



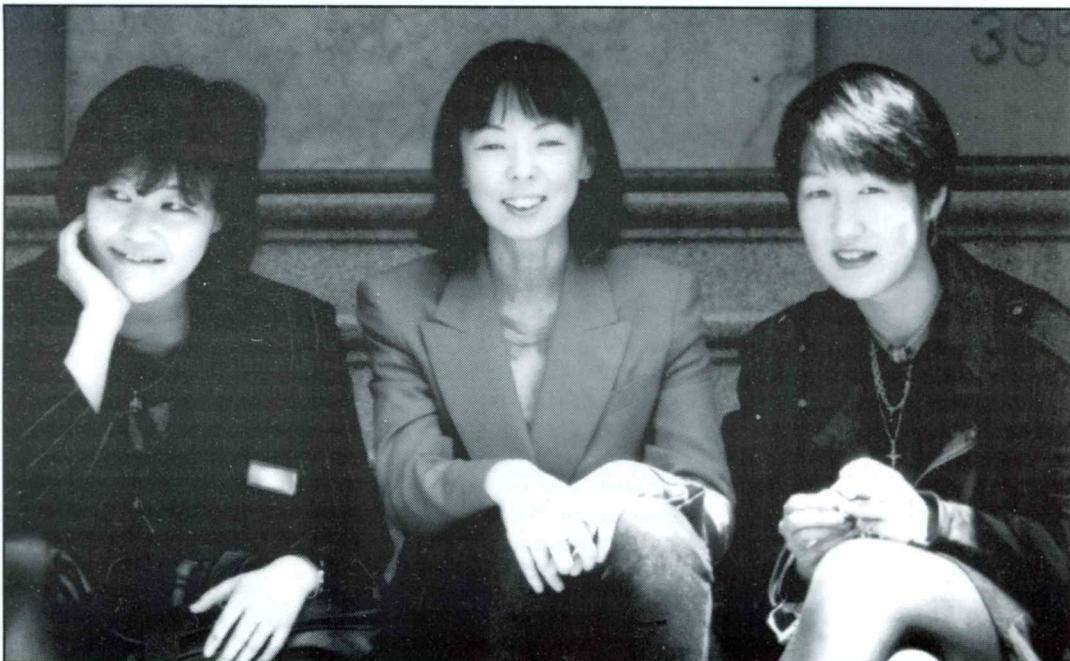
Japanese Lesbians Visit San Francisco's Gay And Lesbian Community

Editor's note: Trinity Ordoña and Desiree Thompson attended the 2nd Asian Lesbian Network Conference in Tokyo, May 2-5, 1992.

A complete report of the conference will be featured in the next issue of Phoenix Rising.

Our recent visit to Tokyo for the 2nd Asian Lesbian Network Conference had been an important and inspiring experience, but I did not realize its impact until we had the pleasure to visit Japan again through three remarkable young Japanese lesbians who stayed with us during Gay Pride Week.

Toshiko Sekiguchi, 28, Kazuko Kudo, 28 and Mamiko Sekiya, 22, are leaders in the Tokyo-based youth group, OCCUR (Association for Lesbian and Gay Movement). Nineteen OCCUR activists were visiting San Francisco for 10 days to participate in the Gay Parade and garner support for their lawsuit against Tokyo City Hall for gay discrimination. Because of their sexual orientation, OCCUR has been denied access to Tokyo's overnight public youth facilities. This is the first gay lawsuit in Japan and a decision is expected sometime next year. (Look for the "Japanese Gay Lawsuit" article in the next issue of *Phoenix Rising* for further details.)



LIO (Lesbians in OCCUR) — Toshiko Sekiguchi (left), Kazuko Kudo and Mamiko Sekiya.

OCCUR GROUP PLANS VISIT

I had met Toshiko and Kazuko only briefly in Japan. We exchanged our meishi (business cards) as Toshiko explained that they (as part of "Lesbians in OCCUR") were planning to come to San Francisco for the Gay Parade. Des and I had been in Japan for only 10 days, but felt so welcomed that we wanted to return the favor. So when Toshiko wrote detailing their travel plans with a simple request to meet us and learn about lesbian life in S.F., we asked them to stay with us.

After months of planning

and 20 hours of travel time, they arrived on Thursday, June 25th. Exhausted but elated, they stepped into our Castro District home to familiar faces and customs. We smiled and bowed to each other. They removed their shoes.

We then sat down, pulled out our English-Japanese dictionary and proceeded to communicate. Desiree and I were familiar with the routine. One of us would speak a few sentences in English and wait; they would speak to each other in Japanese, and then one person would respond in English. Using limited English and Japanese

vocabulary, facial expressions, hand gestures, drawings and writing words down, we got along fine. (While in Japan, we also learned that English writing and reading proficiency is required to advance in school. Therefore, many young Japanese people have a working familiarity with English. Too bad, I lamented to Desiree, that bilingualism is not encouraged here in English-only America.)

