



empowering women since 1881

AVANTI

www.aawusf.org

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September 2022

Month at a Glance

Sept 7, 7:30 p.m.

TTAG Committee Meeting - via ZOOM

Sept 10, 3 p.m.

Welcome Back Party

Sept 12, 7 p.m.

Board Meeting - via ZOOM

Sept 16, 1:30 p.m.

Friday Afternoon Book Group - via ZOOM

- RSVP: Michelle Mammini
- Purpose: Choose books for our 2022-2023 reading list! Please bring a list to suggest and review. We will choose 11 books. Thank you.

Sept 21, 12 p.m.

Lunch Bunch

- RSVP: Mary Suter
- Where: Magic Flute, 3673 Sacramento ST

Sept 22, 7 p.m.

Mystery/Adventure Book Group - via ZOOM

- RSVP: Elaine Butler (ask for zoom link)
- Purpose: Planning for the 2022-23 Reading Year! Please join us:
 - To nominate and choose 11 books to read over the next year (must have copies in the public library)
 - Volunteer to review a book
 - Discuss whether to leave the zoom format for some in person get together meetings
- This is a good time for new members to join us and our MC Susan Peliks.

Sept 26, 7 p.m.

International Book Group – via ZOOM

- Book/Author: *"The Flower Boat Girl,"* by Larry Feign
- RSVP: Nancy Shapiro

*Please note the change from the third Monday of the month to the fourth Monday, a one-time change.

Co-President Messages

WELCOME BACK PARTY

Join us to celebrate the success of returning Tech Trekkers, renew friendships, and hear what is in store for the branch this year! Light refreshments and Sports Basement discount will be offered.



FOR BRANCH MEMBERS, TECH TREKKERS, AND THEIR FAMILIES !

Sports Basement, 1590 Bryant
September 10, 2022
3-5pm

<https://sanfrancisco-ca.aauw.net/>



Hello All,

It's time to enjoy our San Francisco summer summer — another difference between us and the rest of the country. Sure, there are things to complain about, but we are so lucky to live in this beautiful city. We have the ocean, the bay, breathtaking views, Golden Gate Park, the Presidio, and clean air. What's not to like?

August marked the observance of some significant dates for women's rights. The 19th Amendment granting women the right to vote was ratified on August 18, 1920, 102 years ago. Sadly, however, women of color waited much longer to exercise the right to vote. We often forget that fact when we talk about women's suffrage. Sadly, these rights are now under attack in many states.

Women's Equality Day was observed on August 26, and re-characterized by the League of Women Voters as Women's Inequality Day, due to the limitations encountered by women. The Equal Rights Amendment to the U.S. Constitution has still not passed, and many state governments are rushing to restrict abortion and other reproductive rights for women. Hence, Women's Inequality Day!

On a happier note, our first branch event of the new year takes place on Saturday, September 10 at 3pm at the Sports Basement Community Room, 1590 Bryant St., San Francisco. Please join us for our Welcome Back Party to hear from the girls that we sent to Tech Trek Camp this summer. It is always heartwarming to listen to their reports and experience their enthusiasm. This year members of our new Tech Trek Alumnae Group (TTAG) will also be there to help with the event and to recruit new members.

We hope to see you,

Barbara Spencer, Co-President

Tech Trek

The three camps have ended for the summer of 2022. You are all invited to join us in a Welcome Party on September 10, 3-5 pm at the Bryant Street Sports Basement. The girls, who participated in the Virtual Camp will tell us about their activities and coaching. The girls, who went to either CSU Fresno and UC Davis will share experiences with us as well. It will be an exciting day. They need an audience - you!

Tech Trekkers Thank You notes from CSU Fresno and next month UC Davis

CSU-Fresno: " I loved the Core class, structures, I learned how many roles and engineering jobs there are." By Evan ; " I got to meet other people from different places." By Yasmin ; " I learned so much about coding and sharing a suite room. A favorite day was BOWLING!" By Jessica; " I learned so much from my core classes and never felt so at home" by Isabella; "I gained more independence, team building skills, and empathy." By Gina; "I also loved when we built the car and rocket. All the people were kind and helpful." by Lauren P.

