



President's Message

Summer is here! We had a lovely annual branch luncheon meeting on June 17 at the South Beach Yacht Club. Thanks go to Andrea Laudate and her husband John de Castro for arranging it. We honored Andrea for her 25 years of service on our board, which included serving as treasurer, newsletter editor, program VP, and three separate terms as president.



Elaine Butler, Andrea Laudate, Barbara Spencer

Marta Mendoza, a Tech Trek alumna, was also honored for her continued assistance with the Tech Trek program.

Finally, Mary Suter introduced two of our three Silver Jubilee Scholarship award winners, Hilda Loury and Michelle Dong.



Hilda Loury, Mary Suter, Michelle Dong

The following Saturday our branch hosted the Interbranch Council (IBC) at Andrea Laudate's house. As usual, the food was plentiful and delicious. Each of the branch representatives reported on past activities and future plans. One date to keep in mind is February 24 for a luncheon sponsored by the North Peninsula branch at the Basque Cultural Center featuring a talk by an AAUW fellow. We are all invited.

Our new membership year begins July 1 and extends to June 30, 2018. Many of you have renewed already, and we thank you for that. Those of you who have not yet renewed your membership will continue getting reminders for the next several months, which we hope will suffice.

In connection with the new AAUW year, our board will have a planning meeting on Saturday, July 29, from 10-12 at my house to discuss programs and events for the year. All members are welcome to participate, but please RSVP to Barbara. We are still looking for members to assist as co-officers or committee members. Help is particularly needed for planning programs, membership outreach and secretary. It would be great to have 2 or 3 people to coordinate these tasks.

We are sending 16 girls to Tech Trek camp this summer. Two have already gone to camp at Fresno State University, and 14 will go very soon to camp at Stanford. We thank all the members who donated funds, interviewed applicants, and participated in the selection process. Our branch has agreed to provide lunch for the Tech Trek staff at Stanford on Sunday, July 9. Elaine Butler and Corrine Sacks are working on this, but they need more help. Please volunteer!

Barbara Spencer, President

AAUWSF Board Planning Meeting

This month's board meeting will be held on **Saturday July 29th from 10-12** at Barbara Spencer's home, 735 Third Avenue. All members are invited. RSVP: Call Barbara at 415-221-6690.

Afternoons With Books

Date: Friday, July 21 at 1:30 p.m.

Book/Author: Becoming Madame Mao, by Anchee Min

Hostess: Mary Suter, 1770 18 Avenue
Please RSVP to Mary at 415-665-1185 or marsuter@yahoo.com

International Book Group

The International Book Group will not be meeting in July. The next meeting will be on Monday, August 28 when they will discuss **News of the World, by Paulette Jiles.**

Lunch Bunch

Date: Tuesday, July 11 at 12 noon.

Where: San Tang (noted for their dried chicken wings)

1301 Irving St. (between 19th and 11th Ave)
N Judah close by on 9th Avenue

RSVP to Mary Suter at marsuter@yahoo.com

Meet new friends and connect with those you already know in during an informal at sites around the city. Try out different cuisines and new dishes as we all get better acquainted.

Tech Trek

Tech Trek Donors for June

Barbara Spencer
 Mary Graves
 Pat Spencer
 Kathe Traynor
 Connie Armitage
 Pat Metzgar

Thank you for your generous contributions
 Your support of the program is vital!

Elaine Butler, Tech Trek Coordinator

From Hats to Hems Pat Camarena



In spite of the fact that Hattie Carnegie did not sew or sketch herself, she had an eye for fashion all of her life. Her early millinery shop training came in useful when she and her friend Rose Roth opened their first clothing business in New York. Hattie made the hats. Rose designed and sold the women's clothes. Hattie had a knack for hiring talented designers to work for her. She also used her beauty and innate sense of style to model and

sell their creations. Their shop was a huge success partly due to Hattie's own persona. After WWI Hattie bought out Rose's share of the store. Frequent buying trips to Paris followed in the '20s and '30s so Hattie could study and purchase the latest styles. Hattie and her designers adapted the costumes to suit the American market. She was very good at communicating to her workers exactly what she wanted them to do. In 1928, a ready-to-wear line began with Norman Norell hired to create the designs. By 1929, before the Stock Market crash, Hattie was doing \$3,500,00 worth of business. During the Depression she decided to start a new clothing division which produced dresses much lower in cost, available in her now nationwide stores. Her classic clothes were never trendy. The "little Carnegie suit" became part of the fashionable woman's wardrobe for decades. Hollywood movie actresses wore her clothes. It has been said that Hattie advised one model in her employ to dye her hair red. This advice turned out to be career changing for the young Lucille Ball. By the 1940s Hattie's company also started to market handbags, perfumes, jewelry, and cosmetics mass produced for retail sale. Married three times, the third, which lasted almost thirty years, was an early "commuter marriage" with her husband on the West Coast while she spend most of her time in the fashion capitals of New York and Paris. It was said that a lady could be dressed from "Hat to Hem" at Hattie Carnegie's shops. When she died in 1956, her estate was worth more than eight million dollars. Obituaries noted that she was never seen wearing a hat even in eras when most considered hats obligatory to the status of a lady.

www.collectorsweekly.com

www.biography.yourdictionary.com

www.vintagefashionguild.org

Playing Now Paula Campbell

Three shows for review today -- **Monsoon Wedding**, **A Night with Janis Joplin**, and **The Curious Incident of the Dog in the Night-Time**.

