

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



VOL. 3 NO. 1 FEBRUARY 1994
ISSN 1320 601X

A HOME AT LAST!

Whilst many of you were no doubt indulging in Christmas and New Year revelry, the Women's Library committee was celebrating some exciting news. YES, AT LAST WE HAVE FOUND A HOME FOR THE LIBRARY!

With the collection standing at around 5000 (and growing) the need for premises was becoming urgent. And after two years of tireless efforts trying to secure space, the committee was getting desperate.

So in the final stages of 1993, South Sydney Council offered us a portion of the Alexandria Town Hall building. After inspecting the site the committee was quick to see its potential as the future Women's Library. In the first week of this year the committee signed the lease with a feeling of great relief.

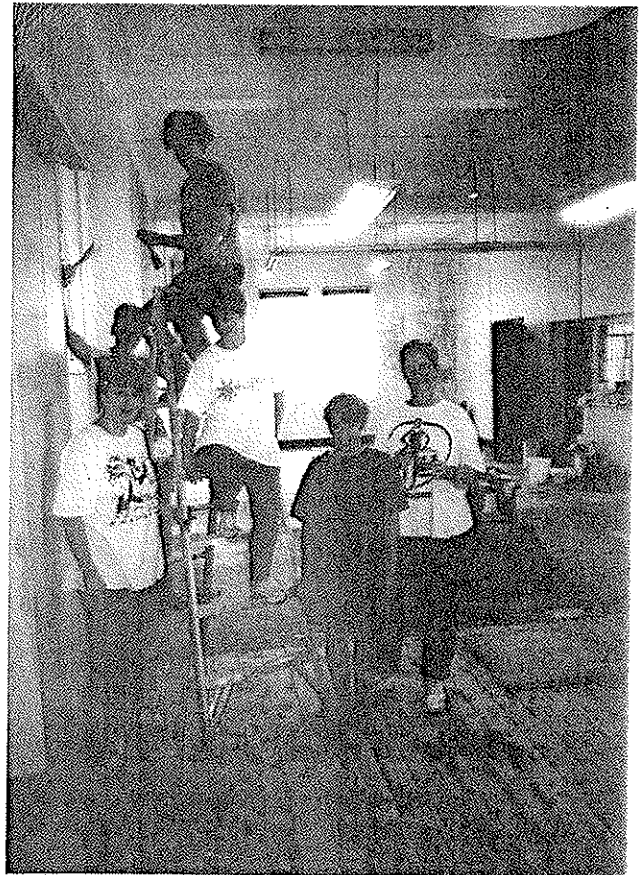
The building is centrally located in a quiet residential street within walking distance of Redfern and Erskineville stations. The main room of the space is approximately 110m.sq. with large windows and high ornate ceilings. Off this is a smaller room which will house the children's library. The space has air-conditioning and plenty of natural light.

A working party is currently renovating the venue so funds are urgently needed. If you have been thinking about becoming a member but have not got around to doing so, now is the time. Donations and membership fees are our means of support, so please send them in as soon as you can.

We hope to open the library in June of this year so it won't be long before you will be able to borrow your favourite lesbian detective novel (the one you didn't get for Xmas!) or that feminist critique of post-modernism that you so urgently need for your Women's Studies course.

Prior to opening we will be holding a gala fundraising party which will give members and the media the opportunity of viewing the library and its collection.

We would like to take this opportunity to thank South Sydney Council for their support and also all those



RENOVATING THE WOMEN'S LIBRARY:

HELEN (TOP), MARYANNE, CAROLINE (MIDDLE), LISA, WENDY, KRIS (FRONT)

women who have shared our vision and helped make the library project a very real possibility. It is to your support and commitment that The Women's Library owes its past and future achievements. It looks like 1994 is going to be a very exciting year!

NATALYA LUSTY

.....
Those women who have already filled out a standard volunteer form will receive a more detailed form in this newsletter. This is so we can keep our records up-to-date. If you are still interested in doing volunteer work for the library PLEASE FILL IT OUT and send it in as soon as possible.
.....

THE WOMEN'S LIBRARY WISH LIST

Here is your chance to help get THE WOMEN'S LIBRARY up and running! We have a venue, we now need to put things in it. Maybe you can donate one of the following, or you may know of a company who would be interested in sponsoring a particular item.

CALL US ON (02) 560 2206 IF YOU CAN HELP.