Meet all the campers on 9/10. See you then.

Elaine Butler, Tech Trek Coordinator

Summer at Brown





During the Black Lives Matter protests in 2020, millions took to the streets, advocating for their rights and working to break down institutions that perpetuate racial inequality. As a student in California, I heard about these movements in school and was surrounded by similar stories broadcasted on the news. However, I hardly had any knowledge on the history and theories behind racial disparities, other than that by famous figures such as Rosa Parks or Martin Luther. I wanted this to change. I wanted to be aware, so that I could help bring knowledge back into my community.

My hopes were met while scrolling through a list of courses offered at Brown University's summer program, where I saw the title, "Why Black Lives Matter Less." The statement was striking; how could this be? I was thrown off guard, yet after clicking on the course description, I learned that the name purposely intended to spike questions and interest. In reality, the program focused on structural racism and its effects on health care.

Having been admitted into the program, I stayed at Brown's beautiful campus for two weeks during the summer, learning about different forms of racism in America. I read several papers and studies by respected professionals, like Kamara Phillis Jones and Eduardo Bonilla-Silva, who explained the totality of discrimination and its interlocking systems within the overarching term,

structural racism. My instructor, Kathryn Thompson, introduced multiple perspectives concerning institutionalized, personally mediated, and internalized racism in terms of health, concurrently addressing unconscious biases as well. She encouraged thoughtful discussions with my peer, and forced me to truly consider how race affects my life, a thought that opened my eyes to cases of discrimination around me. I even had access to multiple guest speakers, all of which were eager to answer any questions on the topic.

For the final project, I created a public Instagram account with five informative videos that discuss how structural racism affects ambulatory care. If you would like to check out the page, you can search "race_ambulatorycare" on Instagram.

The experience was eye-opening, to say the least. I thank everyone who made it possible, and I look forward to sharing what I learned with others.

Caitlin Dainas, Avanti Editor Intern

The Outspoken Miss N



Although clearly a musical talent from a very young age, Eunice Waymon had many obstacles to overcome in her personal & professional life. She began by playing the piano at her local church in North Carolina. Her first classical piano recital was when she was only ten. At the local library, where this concert took place, her proud parents were made to move to the back of the room to

make space for white audience members. Racial discrimination faced her when she unsuccessfully attempted to enter classical music schools such as Julliard. Undaunted, she moved to Atlantic City to earn a living and polish her performance skills. Once there, she changed her first name to Nina. She did not want to share with her mother, a minister, that she was mainly playing and singing pop and jazz tunes rather than classical pieces. She changed the last name of Simone after the French actress Simone Signoret.

Slowly but surely, Nina began to acquire a great number of loyal followers who appreciated her musical style. She was invited to sing and play at many prestigious venues including Carnegie Hall. Often without proper credit, some of her songs were used in commercials and several movie soundtracks as well. Her personal life had its ups and downs over the next few decades. Her bipolar disorder, later to be diagnosed, began to cause increasing bouts of anger and depression. In the sixties, inspired by her friend playwright Lorraine Hansberry, Nina became involved with the growing Civil Rights movement. Some of her songs began to deal with the reality of racial injustice in America as well as her growing frustration with the Vietnam War. In 1965, during the marches from Selma to Montgomery, she was there and spoke ardently to the large crowds risking her own personal safety. She also decided to take a stand by withholding her taxes in protest to the war. Her bold left leaning actions and sometimes vitriolic speech alienated some of her musical followers causing her popularity as an entertainer to dip. Her bipolar condition often caused serious mood swings during performances. She was known to occasionally walk off stage during a concert and not return. Some concert promoters began to see her as a liability. Anxious to escape from an abusive husband and discouraged by the bitter injustices she felt were being left unresolved, Nina moved to Barbados. She did not return to perform until almost ten years later after her last studio album had met with critical acclaim. Later she left America for good, lived

in Liberia for a while, and then eventually she settled permanently in southern France.