Over the next four days, we found them to be both hospitable house guests and independent-minded travelers, making their plans and

Continued on page 5



PHOENIX RISING
P.O. Box 170596
SF, CA 94117

Editorial Board

MeiBeck Chung
Chris Durazo
Trinh Hua
J. Sai Lee
Heidi Li
Marie K. Morohoshi
Teresa Ng
Anna Wan
Margaret Wu

Design and Layout

ZesTop Publishing

Photographers

Ana Fajardo
Julie Potratz
Theresa C. Thadani
Margaret L. Wu

Contributing Writers

Carol Cheh
Kim Compoc
Heidi Li
Trinity Ordona
Margaret L. Wu

Distributor

Marilyn Abbink

Advertising

Gloria Yee

Treasurer

Trinh Hua

Submissions deadline for next issue: November 30, 1992

The views expressed are not necessarily those of the editors. Publication of the names, photographs or likenesses of any person, organization, event or business in *Phoenix Rising* cannot be taken as indication of the sexual orientation of the individual or the organization.

Phoenix Rising is published bimonthly by Asian/Pacifica Sisters. *Phoenix Rising* is staffed entirely by volunteers, and we strongly encourage all interested APL & B's to participate!

© Copyright
1992 *Phoenix Rising*

EDITOR'S CORNER

The staff at *Phoenix Rising* apologizes for the late arrival of this much anticipated newsletter to your newstand (i.e. mailbox). Due to outrageously busy schedules and overworked staffers (let us just assume this already), this issue is somewhat behind schedule. However, we have compensated for this delay by doing a 12-page, instead of 8-page newsletter with more articles, photos and general FYIs.

1992 is really proving to be a year of rebirth and renewal for this newsletter. This is a year of increasing overall empowerment for Asian Pacific Lesbians and Bisexuals (APL&Bs) in the Bay Area, throughout the nation and around the world. In this issue we highlight a number of APL&Bs both in up-close interviews and articles. We interviewed three lesbians who visited the U.S.

from Tokyo, Japan. Also, we spoke with Yu-Shan Huang, filmmaker of the recent U.S. released movie "The Twin Bracelets."

The editors at *Phoenix Rising* strive to create a forum to communicate the rich diversity and talent of our APL&B community. For instance, in this issue we cover Jill Togawa's "Overlapping Clothes," a dance performance that deals with the uncharted theme of lesbian love - a great example of how members in our community are having an impact in the arts.

As always, we do outreach and expansion in each issue. If you would like to contribute an article or simply suggest ideas for future issues of *Phoenix Rising*, please do not hesitate to call a member of the editorial board. We look forward to hearing from you so that what you have to say can be heard and shared with other APL&Bs!

Message from the APS Prez, Anna Wan

June was such a colorful and action-packed month for us. First, we held our annual and most successful dance benefit—FlirtAsian with our sister/brother organizations Shamakami, Gay Asian Pacific Alliance and Trikone. Days later we strutted our groove thang to the loud and funky tunes blaring from our PA system at the Lesbian and Gay Pride Parade. Special thanks to Kiwi and Bertha for brewing up a mix of happening tunes and Ken Wong for lending us his mega PA system!

On behalf of Asian Pacifica Sisters, I want to thank all of you who helped and lent us your support — you created two memorable events this years. Hope to see more of you at upcoming APS events.

— Anna Wan

Correction

Our last issue of *Phoenix Rising* #59 should have credited Marilyn Abbink for the PIER DIRTY-HATE comic illustration. We regret the omission.

Letters

Dear Asian/ Pacifica Sisters:

On behalf of Gay Asian Pacific Alliance and GAPA Dance Company, I'd like to thank you for the congratulatory article that you ran in the Spring issue of *Phoenix Rising*.

The GAPA Dance Company is committed to creating and providing opportunities for gay Asian/Pacific Islander men seeking empowerment through dance and culture. We are equally committed to the empowerment of all Asian/Pacific artists in general, and gay and lesbian Asian/Pacific artists in particular. Hence, we share this award and this honor with you and our community. To quote from M.J. Talbot's speech at our annual banquet in March, "When one of us wins, everyone wins."

So once again, thank you for your support. A special thanks to Jaz Bergeron, too! We hope to see you at one of our dance events in the future.

Sincerely,
Voltaire Gungab
Artistic Director



THE PURPLE MOON DANCE PROJECT

Interview with Jill Togawa

by Carol Cheh

Earlier this year, seven predominantly lesbian dancers from diverse racial backgrounds took it upon themselves to form the Purple Moon Dance Project. Tired of their involvements with dance companies that rarely, if ever, addressed lesbian themes, they made it the goal of this project to create works exploring the nature of relationships between women.

Their debut work, "Overlapping Clothes," opened in September as part of Footwork's Bread and Butter series. Taken from a Japanese love poem, the title phrase refers to the act of sleeping together, as lovers would use their many layers of kimono as bedcovers. The work incorporates contemporary dance styles with some Asian influences.

Watching the group at one of their rehearsals, I was struck by the feeling that something entirely new was about to take shape. The dancers moved across the floor in pairs, tentatively trying new movements and gestures, with another woman in their arms in place of the traditional male partner. Later, the dancers expressed to me how radically different this experience is from their usual theater work. "Since there are

no other lesbian dance groups around to our knowledge, we are having to figure out for ourselves what 'lesbian dance' means," said Kim Creighton, a veteran of several college dance troupes. "It's like coming out on an entirely different level."

The group's founder and chief choreographer, Jill Togawa, comes from a long history of involvement with dance. A native of Hawaii, she became interested in dance at the age of five, and decided to

"So many of the images we see in everyday life are heterosexual, and they get taken for granted. By bringing out and emphasizing images that we never tend to see, we change people's perspective. Also, we fill our own deep need as a community to be exposed to images of ourselves."

pursue it as a career when she reached college. Being an Asian woman, she found that her choices were somewhat more limited than those of her Caucasian counterparts; she had a look and a body type that did not fit into the standard molds.



