a whole new world for you.

Both well-known and not so well-known (in the U.S.) artists are featured. The African, Indian, and Portuguese influences are a mixture that is just ripe. You can taste, smell, and feel the juices. Try it, you deserve a treat today!

Another tropical delight is David Ruddler's "The Power & The Glory." David and Charlie's Roots were again a hit at this year's Trinidad & Tobago carnival,

and will be with you too. Although categorized as soca/calypso music, I enjoy the group's mixture of influences from reggae to a cappella harmonies. Try this in your next party mix.

And speaking of party mixes... I am reluctantly sliding into the clutches of house music. House music is to me reminiscent of disco but slicker, hipper, and more rhythmic (real bass.) I couldn't be bothered until I heard last year's (2 years ago in NYC) "Good Life" by Inner City. But what really turned me on my ear is the new release by the Chicago-based trio Ten City, the album "Foundation." It's not so much the house style that caught me but the vocals by "Lord" Byron Stingley. If one didn't know better you'd come looking for Sylvester's new release - a nice surprise, his spirit lives on.

For rap as it could and should be "Self Destruction" by The Stop The Violence Movement. Good message raps come not too often but this one, focusing on crack and violence is a joint effort by many of today's premiere rappers. It ranks up there with Grandmaster Flash's "The Message" and "Crack Killer Apple-Jack" (minus the homophobic references.) The proceeds from sales are being donated to the National Urban League "to support and develop programming dealing with Black on Black crime and youth education." And last but not least the beat is jammin'...

After aerobicizing to the previously mentioned releases you might try "cooling down" to Mulgrew Miller's "The Countdown." A much-in-demand pianist on the jazz scene, Miller along

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# This Month In...

## Highlights

### Benefit for Aché

On Saturday, May 13th, Aché has the honor of presenting an evening with noted author/ anthropologist, **Dr. Sheila S. Walker**. Dr. Walker, in what we hope will be the first in a series of presentations, will be speaking and showing slides on Afro-Brazilian women and religious ceremony in a presentation entitled: **"The Sisterhood of Good Death and a Present for Yemanjá: Afro-Catholicism and the Yoruba Religion in Brazil."**

Following in the footsteps of noted Black women such as **Zora Neale Hurston** and **Katherine Dunham**, Dr. Walker began her career over 20 years ago; a career which stands today as a milestone achievement not only in the field of cultural anthropology, but also in the Black women's historical archives.

A world traveller, Dr. Walker has toured Mali, Niger, Senegal, Zaire and the Ivory Coast lecturing on the roles of women in the development of Afro-American society. During her travels, she has sat on the jury at the 10th Annual Pan-African film festival in Burkina Faso, and been Essence magazine's cultural advisor to Senegal and Dakar.

In the U.S., a short list of her accomplishments include her work as a scholar-in-residence at both the **Schomburg Center for Research in Black Culture** in New York and the **Institute for the Advanced Study of Black Family Life and Culture Inc.** in Oakland. Currently, Dr. Walker is an associate professor at U.C. Berkeley, where she teaches classes in the Africa to Afro-America continuum.

A prolific writer, she has written several books including **"African Christianity: Patterns of Religious Continuity"** and **"Ceremonial Spirit Possession in Africa and Afro-America."**

Aché is honored to be able to present such a distinguished woman to the community. We certainly hope you'll come out, not only to help raise money for Aché, but to show your appreciation for a powerful woman whose achievements are an inspiration to us all.

**Saturday, May 13 at 7:30pm.  
The Women's Building  
3543 - 18th St. in San Francisco  
\$3 donation (proceeds to benefit Aché)**

## CLASSES

**May 6, 13, 20, 27 - Dance classes with legendary dancer Katherine Dunham**

1-2:30pm Dunham technique (Dunham)

3-4:30pm Dance anthropology seminar (Dunham/Stovall) at the Ravenswood recreation center, Donohoe St. at Cooley in East Palo Alto. For more information call 853-3140 and 723-3781.

## DANCE

**May 17-21 - The Dance Theatre of Harlem** will be performing for 5 days at the War Memorial Opera House in San Francisco. Wed. thru Sat. shows will begin at 8pm, with a Sat. matinee at 2pm. On Sunday, the matinee will begin at 1:30pm, with the evening program at 7:30pm. Tickets range from \$10-\$40. 301 Van Ness at Grove St. in San Francisco. For more information call 864-3330.

## EVENTS

**May 1-31 - "Dunham in Costume & Print"** is a month-long exhibit featuring photos, books and memorabilia on Katherine Dunham. Stanford University's Meyer library. For more info. call 723-4402.

**May 4 - "Soy Tu Imagen: Reflection of My Self"** in honor of Semana de la Raza addressing issues of colorism, identity, and relationships among/in regard to Latina women. The event will include an art display, poetry readings, and a workshop addressing these themes. S.F. State University, Student Union - Barbary Coast room. Call 338-2235 for more info.

**May 6, 7 - Cinco de Mayo celebration** will take place for 2 days. A parade, featuring grand marshalls Pete & Sheila Escovedo will start at 11am Saturday, at 20th st. & Mission and end up at Raza Park, Potrero & Army st. in San Francisco. A 2-day celebration featuring bands, arts/crafts, food and street entertainment. For more information call 826-1401.

**May 7 - A Bon Voyage Party** sponsored by Bay Area Black Lesbians and Gays will be given for Midgett, co-chair of BAYBLAG, who will be relocating to Los Angeles. Come share your energy, everyone welcome!! Noon to 3pm, 241-B Collingwood (near Castro and 20th St.) in San Francisco. Bring drinks & finger foods to share. For info. call 552-6922 or 864-0876.

**May 7 - "A Walk Through Katherine Dunham's Life"** is a lecture/demonstration that will be held at 3pm at Memorial Auditorium on the Stanford University campus. Free. For more info: 723-2551.



**May 12 - A Symposium on "Katherine Dunham and her Contribution to American Dance"** will be held all day from 8am to 6pm at Law School building, Rm. 80 on the Stanford University campus. \$20. For more information call 723-4402.

**May 12 - An evening with Alice Walker**, celebrating her new book "The Temple of My Familiar." In addition to her reading, there will be a performance by Vukani Mawethu Choir singing South African freedom songs. Martin Luther King Jr. High School Auditorium. Pick up free tickets in advance at Black Oak books, 1491 Shattuck Ave. in Berkeley. For more information call 486-0698.

**May 13 - Aché presents an evening with Dr. Sheila S. Walker**, noted author/anthropologist doing her visual presentation "The Sisterhood of Good Death and a Present for Yemanya: Afro-Catholicism and the Yoruba Religion in Brazil." This event will be a benefit to raise funds for Aché. Please, come show your support!! 7:30pm at The Women's Building, 3543 - 18th St. in San Francisco. \$3 donation. For more info: 532-1719.