We'll start with **Monsoon Wedding**, a must see show. (So absolutely delightful that I'm considering going back to see it again.) Many of my readers will remember the Mira Nair film of the same name. Well, it's been made into a musical, gorgeously directed by Mira Nair. "Gorgeous" literally refers to vivid colors, and wow does that apply to this production. The spectacular, lavish costumes, and wonderfully adaptive set are a dazzling treat for the eyes. The music, dancing, and singing enhance the story of this Indian family's wedding plans and the problems that ensue. In brief, there's an arranged marriage between a bride and her family in India, and a groom and his family from New Jersey, U.S. And yes, it's not just a wedding between two people, it's a wedding of two families. Without going into all the details, true love prevails, evil is defeated, and the audience leaves the theatre smiling from ear to ear. The huge cast, 18 South Asian performers, acting, singing, dancing, and the 9 piece band are amazing! The program contains a detailed description of what's involved, day by day, in a Punjabi wedding, and we follow as it comes to life before our eyes. The show covers many sensitive areas as well – the cultural divide between Indians in India and Indians in America, the huge gulf between India's rich and poor, and the sometimes strangling bonds of family allegiance. **Monsoon Wedding** is simply a delight to the senses, the intellect, and the heart. Don't miss it!

FYI – don't take the brevity of this review to be significant of the shows' worth – it's head and

shoulders above the other two shows reviewed here. As I said, I want to see it again. It's that great!

Monsoon Wedding, extended thru July 16. . Berkeley Repertory Theatre, 2025 Addison St, Berkeley Tickets: Box office: 510 647-2949 Online <http://www.berkeleyrep.org> Tues – Sat 8pm, Sun 7pm, Sat., Sun, 2pm (Date/times vary – check box office for specific info.)

ACT's **A Night with Janis Joplin**, is an ear shattering, mind blowing show. If you were a Joplin fan this show is for you. If not, you may be uncomfortable with the volume, but certainly impressed with the talent. San Francisco is celebrating the 50th anniversary of 1967's historic Summer of Love. You may remember the Be-ins, Love-ins, anti-war sentiment of the times. Suddenly the intersection of Haight/Ashbury Sts. was famous all over the US. The Haight became a popular destination for kids all over the country who flocked here for the Summer of Love, and never left. The whole scene was overlaid by a haze of marijuana smoke, and underpinned by use of heavier drugs, particularly heroin.

Janis Joplin, born in 1943 in Port Arthur Texas, started performing during her college (UT at Austin) years, and arrived in San Francisco in 1962. She soon became the lead singer for Big Brother and the Holding Company. Her loud screaming, shouting, somehow desperate sound was amazing – there was no one else who could sustain her throat destroying notes. She was not an attractive woman, she was heavy, dressed badly, had unkempt hair, and once was cruelly nominated by some of her classmates at UT Austin for the "Ugliest Man on Campus" award. But that voice – she performed and toured around the US with Big Brother, and most notably in 1967 at the Monterey Pop Festival, and in 1969 at Woodstock, with her newly formed Kozmic Blues Band. Her struggle

with drug addiction never ended, and in 1970 she was found dead of an overdose.

A Night With Janis Joplin captures the essence of this amazing performer. Kacee Clanton makes a vivid Joplin. She manages to sound a lot like Joplin (no small feat), move just like her, and bring Joplin's plaintive spirit to life in her conversations with the audience. She's supported by four wonderful singers who play and sing the roles of other singers who had profound influence on Joplin, such as Bessie Smith, Etta James, Odetta, Aretha Franklin, and Nina Simone. The show is created, written and directed by Randy Johnson, with musical direction by Todd Olsen. The multi person back up band members are not listed in the program, and are deserving of serious accolades – oh that brass section --they were great!

I loved **A Night with Janis Joplin**. I loved her when she was alive, and the show really brought her back. She had a unique style, an even more unique voice, and somehow seemed to get inside her listeners' heads. She is an acquired taste, certainly not for everyone. But definitely worth spending a night with, especially if you haven't heard her before. Mind blowing is a cliché term, but it applies her in spades.

BTW, the first thing I did when I got home from the theatre, was to get out my DVD of the Monterey Pop Festival to watch her heart rending performance of *Ball and Chain*.

A Night With Janis Joplin, Thru July 16. . ACT, 415 Geary St.
Ticket: Box Office 749-2228 online <http://www.act-sf.org>
Tues – Sat 8pm, some Wed, Sat, Sun 2pm, and some Sun 7pm.

