

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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ISSN 1320 601X



A GREAT PARTY

- take it as *read* !

June 18, 7.30pm

Alexandria Town Hall, Garden Street, Alexandria

Special Guest:

Magda Szubanski

Loads of entertainment including music, singers, performance artists and a reading by:

Marelle Day winner of Seamus Award, 1993

Cost: \$8/\$6 concession (if bought in advance) or \$12 on the night

Food and drinks provided

Alternatively, join the library in the month leading up to the opening and receive a free ticket to the party.

Tickets available from: Galebooks, Galebe, The Bookshop, Newtown & The Feminist Bookshop, Lilyfield, or via The Women's Library.

A Bookbox will willingly receive your party presents on the night.
The Women's Library Inc. PO Box 271 Newtown, 2042.

EVENINGS ON WOMEN'S WRITING

■ The 1994 series of Allen & Unwin Evenings on Women's Writing continues on **15TH JUNE** with a session called **WRITING A LIFE**. Find out how to write your autobiography or gather the facts of someone else's life and turn them into a bestseller. ■ The speakers on the **29TH SEPTEMBER** session entitled **FINDING YOUR MARKET** will share their valuable insights on locating gaps in a highly competitive book market and targeting your ideas to a specific audience. ■ In celebration of the centenary of suffrage in Australia, the **23RD NOVEMBER** session, **WRITING AND POLITICS** will deal specifically with the literature of women in politics.

■ All the sessions will be held at the YWCA, 5-11 Wentworth Ave, Darlinghurst at 6pm

■ Bookings and enquires through **JULIA HANCOCK**, at Allen & Unwin (02) 901 4088

■ Cover charge \$8 and \$6

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

NEWSLETTER PRODUCTION

EDITOR VICKI HARDING

TYPING DONITA SHADWICK

LAYOUT INGRID URH

FRONT PAGE JOANNE FRARE

BUY A BOOK TO JOIN THE LIBRARY

Are you interested in **CONTRIBUTING A BOOK** rather than cash for your membership fee? From the day **THE LIBRARY OPENS (JUNE 21)**, you will be able to do just that. But there are one or two conditions. The only books that we can accept in place of membership fees will have to be purchased from the list of titles lodged with **THE FEMINIST BOOKSHOP** (see advertisement below for address details), and endorsed by the bookshop staff.

This list will contain titles that are required reading in women's studies courses, and this system will ensure that we do not receive multiple copies of some titles, and no copies of others. (As you can see, this works just like having a wedding list at David Jones!)

Simply bring your book and membership form to the library during opening hours, and we will be happy to process your membership on the spot.

The Feminist Bookshop



Shop 9, Orange Grove Plaza,
Balmain Road, Lilyfield,
Sydney, NSW 2040
Fax (02) 818 5745
Phone (02) 810 2666

**Celebrating 20 Years
1974 - 1994**

**20% Off Sale
on all Books**

**for 2 days only
Sat 18 June + Sun 19 June
10.30am - 4.00pm**

*..... a great opportunity to buy
a launching present for
The Women's Library!*

HOW WE WILL WORK

As you know, the Women's Library will be opening on 21 JUNE. To make it as accessible as possible, its hours will be as follows:

TUESDAY TO FRIDAY 11-8 PM
SATURDAY & SUNDAY 11-5 PM

These hours will be reviewed after a few months, once we can gauge how heavily the library is used.

To borrow material from the Women's Library you must be a paid member. You can borrow as many as **THREE BOOKS AT A TIME FOR A PERIOD OF TWO WEEKS**. Loans may be extended unless the book is reserved for another borrower.

There is a late fee of 50c per day per book. Required women's studies texts are only available for one week

and won't be extended because they will be in high demand. Books from the reference collection (such as dictionaries), magazines and some pamphlets cannot be borrowed.

After a lot of consideration, the Women's Library committee felt that the idea of a holding deposit was the fairest way we could approach the problem of unreturned items. It is an issue which is a major consideration, particularly for unfunded community libraries such as ours.

We have decided on a holding deposit of \$5.00 for each book. This is refunded if the book is returned by the due date. As an option, a holding deposit of \$15.00 can be paid in advance when you join the library, and this is refundable at any time.