- IBM compatible computer (minimum 386 SX)
- Sponsorship for software (IN MAGIC PLUS™— approximate value \$1,800)
- Small fridge
- Urn
- Filing Cabinet
- Sponsorship for varnishing and polishing floor
- Three matching stylish sofas
- Shelving for 10,000 books (or sponsorship)
- New pamphlet boxes
- Six matching study tables with chairs
- Large framed mirror
- Large plants
- Stationery, including A4 computer labels, envelopes etc.
- Sponsorship for International Feminist Book Fair stall



Congratulations
LSP!
*The Women's Library congratulates
the Lesbian Space Project on
the success of their 500/500 project.*

Position Vacant

PROFESSIONAL FUNDRAISER FOR THE WOMEN'S LIBRARY to work on a commission basis

The Women's Library is a registered charity with tax deductible status. The Library committee is looking for someone to co-ordinate a thorough fund-raising drive which will involve seeking donations and/or sponsorships, investigating funding sources and conducting a membership drive. Applicants should have experience in fundraising, management, marketing and/or media, with good communication skills, commitment to basic feminist principles and much self-motivation. The successful applicant must be prepared to work for a committee.

APPLICATIONS CLOSE 28 FEBRUARY

Please apply in writing to:
Position Vacant, The Women's Library
PO Box 271, Newtown 2042

FOR FURTHER DETAILS PLEASE CALL
560 2206

YES! I would love to have my very own
THE WOMEN'S LIBRARY T-shirt, featuring
'The Women's Library, Sydney
read your thoughts...

NAME

ADDRESS

SIZE M 102cm

 L 110cm

 XL 118cm

I have enclosed a cheque or money order
for \$25 (including postage) payable to:
THE WOMEN'S LIBRARY INC.
PO Box 271, Newtown 2042

THE JOY LUCK CLUB

PRODUCED BY WAYNE WANG, AMY TAN, RONALD BASS ♦ DIRECTED BY WAYNE WANG
WRITTEN BY AMY TAN, RONALD BASS (BASED ON THE NOVEL BY AMY TAN) ♦ REVIEWED BY VICTORIA HUNT

The Women's Library preview of *The Joy Luck Club* was a wonderful evening with eats, drinks, and the salubrious surroundings of Roadshow's private theatre. But as was hoped, and as it should have been, the film itself was what made the night a success.

For the one or two readers who may not have read Amy Tan's best selling book that the film is based on, it is an epic story covering three generations of Chinese women.

The story moves from the events and circumstances of what it meant to be a dutiful daughter in pre and revolutionary China, to what it might mean now, a generation later, in modern day America.

The stories of the pivotal second generation (those women who are now mothers) make up the greater part of the film. These are the four women who formed the *Joy Luck Club* on their arrival in America, meeting weekly to play Mah Jong and share their hopes for joy and luck in their own and their families' lives. The death of one of these women, Suyuan, and the invitation to her daughter, June, to take her place at the Mah Jong table conjoins a new circle/cycle of women's lives with the old bringing to the fore the bonds of love, obligation, respect, duty and (lest we ever forget) guilt, that form across generations.

Amy Tan's co-writing of the screen play with Ronald Bass has meant that none of the spirit or detail of the very dense original has been

lost. *The Joy Luck Club* is faithfully rendered and well realised by Wayne Wang, whose intimate and unblinking gaze is unafraid to get in close to these women and stay there for as long as it takes.

The stories of Suyuan and her friends were shot on location in China. The alien-ness of the landscape and difference of the light – it's soft, diffuse, very grey – serve to underline that the past, and China, are foreign countries – 'they do things differently there.'

And it is the fact of difference and otherness that makes *The Joy Luck Club* so pleasurable for women, and even more perhaps for Asian women to watch. To see a film with a large ensemble cast of strong women's roles is empowering. When all of those women are also Asian it is quite amazing. And when the film also has Hollywood production values it is really like nothing else you've seen before, which brings me to my only criticism...there always has to be one...

An incredibly filmic and visually rich adaptation is all very well, but if you're unable to see it clearly for tears throughout all of the final two-thirds of the film then you might consider it somewhat wasted!

The Joy Luck Club wrings you out emotionally like almost no other film I, (or other members of the audience, judging by the not so muffled sniffs and sobs) have ever seen. And if you are currently in therapy for issues surrounding guilt/expectation/your mother,

then beware! This is not a film for you.

This (small) criticism aside, the stories in *The Joy Luck Club* are both hopeful and strong, and reminded me to remember that every woman has her story, her reasons for the way she lives her life, neither of which can be easily dismissed. Which is not a bad thing to be reminded of.

It's a good film. See it.