Miss Nina Simone, who entered this world as Eunice Waymon, left an impressive legacy to the world of music as one of the 20th century's most influential artists in the fields of jazz, R&B, and cabaret music. She has been described as a pioneering musician although her career path was characterized by "fits of outrage and improvisational genius" according to Rickey Vincent, a Bay Area author, historian, and radio commentator. Forty albums were produced during her career. Nina was the recipient of four Grammy nominations. In 1968, she had a hit single with her version of George Gershwin's 1935 song "I loves You, Porgy". In 2015, two documentaries about Nina Simone's life were produced, one of which was: "What Happened Miss Simone" which appeared on Netflix. In 2018 she was inducted into the Rock and Roll Hall of Fame. A great many of today's well known entertainers cite Nina as a significant influence on their musical careers. Elton John even named one of his pianos after her. In 2019, one of her most iconic protest songs, ("Mississippi Goddam") was selected to be preserved by the Library of Congress for being "culturally, historically, or aesthetically significant".

www.womenshistory.org

www.goalcast.com

www.rickeyvincent.com

Pat Camarena

Playing Now

Great News – Hadestown is back in our town for a short run. When I reviewed it there were few performances left. Now it's back at the Orpheum theatre, from Sept. 1, to Sept.17. It's playing evenings Tues, Wed, Thur, Fri, Sat, -- matinees Wed, Sat, Sun.

This is a GREAT show – don't miss it! It will sell out – buy your tickets now!

From the website: Buy tickets for Hadestown at Orpheum Theatre San Francisco in San Francisco, CA. Hadestown tickets are popular on TicketSales.com - though we have great availability, Hadestown tickets are expected to sell quickly.

Orpheum Theatre, 1192 Market Street,
Tickets: Online box office www.shnsf.com Phone 888-746-1799
Tues, Wed, Thurs, Fri, Sat at 7:30 pm, Wed, Sat, Sun at 2pm

Now let's turn to Oklahoma, which just opened at the Golden Gate Theatre. I must say at the outset that Oklahoma is one of my absolute favorites – and also extremely important in theatre history. It's important for several reasons, the first being that prior to it, there was no such as musical show that told a story. Theatres played "Revues" girls singing groups, barbershop quarters, dancers, maybe a dog act – more singers and dancers, but all disparate. No one knew what to call this new theatre form of Oklahoma, which included singing and dancing, but all part of telling a story – in short it had a plot. For a while the term was "musical play" which eventually turned into just "musical". What audiences did know was that they loved it, and a new genre of American theatre was born. Another Oklahoma innovation was a "dream ballet" sequence – a short classical ballet with dancers made up to look like the characters in the show, dancing to enhance the plot. It's a dream – since they don't admit they're in love. WHY enhance the plot – well Oklahoma introduced another new thing – the negative love song. The lovers sing that they're really NOT in love – in Oklahoma the song is People Will Say We're in Love. They warn each other not to do things (i.e. don't laugh at my jokes too much) that will make people think they're in love. But the dream ballet makes it clear to the audience that they are in love. With Oklahoma, the authors, Rogers and Hammerstein, changed American (and world) theatre forever.

Before I discuss the production I'm reviewing here, I have to say one more thing. Oklahoma opened in 1943 The country was at war in Europe and the Atlantic, and in Asia and the Pacific. Gold star flags signifying a family member

killed in the war, hung in many windows. Food rationing meant long lines at food stores. Oklahoma was meant to lift America's spirits – it was a paean to joy, to love, to this wonderful country which is about to grant statehood to the territory called Oklahoma. The audience is meant to leave the theatre smiling, and filled with patriotism.