These days, books are expensive and the holding deposit ensures that the library can cover some of the costs of replacing a book if it is not returned. That way we can maintain the quality of the collection for all of its users. We will review the idea of a holding deposit once the library has been established for a while.

IF YOU DO NOT WISH TO PAY A HOLDING DEPOSIT, THERE IS AN ALTERNATIVE – active members are not required to pay a deposit. You are an active member if you have paid membership fees and have done some volunteer work for the library (your name will appear on a Thank You List in one of the newsletters if this is the case.)

THE WOMEN'S LIBRARY GIANT RAFFLE

Make sure you get your tickets to be in the running for these great prizes:

- 6 months membership to the NEWTOWN GYM, value \$320.00
- A day trip for two, to the value of \$190.00 from BREAKOUT TOURS
- Gift voucher for \$100.00 from DOWNBEAT MUSIC in Bondi Junction
- Books to the value of \$170.00 including a two volume set of **History of Australian Literature** from THE LIBRARY SHOP at the State Library
- 2 tickets to see HAMLET at Belvoir Street Theatre in June/July
- A cut and treatment from OGGI HAIRCUTTERS, value \$50.00

The ticket prices are \$2.00 each or 3 for \$5.00 and the raffle will be drawn at THE WOMEN'S LIBRARY LAUNCH PARTY ON JUNE 18.

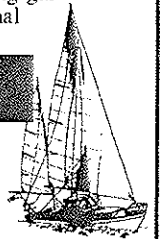
We are looking for keen volunteers to sell tickets. Please call either KERRIE ON (02) 318 1564 or THE WOMEN'S LIBRARY ON (02) 560 2206 to arrange for us to send you a book. Please leave your name, address and phone number if you are greeted by an answering machine.

Bushwalks

Monthly departures
When in Sydney join us for the day. We have a series of popular guided bushwalks including Ku-ring-gai Chase, Blue Mountains and Bouddi National Parks

Sail Whitsunday

02 August ex Proserpine
Sail these waters with a woman skipper at the helm. A great way to see the Barrier Reef.



Cycle Vietnam



27 October
Join a small group of women and explore Vietnam by bicycle. A unique experience in anyone's book.

BreakOut Tours

GPO Box 3801 Sydney NSW 2001

Tel: (02) 55 00 328 Fax: (02) 560 7167

PLEASE SEND ME _____ TICKETS at \$8 or \$6 (concession) each for THE WOMEN'S LIBRARY OPENING PARTY AND LAUNCH. (Please make cheques payable to THE WOMEN'S LIBRARY INC.)

NAME

ADDRESS

POSTCODE

PLEASE NOTE that tickets are also available from THE FEMINIST BOOKSHOP, Lilyfield, GLEEBOOKS, Glebe, and THE BOOKSHOP, Newtown. Tickets purchased on the night will be \$12, so get in early! Remember, if you become a member of THE WOMEN'S LIBRARY in the month leading up to the opening, you automatically receive a free ticket to the party. (To become a member, please fill out the form on the back of this newsletter.)

PLEASE RETURN this form to **THE WOMEN'S LIBRARY INC.** PO BOX 271, NEWTOWN 2042

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.

**NOTHING MAT(T)ERS:
A FEMINIST CRITIQUE OF POSTMODERNISM**
SOMER BRODRIBB
SPINIFEX, MELBOURNE, 1992

"Levi-Strauss tried to convince women that we are spoken, exchanged like words; Lacan tried to teach women we can't speak, because the phallus is the original signifier; and then Derrida says that it doesn't matter, it's just talk."

Through a series of scholarly yet witty readings of the major theorists of our times, *NOTHING MAT(T)ERS* attempts to draw out the underlying masculinity of postmodernist theory. Brodribb's argument is that male poststructuralist theorists don the mask of femininity in order to reassert the founding tenets of patriarchy.

Labelling Derrida as the 'Tootsie' philosopher, Brodribb suggests that it is uncanny that at the precise point in history when women (and other marginalised groups) have begun to articulate their identity, that deconstruction calls into question meaning:

"Why is it that just at the moment when so many of us who have been silenced begin to demand the right to name ourselves, to act as subjects rather than objects of history, that just then the concept of subjecthood becomes problematic?"

