

# The Women's Library

## N E W S L E T T E R

**THE WOMEN'S LIBRARY INC.**  
PO BOX 271 NEWTOWN NSW 2042



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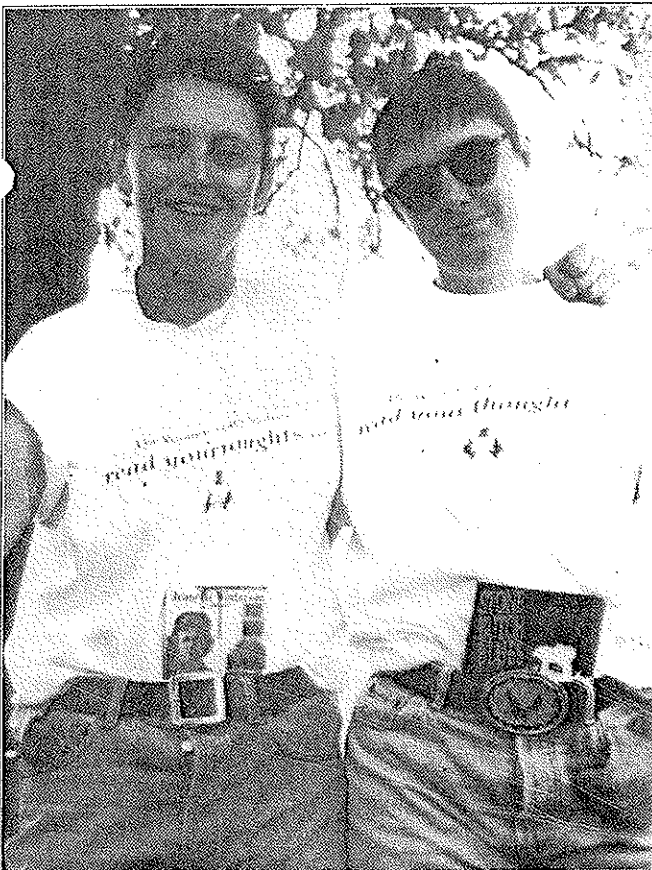
### VENUE

Well...we are closer than we have ever been to housing The Women's Library. In light of the current economic situation, the committee recently made a decision that our number one priority should be to house the library, rather than to house it only in the Newtown area.

Therefore we are now open to the idea of locating the library in any area that is easily accessible by public transport, within the inner city. Recently we have begun negotiations with representatives from South Sydney Council regarding a property that is currently vacant in Darlinghurst. We hope to have news about opening the library very soon.

### CONGRATULATIONS!

Congratulations to committee member Natalya and her partner, Brandon on the birth of their first child, Saro, on September 7. It looks like we have a new face at our committee meetings!



### MEMBERSHIP

Please, please, please support The Women's Library in the most tangible way possible – become a member. We are going to need to have a lot of money to set the library up, once we secure a venue. For this reason the committee decided to begin charging membership fees.

As announced in the last newsletter, the only individuals who will receive the newsletter in the mail will be financial members. This system will begin in 1994. Obviously, once the library is up and running, only members will be eligible to borrow books.

We have made it as easy as possible for you to join. Membership costs \$30 (or \$20 concession), and a form is on the back of this newsletter. Please make your cheque payable to **THE WOMEN'S LIBRARY INC.** and send it today.

Thanks to the ever-growing list of women who have joined – your membership card is on its way.

### BINGO BUSINESS

Dismiss all your preconceptions and don't believe anything you've heard about Bingo until you've played it The Women's Library style.

Our first two nights held at Hotel Delaney on the first Wednesdays of September and October were packed with entertainment and enthusiasm, while callers Julie McCrossin and Virginia Bell provided the repartee and ritual necessary for serious prize winning to take place.

Don't despair if you missed these nights – we have another planned for **WEDNESDAY 1ST DECEMBER, 7.30PM.** The Hotel Delaney (corner of Redfern and George Sts, Redfern) is a very amiable venue and Manager Fay is very supportive of our night.

There is good food available from the kitchen and an outdoor eating area perfect for pre-bingo dinner on warm nights.

Not only will you have fun and possibly win some money to spend on all that summer frolic but you'll be helping us to take one step closer to being independent and financial.