VICTORIA HUNT

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\$570 was raised for THE WOMEN'S LIBRARY at this event.

THANKS TO Roadshow Film Distribution for the chance to preview this film, and SPECIAL THANKS TO Leigh Neale, Libby Rhys-Jones and Danielle Cooper.
.....

The University of Sydney
Women's Studies Centre

SEMINAR
TEACHING ADOLESCENT GIRLS
– IDENTITY, VALUES,
AND KNOWLEDGE

DATE
Friday 11 March

TIME
12.45pm to 4.45pm

FURTHER INFO
Phone: (02) 692 3638

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 or the author. Thank you to the following publishers, authors and reviewers for your support.

THE LESBIAN EROTIC DANCE - BUTCH, FEMME, ANDROGYNY AND OTHER RHYTHMS

JOANN LOULAN

SPINSTERS BOOK COMPANY, SAN FRANCISCO, 1990

It may be an unpopular view, but I dislike this book. I acknowledge that there is a dearth of information for lesbians about their sexuality and JoAnn Loulan has made an important contribution to counteract that with her books *LESBIAN SEX* and *LESBIAN PASSION*. Yet I question whether this particular contribution is really a positive one.

The basis of this book is a survey conducted by the author. Its main thrust is to determine to what extent lesbians conform to butch and femme stereotypes. Like most people doing surveys, the author seems to have a vested interest in a certain result. The title of the book, *THE LESBIAN EROTIC DANCE*, reveals her assumption that playing butch and femme is what turns lesbians on.

Curiously the conclusion of a book, replete with descriptions of various JoAnn Loulan defined lesbian sub-stereotypes like bad girls, earth mother, lesbian vampires and definite assertions that we are really all butches and femmes, seems to contradict itself. She says:

'Our stereotypes about role identity just don't hold true... There were very few differences between those who identified as butch, femme and androgynous or none of the above. Though minor inferences could be made that follow the stereotypes... There were no differences in the area of sexual activity.' (p223)

So though many women identify as butch or femme (let's face it, there aren't really many other models in heterosexual culture) when you get past the facade to the substance of the woman, there is no essential difference. How we chose to dress and deport ourselves for the game of survival in a hostile culture is just a mask. One that JoAnn Loulan's book tries to imbue with exaggerated meaning.

To me this book smells of someone who is on a roll of lesbian best sellers and has had to come up with her next sequel. So she does a survey and writes it up even though the results disprove the *raison d'être*.

The glitzy photo of JoAnn as a successful business woman clone reminds me of Louise Hay and countless other cash-in New Age gurus. Lesbian culture is not immune from the guru syndrome of she who knows how to say very little in a 287 page book and make it sell like hot cakes. This is a very American book.

My title for this book would be: **HOW TO CONTRADICT YOURSELF WITHOUT REALLY NOTICING**. If you are desperate for some lesbian identity, read this

book as an exercise for developing your critical facilities.

The book is not without its interest and merits. We do have very little information about ourselves.

The most valuable part of JoAnn's approach is her recognition of the fact that our conditioning continues to mould our actions and emotions even after we have developed a political critique of those attitudes. However her condemnation of women who seek to inspire us to challenge that conditioning as 'lesbian police' is counterproductive to our ultimate liberation. Like most liberal conservatives, JoAnn thinks she's a bit above politics. But that doesn't make her apolitical.

When butches like to have babies, and femmes do their own oil changes, exactly where are the stereotypes? It all becomes a bit of a game really. One that JoAnn Loulan knows how to play.

CHRIS SITKA

NO MAN'S LAND

ANNE COOMBS

SIMON AND SCHUSTER, SYDNEY, 1993

DONATED BY THE AUTHOR

'I march back and forth across the emptiness inside me, back and forth a hundred times as the night flows on.'

This novel is a study of one woman's obsession, grief and guilt. And it is much more, a story full of questions about life and memory, about friendship and love.

Hannah Matthews has returned to her home town after twenty-five years. She is escaping from guilt and grief following the suicide of her closest friend. Her story moves slowly, like a new friendship, and we get to know Hannah through her reactions to returning home, an old friend, a new relationship and her obsessive friendship.

At first as I read I found the pace of the story a little slow and distancing, but the author begins to create a compelling atmosphere, both external, through Hannah's evocative descriptions of the city, and internal by allowing the central character to reveal herself at her own pace so that you are not forced into a relationship with her, but drawn to know and understand her.

