Neueschul and Vanity Fair) and yet nowhere. Part Two of Sixties, Sespretz, Queers, Dykes takes this paradox as its thread in a stream popular culture, and also examines the cultural productions particularly film, music and "zine" of lesbians themselves. The most interesting and original essay in this section is on the 1967 film "In the Night," a powerful, moving story of female rebels. The film is a tragicomic tale of the increasing willingness of women to embrace oppressive heterosexuality and conform to the norm. It is a story about women's roles and about the choices they must make in order to survive. The film was directed by an American director, and is a testament to the strength and resilience of women in their struggle against oppression.

In another essay, "The Lesbian Experience," the author explores the experiences of lesbians in the 1960s, focusing on the movement for lesbian liberation. The essay is an important contribution to the understanding of lesbian life and the struggles of lesbians for equality.

The third essay, "Lesbian Love and Revolution," examines the relationship between lesbianism and revolution, focusing on the role of lesbians in the revolutionary struggle. The essay is a powerful and moving exploration of the link between women's liberation and political revolution.

The final essay, "Lesbianism and the Media," examines the representation of lesbians in the media and the ways in which the media contribute to the construction of lesbian identity. The essay is a critical examination of the ways in which the media perpetuate stereotypes and reinforce gender roles.

Overall, Part Two of Sixties, Sespretz, Queers, Dykes is a powerful and thought-provoking collection of essays that explores the complex and often contradictory experiences of lesbians in the 1960s and 1970s. The essays are a valuable resource for anyone interested in the history of lesbianism and the struggles of lesbians for equality and freedom.
One could say that testimonialists are politically aware autobiographers. They are more than simply "subjects" in the sense that Doris Sommer notes in her essay "Rigoberta’s Secrets" it is "precisely that genre which insists on singularity. Subjects of "lives like mine" might claim that they truly represent their type or class, but, eventually, they have to give it up. The simple limitation of singularity: the fact that a peer can say I don’t love or don’t like that all"

The difference between biographies and testimonies is more one of intention than form. Biographies (with their ghost writers and their result of individual work and their intent is largely self-serving. Bios may be exemplary (like the lives of Catholic saints), but they are not necessarily "representative" in the politically querulous sense of the concept. Testimonialists (used interchangeably but not unproblematically with testimony, oral history, life history, and autobiography) are a result of some form of hell’s exodus conducted within in various contexts (eg, feminist research, critical ethnography, anthropology) generally between individuals or groups who are situated in symmetrical positions of power. The intent of testimonial is didactic (like the Odyssey). The intended audience is political (as advocate, denounce, demand). Testimonials crack open the tragic bulletin of the binary between private/public. They subvert its apparent entail determinacy. Personal narratives are big problem "little-known (Ribet..."

Dykes and Dicks
By Gretchen Zimmerman

The one consistent refrain in The Persistent Desire is if it feels good, do it, or rather, if the dildos fits, wear it. The other recurring motif coincides with the queer notions, "we’re here, we’re queer, get used to it," or "we’re femme, we’re butch, fuck you very much." The Persistent Desire, subtitled A Femme Butch Reader by Joan Nestle, (originator of butch, woman, co-founder of the Lesbian Herstory Archives in New York) is focused on butch/femme and revolutionary look at a once taboo topic: butch/femme.

The butch/femme roles that were popular among lesbians in the 50’s are coming back, but this time they have a new identity, a wild profusion, and a renewed sensibility. This new awareness includes an rejection of the heteropatriarchal notion that a butch wants to be a man, and is therefore a dysfunctional wo/man, and a firm denial that femmes are displaced straight leered ladies. Simultaneously this new sensibility provides proof of a renewed strength and pride in butch/femme play.

Today there is a reclaiming of roles among butch/femme lesbians, roles that were almost totally inextricable from feminism. Far from wounding what it saw as heterosexual "role reproduction", the re-emerging women’s liberation movement rejected outright, silenced and un/intentionally marginalized butch/femme pairings and displays. Even though the body of theory, narrative, and dyke represented an 'in your face' rebuttal of patriarchy and capitalism with its moonlit streets, it was often bedded down with a femme (read a female cop-out), then she betrayed both her turning point, her allowed sense. The mostly white, able-bodied feminine movement often equates butch/femme solutions as a direct mirroring of the inequitable heterosexual dynamic. But of course this was not really what was happening. These 50’s butch/femme women were surviving the best way they knew how in a straight, hate filled universe. As contributor Leslie Feinberg writes, "when the bigots came in it was time to fight, and fight we did. We fought hard, butch and femme... These butches were tough and strong. They had to be to survive.