OVERLAPPING CLOTHES: Performance by the Purple Moon Project; Choreography by Jill Togawa. Pictured dancers: Soyinka Rahim (left) and Jill Togawa.

Theresa Thadani

Upon moving to the mainland, however, she noticed over the years that she was usually the only Asian person in every dance company she joined. This was a source of frustration for her until she moved to San Francisco and hooked up with the Asian American Dance Collective in 1984, becoming their resident choreographer and Assistant Artistic Director. "I was struck by the difference," says Jill. "Suddenly, everyone looked like me!" With them she worked on many rewarding projects, including a piece combining the movements of a Japanese bone dance with the story of an Asian actress trying to succeed in Hollywood.

Although she was out to everyone at the Collective, she never quite felt comfortable

Continued on page 10

Every year, a \$500 Bobby Griffith Memorial (BGM) scholarship is awarded by each of the five chapters of Bay Area Network of Gay and Lesbian Educators (BANGLE) to a gay or gay-sensitive college-bound graduating high school senior. The five scholarship regions are San Francisco, Sonoma, the East Bay, Contra Costa and the South Bay. This year's winner from the South Bay chapter is Kim Loan Nguyen, a Vietnamese bisexual who is a recent graduate of Andrew Hill High School in San Jose.

To understand the importance of the BGM scholarship, it is helpful to look at the history of its evolution. In August of 1983, Bobby Griffith, who had just celebrated his twentieth birthday two months earlier, took his own life. Unable to find acceptance from himself or his parents of his homosexuality, he dropped out of his Contra Costa high school during his senior year, lost sight of his goals, and eventually gave in to his despair. His tragic story was profiled in the 1991 video "Growing Up and Coming Out" and in Pam Walton's recent documentary "Gay Youth."

After Bobby's death, his mother, Mary Griffith, became an active member of PFLAG (Parents and Friends of Lesbians and Gays), and together with Rob Burley, a co-founder of BANGLE (Bay Area Network of Gay and Lesbian Educators), she established the Bobby Griffith Memorial Scholarship five years ago in memory of her son.

Kim Loan Nguyen, the features editor of her school newspaper last year, wrote a couple of stories about homophobia. Her journalism advisor informed her of the Bobby Griffith Memorial Scholarship and suggested that she apply. Loan's high school announced that she won the Bobby Griffith Memorial Scholarship but did not discuss details about the

Focus On APLB Youth

Kim Loan Nguyen Wins Bobby Griffith Memorial Scholarship

By Margaret L. Wu



Margaret Wu

Kim Loan Nguyen locates the obscurely located APS/Phoenix Rising booth at the Lesbian/Gay Pride Parade

criteria or background of the scholarship. "I thought they would say something more but they didn't. That's all they said," said Loan. She added, "I don't think anyone [knows about the Bobby Griffith scholarship] at my school." Loan noted that there was not a great deal of publicity at her

school and that she probably would not have heard about it if her advisor had not approached her with the information.

Loan feels that many of her peers are "very sheltered," and that "they don't care or they don't know" about homosexuality and bisexual-

ity. Loan claimed that she has not experienced any "dramatic" personal attacks directed towards her because of her bisexuality, but that she has been "confronted a couple times by some people who are not very sophisticated. They come and say something and then they leave." In terms of the responses of her classmates to the subject matter of her articles, one student wrote an angry letter quoting the Bible to the editor of the school paper, and some students have avoided comment about her articles all together, but the overall reaction has been good. Loan also feels that she has been spared any racist encounters in her high school, noting that most of the students there are Vietnamese, African-American or Chicano or Latino.

The youngest of seven children (with five older sisters and one older brother), Loan was born in Vietnam. She recalls "only fragments" of her childhood there, but she does speak Vietnamese and some French in addition to English. After living briefly in Malaysia, she and her family moved when she was six to the United States. They resided in New Orleans before moving to California. Her parents are "very Catholic," according to Loan, and are not aware of her bisexuality. Loan said that her mother "has a problem" with homosexuality, but that her brothers and sisters and her current boyfriend are supportive. Loan herself is no longer a practicing Catholic, describing the Catholic church as being "hypocritical, too powerful." She will, however, be attending the University of San Francisco, a Catholic university, in the fall. She plans to major in biology and to continue with her writing and photography.

Congratulations to Kim Loan Nguyen for winning this very important award! For more information about the Bobby Griffith Memorial Scholarship, please contact Ron Schmidt of South Bay BANGLE at (408) 298-1231.

Japanese Lesbians ...

Continued from page 1

getting around the city on their own. They were only staying for 5 days and were busy from early morning to late at night.

On Saturday, however, I had the fortune to overcome the language barrier and learn more about them personally. I had arranged a 2-hour radio interview with KPFA. (Part of the interview will be translated in English and broadcast sometime in Dec. See the next issue of *Phoenix Rising* for details.) The interview was conducted by Joan, a Japanese lesbian studying in S.F. Speaking in Japanese, Toshiko, Kazuko and Mamiko spoke freely about themselves and lesbian life in Japan.

INTERVIEW

Mamiko, 22 and the youngest in the group, had come out to her mother only last month. She had also come out at work to both her colleagues and supervisor. "I just did it," she said. "I told my supervisor I was going to San Francisco to be in the Gay Parade." When she came out to her colleagues, she said, "They could not believe it. You are wearing a skirt," they told her. In Japan, lesbians are stereotyped as butches, Mamiko explained.