**May 13, 14 - "Intimacy: A Relationship with Self"**, is a safe-sex lecture/video series presented by Midgett, author of "Brown on Brown," Black Lesbian Erotica. The series will be held at The Sandbox, 457 Haight St., in San Francisco. On the 13th, it will be from 4-6pm; on the 14th, 3-5pm promptly. \$8-10 sliding scale. 621-5145.

**May 19-21 - The Bay Area Black Women's Health Project** will hold their 6th annual weekend retreat at the Yosemite Headlands Conference Center in Sausalito. \$125 fee will include workshop, lodging and all meals. (Last year's 130 women was near capacity so pre-registration is requested.) For more information call 654-7754.

**May 20 - Lesbians of Color Support Group REUNION PARTY** at the Pacific Center for Human Growth, 2712 Telegraph Ave., Berkeley. Bring an ethnic dish that is usually prepared for holidays in your culture. Dining from 5-6:30pm. Performances, 6:30-8pm. Games and dancing till 11pm.

**May 25 - "Homenaje a la Mujer Indigena"**, In Praise of Indian women is a musical slideshow on the women of the Americas. Featuring Rumba Mexclao, a group of women drummers with Matu Feliciano at La Peña, 3105 Shattuck Ave. in Berkeley. 7:30pm. \$3-7 sliding scale. For more information call 849-2568.

**May 28 - Carnaval San Francisco**, the 10th annual celebration of S.F.'s Mission district will take place all day featuring a parade, starting at 11am will go from 24th st. & Bryant to 17th st. & Mission. A variety of bands, arts/crafts, food and street entertainment will be at Harrison & 16th St. For more information call 826-1401. Free!!!!

## FILM

**May 1 - This is the last day to see the long-awaited revival of 2 films by Josephine Baker.** "Zou Zou" (1934) is a must see for those who are not familiar with Baker's incredible screen presence and energy. Also playing is "Princess Tam Tam" (1935), is for die-hard Josephine fans as the film's overt racism is hard to sit through. Both films are showing at the U.C. Theater, 2036 University Ave. in Berkeley. For more information call 843-6267.

**May 1-3 - A new film "A Night in Havana"** documents Dizzy Gillespie's 1987 trip to Cuba where he headlined the Fifth International Jazz Festival. The film includes a performance by Conjunto Folklórico Nacional, Cuba's folkloric dance troupe, and a visit with the sister of legendary drummer, Chano Pozo. Showtimes are 6, 8 & 10pm with Sat./Sun. matinees at 2 & 4pm. Roxie Theatre, 3117 - 16th St. in S.F. Info: 863-1087

**May 2 - A tribute to Ethel Waters** featuring 2 of her films "Member of the Wedding," (1952) and "Pinky," (1949) for which Waters was nominated for an Oscar. "Member.." show at 7pm, "Pinky" at 5 & 9pm. U.C. Theater, 2036 University Ave. in Berkeley. For information call 843-6267.

**May 4 - A benefit premiere of "Serving Two Masters,"** a new film by Edward Lewis. This film won the drama category at the Prized Pieces Festival Competition of the National Black Programming Consortium and Lewis was named Best Black Independent Producer of 1988. 6 & 8pm at the Grand Lake Theatre, 3200 Grand Ave. in Oakland. \$5 donation. The filmmaker will be available for questions from the audience at both screenings. For more info: 465-0804.

**May 23-25 - The premiere of the film "Chicano Park"** (1988) by 2 bay area filmmakers. The film examines activism, art, music, tradition and pride in the Chicano community. On Tuesday the show will start at 7:30pm and will feature live music and dancing after the film. On Wed. & Thurs. showtimes are 7:15 and 9:15pm and will also feature "Anatomy of a Mural," in which 3 artists transform a Mission district wall into a

(Continued on page 14)

The calendar listings may change without notice; so double-check with the source for any last minute changes. To list in next month's calendar, mail notice by May 15th to: Aché, P.O. Box 6071, Albany, CA. 94706 or phone 532-1719.