The title of the text encapsulates the central thesis of Brodribb's argument: the valuelessness that male theory places on female creativity. Playing on the etymological and hermeneutical similarity between the words 'matter' and 'mater', Brodribb points to the way in which the history of male western thought has privileged language over matter and looked to a theory of creation and identity as bound up in language.

Masculine reproductive experience, she argues, is tied to language, denying the importance of the maternal body (matter) which brings forth life (matter) in a supremely creative act. Brodribb suggests that woman as being, as ever present matter, threatens to annihilate masculine logos. As in Mary Shelley's brilliant tale of male fear and jealousy of female creation, *FRANKENSTEIN* (a text incidentally which predicts the full horror of genetic and reproductive technologies), the murder of the mother is necessary for male creativity to take place:

"It is from the death of mat(ter) that they seek to create...it is dead matter they seek to create."

Brodribb's radical critique is insistent upon obviating the reality of a male historical obsession with 'nothingness': from Sartre and Levi-Strauss to Lacan and Derrida, Brodribb traces the destruction and deconstruction of matter. Moreover, she argues that little has changed in the history of western philosophy, and that Descartes's radical doubting of all things culminates in

Derridean deconstruction. The world that she finds in present-day theory is a world without politics and meaning; a Beckettian nightmare of empty timeless space; a genesis of immateriality, a world where the negation of parturition is necessary for its own survival.

Brodribb's argument is similar to the Irigarayan concept of the maternal feminine but it is perhaps more radical in that it attempts to create a feminist utopian space free of patriarchal influence. While Irigaray goes back to (her) male predecessors, to Freud and Lacan, in an attempt to challenge and redefine some of their key concepts, Brodribb is concerned to free feminist epistemology of patriarchal derivation:

"The feminist project must yet elaborate an ethics and aesthetics that is not filtered through or returned to a masculine paradigm, but expressed creatively and symbolically by a subject that is female."

The question that still remains, however, is out of what does one create a feminist aesthetic? Out of 'nothing'? Or through a celebration of our own biology? In order to find that aesthetic we must be aware of and resist both the masculinization of feminism (the androgyny myth) and the feminization of patriarchy (the 'Tootsie' philosophers who, in an act of transvestism attempt the masculine ir/rationalisation of feminism).

If we look back into our own feminist history we might find some answers, especially if we remember the words of Mary Wollstonecraft, who may be accused of being tainted with male humanism, but nevertheless offered this piece of advice:

"Women must not try to gain a hearing by being agreeable to men but strike out alone."

Like Wollstonecraft, Brodribb strikes out alone.

Reading *NOTHING MAT(T)ERS* one is struck by the sense that it is so rare that one reads theory that is analytical yet passionate and humorous. Brodribb's message of originality and feminist self-invention is artfully displayed in her own work. I can think of no better way to celebrate a new feminist poetics/aesthetics than by reading her book.

NATALYA LUSTY

Somer Brodribb will be speaking at the International Feminist Bookfair in Melbourne in July.

WHEN I AM AN OLD WOMAN I SHALL WEAR PURPLE
EDITED BY SANDRA MARTZ
PAPIER MACHÉ PRESS, WATSONVILLE CALIFORNIA, 1991

This is the second edition of a lovely collection of poems, short stories and photographs on the theme of old women. It is a beautifully produced quality paperback, which is a pleasure to look at and hold. The size of the book (A3 paper) allows the 20 black and white photo portraits to make their stunning effect, setting off the poem or short story next to which they are placed, while retaining an intimacy.

I confess that I approached reading this book with apprehension, despite Betty Freidan's recent message in her book *FOUNTAIN OF AGE*. I was captivated, as apparently many others in the USA have been. It was largely the success of the first edition that enabled the publisher to go from "a part-time labour of love, operating evenings and weekends from the kitchen table, to a viable publishing house with more than a dozen titles in print, most focusing on work by, for and about mid-life and older women...the anthology sprung from this need to resolve anxieties about growing older..."

The process of publishing profoundly influenced the editor/publisher's "...attitudes and feelings about growing older, especially as a woman, and especially in this society, which has shown so little respect for old women."

The editor's loving care is clear from the way the stories, poems and photos were chosen and placed.