Kazuko, on the other hand, has been selective in who she tells, but her method is just as direct. "I tell them I have a girlfriend; that my lover is a woman," Kazuko said simply. Their reaction, Kazuko related, has been: "Oh. No wonder."

Toshiko is not "out" at her job, but she has been interviewed by magazines and her name has been printed. "I am 'out' in that sense," she said matter-of-factly. Due to OCCUR's lawsuit, the Japanese media is now very interested in gay topics. "The TV station wants to interview me. I am not going to hide it," she

said.

In the 60 minutes that followed I learned about the social pressures that make gay life in Japan difficult. There are no anti-sodomy laws prohibiting homosexual practices, but anti-gay prejudice is commonplace. "Everyone has to be the same in Japan," they explained, "and to be in a heterosexual marriage is the way to be accepted socially."

Furthermore, it is doubly hard for women to get ahead in Japanese society. Women

to admit to herself she is a lesbian," she said. Mamiko was very depressed after her friend's death, but fortunately found support in OCCUR. "My self-confidence grew. Until then I was very insecure, worried. I have realized the need for a support group. Now I want to be there for younger lesbians," she finished.

Toshiko concluded optimistically, "This is the first court case (referring to OCCUR's lawsuit against Tokyo City Hall) and it is getting exposed on the TV and media. We are being

younger generation of Japanese lesbians and gay men coming out and coming of age, en masse, in the 90's. Many were learning of their gay identity as teenagers or young adults. (The age range within OCCUR is 16-24 years.) Unlike the 70's when the gay lifestyle was completely underground or non-existent, there are gay support groups, activities and an identifiable community now.

Because of their lawsuit, OCCUR has been propelled to the forefront of a developing gay liberation movement. Toshiko, Kazuko and



Members of OCCUR — The Association of the Lesbian & Gay Movement march in the SF Lesbian & Gay Pride Parade

Julie Portrattz

are expected to be in the workforce for only a short time, until they are married. So there is a big gap in wages and career opportunities between men and women. Therefore, as a lesbian it is hard to live independently of your family and have the resources to take care of yourself in the future, when you get old.

The interviewees went on to talk about their own lives in Japan. Mamiko told the story of the suicide death of a friend. "I think she killed herself because she did not want

exposed in this positive way."

NEW GENERATION, NEW ACTIVISTS

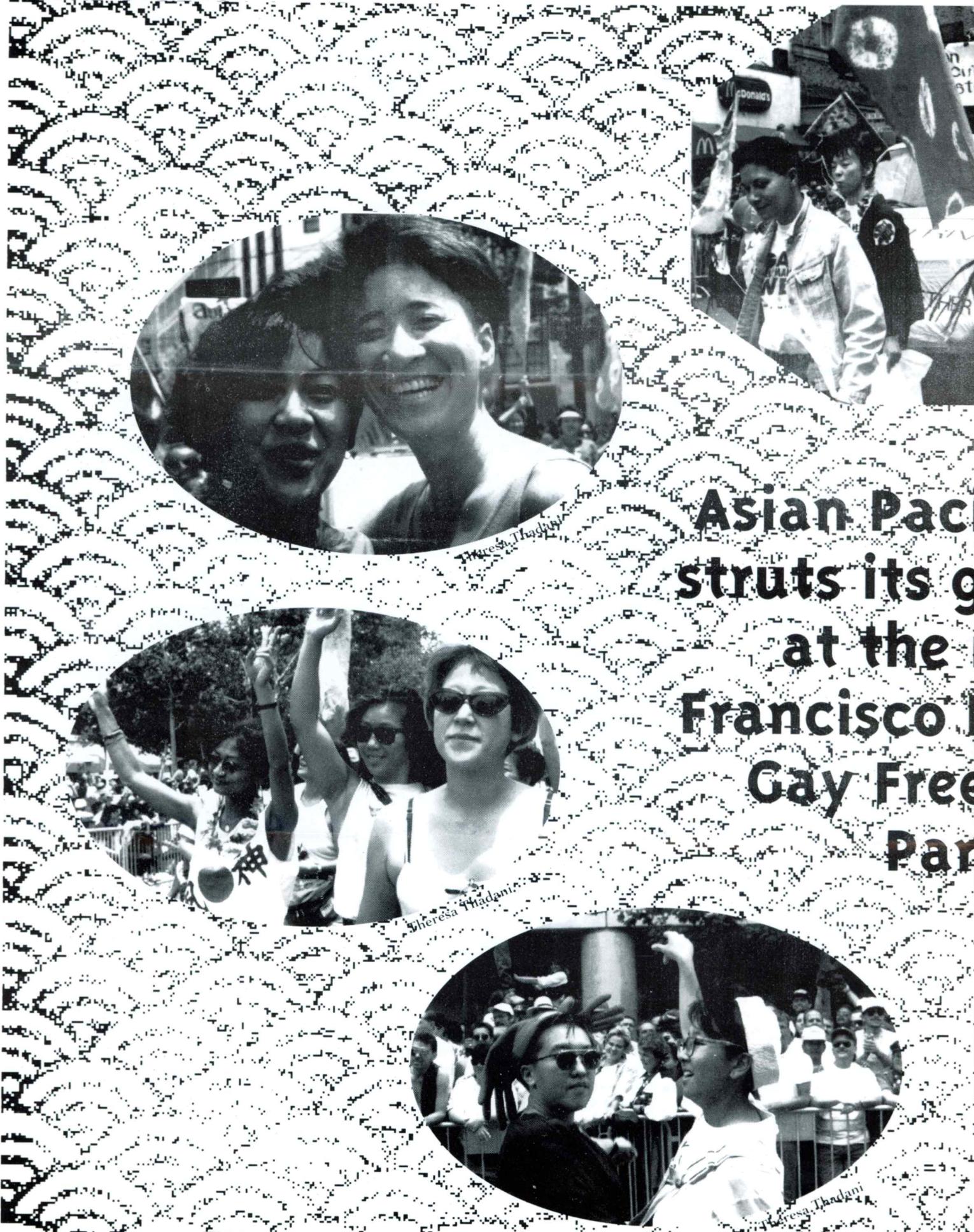
Now I understand why this group of women and men had travelled so far, if only for a short while. I knew why they would stay up late to prepare their materials and presentations, hold a press conference and back-to-back meetings in between an already jam-packed Gay Parade schedule of activities, dances and parties.