# Calendar - May 1989

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<b>1</b> <b>F</b> - Josephine Baker films <b>R</b> - "The Soundstage" <b>F</b> - "A Night in Havana"	<b>2</b> <b>R</b> - "Bring In The Noise" <b>T</b> - "Oba Oba" <b>F</b> - Tribute to Ethel Waters <b>F</b> - "A Night in Havana"	<b>3</b> <b>R</b> - "James Brown Birthday Tribute" <b>T</b> - "Oba Oba" <b>F</b> - "A Night in Havana"	<b>4</b> <b>R</b> - "Rhythm Drive" <b>E</b> - "Soy Tu Imagen" <b>T</b> - "Ain't No Use In Goin' Home" <b>F</b> - "Serving Two Masters" <b>T</b> - "Oba Oba" <b>N</b> - Cinco de Mayo dance/Colors	<b>5</b> <b>R</b> - "Giving Up The Ghost" <b>R</b> - "La Verdad Musical" <b>T</b> - "Oba Oba" <b>T</b> - "Ain't No Use In Goin' Home" <b>M</b> - Sheila E. <b>M</b> - Shinehead & The A-Team <b>M</b> - O.J. Ekemode	<b>6</b> <b>E</b> - Dunham class/seminar <b>E</b> - Cinco de Mayo celebration <b>T</b> - "Oba Oba" <b>T</b> - "Ain't No Use In Goin' Home"
<b>7</b> <b>E</b> - Cinco de Mayo celebration <b>E</b> - Bon Voyage for Midgett <b>E</b> - "Walk Thru Dunham's Life" <b>T</b> - Culture Clash "The Mission" <b>T</b> - "Ain't No Use In Goin' Home"	<b>8</b> <b>R</b> - "The Soundstage" <b>R</b> - Katherine Dunham w/Halifu	<b>9</b> <b>R</b> - "Bring In The Noise" <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started"	<b>10</b> <b>M</b> - Mongo Santamaria <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started"	<b>11</b> <b>R</b> - "Rhythm Drive" <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started" <b>R</b> - "Straight From The Source" <b>M</b> - Mongo Santamaria <b>N</b> - "Back To Oakland" at Colors	<b>12</b> <b>E</b> - Katherine Dunham Symposium <b>R</b> - "La Verdad Musical" <b>E</b> - Evening with Alice Walker <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started" <b>M</b> - Mongo Santamaria <b>M</b> - Third World/The Wailers	<b>13</b> <b>E</b> - Dunham class/seminar <b>E</b> - Safe sex lecture/video series <b>E</b> - Aché benefit: Dr. Sheila Walker <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started" <b>M</b> - Mongo Santamaria <b>M</b> - Third World/The Wailers <b>M</b> - Charanga Tumbao Y Cuerdas
<b>14</b> <b>R</b> - Avoteja's Gospel Show <b>E</b> - Safe sex lecture/video series <b>N</b> - "Tea Dance" Jam Productions <b>TV</b> - "Black Champions"	<b>15</b> <b>R</b> - "The Soundstage"	<b>16</b> <b>R</b> - "Bring In The Noise" <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started"	<b>17</b> <b>R</b> - "Miss Rhythm" (Ruth Brown) <b>D</b> - Dance Theatre of Harlem <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started"	<b>18</b> <b>R</b> - Lorraine Hansberry readings <b>R</b> - "Rhythm Drive" <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started" <b>D</b> - Dance Theatre of Harlem <b>M</b> - Caribbean All-Stars <b>N</b> - Aché benefit at Colors	<b>19</b> <b>E</b> - Black Women's Health Retreat <b>R</b> - "La Verdad Musical" <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started" <b>D</b> - Dance Theatre of Harlem <b>M</b> - Caribbean All-Stars <b>M</b> - Etta James	<b>20</b> <b>E</b> - Black Women's Health Retreat <b>E</b> - L.O.C. Support Group Party <b>E</b> - Dunham class/seminar <b>T</b> - "Oba Oba" <b>T</b> - "Don't Get God Started" <b>D</b> - Dance Theatre of Harlem
<b>21</b> <b>E</b> - Black Women's Health Retreat <b>D</b> - Dance Theater of Harlem <b>TV</b> - "Black Champions"	<b>22</b> <b>R</b> - "The Soundstage"	<b>23</b> <b>R</b> - "Bring In The Noise" <b>F</b> - "Chicano Park" <b>T</b> - "Oba Oba"	<b>24</b> <b>T</b> - "Oba Oba" <b>F</b> - "Chicano Park"	<b>25</b> <b>R</b> - "Rhythm Drive" <b>E</b> - "Homenaje a la Mujer Indigena" <b>F</b> - "Chicano Park" <b>T</b> - "Oba Oba" <b>N</b> - Asian Pacific Lesbians/ Colors	<b>26</b> <b>R</b> - "La Verdad Musical" <b>F</b> - "Sugar Cane Alley" <b>F</b> - "Jimi Hendrix" <b>T</b> - "Oba Oba" <b>M</b> - Zulu Spear	<b>27</b> <b>E</b> - Dunham class/seminar <b>F</b> - "Jimi Hendrix" <b>T</b> - "Oba Oba" <b>M</b> - Zulu Spear <b>M</b> - Ashford and Simpson <b>M</b> - Conjunto Céspedes
<b>28</b> <b>E</b> - Carnaval San Francisco <b>TV</b> - "Black Champions"	<b>29</b> <b>R</b> - "The Soundstage"	<b>30</b> <b>R</b> - Paul Robeson biography <b>R</b> - "Bring In The Noise"	<b>31</b> <b>R</b> - Paul Robeson biography <b>F</b> - "Voices of Sarafina"	<b>Calendar abbreviations are as follows: C-class, D-dance, E-events, F-film M-music, N-nightlife, T-theater, TV-television</b>  <b>For details on calendar listings, see pages 10, 11, 13 and 14. Calendar listings may change without notice, so please double-check with the source for any last minute changes. To list something on next month's calendar, send notice by May 15th to: Aché, P.O. Box 6071, Albany, Ca. 94706 or phone (415) 532-1719.</b>		



# This Month In...

(Continued from page 11)

vibrant mural reflecting Latino art and culture. York Theatre, 2789 - 24th St., SF. \$5

**May 26 - "Sugar Cane Alley"**, (1983) is a film by a Martinique woman, Euzhan Palcy. This beautiful film is set in the 30's amongst a community of sugar cane workers. Also showing is **"Salaam Bombay!"** (1988) a film about the children on the streets of Bombay. Showtimes are "Sugar..." 7:15pm, and "Salaam..." 5 & 9:30pm. U.C. Theatre, 2036 University Ave. in Berkeley. For more info: call 843-6267.

**May 26, 27 - "Jimi Hendrix"**, a recent release of classic footage features Hendrix at his best. This footage has not been available for 22 years. Also playing with **"Janis"**, a documentary on Janis Joplin. Showtimes are "Jimi" 9:15pm, w/Sat. matinee at 3 & 6:15pm, "Janis" 7:30pm, w/Sat. matinee at 4:20pm. York Theatre, 2789 - 24th St., SF. \$4.50. 282-0316

**May 31 - "Voices of Sarafina"** (1989), a documentary about the young South-African cast of "Sarafina," a hit Broadway musical about South Africa. Also showing is **"Taps"** (1989), featuring Gregory Hines and some of the great tap specialists alive. Showtimes are "Voices..." 5:30 & 9:30pm, "Taps" 7:15pm. U.C. Theatre, 2036 University Ave. in Berkeley. For more information call 843-6267.

## MUSIC

**May 5 - Sheila E.** will be performing at the Oasis in San Jose, 200 No. First St. Tickets are \$14 in advance. For more information call 408-292-2212.

**May 5 - O.J. Ekemode & the Nigerian Allstars** will be performing at Ashkenaz, 1317 San Pablo Ave., in Berkeley. The Beat Freaks will open at 9:30pm, with O.J. going on at 11pm. \$7. For more info call 525-5054.

**May 5 - Shinehead**, the Jamaican "King of Hip-Hop" and the A-Team Band, will be making an exclusive bay area appearance at The Fillmore, 1805 Geary at Fillmore in San Francisco. 9pm. \$18-19. Tix at BASS or 922-FILL.

**May 10-13 - Mongo Santamaria**, legendary drummer, will be performing with his ensemble at Yoshi's, 6300 Claremont Blvd. in Oakland. 9 & 11pm. For info: 652-9200.

**May 12, 13 - Third World and The Wailers** will be performing at The Fillmore, 1805 Geary at Fillmore in San Francisco. 9pm. \$18-19. Tix at BASS or 922-FILL.

**May 13 - Charanga Tumbao y Cuerdas** will be performing Afro-Cuban dance music at La Peña, 3105 Shattuck Ave. in Berkeley. 9:30pm. \$6. 849-2568.

**May 18, 19 - The Caribbean All-Stars** will be performing at Ashkenaz, 1317 San Pablo Ave., in Berkeley. On Friday the 18th, they will play 2 long sets starting at 9pm, on Saturday the opening band will start at 9:30pm with the All-Stars going on at 11pm. \$7. For more info call 525-5054.

**May 19 - Etta James** will be performing at the Calvin Simmons Theatre, 10 - Tenth St. in Oakland. Tickets are \$16-17.50. For more info call 893-2082.

**May 26, 27 - Zulu Spear**, will be performing People's South African dance music at Ashkenaz, 1317 San Pablo Ave., in Berkeley. This band is the hottest in the bay area-not to miss. Opening band starts at 9:30pm, Zulu Spear @ 11pm. \$7. For more info call 525-5054.

**May 27 - Ashford & Simpson** will be performing at The Circle Star Theatre in San Carlos. Shows are 7 & 10:30pm. Tickets are \$19.50. For more information call 366-7100.