DIANA AND JO MODEL THE GORGEOUS **THE WOMEN'S LIBRARY** T-SHIRTS.  
ORDER FORM ON PAGE 2

# MOVIE PREVIEW

An OLIVER STONE production

## THE JOY LUCK CLUB

Based on the novel by AMY TAN

**M** 15+ RECOMMENDED FOR MATURE AUDIENCES 15 YEARS AND OVER  
LOW LEVEL COARSE LANGUAGE AND ADULT THEMES



**HOLLYWOOD PICTURES** presents the story of four remarkable women whose extraordinary lives are filled with love and tragedy, richness and magic, and who are sustained by the hopes and dreams they have for their daughters, in the epic motion picture **THE JOY LUCK CLUB**, based upon the best-selling novel by Amy Tan.

Be the first to see **THE JOY LUCK CLUB** at a special preview – to be released February, 1994.

**DATE** Thursday December 2

**TIME** 6.00pm – **DRINKS**  
6.30pm – **MOVIE**

**VENUE** 235 Pyrmont St,  
Pyrmont

**COST** **\$20.00**  
(includes nibbles, beer,  
wine and soft drinks)

- Limited seats available in an intimate exclusive theatrette
- Lucky door prizes
- Please write to:  
**THE JOY LUCK CLUB PREVIEW**  
PO Box 271, Newtown 2042  
and enclose a cheque payable to **The Women's Library Inc.** to confirm a place
- Please enclose a stamped self-addressed envelope

THANKS TO ROADSHOW FILM DISTRIBUTORS

## Special thanks...

Thanks to the following businesses and individuals for donating prizes for our first Bingo night:

BUSH STROLLS AND HAMPERS

BALMAIN BUTCHERS

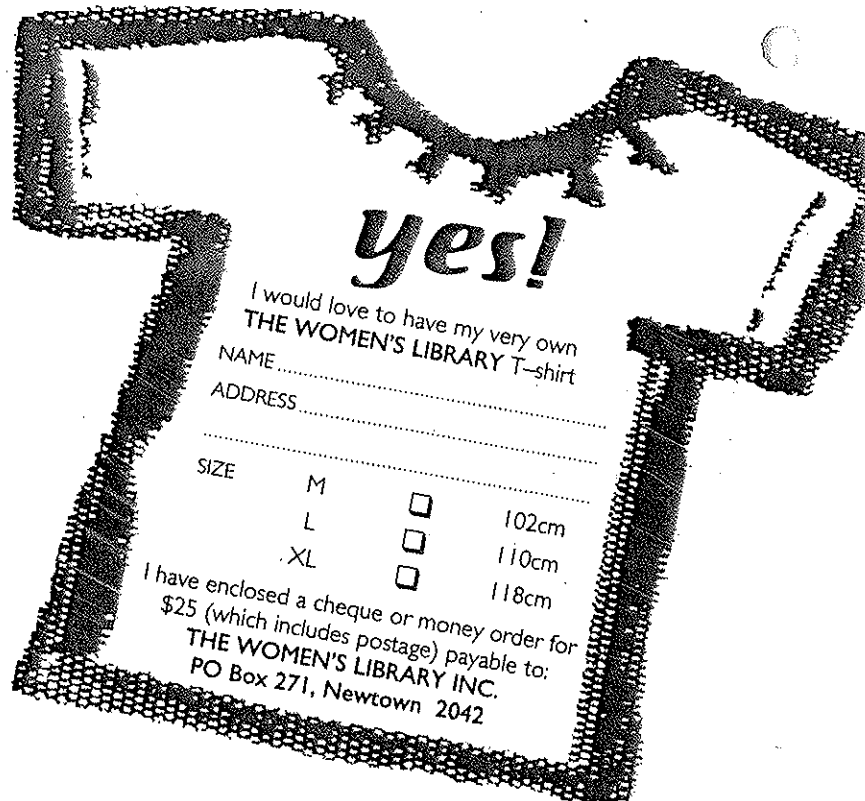
BOOKS ON OXFORD

LIBBY RHYS-JONES, ROADSHOW

ACADEMY TWIN

WAYNE DAVIS, THE TOOLSHED

AHA DODO



# Celebrating women's (w)rites



**S**ydney may have won the 2000 Olympics, but Melbourne is psyching itself up for the most important cultural event of 1994 – **THE 6TH INTERNATIONAL FEMINIST BOOK FAIR**. This will not only increase the publishing muscle of feminist writers, but strengthen women's awareness of and participation in the feminist movement.