It is as if the novel moves with Hannah through the stages of her grief. To begin with, frustratingly, she is refusing to deal with the extent of her devastation. Then slowly she opens up, to the city, to the reader and to her childhood friend, allowing herself to experience anger, despair and confusion at her loss. Finally she is alive to the reality of the world around her and the relief of some sort of understanding of her friend's death and her part in it.

This is one woman's journey inside and out again, and the richness of the descriptions of place and people and the past and memories of the past makes this a universal exploration of our differing levels and expectations of friendship, obsession, honesty and love. I found *NO MAN'S LAND* a gentle and rewarding novel.

SUSAN AMBLER

SEVENTEEN SYLLABLES AND OTHER STORIES

HISAYE YAMOMOTO

KITCHEN TABLE: WOMEN OF COLOUR PRESS, NY, 1988

This collection of short stories takes its name from the structure of the Haiku, a traditional form of Japanese poetry. This form presents the reader with an image which escalates in the final line. Yamomoto's short stories follow this dictum in their use of prose. In each story Yamomoto presents us with an image of life as experienced by Japanese Americans. These images become more than a 'slice of life' through Yamomoto's skilful use of 'haiku-style' prose.

Yamomoto is concerned with presenting the experiences of Japanese American women, thus she creates a strong feminine for many of her short stories. In doing this she addresses issues which specifically effect women. Her story **THE HIGH HEELED SHOES** is an example of this. Here she addresses both the subtle and overt sexual abuse faced by Japanese American women.

Another issue Yamomoto deals with, in examining feminine issues, is the difficulties in relationship between the genders. In this collection these difficulties are increased as gender relationships are alienated from the originating culture. This is a theme which is repeated in stories such as **LAS VEGAS CHARLEY**, **EPITHALAMION** and **YONEKO'S EARTHQUAKE**.

Alongside this Yamomoto illustrates the difficulties of relating to a new culture. She does this from a feminine perspective. This is seen in **LIFE AMONG THE OIL FIELDS** where the feminine persona retells the discrimination and problems she encounters as a non-English speaking Japanese American child.

Yamomoto's collection of short stories is textured with layers of experience and meaning, all recounted from a Japanese-American viewpoint. The strong feminine centre and use of haiku-style prose make **SEVENTEEN SYLLABLES AND OTHER STORIES** a delight to read.

ALLISON LEE

SPEAKING OF FAITH: GLOBAL PERSPECTIVES ON WOMEN, RELIGION AND SOCIAL CHANGE

EDITED BY DIANA L. ECK & DEVAKI JAIN

NEW SOCIETY PUBLISHERS, USA, 1987

This is a very 'mixed' collection of essays from women of many cultures. Primary to each of these essays is the centering of women and feminist activism within their own cultures and religions. **SPEAKING OF FAITH** is interesting regardless of whether or not one is religious or is in the area of research into religions. The issues in this book shift from abortion, to the ordination of women in Christianity, to third world revolutionary struggles and other issues.

SPEAKING OF FAITH grew out of a large international conference in 1983 on 'interfaith and intercultural dialogue' at Harvard Divinity School. And one of the agendas of this conference and book is a discussion of concrete political conditions within a range of Nation-states and specific cultures and religions.

For most of the women writing in this collection, religion provides a set of ethical principles (which are taken into a specifically feminist framework), for social struggle. Religion, however, itself is scrutinised and re-evaluated in terms of its prejudices and forms of oppression.

While I enjoyed many of these essays, the collection may at times irritate those who prefer a more self-reflexive use of language. While the introduction to this collection professes the critique of naive binary relations, many of the articles abound with blind political constructions and language choices. For example, assumptions about authenticity in relation to identity and decision-making are used, and constructions of false versus true morality are just some of the many examples which make up the patters of critique. This is not to suggest that self-reflexiveness could ever be complete and final in any piece of writing.

Another irritating aspect is the sometimes corny emotion, and the usage of somewhat cliched and over-rated feminist tropes. I am referring to those essays about women's voices, eg. 'women speaking in their own voices'. Such notions reinforce a metaphysics of self-presence, ie. ideas of an essential, authentic collective or individual 'female-feminine' identity.

One of the interesting aspects of this collection is the idiomatic differences according to cultural background and the global cultural power of a writer's Nation-state. For example, when I was reading Carol Gilligan's article and Beverly Harrison's essay (USA) I was struck by the way they constructed their reader as 'other which is culturally self-same'.