**May 27 - Conjunto Céspedes** will be performing Afro-Cuban son to dance by at La Peña, 3105 Shattuck Ave. in Berkeley. 9:30pm. \$6. 849-2568.

## NIGHTLIFE

**May 4 - Cinco de Mayo celebration** at Colors, featuring D.J.'s, Chata of KPFA & KPOO, and Sandra. Benefit for Mano a Mano Aids Project. 9pm to 2am. 22-Fourth St. in SF.

**May 11 - Back To Oakland II** at Colors, featuring D.J. Julius of R.S.V.P (Wherehouse.) 9-2am. 22-Fourth St. in SF.

**May 14 - Jam Productions presents "Tea Dance"** from 3-8pm at the Golden Gate Brewery & Cafe, #1 Bolivar Dr. at Aquatic Park in Berkeley. \$5, portion of proceeds to benefit the Black Aids Fund. For information call 273-2452.

**May 18 - A benefit for Aché** will take place at Colors, a nightclub operated by & for Women of Color at 22 - Fourth St., SF. (between Market & Mission St.). 9pm to 2am. \$3-4. D.J. Sandra Williams. Please come support us!!!

**May 25 - Party for Asian Pacific Lesbians Network** at Colors, featuring Denise D. of KPOO. 22-Fourth St. in SF.



## RADIO

**May 1, 8, 15, 22, 29** - "The Soundstage" with host Donald E. Lacy, Jr. His weekly show features anything and everything relating to the Black experience. He has interviews, ticket giveaways, entertainment information and plays music ranging from the Funkadelics to Gil Scott-Heron. 2:30pm on KPFA 94.1 FM

**May 2, 9, 16, 23, 30** - "Bring in the Noise" Host Davey D mixes house, hip-hop, rap, and the whole spectrum of urban dance music into a great 2 hour show. He also gets interviews with new cutting edge artists. 2:30pm on KPFA, 94.1 FM.

**May 3** - "A James Brown Birthday Tribute" is a 4 1/2 hour tribute profiling Brown's career through music, rare interviews and tributes from around the world. 12-4:30pm. on KPFA 94.1 FM.

**May 4, 11, 18, 25** - "Rhythm Drive" with Avotcja. This show airs M-F from 4:30 to 6pm with different hosts each day. The focus is on music from around the world. KPFA 94.1 FM

**May 5** - "Giving Up the Ghost" by Cherrie Moraga, is a 3-act radio play translated from stage to radio. The play, which just finished a successful run at Theatre Rhinoceros in S.F., focuses on the relationship between a Chicana lesbian, her lover, and her younger self. 11am to 1pm. KPFA 94.1 FM

**May 5, 12, 19, 26** - "La Verdad Musical/The Musical Truth" with Avotcja. She plays jazz, blues, salsa, reggae, hip hop, and the whole spectrum of musics from the Caribbean, South America, and Africa. Also has interviews and ticket giveaways. Every Friday from 12-3pm on KPOO 89.5 FM

**May 8** - "Dance on Air," a segment of the 1-hour Bay Area Arts program will feature an interview with Katherine Dunham and Halifu Osumare. 8pm on KPFA 94.1 FM

**May 11-** "Straight From the Source" is a program hosted by the African Women United for Development on issues facing the community. 8-9pm. KPFA 94.1 FM

**May 14** - Avotcja celebrates Mother's Day with a gospel special 7am to noon, KPOO. 89.5 FM

**May 17** - "Miss Rhythm" is a program profiling R & B star Ruth Brown. Features a special mix of out-of-print albums, 45's and 78's. 8-10pm. 94.1 FM

**May 18** - A birthday celebration for Lorraine Hansberry featuring readings from her works. 11:15am on KPFA, 94.1 FM

**May 30, 31** - Readings from "Robeson," a biography of activist/singer/actor... Paul Robeson. This reading will take place in 2 parts, both days from 11:15am to noon on KPFA, 94.1 FM

## TELEVISION

**May 14, 21, 28** - "Black Champions" A 3-part film tracing the history of Black athletes in the United States. An incredible visual history unfolds with priceless footage and interviews. 7pm. KQEC channel 32.

## THEATER

**Thru May 28** - "Oba Oba" A Brazilian musical/cultural extravaganza covering Brazil's rich African, Indian & Portuguese heritage. Tues. thru Fri. at 8pm, Sat. 2:30 & 8pm, Sun. 3 & 7pm. Tickets \$15-32.50. Orpheum Theatre, 1192 Market St., SF. For tickets 243-9001.

**May 4-7** - "Ain't No Use In Goin' Home, Jodie's Got Your Gal and Gone: Sayings from the Life and Writings of Junebug Jabbo Jones, Vol III." dramatizes Black experiences in the American military through three generations of an Oakland family. Starring John O'Neal and Michael Keck. Oakland Ensemble Theatre, 1428 Alice St. in downtown Oakland. Shows Thurs. thru Sat. at 8pm with a Sunday matinee at 2:30pm. \$12-16. For more information call 839-5510.

**May 7** - Culture Clash, a trio of Latino comics, present their new show "The Mission" at McKenna Theatre, S.F. State University, Hollway and 19th Ave. Show starts at 7pm.

**May 9-21** - "Don't Get God Started" A gospel extravaganza featuring Marvin & Vicki Winans will be playing at the Paramount Theatre in Oakland. For more information call 465-6500.

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## Poetry by Pat Parker

Boots are being polished  
Trumpeters clean their horns  
Chains and locks forged  
The crusade has begun.

Once again flags of Christ  
are unfurled in the dawn  
and cries of soul saviors  
sing apocalyptic on air waves.

Citizens, good citizens all  
parade into voting booths  
and in self-righteous sanctity  
X away our right to life.

I do not believe as some  
that the vote is an end,  
I fear even more  
It is just a beginning.

So I must make assessment  
Look to you and ask:  
Where will you be  
when they come?

They will not come  
a mob rolling  
through the streets,  
but quickly and quietly  
move into our homes  
and remove the evil,  
the queerness,  
the faggotry,  
the perverseness  
from their midst.  
They will not come  
clothed in brown,  
and swastikas, or  
bearing chest heavy with  
gleaming crosses.  
The time and need  
for ruses are over.  
They will come  
in business suits  
to buy your homes  
and bring bodies to  
fill your jobs.  
They will come in robes  
to rehabilitate

and white coats to subjugate  
and where will you be  
when they come?  
Where will we *all* be  
when they come?  
And they will come-

they will come  
because we are  
defined as opposite-  
perverse  
and we are perverse.

Every time we watched  
a queer hassled in the  
streets and said nothing-  
It was an act of perversion.

Everytime we lied about  
the boyfriend or girlfriend  
at coffee break-  
It was an act of perversion.

Everytime we heard,  
"I don't mind gays  
but why must they  
be blatant?" and said nothing-  
It was an act of perversion.