Held bi-annually in different countries since June 1984, the International Feminist Book Fair (IFBF) aims to build up national and international markets for feminist writing and publishing. Scheduled for **JULY 27–31** next year, the 6th IFBF is expecting 250 publishers to attend along with 200 writers from Australia and abroad and 20,000 visitors. It will provide publishers with a distribution network, booksellers the opportunity to stock their shelves, related organisations a variety of business opportunities, writers much needed promotion and the general public a chance to experience the latest literary talent of women.

*"The Fair is a celebration and affirmation of women's writing,"* says the Director of 6th IFBF, Jane Sloane. *"It is a focus on women's energy"*.

Being the first time that the Fair has been held in the Southern Hemisphere, it is appropriate that the theme be **'INDIGENOUS, ASIAN AND PACIFIC WRITING AND PUBLISHING'**. The energy celebrated is therefore not restricted to one form but rather a multitude of energies. The emphasis is on diversity and strength, a realistic reflection of the feminist movement.

Indigenous writers and feminist writers often face similar hurdles in terms of publishing and publicity.

*"The Fair is a celebration and affirmation of women's writing... a focus on women's energy"*

To be an indigenous feminist writer is twice as hard. Five solid days of undistracted attention to our cause is bound to make the struggle a little easier.

With the involvement of Pacific, Asian and third world countries, the Fair will encompass oral traditions of storytelling and collective experience as well as written literature. A sharing of past; a sharing of ideas and solutions. Women are invited to a full schedule of readings, workshops and discussions in a number of languages where there will be opportunities to meet and hear others like them. Associated fringe events such as a women's circus, Hilde Garde festival, women's film screenings and lesbian festivities will further enrich the experience. Women will come away having found their own encounters and feelings reflected back upon them.

*"The fact that demand for feminist literature is increasing so rapidly demonstrates the need amongst women to seek out information which informs their own experience",* says Jane.

Numbers of feminist books published have doubled over the past five years as awareness and support of them has increased. She

is quick to point out, however, that the Fair is not just about information. It also relates to fantasy and the imagination. Feminist writing deals with different positions of power and authority, with female characters creating their own paths and deciding their own destinies. Such ideas open up new possibilities and outcomes for women in reality.


Officially launching the event in Sydney on June 24 will be one woman who has succeeded in making her dreams possible – leading indigenous writer Faith Bandler. Faith has had five books published: **WACVIE** (1977); **MARANI** (1978 with Len Fox); **TIME WAS RIPE** (1983 with Fox); **WELOU MY BROTHER** (1984) and **TURNING THE TIDE** (1988), as well as receiving the Braille Book of the Year Award in 1979 and Pandora Women's Writing Award in 1989. Faith was one of the two female ambassadors to attend the first IFBF in London. She will give a historical overview of the Book Fair and its importance as a feminist literary event.

The 1994 IFBF will be an invaluable experience for all women. Australian feminist writers will be able to keep pace with industry developments and compete on an international level; Australian feminist readers will be able to stay at the forefront of feminist activity with access to exciting literary works by women. It is an event in which everyone involved will come out on top.


For more information on the 6th International Feminist Book Fair, contact:

**JANE SLOANE**  
GPO Box 2681X  
Melbourne Victoria 3001  
Telephone: (03) 663 3355  
Facsimile: (03) 663 7565

**RACHAEL TURK**



# REVIEWS



Here is a sample of the kind of books you will be able to find in *The Women's Library*. All of the following titles have been donated by the publishers. Thank you to the following publishers and reviewers for your support.

## **SNAKES AND LADDERS**

KATE TULLY, FOR THE AUSTRALIAN FEDERATION  
OF BUSINESS AND PROFESSIONAL WOMEN  
ARTEMIS, CANBERRA, 1993

Way back in the enthusiastic, early part of this century when the men were building a nation, they introduced a unique wage fixing system. They put in place a centralised decision making body which decided how much people should get paid. The decision was based on a basic wage which provided for a man, his wife and three children. Women were deemed to need only half; they were assumed to have no dependents.