OCCUR represented a

Mamiko are leaders of this front running group of gay activists and they were here in S.F. for a "crash-course" in gay politics to learn whatever they could to take back home.

A week later when all the fuss and flurry had subsided and our guests had returned to Japan, I noticed how I missed their neatly stacked shoes by the door. But I took comfort in the thought of having been a small part of an important historical beginning.

PHOENIX RISING



Asian Pac
struts its g
at the
Francisco
Gay Free
Par

PHOENIX RISING

fica Sisters
rove thang
992 San
esbian and
dom Day
ade!



Yu-Shan Huang is a Taiwanese filmmaker and novelist whose work has been shown widely throughout the world. She studied literature in Taiwan, then received her Masters in film from New York University. Although her films discuss issues of sexuality and culture, Huang says her focus is the situation of women. Born to a family of six daughters and one son, she says she "understands women's friendships." She has one novel, "Ten Years' Engagement" (not yet translated). Her first film, "Autumn Tempest" and her third film, "Peony Birds," have both enjoyed commercial success despite script disapprovals and problems with government censorship. Her second film "The Twin Bracelets" was featured in the recent 16th Annual International Lesbian/Gay Film Festival in San Francisco, and has been shown in New York, Paris, Taipei, Singapore, and Malaysia. She gave this interview after a "Women of Color and Film" panel discussion in San Francisco this past June.



The Twin Bracelets

A Conversation with Filmmaker Yu-Shan Huang

by Kim Compoc

What inspired you to do "Twin Bracelets"?

I like the subject matter. I was touched by the character because she is so innocent and brave. But in her village, with her talent, she couldn't survive; she's too avant-garde. She's a victim of the system.

It's based on a book by the same title by Liu Chou-Huang. I was so impressed by the color and the images in the novel: the seaside and costumes and customs of the village. The drama is so strong. The women there are very strong, but they are shy. The younger women would hide from the video camera thinking it would take away their

spirits; they're very superstitious. I was surprised when I visited the village, they're only an hour and a half from the city.

How long did it take to make?

Two and a half months to shoot, but it took a half year of pre-production, working with a screenwriter.

Was this marketed as a lesbian film?

Cosmopolitan, the Hong Kong production company, does not regard this as a lesbian film. They were uneasy about the film being shown at Lesbian/Gay film festivals in New York and now San Francisco. In Paris, it was shown at a women's film festival. We had to negotiate

Review

The Twin Bracelets: A Reclaiming of Female "Yin"

by Heidi Li

with the producer. I want the film to be shown at many festivals; I'm open to other interpretations of my film.

Do you think this will open the door for more lesbian films to be made?

Yes. I hope this is a beginning, not an end.

Could you foresee making a lesbian film with...a happy ending?

That would be propaganda to me. It's not honest.

I want to present the real situation. Women have to struggle for their own lives. I cannot put them in the situation I want them to be in. It would be an unfair characterization.

How has the film been received by the lesbian and gay community in Taiwan?

There's not a gay/lesbian community. There are gay bars in Taipei but there are more gays than lesbian. And they have many foreigners. But I do have lesbian friends who told me they liked the film. They wished it was more penetrating, more involved, but they were glad it was done.

So you're not a lesbian?
No. (laughs).

Are we to assume that the women have sex in the film?

I based the film on the novel, and he gives very obscure descriptions. The critics all asked, "What did he mean to do with this? Is this a lesbian story?" He said, not quite lesbian in the Western sense of the word. More like sisters. For him when women choose suicide it's a kind of belief in an after life, another heaven where they can live together very happily, and become goddesses. I wanted to have more intimate shots in the film but one of the actresses was 16 years old, and her mother was circling the set constantly. What could I do? (laughs)

Continued on page 10

Hsiu to exchange marriage vows with her. Hsiu accepts the challenge and the two pledge to be "sister man and wife; to live together and die together." They exchange "twin" bracelets.

The film illustrates the culture and customs of the young women and their village. Arranged marriages are exposed as vestiges of long-standing - often abusive - Chinese customs and beliefs. The ways of these two young women's lives are effectively and movingly documented throughout the film.