Everytime we let a lesbian mother  
lost her child and did not fill  
the courtrooms-  
It was an act of perversion.

Everytime we let straights  
make out in our bars while  
we couldn't touch because  
of laws-  
It was an act of perversion.

Everytime we put on the proper  
clothes to go to a family  
wedding and left our lovers  
at home-  
It was an act of perversion.

Everytime we heard  
"Who I go to bed with  
is my personal choice-

It's personal not political"  
and said nothing-  
It was an act of perversion.

Everytime we let straight relatives  
bury our dead and push our  
lovers away-  
It was an act of perversion.

And they will come.  
They will come for  
the perverts

& it won't matter  
if you're  
homosexual, not a faggot  
lesbian, not a dyke  
gay, not queer  
It won't matter  
if you

own your business  
have a good job  
or are on S.S.I.  
It won't matter  
if you're  
Black  
Chicano  
Native American  
Asian  
or White

It won't matter  
if you're from  
New York  
or Los Angeles  
Galveston  
or Sioux Falls

It won't matter  
if you're  
Butch, or Fem  
Not into roles  
Monogamous  
Non Monogamous

It won't matter  
if you're  
Catholic  
Baptist  
Atheist  
Jewish  
or M.C.C.

(Continued on pg. 17)



# Profile: Pat Parker

They will come  
They will come  
to the cities  
and to the land  
to your front rooms  
and in *your* closets.

They will come for  
the perverts  
and where will  
you be  
When they come?

## Correction:

In "Angelina Weld Grimké" from last month, Angelina Weld Grimké's name was not properly distinguished from her abolitionist aunt, Angelina Grimké Weld.

\* \* \*

\* "'Eye To Eye' was written as an organizing tool as a beginning step for Black lesbians in coming together" (A statement from Audre Lorde to Aché)

The quote on the front page was taken from "Eye To Eye" by Audre Lorde.

## An Interview with Pat Parker by Pippa Fleming

When the thought of interviewing Pat Parker came to mind, chills ran up and down my spine. I was going to face the woman who laid the path for my journey into Black lesbianism. I was going to meet the queen mother. The closer I came to her house, the faster my heart beat. What would she think of me? Would I ask the right questions? I prayed to the Goddess she would have a sense of humor.

Her house was like any other Black dyke's I've seen. A dish or three out of place, cat hair on the carpet and a toothpaste cap on the bathroom floor. "Sit down," she said with a smile as she crinkled her cigarette package. Whew, I thought to myself, she has a wonderful smile.

"Where shall I begin?," she asked as she settled back into the couch puffing on a cigarette.

"How about from the beginning? What I mean is, what was it like being a lesbian 20 years ago, I just don't have any concept of that," I ventured.

"I grew up in a very conservative religious home in Texas. Folks didn't talk about any kind of sexuality period, even though half the choir in my church was full of gay men. The choir director at my church was flaming. He used to break out in these songs that had nothing to do with God or gospel. We kids used to crack up, 'cause we knew what those songs were all about, however, nothing was ever spoken about it."

As she chuckled to herself, I couldn't help but travel through history, back to the time I always

used to ask why mister so-and-so moved and talked so funny.

"Most of my gay life was spent living in California. Texas was very repressive. A month after high school, my parents said 'you're moving to California.' I would have been killed had I stayed.

Moving to California introduced me to a lifestyle that was so radically different from where I came from. This is where I met my first husband, Ed Bullins (bay area Black playwright.)"

"What!!" I nearly choked on my Sundance. "You were married?" "Twice, which was a total waste of time. Shit! If there had been somebody who said 'fool, this is what you're doing', it would have saved me 8 years of bullshit. However, I can't imagine who I would be had I not been married.

My first husband was one of the main reasons I started writing poetry. He didn't understand it, therefore he couldn't tear it apart. Ed used to rip my prose apart. It was like living with an English teacher. We met at City College in L.A. I was impressed by him; he was very well read. Besides, he was interested in my work which was the most important thing to me. We later moved to San Francisco because Ed wanted to be in the Creative Writing program at S.F. State. Ed began doing readings at the Blue Unicorn and so did I.

At this point I was questioning my marriage. We soon split up and I moved back to L.A., decided I was unhappy and moved back north. This is when I met my second husband, Bob Parker. I was doing a lot of readings and meeting a lot of traditional male poets who were very sexist. At poetry read-

(Continued on page 18)



## Profile: Pat Parker

(Continued from page 17)

ings women always read first because the men were considered the heavyweights. Needless to say, I developed a style of reading that made it difficult to read behind me.

I left that scene around the same time I got involved with the Black Panthers, which ended my second marriage real quick. Our politics were very different."

Looking into the eyes of Pat Parker, I got the sense that this woman had been a dyke forever. I was hard to realize that she had a coming out story too.

"I went back to Texas in '67 and hooked up with a friend of mine who took me into the gay community in Houston. I wanted to check out the scene further, but outside of Texas because it was extremely stereotypical in terms of roles, even to the extent that there were lesbian pimps.

I came back to California not knowing anything about the gay community, so I called a poet friend of mine who had a friend that was gay. She told me where all the bars were. I picked a bar that was in an area I knew, Maud's in the Haight Ashbury district. I walked into the place and it was like an anchor being lifted off me. I didn't say a word to anyone for 2 weeks, but I knew I had found home.

To be a dyke in those days you had to play pool. If you didn't play pool you were in deep shit. You at least had to know how to dance. Of course, I wasn't good at either one, which I'm sure got me into doing readings in the late 60's and early 70's. I had two different worlds, my life as a poet and the bar scene. They very rarely crossed paths. It occurred to me that poetry readings were a good

thing to carry over into the women's community. There were a lot of women reading poetry in the late 60's. We would read at churches and coffee houses. Having readings was a way to bring women together out of the bar scene.

When I first began to read poetry in the women's community, the audience was predominantly white.

Up until the last five years this was the case. Only a few sisters would come out. Black women didn't trust the movement nor had white women dealt with their racism. Through women's studies and the inclusion of more Black women in the educational process, more women are writing and teaching. It's a lot easier for women to come out - a pathway has been cleared. I just did a reading with Cheryl Clarke. She said the reason she exists is because Judy Grahn and I existed. This gave her permission to exist and say 'they did it - I can do it too.'

Part of [the reason I came out in my work] has to do with the women's movement, and part of it was me. There was no lesbian poet anywhere who was black, which bothered the hell out of me. I knew I was meeting gay people yet no one was writing about it. One of the first things I learned as a writer was that you had to be honest in your work. How could I be honest and not write about being gay? Once I started coming out in my work people began to come up and say how glad they were I was there. As I met other gay writers I would get on them about not being out in their work. I had a marathon discussion with Audre Lorde about this issue. "Why are you not out in your work?" Needless to say, it was not cool to be out, it was a

very isolating time.