Now I'll talk about the production I just saw. It includes the original music and dialogue. Beyond that, it has almost no relationship to the original production, including meaning, intent, feeling, thoughts, staging – it ISN'T Oklahoma, but a nasty parody of it. I'll start with the set – the entire stage is used, and the stage is very wide. There are rows of wooden tables and wooden folding chairs. The musicians are upstage and very hard to see. The cast of 12 rattles around in the huge space. The first act is very long -- over two hours – the whole show was three hours – and the performers have to make their way around the rows of tables and chairs – and try to actually dance. One of the best known duets –

Poor Jud is Dead -- sung by the hero and the villain, is performed in total darkness. Yes – darkness – they start to sing and the lights go out. Silly me thought that maybe a fuse had blown, but no, it was intentional. After several minutes in the dark, projections of the actors' faces are screened over the dark figures. This technique is repeated in Act 2. The dream ballet is performed by an athletic interpretative dancer – no duet, just her on the huge stage, using cartwheels and other big dance movements to try to fill the space. As to the story itself, somehow the director managed to read lines in the script in a way to imply gay relationships where clearly the authors intended no such thing. Normally the shows ends on a high – everybody, actors and audience – feel good. This show ends with the two main characters, the romantic couple, covered in blood – literally dripping blood from their hair, faces, and bodies. A gun has appeared, allowing the hero to shoot and kill the villain. (Who really isn't all that villainous.)

The audience doesn't leave the theatre smiling – they leave the theatre stunned.

I have deliberately omitted any comments on the performers. They have been touring the show for a very long time, performing all around the country. They do a fine job, even though they must be exhausted. Working on different size stages, in different climates, in sometimes awful living accommodations isn't easy. They probably should be getting battle pay. The authors, the brilliant Rogers and Hammerstein, must be turning over in their graves.

Paula Campbell

September Birthdays

Barbara Spencer	September 11
Mary Worth	September 18
Pat Metzgar	September 21
Kathleen Kennedy	September 23
Janice Gonsalves	September 24
Mardi Kildebeck	September 25
Jane Hansen	September 30



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The greatest challenge to any thinker is stating the problem in a way that will allow a solution.

Russell, Bertrand

Avanti Editor

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The American Association of University Women (AAUW), founded in 1881, is the nation’s leading organization advocating equality for women and girls. It has a national membership of 150,000. People of every race, creed, age, sexual orientation, national origin, and level of physical ability are invited to join.

AAUW California was launched in San Francisco in 1886 and began lobbying immediately. Check out our website www.aauwsf.org



AAUW advances equity for women and girls through advocacy, education, philanthropy, and research

Marie Curie & AAUW

The year was 1919. Europe had been ravaged by World War I and radium was far too expensive for a scientist of modest means to afford for experiments. This was true even for one as famous as Madame Marie Curie. As a result, her groundbreaking research had reached a virtual standstill.

Then the AAUW came to the rescue. Members from Maine to California helped raise an astonishing \$156,413, enabling Madame Curie to purchase one gram of radium and continue her experiments that helped her create the field of nuclear chemistry and forever change the course of science. Madame Curie received the Nobel Prize for her work, but was not admitted to the French *Academie des Sciences* until she won an incredible second Nobel Prize...all because she was a woman. More than 75 years later, there are still only three women members.

Pay Equity

AAUW has been on the front lines fighting for Pay Equity for over a hundred years.

AAUW was there in the Oval Office in 1963 when President John F. Kennedy signed the Equal Pay Act into law.

AAUW was there in 2009 when President Barack Obama signed the Lilly Ledbetter Fair Pay Act into law.

AAUW continues the fight for the passage of the Paycheck Fairness Act to ensure women have further equal pay protections. The pay gap is real.

AAUW will continue the fight to achieve pay equity; the economic security of American families depends on it.

Legal Advocacy Fund

Founded in 1981, the Legal Advocacy Fund (LAF) works to achieve equity for women in higher education by recognizing indicative efforts to improve the climate for women on campus; by offering assistance to women faculty, staff, and students who have grievances against colleges and universities; and by supporting sex discrimination lawsuits.

The LAF Board only approves support of cases which are currently involved in litigation, and that have the potential to set legal precedent.

The Legal Advocacy Fund’s annual Progress in Equity Award recognizes indicative and replicable college and university programs.