However, I did find a few things about the film to be a bit disappointing. There was a noticeable absence of explicit eroticism or sexual scenes between Hui-hua and Hsiu. It would have been affirming to see them interact with each other in a clearly sexual manner, especially in technicolor on a large screen. I'm sure several hundred APLB's (myself included) who went to the Castro Theatre did not come to see only a few relatively chaste hugs between the two. The most explicit sexual scenes in the film did not occur between Hui-hua and Hsiu, but between Hsiu and her arranged marriage husband. Understandably, hisses from the mostly lesbian, gay and bisexual audience filled the theatre during these scenes.

Also, in order to make the film more commercially marketable to a larger audience, Director Huang apparently chose to conclude *The Twin Bracelets* in the manner she did. Without giving away the film's conclusion, it can be said that Hui-hua (as the uncompromising lesbian) is

not ultimately judged nor condemned as being evil or sick. Neither is she maligned nor fully rejected by her childhood lover Hsiu. However, it is up to each individual viewer to decide for herself whether or not the film's ending is in some ways empowering or a letdown.

Taken in its appropriate cultural and political contexts, *The Twin Bracelets* is a bold cinematic effort on a number of levels. First, the film was written and directed by women. Second, it offers through its storyline and themes, a strong feminist and perhaps lesbian critique of "traditional" Chinese female-male gender roles and heterosexual relations. Third, the film attempts to introduce lesbianism as a viable and even desired natural state. Finally, *The Twin Bracelets* succeeded overall as a fairly entertaining and insightful film.

I would say that the film's final reclaimatory statements toward sexual relationships were more "sex friendly" than "lesbian positive" as there are definite attempts throughout to present an overall "sex positive" message, particularly with regard to female sexuality. Both director and film work hard to liberate what has often been the historically denied and repressed "Yin" sexual energy of Chinese women.

In closing, if you missed the showings of *The Twin Bracelets* at the Castro Theatre, I do recommend seeing the film for the reasons discussed herein. The film is now available on video cassette in some of San Francisco's Chinatown video stores.

Filmmaker Yu-Shan ...

Continued from page 9

Had they been older would you have filmed it differently? Or do you like that it was vague?

I like it vague. They would have regarded it as pornography, and that would have distracted from the subject matter. I know my audience. Here sexual contact in a lesbian film is very natural on the screen, but in China it's different. If you decide to speak out you have to know your strategy. I like to leave space for the audience to think. You can evaluate it from different points of view: women, gay/lesbian, international. They don't have the sense to use film as a weapon, as a method of protest. It's just entertainment. They want to see something entertaining, and I want to bring the broadest audience to the theatre.

What does the film say about men?

Men have the same conflict within them. It is a biased society where men are supposed to be dominant and brave. But some men are weak. Sometimes he can't be as independent as we expect. From that character [from the whipping scene] we see how timid and cowardly he is. I try to show the problems of the men as well as the women.

Do you think the film will foster debate, improve communication?

You can debate the situation of women. You can debate the situation of men. Moreover, you can debate the society. There's no conclusion to the phenomena. There's no conclusion because it's still there.

As a filmmaker I want more people to understand what happened there, and I expect more questions to come out. More interaction between a filmmaker portrays things as they are. I like to

I know my audience. Here sexual contact in a lesbian film is very natural on the screen, but in China it's different. If you decide to speak out you have to know your strategy. I like to leave space for the audience to think.

Purple Moon Dance ...

Continued from page 5

enough to do a project with them featuring lesbian or gay themes. At the 1990 Gay Games in Vancouver, she joined the ad-hoc group of dancers who came together from across the nation to create a piece for the cultural portion of the Games. One of the segments she created featured an intimate duet between two women. This garnered such enthusiastic reactions that Jill was eventually inspired to form Purple Moon.

Jill finds now that her new project is allowing her to express a side of herself that had been neglected for too long. In choreographing the piece, she finds that "things are coming out much more easily, because these are things that I want to feel and express."

As she envisions it, the show has seven parts, some of which consists of held poses which then move slightly. This technique is reminiscent of the Japanese *butoh* style of dancing, in which the movements are so slow that audiences can see the changes as they are occurring. The visual impact then comes from the image itself, which is precisely what Jill is aiming for.

"So many of the images we

see in everyday life are heterosexual, and they get taken for granted. By bringing out and emphasizing images that we never tend to see, we change people's perspective. Also, we fill our own deep need as a community to be exposed to images of ourselves."

Not unexpectedly, the dancers find this task a new challenge. After years of having to deny their lesbian identity in the dance community for fear of ostracization, they are discovering that in fact, this has prevented them from fully developing as artists. "I have to struggle to find the right body language for this role," comments one of the dancers, "because I've been holding it in so much."

In addition to mapping out new dance territory, the group is also challenged by the prospect of working in a truly multicultural setting. Purple Moon is made up of 2 Asian-American women, 2 African-American women, 1 Ecuadorean woman, and 2 Caucasian women, which, for most of the members, is as diverse a dance company as they've ever been in. "There's a lot of monolithism in modern dance," Jill observes. "Even the companies that

make films about minorities. The gay and lesbian minority is only one. For example, my next film, "Snow Red", is about a Chinese communist leader, born in 1911, illiterate, but who later studied in Moscow with Xien Ching Kuo. She died in the cultural revolution. I'm working on the script now.

Is she a lesbian?

No. There were not many women in her circle at that time. However, she did coordinate a women's group. Maybe there's some story I'll have to find out!

have people of color in them are predominantly white."