In contrast, Brigalia Bam of South Africa, Julia Esquivel of Guatemala and others, constructed the reader as being culturally universal. On the contrary these writers assumed the position of being marginal and the reader as being at the global centre, that is, having an American-Anglo-European background. In other words, cultural differences were not relativised in terms of power but rather positions of centre and margin were subtly present in the individual pieces of writing. Interestingly enough the way the collection was put together attempted to relativise culturally and to control, via formatting, position of centre and margin according to culture and nation. But as I suggest this comes through in another way.

Generally speaking the articles are politically passionate, highly informative and often emotionally effective in the desire to make readers aware of the conditions of life and of women's struggles in all forms of oppressive political-social systems across the globe.

MARGARET M. GIBSON

CONTRACT WITH THE WORLD

JANE RULE

NAIAD, USA, 1990 (SECOND EDITION)

The blurb on the dust jacket of **CONTRACT WITH THE WORLD** promises the novel to be Rule's 'richest and widest...canvas...a powerful panorama of life...Jane Rule at the peak of her powers'. However, this is a trifle exaggerated.

Rule's novel portrays six young individuals, four of whom are artists, all entering their thirties. Her aim is to explore the emotions and complexities of their lives and relationships.

The novel begins by focusing on the daily chores of the characters at the expense of evoking real atmosphere. Rule defines her characters too quickly so that they seem more like two-dimensional cardboard cut-outs than

complex individuals with such hastily sketched characters she is not able to do justice to the complexity of their relationships, especially those that are homosexual.

In Rule's favour is her exploration of male and female identities in a patriarchal society – a feature best seen in the subtext centering around the characters' sexual experiences, particularly the lesbian encounters. However, there are also overt statements like Alma's: *'girls don't talk about sex. They're more interested in your wallet than your cock.'*

Rule adopts the voices of Alma and Allen in two chapters, enabling the reader to catch a glimpse of souls of the characters. It is regrettable that she did not adopt this genre more often for it truly displays her talent.

In conclusion, this novel is not outstanding but it is an interesting read. Since it begins slowly the reader may find it difficult to persevere. However, the scattered observations about men and women lend some spice to *CONTRACT WITH THE WORLD* and the space Rule gives to the voices of two of the characters is truly wonderful.

KHARLA INGRID KEDGLEY

THIS WAY DAY BEAK COMES:

WOMEN'S VALUES AND THE FUTURE

ANNIE CHEATHAM AND MARY CLARE POWELL

NEW SOCIETY PUBLISHERS, PHILADELPHIA, 1986

Published in 1986 it may have been, but this book simply screams sixties. From the image of the planet on the bright blue cover, through the pictures of women's craft work to the wholesome, loving tones of the co-authors one could almost smell the incense and touch the beads. Homespun wisdom drips from the pages: *'A spaceship called Earth. We women are stretching our hands, minds, hearts around this spaceship, enclosing it in a band of woman-knowing'*.

The authors spent two years travelling Canada and the United States interviewing women whom they believe are helping to create a 'new society'. They spoke with over one thousand women, some singly, and others in groups. These encounters are loosely divided into three parts *WOMEN RELATE, WOMEN CREATE* and *WOMEN HEAL*.

The book offers glimpses of the lives of many different women, in different areas of life. This is a North American production and this resonates throughout; there are, for example, complaints about no maternity leave and references to the specifics of the political system in the United States.

For this Australian reader the book does not work particularly well. It lacks structural analysis of women's situations, presenting many little cameos but failing to connect these meaningfully into the larger picture. Others may warm to its optimistic tones or gain insight from its descriptions of how other women live.

I found it glib and cosy, and although some issues such as child care and the multiplicity of women's tasks related across the Pacific, many did not.

MAREE MURRAY

IN THE COMPANY OF STRANGERS

MARY MEIGS

SPINIFEX, MELBOURNE, 1991

Those of us who loved the semi-documentary film by the same name will be fulfilled by this well-written narrative from one of the film's characters. It's unusual for an author to write about a film after its completion but Mary Meigs makes the story live on, as she shares with her readers the special mix of personalities and experiences seen on screen.

Individual biographical chapters portray the all-woman cast, writer and director, and are linked with significant details about the film from its inception to after its release. The unique idea that seven women (not actresses) aged from 65 to 88 and one aged 27, portray themselves was inspired by the writer and director.

Meigs writes that the motive of the director was *'to unlock the life hidden in old women'*. This was beautifully accomplished because of the collaboration between the crew and cast.

The book is an honest account of the film for which there was no plot or script, just scenarios in which the characters told the story. However, self-images weren't always accepted by the women in the film, hence endless rearranging, discarding, retrieving and editing. Finally, 30 hours of film was reduced to 100 minutes of short, poignant scenes.