I think of myself, Audre and women like Anita Cornwell building a foundation. Before anything is done that foundation must be intact. After that, the framework must come up. That's where you all fit in. You've got to build that house. There are issues that we older lesbians can't cover because they are new to the community. Hopefully the foundation that we have laid is enough so that you will make the right choices in dealing with the newer issues.

If I died tomorrow and what could be said about my life was 'yes, she wrote books and she wrote poetry and people liked it' - that would not be enough. That's not why I take the risks that I do. A woman wrote a letter to me and the most touching thing she said was 'I'm doing my work so you don't have to do it for me.' What she's telling me by this is long after I'm gone, there are going to be women who will continue to do the work. This is why I got so excited by the work you're doing with Aché. It's an extension of that. If a Black woman in Nebraska picks up one of my books and she finds out that she's not alone and there's work to be done and it inspires her to do work, that's what it's all about."



## The Dark Iris

(Continued from page 8)

### FROM THE ARTIST

Simple as it is, my artwork and my development are about expression; physical and internal. For years, I have been working with charcoal as my medium, because of the smoothness and the different ranges of tones. Catching shadows are very important in my drawings for texture.

I identify myself as a Black Indian lesbian; both of these deeply rich cultures feed me beauty and certain movements. These movements flow through me to make lines on paper and to dance through air.

Most women, including myself, have a hard time putting themselves out there as artists, for fear of it being too personal, and fear of criticism from the community. Unfortunately we're usually the one that hold ourselves back, not wanting to make the commitment.

I want to encourage other women out there who have works of art, that somewhere within themselves they would like to share, to put their stuff in *Aché*. This has been a very rewarding experience for me....

Alicia Stiles

wet sand and midnight sea hues of African American people, as different as a Ph.D. professor and a high school drop-out, as different as a man and a woman, as different as a straight woman and a dyke -- and yet the pain was there, different and the same. Some people try to wash the pain away with liquor, while others try to snort the pain away. A lot of people try to release the pain by exploding at their children, their husbands, their wives, their lovers; a few folks quietly turn the sharp edge of the pain inwards and try to off themselves, like I did. Some people try to out-slick the pain by becoming out-laws, and many of them end up in prison (where, unlike the classy crazy house, the length of your stay correlates to how little money you have.)

What will save us from this pain?.... Whenever I wonder about salvation I remember the Holiness church that I attended as a child, one of several types of worship that my family and I explored. In the Holiness church pain is often seen as the result of possession by an evil spirit. I remember the whispered warnings behind church fans not to look into the eyes of so-and-so because that person appeared to be possessed. Anyone who looked into the Evil Eye could be taken over by the unclean spirit, if one's own soul wasn't focused on God...

Extending the spirit of the Holiness church's message into the realm of social oppression, many of us are in pain because we see ourselves through the eyes of our oppressors -- we are "possessed" by the racist/sexist/classist/homophobic outlook of our enemies. We look into the eyes of those that hate us for acceptance and assistance, and then we wonder why we despair. (I've heard

that at one time in the South blacks showed deference to their white bosses by avoiding eye contact; perhaps along with fear-inspired deference, they also felt repulsed by the face of evil and thus turned their eyes away...(Footnote: Janie Crawford, the black Southern heroine of Hurston's masterpiece, would probably have been a tragic figure if the story's title and theme was Their Eyes Were Watching Old Boss instead of Their Eyes Were Watching God.)

The more I began to think about the source of my pain, the more I began to realize how necessary it was to use my own eyes, to see Creation through my own dark iris, pupil, rods and cones. My despair dissipated as I saw that there were things that I could and should do to help myself and others, and the heaviness on my heart lifted as I found my inner strength.

In the church of my childhood people saved from evil were called to witness, to testify that salvation was not only possible but sweet, to claim the final victory. But is it possible to speak the truth everywhere? It's difficult for a black woman to survive, let alone speak her mind, in this society; the difficulties increase for a black dyke. Yet and still there are sisters who insist on being true to themselves everywhere at any cost. The coming out of each of these beautiful black sisters, refreshing to the eye, is like a rare healing herb pushing from the soil of a razed forest. These sisters inspire me to grow; I cannot worry about how others will react to my coming out. If I don't struggle to live I shall certainly die, and so I mean to endure. Where is that point of power at which truth and reality meet? It is within our coming out -- it is our Movement.



# ON THE TABLE...

## Who's your role model?

**Darlene Angela, student, activist, poet**

This untitled poem is written for one of my most important role models: Audre Lorde. The poem, I feel, gives insight into why Audre Lorde is a source of strength, validation, courage, and comfort for me. A dream came true for me on Nov. 9, 1988 when I had the opportunity to hear Audre Lorde speak, read, and empower. Audre Lorde is my inspiration....

Audre  
lover of woman  
lover of herself  
Poet  
words of pain  
words of triumph  
Black  
color of power  
color of strength  
Woman  
creator of life  
creator of reality  
Teacher  
sharing knowledge  
sharing growth  
Feminist  
challenging perceptions  
challenging institutions  
Dyke  
full of courage  
full of support  
Cancer warrior  
accepting herself  
accepting herself  
Sister of Dahomey  
Amazon  
strong  
Black  
fighter  
warrior  
Audre me me Audre

one of the same  
two of a kind  
Black lesbian feminists  
in a world  
hell bent  
on destroying  
denying  
denigrating  
our reality

Audre  
lover of women  
lover of herself  
Darlene  
lover of women  
lover of herself  
sister in arms  
and love

**Skye Ward, afrofemcentric lesbian, feminist, poet, activist**

## In The Looking Glass

Often times being a black lesbian in North America evokes feelings of schizophrenia, fragmentation and/or invisibility. The fact of the matter is that being a black lesbian in a racist heterosexual society is a subversive act of resistance. To say that black lesbians experience role conflict would grossly understate the tremendous amount of emotional turmoil and internal conflict we undergo in developing a positive self-concept.

So often we are asked to leave a part of ourselves at the "door."  
"Don't be too black/african/woc/nationalistic; too political/critical/conscious; too erotic/sensual/sexual/playful; too afrofemcentric/visible/vocal; too whole - do not come whole!"

I value and honor women like Wahru Masai, Cheryl Clarke, Michelle Parkinson, Barbara Smith, Pat Parker, Audre Lorde (and oth-

er lesser known women) because their black lesbian lives have been like a full length mirror. I have been able to see reflections of my whole self, my african/lesbian/political/erotic/creative/critical/woman-identified/self!

Through their work they have provided us with models for analyzing our internal and external oppressions, articulating our needs and concerns, and most importantly for affirming ourselves as whole human beings. I feel a tremendous debt has been incurred by women who enjoy the benefits of black lesbian collectives, discussion groups, gatherings, publications, or a simple mid-afternoon rendezvous in the park. We must honor, acknowledge and never forget the contributions of caring, committed, creative women who have laid the foundation for what we now call black lesbian "community."