The group was brought together by their common experience of invisibility as lesbians in the dance community. While this forms a strong basic bond, it does not enable them to understand one another's cultural differences. "It's a real process, and we've been trying hard to learn about one another as people. But it is so liberating to be able to talk about this stuff, as opposed to having to adapt to a status quo."

One woman in the group, Nancy Ng, is a non-lesbian. She is part of the group primarily because Jill felt it was important to have another Asian woman in it, and at this point, she knows of no other Asian lesbian dancers. Jill's emphasis on input from Asian women manifests itself in other parts of the program as well. Much of the music will come from Asian women composers, both contemporary and traditional. Two Asian lesbian videographers have been recruited to tape the show, and Jill is excited about the possibility of working with an Asian lesbian costume designer.

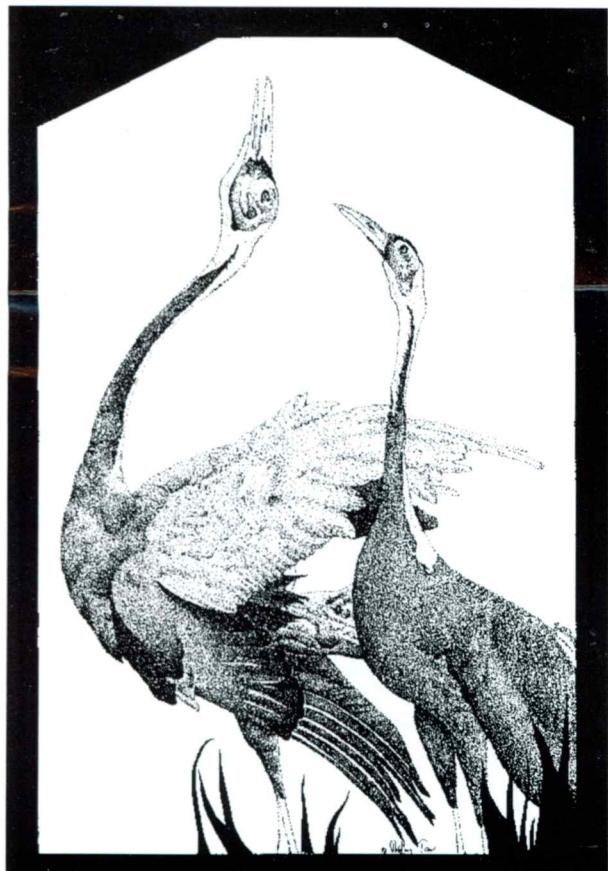
In her own words, Jill "wanted to do this totally how I wanted it"--incorporating those elements of her life that contribute invaluable to the aesthetic of who she is today.

Coming Out

By Betsy Aoki

headlights through
the window
only the lubrication to your
fear. these are nights in New York;
just below the electromagnetic pulse,
the city beats red ice to blood.
this is how the wind
writes you a sharp new
name. Each caress
only the lubrication
to your fear. you hesitate,
mumble smoky words against her hair,
the edges of your lips
glisten on her chin. the first night's
electromagnetic pulse
presses warmth to the edges
of doubt. winds dissolve
doors open
mouths pleading only
in the lubrication to your
fear. Only in lubrication.
There is no litany
to stop this decent
into flame.

Betsy Aoki graduated with a BA in English/Mass Communications from UC Berkeley. She is busy pursuing a reporting career in south Florida. She recently began writing poetry and is discovering it is equally if not more rewarding than journalism. She is a member of the South Florida Poetry Institute.



Thu-Thuy Tran

\$ ALN Fundraiser \$ Success

APS would like to thank those who attended and donated to the Asian Lesbian Network Fundraiser last April. The response was overwhelming! Together we managed to collect various SF Queer memorabilia and \$800.00 for those women who needed financial assistance to attend the ALN Conference in Tokyo. Remaining funds went towards the Organizing Committee. Women around the world who benefited from your donations extend their appreciation to you.

Community Events

Basketball

Asian Pacific Lesbian Team looking for more players — especially tall women. We are the only all Asian Pacific Team and entering our third year in the San Francisco City League. First Meeting is Nov. 7, 1992 (Sat.) at 7 p.m. For more details contact Madeleine Lim at 415-752-0868.

contractor. Volunteer picket with Asian Pacific Lesbian and Bi Buddies every Saturday from 10 a.m. to 2 p.m. at JM Boutique and other retailers. Call Young Song at 415-826-1113 or Asian Immigrant Women Advocates (AIWA) at 510-268-0192 for further details.

Sex, Sluts & Deceit,

a reading by Chea Villanueva
Nov. 13, 1992 (Fri.) 8p.m.
Mama Bears Bookstore
6536, Telegraph Ave., Berkeley
Women only; reservation preferred.

Sisters Rise Up!