Meigs adds new information to the film. For example, that the lesbian writer, who died before seeing the finished film, wanted lesbian presence in the film and chose Meigs to establish her lesbianism in conversation with the most naive character.

From the author's passionate reflection on herself and the lives of the other characters, the readers can empathise more deeply with the metaphors in the film. For example, despite the women's reliance on their various medications, the oldest is happiest after throwing her pills into the lake where she has her fondest childhood memories.

The strangers in the film became company and their friendship is sustained after the film's completion. In reading Meigs' extraordinary narrative, these women's lives, time and ageing have new meaning.

HELEN GARNAUT

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.

The Women's Library Aims

- 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

INFORMATION PAGE

UPCOMING EVENTS

THE WOMEN'S LIBRARY WILL BE AT SEVERAL MARDI GRAS EVENTS TO MAKE IT EASIER FOR YOU TO BECOME A MEMBER. YOU WILL SEE US AT:

■ ABSOLUTELY GIRLS

Belvoir Street Theatre, Surry Hills
February 9 to 19 • BOOKINGS: 699 3444

■ TALK OF MAD WOMEN

The Stables Theatre, 10 Nimrod Street, Kings Cross
February 16 to 27 • BOOKINGS: 361 3817

■ MORE DEATH SCENES AND DRAMA QUEENS

Newtown High School of Performing Arts
February 24 to 26 • BOOKINGS: 332 4088

■ FULL CREAM CHOIR

Eugene Goosens Hall, ABC Centre
February 20 and 27 • BOOKINGS: 332 4088

■ MARDI GRAS FAIR DAY

Jubilee Park, Glebe
February 13 (rain date February 20)
BOOKINGS: 332 4088

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 BOOK FAIR

July 27 to 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

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.

PUBLICATIONS RECEIVED

- ALGA Newsletter (Australian Lesbian and Gay Archives Inc)
- Victorian Women's Liberation Newsletter
- Women's Research Centre Newsletter
- Action News
- Australian Feminist Studies
- Cauldron
- Gayzette
- Grapevine
- Lesbiana
- Lesbian Times
- Lesbians on the Loose
- Maternity Alliance News
- Mountain Lesbian News
- OSWomen
- Queensland Pride
- Rouge
- Sappho of the Hunter
- Streetwise
- Women and Work

...AND MANY THANKS!

BINGO

Suzi Wickes, Briar Munroe, Rosemary Moon, Jennifer Bliss, Karen Graham

NEW YEAR'S EVE CLOAKROOM AT PRIDE'S DANCE PARTY

Kym Hodder, Leigh Neale, Libby Rhys-Jones, Erna Sandhas, Heather Jones, Ximena Quiñones-Géldrez, Mary O'Brien, Ellen Shenfield, Daphne, Cathy Joseph, Anna, Trish, Vicki Harding

RENOVATING

Kris Goman, Lisa Stow, Wendy Holz, Deb Worsley-Pine, Donna Shaw, Jan Shaw, Kym Hodder, Susan Ambler, Maeve McCarthy, Brady, Caroline Dadd, Jane Richards, Debbie Collins, Justine, Chris, Perina Connell, Suzanne Delaney, Ximena Quiñones-Géldrez, Amy Richards, Lou Thom, Eleo Kern, Fury, and The Women's Library committee

MAILOUT

Veronica, Karen, Amanda, Nicole, Karen, Suzanne

NEWSLETTER PRODUCTION

- EDITOR: Vicki Harding
- TYPING: Donita Shadwick
- LAYOUT: Ingrid Urh
- PHOTO: Julia Hancock
- GRAPHIC: Chris Bray-Cotton

THE WOMEN'S LIBRARY COMMITTEE SENDS SINCERE THANKS AND A RELUCTANT FAREWELL TO OUR OUTGOING TREASURER, HEIDI KEY. HER COMMITMENT AND SKILL OVER THE PAST TWO YEARS HAVE BEEN INVALUABLE. WE WELCOME ELLEN SHENFIELD, AN ACCOUNTANT, TO THE VACANT POSITION.

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, 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.

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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.

- | | | |
|---|--|--|
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| <input type="checkbox"/> Mailouts | <input type="checkbox"/> Publicity/newsletter distribution | <input type="checkbox"/> Reviewing books |
| <input type="checkbox"/> Staffing the Library | <input type="checkbox"/> Transport/errands | (specify preferred topics) |

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