**Pat Parker, poet, activist**

When I was 15 Barbara Jordan came to my high school and blew me away. She was a lawyer and I was going to be a lawyer. I also had a woman who was my journalism instructor in 10th grade who was the first person who encouraged me to write, told me I had talent and to attempt to make my living as a writer. People whose work touched me: Lorraine Hansberry I knew wrote "To Be Young, Gifted and Black" just for me. I made a decision a long time ago to read only what was written for me. I write poetry for people to understand, not to be alienated by. My favorite writer has got to be Zora Neale Hurston. I'm not prone to crying however, when I read "Their Eyes Were Watching God"



## ON THE TABLE...

it touched me so deeply.

**Crystal-Cleer L. Cummings,**  
mother, vocalist, lover and  
star

I'm having a problem with "role model", I'd rather say who inspires me. My grandmother inspired me with her love and gentleness. She stepped right out of a fairy-tale. She was too perfect with her soft, fair skin. Her beautiful, voluptuous, full-breasted body. Oh how I loved to lay in her lap! Her laughter made me real warm inside. Her tears broke my heart. And there she stood, a minister's wife, having given up her career as a great pianist who would have toured Europe, looking at me with love. Her eyes, the windows to her soul which she allowed me to see, so sad. I love her and I thank her spirit that continues to inspire me, for without her I would never be...

**Amana Johnson, poet, artist,**  
mother

When I think of role models I think of Black wimmin; I think of lesbians. I think of those who have not only survived but have progressed in thought and action; those who have flourished in their creative endeavors; those who have impacted the environment at large and contributed to the evolution of consciousness and understanding of my existence and my role within my local and global community. I think of those who have been and continue to be visible to me, mirroring my image as a Black woman in the form of granite and waterfalls.

Although there is a lengthy role call of audacious, indomitable

Black heroines who are the history makers of yesterday and who are forever there for me to draw upon, I choose to derive my models from today's contemporary Black women. I look to those wimmin who are creating, defining, recording, and interpreting tomorrow's history in my voice, through my visions, with my words.

Every Black woman who is visible in this society today has something to say to me either about conquering poverty, dealing effectively with the power structure that oppresses Black wimmin, maintaining a self defined identity, moving forward prolifically in a unique and uncompromised artistic form of expression, preserving the mind, body and spirit in a clear and healthy state, being self-reliant... the list of factors that are important to me are infinite. In the lesbian stratosphere, in addition to those traits mentioned above, I look to those who have been and are successful in maintaining positive and productive relationships of both friendship and personal intimacy.

I believe it does one a disservice to choose a model and hang on to every aspect of their character as though to deify their being. I derive my examples from various aspects of many lives and model them as they apply to the myriad parts of me to be further developed.

In my attempts to create who it is that I am, I am stitching together the fabric of my life much like a quilt. The substance and stitches being made up of my essential self, the patches made from the various aspects of the lives of those who I admire and honor. Even though I may want to pick and choose the colors, the pattern and the design

of who I am, my choices do not always fit my essential fabric.

As a writer, I can look to Toni Morrison, who in my opinion is the High Priestess of poetic prose, who magically orchestrates your senses and emotions to the harmonic and sometimes discordant composition of her words, touching you with their resonance as though each word were a tangible object in your immediate environment.

I love Gloria Naylor for her dialectic analyses and documentation of the evolution and metamorphosis in the lives of Black wimmin and the Black community. I love her for addressing so eloquently some of the major issues that afflict Black lesbians.

Then there is Audre Lorde who is the mightiest of warriors and the softest of down all at once. It is Audre that I look to when I must conjure my power to fight, when I must be outspoken and not hushed, when it is necessary to act at the tip of the moment with fierce and tentacular articulation as my weaponry. In addition, Audre leaves me with an unshakeable intolerance of censorship towards Black lesbianism. As she carves my image on the ivory walls of society she makes me visible throughout the world. In her I see powerful resistance against the drowning out of her voice amidst a barrage of onslaught aimed to silence all of us through her.

I feel fortunate in that my immediate environment is full of the brazen clay that I may mold and model myself from. The strong and forceful Angela Davis, who has maintained incredible dignity, integrity and activism for over thirty years. A Black woman who has



# ON THE TABLE...

been literally hunted for standing up and speaking against the many injustices both masked and apparent in American society and abroad. Angela is a woman who, in spite of the atrocities she has endured, continues to thrive and grow stronger and even more beautiful as time unfolds. This is a model who presents to me a high standard of productivity and action and who remains directly accessible to me and the community.

Then there is Alice Walker who does not run but leaps through life, and is as prolific in her creative expression as the green of a rain forest.

Then there is Mikki Ferrill who, as a photographer, is not only the mind's eye itself but whose vision is so expansive and clear that her visual statements scream on the senses and demand to be felt. I love Mikki because she presents to me a model of lasting intimacy that is cohesive yet elastic. It is an inspiration to see Black wommin who have stayed and maintained a stable loving relationship in light of the unacknowledgement and vicious societal elements that pull us apart; in view of the closet doors that are open for us to step into and are gladly closed behind us if we dare enter them.

As an artist who lives in a society that, like blackness and lesbianism, does not value or support art, it is most important to be able to look around me and find role models in my community who are thriving and creating profusely. A primary model for me is Barbara Sandidge, a feverishly prolific visual artist who works in watercolour, latex, wood sculpture and various forms of printmaking. Witness Barbara's dedicated commitment to honest

self-examination and scrutinizing iconography of her works rings in me the absolute necessity for my exploration and development towards the highest integrity of my intent and is a constant reminder of my vast responsibility for the messages I impart to my community through my forms of expression. Dierdre Harvin and Orlanda Uffre are both visual artists who fight daily to maintain economic independence without exploiting the sacredness of their artistic endeavors.

Then there is the bay area's own Marie Calloway Johnson who uses found objects from her environment to construct three-dimensional representations of Black community life thereby documenting our existence through my eyes as a Black woman. And this list of role models is in no way exhausted.

These proud, beautiful Black wommin, through their projects, their struggle to have voice in a world that would prefer exploit their talents, and with their constant visibility, create in me a pacemaker that dictates that I must continue with my work as an artist, that I must strive to purify my intent and spirit beyond this point in evolution even during those times when death seems surely apparent. Again, I feel fortunate to have such a dark, chocolaty-rich pool of strength and inspiration. My role models are affirmation that I am real, that my struggles are significant and that I can potentially be so very much more.

\* \* \* \* \*

"On the Table" is a monthly forum where you respond to various topics. Please, send us your thoughts and comments.

Next month's topic:

**What books do you consider "must reading" for the Black lesbian community? Why?**

Deadline for response is May 15th. Please specify if you would not like your name included.