A peaceful exhilaration permeates this collection, which contains a great range of experience, depicted in all the delicious particularity of the American regions, ethnic or racial groups from which the 60 contributors come. The biographical briefs tell us that they are from all corners of the USA, and are of diverse backgrounds – rural, urban, lesbian, straight, American Indian, Hispanic, black, Jewish, Italian, Ozark Mountain people (hillbillies). Their stories, poems and photos reflect this rich variety.

Another confession. I am not usually attracted to poetry, but these poems convert me; word pictures without sentimentality, complex with the contradictions of the experience of aging – but never obscure.

The stories and sketches are full of lively texture. The collection lets daughters and granddaughters tell of letting go of their beloved very old. And the voices of the very old are there as well. Dependency, dementia, and decline are not evaded, but energy, eccentricity, wisdom, irony and the liberation of the older years bubbles over from the 'fountain of age'.

JULIET RICHTER

CUENTOS: STORIES BY LATINAS

EDITED BY ALMA GOMEZ, CHERRIE MORAGA,

MARIANA ROMO-CARMONA

KITCHEN TABLE: WOMEN OF COLOUR PRESS.

1ST ED NEW YORK, 1983

CUENTOS: STORIES BY LATINAS is exactly that – stories. Each story is a compilation of moods, thoughts, attitudes, observations and realities of Latinas. The stories reflect the numerous roles of Latina women such as family members and migrants.

Set in America (at least those that were in English) a theme of linking between generations was maintained in each of the stories. The link of mythology and heritage and its impact on every Latina's life is unfolded in each tale. In some cases it is the mere search for this link that brings Latinas together. The importance of this linking and identification will perhaps be more obvious to those women who have a cultural background quite different to that of Anglo-Australian society.

The telling and writing of stories about Hispanic heritage and Hispanic experiences in America have often only been done by men. *CUENTOS* are women's stories.

Although I found the book a little difficult to become

thoroughly absorbed in, I did find two favourite stories. Firstly, *AMANDA* by Roberta Fernandez, is a tale about a memory. The subject of this story is Amanda, a seamstress to whom the storyteller would visit as a child. Captivated by Amanda's rather austere appearance and the witches who paid her regular visits, the storyteller finally gathers the courage to ask Amanda to make her an outfit,

"...one which a witch might give a favourite daughter..."

Made from cat's bones and other delicacies, this outfit provides a strength that comes from knowing a secret. This outfit allows our child storyteller to revel in feelings of power and conquest. Feelings not often belonging to young girls. However, as expected, the family matriarch in one protective swoop condemns the suit and it is bundled away. Time passes and the suit is retrieved from its banishment and is once again treasured and carted around during her travels as an adult.

The second story I enjoyed was *WE WOMEN SUFFER MORE THAN MEN*, by Cicera Fernandez de Oliveira, translated by Linda Shockey. A simple, realistic narrative of a young Latina whose husband leaves her. Eventually she decides to find another man and assert herself to get what she wants the way she wants it. Her self-determination is condemned by family and friends because it breaks from what is traditionally expected of a 'good' Latina. Although a common story with its theme stemming from reality, it still provides bucket loads of inspiration and resoluteness.

Overall, this collection of short stories would perhaps have a particular appeal to women who are interested in the thoughts and constraints faced by other women who take on the challenge of settling into another culture. Some stories are in Spanish, so it might be worthwhile borrowing a friend's Spanish phrase book which has been gathering dust since the games in Barcelona.

AMARA BAINS

RADICAL FEMINISTS OF HETERODOXY.

GREENWICH VILLAGE 1912-1940

JUDITH SCHWARZ

NEW VICTORIA PUBLISHERS, NEW HAMPSHIRE, 1982

The acknowledgment and the celebration of 'difference' has become quite the key concept in feminist circles over the past ten years. Often, alongside the politics of difference, lies an unspoken belief that such a direction is profoundly new and radically original. Yet the work of some feminist historians illuminates a contrasting picture. Judith Schwarz's *RADICAL FEMINISTS OF HETERODOXY* is one such history.

Heterodoxy was a club for unorthodox women, for "women who did things and did them openly" wrote one member. Founded in 1912 by Marie Jenney Howe, *Heterodoxy* flourished until the early years of WWII – the exact date of the club's last meeting is unknown.