The Curious Incident of the Dog in the Night-Time, now at SHN's Golden Gate Theater, won five Tony

Awards in 2015, including Best Play. It also received Drama Desk, Outer Critics' Circle, and Drama League awards for Best Play. A production of the (British) National Theatre, it garnered seven Olivier Awards in England in 2013. I'd seen scenes from the Broadway production on TV and was delighted to find that it would be here in SF this year. The play by Simon Stephens is based on the book by Mark Haddon, so I read the book -- twice. It was amazing, set inside the mind of an autistic 15 year old boy. I don't remember how often I've been this excited about seeing a show, and eagerly anticipated its arrival on the boards here. Saw it opening night, and I'm not sure what to say, except that I was very disappointed. And it's hard for me to understand why that is.

Curious Incident is a difficult show to produce. Christopher, (Adam Langdon) the main character, separately referred to on stage both as Autistic and having Asperger's Syndrome (isn't Asperger's part of the Autism Spectrum?) is difficult to relate to. A maths whiz, pretty much a maths genius, he is emotionally blank -- a victim of his illness. He cannot be touched – physical touch is OUT for him, and starts him uncontrollably screaming. He has no apparent feelings for anyone or anything except himself, though he is attentive to his pet rat, and absolutely no understanding of human emotions. He lives with his father (Gene Gillette) who struggles mightily to cope with his son. Christopher can't dress or undress himself, and tends to wet his pants when stressed. Aside from the special school he attends he has never been further from his small town suburban home than the street he lives on. And the show takes place inside his very strange mind – we see everything through his eyes. How can this be visualized on stage? Well, very creatively indeed. Brilliantly directed by Marianne Elliott, the set is a large box which fills the width and depth of the stage. It is three walls and a floor, totally black, with various lines and grids which light up in different colors,

upon which are projections of various places, or suggestions of the places Christopher eventually travels to. There are numerous parts of the walls which open, and trap doors in the floor. Through one of these Christopher finds a box of letters from his mother, who his father told him was dead. He decides to find her. Trying to do this, he manages to make his way to London, traversing the terrifying (to him) world of buses, trains, ticket counters, street names and house numbers. It's a kind of picaresque journey, except for the terror. He comforts himself and allays his fears by frequently reminding himself how brave he is, and counting his steps and turns, a coping mechanism he's learned from his devoted teacher (Maria Elna Ramirez).

I don't intend to summarize the plot here, but I must explain the play's title. The house goes dark, the stage lights come up, and we see a large dead brown dog, pierced through with a gardening fork, and Christopher, finding it, and screaming, screaming, screaming. He decides he is going to be a detective and find the dog's killer. His detective work takes him out onto his street, where he meets neighbors, and tries to question them. This is a huge feat for him – his life has been limited to home and school. And it leads to his terrifying journey to London, and then back home. He accomplishes his major goal, he sits for the A level Maths exam (something no one from his school has ever done) and get a Star A grade. He plans to do Advanced Maths the next year, Physics after that, all of course getting a Star A grade, and become a scientist. He says he can be anything he wants, and the audience is left to wonder what might become of this brilliant boy, his brilliant mind, who screams when touched, wets his pants, and can't dress himself. It's very touching, very moving, but for me, something was missing.

Christopher is a very difficult role – it's very physical, gymnastic – he's always in motion,

sometimes with others, sometimes alone, seldom still, and he is always on stage. It's hard to always be on stage in quiet roles, in this role is must be exhausting, grueling for the actor's body.

As I said, I was disappointed by the show. It just wasn't up to the standards of the scenes I'd seen of the original productions. Maybe it was because the actors were American, not from the National Theatre and this play is English to its bones. Maybe the stage size was different than the theatre it was in N.Y., so the effects didn't work as well. Hard to say. I do remember from those scenes how the set seemed to close in on Christopher, how as his mind roiled the set whirled around him. OTOH, maybe I just expected too much. The touring company has gotten good reviews and it's a unique show, worth seeing for the technical effects alone. I do recommend it – and I recommend the book as well.

The Curious Incident of the Dog in the Night-Time, thru July 23. SHN Golden Gate Theatre 1 Taylor St. (at 6th and Market) Tickets: Box Office: (888) 746-1799 Online www.shnsf.com/online/
Tues-Sat 8pm, Wed, Sat, Sun 2pm.

July Birthdays

Anna Stern	July 1
Sheila Bost	July 15
Elaine Butler	July 19

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July 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11 Lunch Bunch 12N	12	13	14	15
16	17	18	19	21	21 Afternoon with Books 1:30	22
23	24	25	26	27	28	29
30	31					

Despite everything, no one can dictate who you are to other people.
 Prince



Avanti Editor

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 Address Correction Requested

The American Association of University Women (AAUW), founded in 1881, is the nation’s leading organization advocating equity 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



San Francisco Inc. (CA) Branch

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.