Support Asian immigrant women garment workers to demand justice from Designer/Manufacturer Jessica McClintock. Twelve women have been left with bad checks from a former McClintock

COWDEN AUTOMOTIVE



Gay Owned &
Operated Since '78

Women & Men
Mechanics
Car Advice
Cheerfully Given

875 FOLSOM STREET
SAN FRANCISCO, CA
(415) 777-9858
Member of GGBA

APS EVENTS

November

Monthly Gathering

Dim Sum Luncheon
Hong Kong Flower Lounge Restaurant
5322 Geary Blvd., San Francisco
Sunday, November 15, 1992
12P.M.
Call 334-5040 for information

Bowling Night at the Japan Town Bowling Center
1790 Post at Webster (free parking at Japan Center Garage)
Saturday, November 22, 1992
9P.M.
Call 334-5040 for more information

December

Pre-Holiday Gathering

Celebrate Winter Solstice with APL & B buddies
Siam Grill Thai Restaurant
4248-18th Street, San Francisco
Sunday, Dec. 20th, 1992
7P.M.
Call 334-5-40 for information

January

APS Board Election Day

Come cast your vote and/or join the Board
MCC
Saturday, January 16, 1993
12P.M. to 1:30P.M.
150 Eureka/18th St., Rm. 104
San Francisco
Potluck to follow
Call 334-5040 or 206-9793 for info

COMMUNITY NOTICES

Call for Support

The 2nd National March on Washington D.C. for Lesbian, Gay & Bi Equal Rights and Liberation will be held on April 25, 1993 in Washington D.C. If you are interested in joining regional or national working committees to help organize the March, want to donate money, or just want further information about this historical event, call Barbara Dinnerstein at (510) 533-4723 or Karl Knapper at (415) 864-6864.

COLORLIFE, a new magazine for the lesbian, gay, two spirit & bisexual people of color community is being produced in New York City by the Cairos Collective. The premiere issue came out June 28th, 1992 with hopes of selling it at news stands throughout N.Y.C. by October of 1992. If you are interested in being placed on the mailing list, in advertising, volunteering, or want more information. Write to: COLORLIFE /The Cairos Project, P.O. Box 1518 Ansonia Station, New York, NY 10023

Call for Submission

South Asian Women, An Anthology is accepting contributions of all forms of writing or art works about the experiences of women of South Asian Descent. Call Latika Malkani at (510) 540-4183 for more information.

Anthology of Writings and Art-work by North American Asian/Pacific Islander Lesbians: Seeking short stories, poetry, essays, short

plays, interviews, autobiography, experimental genre, artwork (send photos, not originals) etc. in various subjects. Deadline: December 15, 1992. Call Anne Mi Ok Bruining at (212) 653-0613 for further information.

Coloring Outside The Lines: Writings by Mixed-Blood and Multiracial Women of Color: Seeking fiction, poetry and essays from our many perspectives. Submissions can be in any language (but must include an English translation) and send two copies of works along with a brief bio, and a SASE. Write Jamie Lee Evans at 482-44th St., Oakland, CA 94609.

Mountain Moving Women: A Journal by and about Pan Asian Women Seeking submissions for the Summer and Winter issues, 1992 and includes critical essays, scholarly articles, political and policy analyses, fiction, poetry and book and film reviews. Write: Center for Women Policy Studies/ Mountain Moving Women Journal 2000 P St., NW, Suite 508, Washington, DC 20036

Negotiating Lesbian/Homosocial Identity in Cross Cultural Perspective: Stanford University is seeking papers that discuss the meanings, commonalities, and diversities of lesbian relations in a particular cultural setting. Write Evelyn Blackwood at the Institute of Culture and Communication, East-West Center, 1777 East-West Road, Honolulu, HI 96848 U.S.A.

A Two-Volume Journey into the Issues of Race and Class: An Analyses of Lesbians and Race and Lesbians and Class. How have class and race affected your own life and the lives of other lesbians in your community? Send written or art work to Hag Rag, PO Box 1171, Madison, WI 53701.

Job Opportunities

FAIR (Fairness & Accuracy In Reporting), a national media watch group has various job openings available immediately. Please call Renu Nahata at (212) 633-6700.

The Tides Foundation, a public foundation that operates a donor-advised grantmaking program to help promote both nonprofit and philanthropic activity has 2 positions available as a Program Officer and is seeking applicants with experience in the fields of environment, international affairs or Native American issues. For more info. call (415) 771-0535.

The Fund for the Feminist Majority, an organization dedicated to promoting equality for women, is seeking a Press Secretary with at least 3 years experience in media relations. This opening is at the Washington D.C. office. For more info. call Eleanor Smeal at (703) 522-2214.

KPFA Radio Station is offering a 2 year Apprenticeship Program which offers training in sound production, engineering, editing and audio theory to anyone interested. This program is free and no prior experience is necessary. For more info. contact KPFA Apprenticeship Program at (510) 848-6767, ext. 605.

CLASSIFIED

Please send responses to Phoenix Rising: P.O. Box 170596, San Francisco, CA 94117. Please specify which number of this ad. you are responding to on the envelope. All correspondence is confidential.

#1 Due to family pressure, Asian male in late thirties, stable, educated, looking for relationship with lesbian. Mutual beneficial terms can be arranged. Reply ASAP.

If you would like to run a classified ad (\$.30 per word), a display advertisement (\$40.00), or place an announcement in the free Community Notices section of *Phoenix Rising*, please include your material(s) with a check payable to *Phoenix Rising*. Send to P.O. Box 170596, San Francisco, CA 94117, no later than Nov. 30, 1992. All written material is subject to editing.

Yes, I would love to start my subscription to *Phoenix Rising*. Enclosed is \$ _____.

Yes, I would love to continue my subscription to *Phoenix Rising*. Enclosed is \$ _____.

I would like to contribute \$ _____ to Asian/Pacifica Sisters/*Phoenix Rising* as a tax deductible donation.

Name: _____

Address: _____

Telephone #: _____

Confidentiality respected! Thank You for your support!