This patriarchal system eventually worked to women's advantage. By the mid 1970s, after decades of battling, we won the right to equal pay. Nearly twenty years on, full time women are still earning only 83%, of full time male pay. This is still much better than most overseas countries who depend on different wage fixing.

Most have forms of enterprise bargaining which means that workers and bosses work it out in the workplace, sometimes with and sometimes without, a union representative. Where the unions are involved, wages are usually higher for women.

The reasons why women tend to miss out in enterprise bargaining, and more so when there is no union, is that women tend to be discriminated against by both being in certain types of jobs which men do not do, and by being seen as "not really workers". This is exacerbated by women's general socialisation to be less pushy which means that women are less able to stand up for their own worth.

Enterprise bargaining has arrived in Australia, courtesy of the Labour Government. It is supposed to free up the labour market, that is give more ability to powerful workers and powerful bosses to make better deals on their behalf. Guess what is likely to happen to women!

None of the above background is included in a small book called *Snakes and Ladders*, put out by the Australian Business and Professional Women. It is more about the ladders, the optimistic view of the process, than the snakes. It is a useful, beautifully produced book which shows the process of negotiating an agreement.

The evidence is that women are already losing in the relatively few agreements we know about. There are still options to stay with the centrally fixed awards and some information on this should have been included, even if in brief form. So there are problems with what is left out, not what is in – costs.

EVA COX

## **AUSTRALIAN GAY & LESBIAN LAW JOURNAL**

VOLUME 2, SPRING, 1992  
MARGARET BATEMAN (ED)

The Australian Gay and Lesbian Law Journal is published twice annually and represents an important contribution to

lesbian and gay legal discourse. VOLUME 2 contains seven topical articles, including lesbian and gay child custody cases, lesbian and gay law reform in Tasmania, and HIV/AIDS law reform. Unfortunately, my review is limited to three articles.

Two of them, by Frank Bates and Jenni Millbank cover recent developments in Australian family law, following the decision of the Family Court in *THE MARRIAGE OF DOYLE 15 FAMLR 274* which, essentially, was that a parent's lesbianism or homosexuality is only relevant in custody proceedings if that parent's lifestyle affects her or his parenting responsibilities or the welfare of the child. This means, of course, that the parent's lifestyle is scrutinised by the court in each case.

Bates compares this decision with earlier decisions of the Family Court, and with recent developments in the United States. He argues that Doyle is a sensible and appropriate approach and represents an important step forward. Millbank, on the other hand, attacks this decision for starting from the premise that lesbianism or homosexuality is undesirable, as is the court's approach of devising a "checklist" of issues which lesbian or gay parents must satisfy, for instance, whether children raised by lesbian or gay parents receive a "balanced" sex education, or may themselves become lesbian or gay. She argues that all this case does is give lesbians and gay parents "...the benefit of the doubt on a case by case basis: a doubt which is not going to be given up lightly..." Needless to say, I found the Millbank article the more satisfying, because it goes beyond a mere comparison between the Doyle case and other decisions.

Diane Hamer's article *THE INVENTION OF THE DILDO*, centres on the 1991 English case in which Jennifer Saunders, a 19 year old girl, was convicted on two counts of indecent assault and initially sentenced to six years' imprisonment (on appeal, her sentence was reduced to two years' probation because of her age!).

Her crime was to dress as a boy and have consensual sex with two younger girls. As Hamer points out, Saunders' sentence was more severe than that usually given to convicted rapists, and it took the police two years to lay charges. Hamer claims that the police, the judiciary and the media (the British press had a field day with this one) "constructed" Saunders as a criminal because she was a lesbian and a woman. "...(W)omen offenders experience a 'double jeopardy' in the criminal justice system. Because (they) ...have already fallen outside the judiciary's ideas of proper womanhood, they are punished all the more harshly for this crime as well as their actual crime".

Hamer argues the case raises important questions about the status of lesbianism and homosexuality within legal discourse. The fact that Saunders' activities were consensual was either not raised as a defence, or considered by the court as such – yet consent is clearly a defence in heterosexual rape trials!

As Hamer concludes, this "...represents the law at its most transparent, ready to abandon well-established lines of precedent in the face of the threat she (Saunders) represented to public morality".

HELEN FLEMING

## GETTING YOUR MAN

MELISSA CHAN

SPINIFEX, MELBOURNE, 1992

GETTING YOUR MAN... a book that begins with so much promise, but which proves a chore to finish reading.