Mail to: Aché, P.O. Box 6071, Albany, CA. 94706

## What About It?!

(Continued from pg. 9)

with heavyweights **Ron Carter, Joe Henderson, and Tony Williams'** talents are not spread too thin that they can't give a rich performance on this release. Kick back and put your feet up but don't forget to stretch.

\* \* \* \* \*

If you're into jazz and not yet hip to a totally new concept for t.v. - real jazz on t.v. - Sunday nights at 11:45 on channel 4, the show "Sunday Nite" hosted by **David Sanborn** with an eclectic array of jazz and international artists each week performing together. Past appearances by **Milton Nascimento, Gipsy Kings, Bulgarian Women's Choir, Nana Vasconcelos**, etc.

Also, 8pm on cable channel VH-1 (14) "Visions" with host **Ben Sidran**. A mix of live performances and videos. Past guests have included **The Dirty Dozen's Band, The Leaders** with **Lester Bowie**, etc. Let the tape machines roll....



# Bulletin Board

## Notices

Sources, a magazine that reviews books and publishes writing by Black women, is looking for writers. We need:

- \* Book reviews.
- \* Interviews with authors.
- \* Historical features highlighting Black women whose main body of writing occurred thirty or more years ago.
- \* Autobiographical pieces by soon-to-be published or recently published writers emphasizing their relationship with their work, and how they go about being a Black woman writer in today's society. A piece of the author's finished work will also be printed in the same issue as her autobiographical piece.

\* \* \* \* \*

The NIA Collective is looking for workshop proposals for the 1989 gathering "Loving Ourselves". The gathering for 1989 will be held at the Marin Headlands from November 17-19.

For all Black lesbians interested in conducting workshops please submit:

- An outline or description of your workshop and how it pertains to this year's theme
- A brief biography which will be printed in the program

Deadline for this information is Sept. 1, 1989. Participants will be notified no later than Sept. 30. Mail to, NIA Collective, P.O. Box 40134, Berkeley, CA. 94704.

\* \* \* \* \*

The United Communities for Human Rights is looking for women to join their task force and work in a women of color crew. They run a successful community outreach program that reaches diverse communities around the bay. Work to stop rape, homelessness, battering and sexual assault. Full & part-time paid positions. Call 653-2719

\* \* \* \* \*

THE BAY AREA BLACK WOMEN'S HEALTH PROJECT will hold its 6th annual weekend retreat from May 19-21 at The Yosemite Headlands Conference Center in Sausalito. \$125 fee includes workshop, lodging and all meals (low income women, seniors and young people \$90.) You can reserve a space w/\$25 deposit thru May 4. 130 Black women attended last year, so to save a space for you pre-registration is advised. For info call M-F from 9-5pm at (415) 654-7753 or mail check or money order to THE BAY AREA BLACK WOMEN'S HEALTH PROJECT, 4401 Telegraph Ave., Oakland, CA. 94609

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Midgett presents a safe sex lecture series, video included. Topic: "Intimacy: A Relationship with Sex"

- \* Relationship with self
- \* Body changes and body changes during the aging process
- \* Relationship with a partner

Midgett, author of BROWN ON BROWN, Black Lesbian Erotica, seminar leader and pioneer on the wave of fantasy with sexuality will intoxicate you with explicit

erotic outbursts that are profound, yet leave you breathless and enlightened. May 13, 1989 from 4-6pm. (promptly) THE SANDBOX, 457 Haight St. at Fillmore in SF. (Parking congested.) 621-5145 \$8-10 sliding scale. Refreshments for sale.

\* \* \* \* \*

BAY AREA BLACK LESBIANS AND GAYS (BAYBLAG) is sponsoring a Bon Voyage party for Midgett (co-chair) who will be relocating to Los Angeles. EVERYONE WELCOME!! Sunday, May 7, 1989 from 12-3pm @ 241-B Collingwood St. near 20th St. in San Francisco. BYOB and bring finger foods to share. For info 552-6922 or 864-0876.

\* \* \* \* \*

There will be a reunion of some of the women of color who attended the Parallels and Intersection Conference on Racism, Univ. of Iowa (Apr. 6-9, 1989) at the annual conference of the National Women's Studies Assoc. on June 14-18, @ Towson University, Baltimore, Maryland. KEEP THE CONNECTIONS ALIVE-BE THERE!!!

\* \* \* \* \*

The planning committee for the 2nd West Coast Conference/Celebration of Older Lesbians (60 and older) are forming a "Women of Color Contact Committee." Its purpose is to make sure attention is given to the special concerns of women of color before and during the conference August 4-6, 1989 at S.F. State Univ. For info on the committee or registration info call Marge 724-3185 or Dottie 525-6198.



# THE BACK PAGE

Make Aché work for you!! List your service (send us a business card), find a roommate, organize a group whatever!! FREE...The deadline for all submissions is the 15th of each month.

## Groups

Lesbians of Color Support Group, every Thursday evening from 6:30-8pm at the Pacific Center, 2712 Telegraph Ave., Berkeley.

## Housing

Looking for a large, bright apartment or room. Up to \$250 including utilities. Call 452-4571.

\* \* \* \* \*

Apartment for rent. 3 rooms. Nice clean and sober building. Lake Merritt area. 268-0865.

## For Sale

ImageWriter II dot matrix printer. \$275. Comes with

ribbon cartridges and paper. Call Janet, 531-2682.

## Personals

Thanks to Spring and to Pippa for bringing such wonderful people into our lives and their personal support during some tryin' times. LOVE Y'ALL MUCH !!! NO BULLSHIT!!! Crystal, Janet, and Geni

## Services

### Head Designs

Dread lock care. For more information call 658-8226. Monday thru Saturday, closed Wednesday.

\* \* \* \* \*

### Watercolor Portraiture

Reasonable rates. For more

information, call 654-6592.

\* \* \* \* \*

## The Ginseng Connection

Natural herbs can break chronic addictions -- if you're ready???? Call 658-5373 for more info.

## Wanted

Accompanist wanted. Acoustic guitar and/or piano player for serious vocalist. Crystal-Cleer, 268-0865.

## T-Shirts!!



## BEING AFRICAN AMERICAN

The emblem is red and black with black lettering. They come in sizes: L (38-40) XL (42-44) XXL (46-48) Price: \$10 each plus \$2.95 to cover mailing and handling. Please specify quantity and size. To order send your order along with your name, mailing address, and daytime phone. Please pay with money order only.

Sista Love, P.O. Box 20810,  
Oakland, CA. 94620

## Portraits



H.L. Keller, photographer (415) 658-5373



"Achê." Aché, vol. 1, no. 4, May 1989, p. [1]. Archives of Sexuality and Gender, [link.gale.com/apps/doc/MYZQVB040477192/AHSI?u=umuser&sid=bookmark-AHSI&xid=e5a1718b](https://link.gale.com/apps/doc/MYZQVB040477192/AHSI?u=umuser&sid=bookmark-AHSI&xid=e5a1718b). Accessed 8 Dec. 2022.