

Loving Women. . .

homes, they would be made to feel awful for who they are and where they are. And in all that surprise, they would have to pack and run, and maybe remember to take only a few photos, some coffee or an apple for the road. No warrant. Immediately. I was cleansed in an instant.

After three years, the essence of war I experienced from my colleagues in the hatred of gays and lesbians is just around the corner.

But lesbians will remember and I know there were lesbians living in the wartime before me. Most of them did not leave me their guidelines. Women who loved women in my town a long time ago did not leave any traces of their voices, that I know. So sometimes in the moments of weakness I read *Audre Lorde* in her "Litany for Survival", or I remind myself that "there must be those among whom we can sit down and weep and still be counted as warriors" (*Adrienne Rich*). Many lesbians, feminists and pacifists from this country and other countries have supported us, sent post cards, packages (before the embargo), letters, books and journals and words of love. Then, when it all arrives, we sit in my kitchen, which we call the **Free Lesbian Republic**, we look in awe at the beautiful books and papers, we eat macaroni and some of us dance. And we still dream of how to bring the codes of the kitchen Republic into the streets.

Here I am in New York, so happy that there is a place where we can all be together - it is so fantastic that the force of our togetherness will be, we would say, food for my soul.

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SUSAN SONTAG Commences The Twenty First Century With Sarajevo



Susan Sontag represents one of the most lucid feminist voices from the 70's in North America, but her commitments have extended to other causes based on struggles for liberation. In 1993 she made a call to all Western intellectuals to come to the assistance of Sarajevo but from a very long list only two responded, *Juan Goytisolo* and *Annie Leibovitz*. Without feeling discouraged, in Sarajevo Sontag produced *Samuel Beckett's, Waiting for Godot*. Here is her experience.

Q: Why your two visits to Sarajevo since the initiation of the war?

Susan: I was introduced to the city last April as a result of my son, *David Rieff*, writing a book on the Bosnian war. Before that, I was already feeling moved by what was occurring there through my own sense of horror and indignation. I must admit that I had never thought of going to Sarajevo, what can you do there if you are not a journalist or working on behalf of a humanitarian organization? I have never had any fantasies of being an ambassador of goodwill for the United Nations. On my first visit, I spent two weeks in Sarajevo, it was an extraordinary experience. What made the most impression, aside from the immense suffering of the people, is that you can establish a strong connection with the Bosnians and their ideal that they can still be one country. I searched for a reason to return and to spend sometime doing something morally decent.

On my first stay, I asked people from the theater if they were interested in my returning to work with them for a period of time. They answered yes, the play *Waiting for Godot* came to mind without having to dwell on it for too long.

Q: Why waiting for *Godot* in Sarajevo?

Susan: Because it has an obvious impact that does not have to be explained. Everyone always smiles when they hear the story. People moving towards death wait day in day out for something that never seems to arrive. The people who with careless humor respond to their life, without hope, but without regard

continue to move forward. It would be difficult to find a play with such resonance, and not only because of its symbolism.

The second reason for producing *Waiting For Godot* is that it entails only one scene. I would like to produce a Shakespearean play, but it's impossible to do Shakespeare in a diminutive setting, with only candle lights and in a theater that could be bombed the next minute. As a matter of fact, I am situating the public in the scene itself because it's safer than sitting them out in the auditorium. The theater has some mortar damage on the roof already and on one day that I was there a mortar projectile fell close to the building and it shook. I will not put the public in jeopardy.

Q: What will be the significance of this city at the end of the twentieth century?

Susan: I believe the century began in Sarajevo and that the 21st century will also commence there. It has been a brief century, World War 1 was initiated in Sarajevo. The centuries do not begin with two zeros, the 19th century really began in 1815, with the restoration after Napoleon's downfall. Therefore, the 19th century is from 1815 to 1914 when the renewal of the world order after Napoleon was destroyed. I would say that the 21st century began in 1989 with the suicide of the Soviet empire but you could also be more ironic and say that it began with the war in Sarajevo....

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