When I picked up Melissa Chan's latest book, I was intrigued at the concept...a series of short stories in which women always won out. Got their man...with poison, or superior intellect, or sheer cunning...every time. But it was this very premise which, in my opinion, proved the book's undoing. For the first two or three stories, it was hugely comforting to realise that no matter what nastiness the female characters suffered at the hands of domineering, usually evil men, they would triumph over them. But ten stories with a predictable ending? Eight too many for my liking!

Melissa Chan has a comfortable style of writing. A nice chatty conversational style that proves very easy to read, and makes her social commentary easy to swallow. She deals extensively with the issue of exploitation of women in the workforce: in *PIECEWORK*, she highlights the plight of women from non English speaking backgrounds, who are at the mercy of a greedy manipulating boss (and their subsequent revenge); in *GETTING THE MESSAGE*, young female employees are forced to continually fight off the attentions of a sleazy boss (and, of course, extract their revenge!)

But no matter how pleasant the wrapping, the messages begin to wear very thin when there is essentially no plot progression to keep the reader's interest. *COURIER FOR THE UNDERGROUND* reads more like an anthology of lesbian/feminist literature, than an engaging short story. The term "story" implies a plot, and they are sadly lacking in this book. There is never a time when the reader is on tenterhooks, wondering if the intrepid women in the current story are going to get caught out exacting their revenge. Rather, in each story the author simply decides what form the revenge will take, and sets about outlining it in a logical and somewhat dull manner. No twists, no exciting moments; Never a time when the reader exclaims "Not now darling! I'm in the middle of a story and I can't put this book down!"

The exception is *MOBILE MEALS*, which actually included a few plot twists and of all the stories, actually holds the reader's interest until the last word. It's a shame Ms Chan didn't use it as a basis for an intriguing novel, instead of using it in a book of what are essentially vignettes. Her role models, however, are positive and inspiring, and the reader comes away from her reading experience feeling empowered, and sure there is hope for equality (and perhaps dominance) of womankind.

ANNETTE MOORE

## HOME GIRLS: A BLACK FEMINIST ANTHOLOGY

KITCHEN TABLE: WOMEN OF COLOUR PRESS, 1983

*HOME GIRLS: A BLACK FEMINIST ANTHOLOGY* was published ten years ago this year. On rereading the book for this review I was struck by the awful realisation that two of its contributors have died within those ten years. Pat Parker died in 1991 and Audre Lorde died in 1992. Both died of breast cancer. There may even be others whom I don't know about. I still find it shocking that these two warrior/writers could die of breast cancer in the 90s. A reading of this book today is influenced by the fact that two of the contributors have since died of a disease which is not considered a health priority in terms of funds and research. Since the publication of this book, black women have continued to be expendable.

The collection is made up of pieces of fiction, poetry, autobiography, political analysis and textual theory. There is also an emphasis on rediscovering the lives and unearthing the work of our predecessors. *HOME GIRLS* was something of a milestone for black feminists internationally, and in retrospect, was formative in the development of a black (lesbian) feminist consciousness in the 80s. Certain pieces have become classics for a subculture e.g. *TAR BEACH* by Audre Lorde.

The contributors to this collection are all of African/Caribbean descent residing in North America. These are women with multiple identities, including feminist and lesbian and a range of concerns and allegiances. Out of such an identity comes an interminable struggle. In this struggle there is pain and anguish but also the opportunity to make connections and forge a new path:

To my mind it is this which produces a creative tension, evident in every contribution in this collection. Much of the content revolves around that unedifying triumvirate which seek to govern a black woman's/lesbian's life: the racism of white men and women; the misogyny of white and black men; and the homophobia of white and black men and women.

This book was of course published at a time when the adage "The personal is political" still had some resonance. I found myself wondering whether such a collection would be published in 1993 and I suspect the answer is no. Not that the gruesome threesome have been vanquished. No. The quality of life for the majority of black and third world women has, if anything, deteriorated in the past ten years. So there must be another reason. I have my theories.

During the time when this book was being prepared, twelve black women were murdered in Boston. Feelings must have been running high. When looked at in that context, *HOME GIRLS* can only appear as an utterly brave act. A last desperate attempt to show the oppressors that there is no reason to express such fear and hate. Inexplicably, it becomes necessary for the oppressed to explain themselves. As Beverley Smith says; "Sometimes I do wish people could just see us in the context we grew up in, who our people are".

This familiarising is also necessary in the black community. In explaining the choice of *HOME GIRLS* as a title for the collection, editor Barbara Smith describes the distancing which occurs between a black feminist and/or lesbian and the black community. The community suddenly sees the black feminist/lesbian as someone foreign, an outsider instead of someone who grew up in their own neighbourhood.

For black feminists/lesbians, the risk of internalising this view of ourselves as outsiders, adrift and solitary, is to countenance the possibility of being homeless, spiritually, emotionally and psychically as well as perhaps physically. *HOME GIRLS* was a valiant attempt to reclaim our sense of having a home, of belonging.

ARLENE CHATTAKAR-AITKINS

## KINK

KERRY BASHFORD, JASPER LAYBUTT, ANNA MUNSTER, KIMBERLY O'SULLIVAN

WICKED WOMEN PUBLICATIONS, SYDNEY 1993

EROTIC ESSAYS FETISHISTIC COOL PROPAGANDA LUST POLITICS

I admit to beginning *KINK* reluctantly, but the frown soon turned to a smile of genuine pleasure. Reading voraciously, I found my head nodding (if not always in agreement), at least in acceptance and empathy at the opinions, expressions,

stances, frustrations, titillations I was absorbing and which were absorbing me in turn.

**KINK** is a showcase of erotic essays and political commentary by four queer contemporary writers. The book has a self descriptive blurb of sex radical writing and you will find all contributors very distinct.

Anna Munster is the first to challenge and confront the reader, albeit rather self consciously.

Although she whirls incomprehensively for several pages in her self proclaimed propaganda of perversion – Ms Munster finally lands with a story entitled **SAFE SEX SUCKS**. Before you are quick to condemn please do as the writer requests and give this a second read.

Jasper Laybutt is as always a pleasure to read. Most of this writing is pornographic fiction and without taking one thing away from the other contributors, **KINK** is worth purchasing to read this section alone.

**LAUREN AND I** is a personal fave of mine. That it is as popular with others is evidenced by a short film having been made based upon its content. But there is more to Jasper Laybutt's contribution than pulp porn. Take a read – a long hard read of **LESBIAN WHORES**. It challenges us to consider just how many closets we have to come out of!

Kerry Bashford makes interesting reading and I was particularly taken with **DYKE HAGS** and **FANNING THE FLAMES**. **FANNING THE FLAMES** introduces us to "our" transition from the divine to the demonic with observations such as: "It has been many centuries since we last felt the flames. Now it is likely that we would be the first to light them." Read this!

In her last piece Kimberly O'Sullivan alludes to American academic – Camile Pagalia. I quote: "I move equally between abhorrence and admiration of her work, finding myself nodding my head in agreement with her one moment and throwing her books across the room the next".

This mirrors exactly my feeling for Ms O'Sullivan's writing.

Overall – the preface of the book describes **KINK** exactly: "**KINK** is essentially a brazen act of self congratulation and self-promotion, one we would urge all queers to emulate. And after all who else is going to write us into history?"

**SUZANNE DELANEY**

#### **MEZZA VOCE**

ANNE-MARIE ALBIACH,

TRANSLATED BY JOSEPH SIMAS

**THE POST-APOLLO PRESS**, CALIFORNIA, 1988

We shaped for ourselves language and now language shapes us. We engendered the very verb 'to be' and must therefore 'be' divided in our gender. As a result of this the languages of male desire and female desire can never fully communicate with each other.

Textual bodies face each other but remain illegible, separated by lines, walls and "the trajectory of their inversed dialogues". The constant between these realms becomes discontinuity itself.

Male desire focuses on the whole – the tangible unit, the vertical line. Female desire is instead a plurality – "an echo: in chasms: diverse liquids", a circle; rhythmic cycles as opposed to definite moments...for where is the line between pleasure and pain?

It is often mistaken as a mere "gesture from the emotions of that specific desire", an analogy to and reflection of the male desire, a "multiplicity of masks" and thus a feigned ecstasy and

authenticity. It is the "mezza voce" (half voice) which is fighting to be heard, "the voice amplified by struggles and body" but still not fully recognised as meaningful.

Anne-Marie Albiach represents the dysjunction of female and male desire not just in the actual words of her poetry but the hidden language between them and the visual semiotics of her writing. Her poetry is physically disjointed into units by word grouping, by space, by italics and parentheses, upper and lower case, spots and other punctuating devices.

This abrupt form is then countered by repetition and reiteration, by expansion of metaphor and synonymous recurrences, and by a cyclic thematic pattern which overrides the text.

Albiach's poetry is the relationship between the gendered languages of desire. It is the ironic union of two disparate entities, the physical intercourse of two that will never truly be one.

**RACHAEL TURK**

*The views and opinions expressed in these reviews are those of the writers, and do not necessarily represent the views of The Women's Library committee or individual committee members.*

## *Aims of The Women's Library*

- TO HOUSE A COMPREHENSIVE RANGE OF FEMINIST AND LESBIAN NOVELS, TEXTS, JOURNALS AND MAGAZINES
- TO HOUSE ALL REQUIRED READING FOR TERTIARY COURSES IN SYDNEY THAT FOCUS ON WOMEN'S ISSUES
- TO HOUSE ALL AUSTRALIAN LESBIAN BOOKS AND MAGAZINES
- TO PROVIDE A COMFORTABLE SPACE, PREFERABLY IN THE NEWTOWN AREA, WHICH WILL BE ACCESSIBLE TO ALL WOMEN
- TO ACT AS A LOCAL WOMEN'S RESOURCE CENTRE

### *Newtown Women's Centre*

NWC is a healing centre and women's café run by women and provides a broad range of support groups and classes for women

- ◆ COUNSELLING
- ◆ NATUROPATHY
- ◆ HYPNOTHERAPY
- ◆ REFLEXOLOGY
- ◆ ASTROLOGY
- ◆ MASSAGE
- ◆ SHIATSU
- ◆ REIKI

*523 King Street Newtown PH 550 6993*

# INFORMATION PAGE

## UPCOMING EVENTS

### NOVEMBER

- **THE GREAT LESBIAN DEBATES III**  
LESBIAN SPACE PROJECT FUNDRAISER  
Les Moore Community Centre, Cecily St, Lilyfield  
November 21, 3.00pm • Enquires: 797 7679
- **CAPOW NATIONAL WOMEN'S CONFERENCE**  
November 26 – 28, Australian National University  
Further information: Ingrid Fitzgerald (06) 247 7446
- **BLUETONGUES READING GROUP**  
**AND POLLY GOES PUBLIC CHOIR**  
LESBIAN SPACE PROJECT FUNDRAISER  
Les Moore Community Centre, Cecily St, Lilyfield  
November 27, 7.30pm • Enquires: 569 2670

### DECEMBER

- **BINGO – FUNDRAISER FOR THE WOMEN'S LIBRARY**  
Wednesday December 1, 7.30 pm Hotel Delaney's  
CNR George and Redfern Streets, Redfern  
Enquires: 560 2206
- **THE JOY LUCK CLUB PREVIEW**  
FUNDRAISER FOR THE WOMEN'S LIBRARY  
December 2, 6.00pm  
Tickets: \$20.00 – See ad in this newsletter for details
- **LESBIAN SPACE PROJECT GENERAL MEETING**  
December 4, 3.00pm, 6 Pommel St, Newtown  
Enquires: 519 9080
- **COUNTRY AND WESTERN BOOTSCOOTING DANCE**  
LESBIAN SPACE PROJECT FUNDRAISER  
December 4, 7.30pm, Glebe School • Enquires: 550 9937
- **CAR RALLY**  
LESBIAN SPACE PROJECT FUNDRAISER  
December 5, all day  
Enquires: 799 8910 or 7998550
- **LESBIAN SPACE PROJECT EXTRAVAGANZA**  
December 10, 8.00pm, Sydney Town Hall  
Tickets on sale at the Feminist Bookshop  
Enquires: 567 3339
- **THE PATH OF WHOLENESS**  
SACRED SPIRITPATH RETREAT  
December 20–27, Adelaide • Sian Wolf: (08) 269 5347

### JANUARY 1994

- **DEAKIN WOMEN'S STUDIES SUMMER INSTITUTE**  
January 9–22 Enquires to: **Professor Robyn Rowland**,  
Director, Deakin Women's Studies Summer Institute  
Australian Women's Research Centre  
School of Social Inquiry, Faculty of Arts  
Deakin University Geelong 3217

### JULY 1994

- **1994 NATIONAL LESBIAN CONFERENCE AND FESTIVAL**  
July, 1994. Contact address: **Brisbane Working Group**  
**for 1994 National Lesbian Confest**  
PO Box 1206, Stafford QLD 4053
- **INTERNATIONAL FEMINIST BOOKFAIR**  
July 27–31, 1994, Melbourne  
Contact: **Jane Sloane** on (03) 633 3355

## BOOK DONATIONS

If you would like to donate books for the library's collection, drop off points are:

- **The Feminist Bookshop**  
Shop 9, Orange Grove Plaza, Balmain Road, Lilyfield
- **The Newtown Women's Centre**  
523 King Street, Newtown
- **The Women's Library Bingo Night**  
1 December 7.30pm at Hotel Delaney's, Redfern

Please contact us at **PO Box 271, Newtown 2042**, if you would like us to pick up your donation.

Please note that The Women's Library has a no-strings-attached donations policy. The Women's Library reserves the right to decide whether a donated item will be integrated into the collection, discarded, exchanged or sold.

## BOOK/LETS RECEIVED FROM THEIR AUTHORS/EDITORS

*University of Western Sydney working papers 10, 11 & 13*  
Women's Research Centre

Macquarie University 1993 Booklet of readings for:

- Women in the Contemporary Context
- Women and Popular Culture

*No Man's Land* – Anne Coombs

## PUBLICATIONS RECEIVED

- Action News (Affirmative Action Agency)
- Australian Women's Book Review
- Centre for Conflict Resolution Newsletter
- Gay and Lesbian Parents Coalition International
- Women's Network News (Amnesty International)
- Women's Research Centre Newsletter
- Broadside
- Gayzette
- Grapevine
- Lesbiana
- Lesbian Times
- Mountain Lesbian News
- OSWomen
- Out Loud
- Pink Thylacines
- Queensland Pride
- Rogue
- Sappho of the Hunter
- Wildwize

## ...AND MANY THANKS!

Thanks to the ever-hardworking committee:

### BINGO

Rosemary Moon, Kym Hodder, Deb Worsley-Pine, Julie McCrossin, Helen Garnaut, Fay Reid (Delaney's Manager), Ximena Quiñones-Géldrez, Jennifer Bliss, Virginia Bell

### MAILOUT

Bev, Suzanne, Wendy, Caroline, Karen, Ses, Lucy, Liz, Mary Ann, Michelle

### LAYOUT OF THIS NEWSLETTER

Ingrid Urh

### DONATION OF ANSWERING MACHINE AND PHONE

Valerie Tamblyn-Mills

### T-SHIRT SLOGAN

Jo O'Shaughnessy

### AND ALSO

Carley Tucker, Kym Hodder, Donita Shadwick, Diana Carr

★ ★ ★ ★ **MEMBERSHIP FORM** ★ ★ ★ ★

To become a member of The Women's Library please fill out this form and enclose a cheque or money order payable to The Women's Library Inc. Membership fees are \$30 for the fully waged and \$20 for others. When the library opens a donation of a new title specified by us will be accepted in place of the membership fee.

Please let us know if you change your address.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_ Phone: \_\_\_\_\_

How did you hear about The Women's Library? \_\_\_\_\_

Date: \_\_\_\_\_ Fee enclosed:  \$30  \$20  Renewal, or  New Member

Mail to The Women's Library Inc. PO Box 271 Newtown NSW 2042.

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★ ★ ★ ★ **VOLUNTEER FORM** ★ ★ ★ ★

The Women's Library constantly needs volunteers, both to set up the library and to keep it running smoothly once it is established. If you can offer help in any of the following areas, please fill out and return this form. We will contact you when we need to.

- fundraising
- reviewing books (specify preferred topics)
- publicity/newsletter distribution
- cataloguing
- staffing the library
- mailouts
- renovating
- desktop publishing
- transport/errands

Other skills you would like to offer: \_\_\_\_\_

Time available: \_\_\_\_\_

Experience: \_\_\_\_\_

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Mail to The Women's Library PO Box 271 Newtown NSW 2042.