Members of the club spanned a thirty year age range, covered a wide field of occupations, had varied personal lives and relationships (from those conventionally married to those scandalously divorced to those in long term lesbian relationships). Not surprisingly this broad range of women held a variety of political views.

Schwarz brings to life the vibrancy and diversity of these women both as individuals and as a cohesive group – a group which had (not surprisingly) disappeared from the

history books without a trace. Remarkably, Schwarz drags the unknown and unremembered back from oblivion and in doing so revives a unique piece of women's history.

Schwarz first became aware of Heterodoxy in 1976 when she chanced upon an old black and white photo album complete with inscriptions and poems entitled HETERODOXY TO MARIE. Fascinated by the images she found there, and intrigued by the fact that a significant number of well known women in early twentieth-century feminist history apparently belonged to the same organisation, Schwarz gave herself over to the task of breathing life back into Heterodoxy.

RADICAL FEMINISTS OF HETERODOXY is a gripping account of a remarkable club and the lives of many remarkable women. That such a diverse collection of women belonged to Heterodoxy over the years, that difference and individuality were nourished and cherished within the group, makes an intriguing contrast to the feminist groupings typical of the so-called second wave of feminism. Certainly gets a girl thinking.

And keeps her returning time and time again to the wonderful stories within the pages of **RADICAL FEMINISTS OF HETERODOXY**. It is indeed with great reluctance (after fifteen months of book harbouring!) that I return Schwarz's ground-breaking book to its rightful home, The Women's Library, for it is most definitely a book I would like to have on my own bookshelf.

JUDITH ION

LIFE SAVINGS

LINNEA DUE

SPINSTERS BOOK COMPANY, SAN FRANCISCO, 1992

The novel's main character, Marcia, pools her life savings with five other fortyish lesbians to invest in a house in a poor neighbourhood in Berkeley, California. They all work on the renovations and the resulting conflicts begin to challenge their friendships. Marcia examines the ethos of renovating for profit and how it can displace poorer people from their neighbourhoods, and finds that this clashes with her politics.

Marcia is a recovering alcoholic and there are many references made to her sobriety, the drinking days and her attempts at new avoidance strategies now that alcohol is no longer an option. She is struggling to allow herself to commit to an intimate relationship that goes beyond just good sex with her new lover Lydia.

Marcia and Lydia are into S/M and there are several situations where Marcia's lesbian friends whose tastes are more vanilla have trouble accepting, or even acknowledging her sexuality. When Dale, Marcia's best friend says "I don't want to think about it," Marcia replies "That's what straight people say." The most interesting and challenging aspect of the novel is the distinction made between an emotionally violent relationship where there is no safety or trust, and an emotionally intimate relationship where S/M is practiced, there are safe words involved and trust is an imperative.

Marcia's relationship with seventeen year old Billy, her black next door neighbour, and his family allows the subject of racial oppression to be examined. Among the other issues raised are the tyranny of internalised homophobia, and the lesbian generation gap, 70's style

Lesbian Feminism in conflict with 90's notions of Queer.

These issues potentially form the framework for a compelling novel, but the writing is overly descriptive and at times awkward and corny. It is an earnest novel that is betrayed by the ineptness of the writing.

KAREN DAVIS

PARADISE FLOW

JEAN DEVANNY

EDITED AND WITH AN INTRODUCTION BY CAROLE FERRIER
HECATE PRESS, QUEENSLAND, 1985

DONATED BY THE EDITOR

"In my heart I have respect for woman... You know why? Because deep in my heart the song of Lenin sings. Lenin, he did say the man must respect the woman... you are of the sex that is oppressed." (p35/36)

This quotation sums up the driving force of Devanny's **PARADISE FLOW**... Communism and Feminism; or rather, Feminism within a Communism context.

The book is a fascinating piece of writing. It is set amidst the Queensland canefields during the 1930s, and offers a unique insight into the politics and history of the era, and area. A preface by Diane Menghetti, from the History Department of James Cook University, gives the reader an important historical backdrop to the play.

As a play it is technically flawed, and I feel that if it ever made it to stage the audience could well lose interest, for several reasons. For example, far too many names are used in speeches, which becomes very annoying; most of the 'action' is set on the same verandah, at varying times of day and year, which could well lead to audience boredom; and in many cases, insufficient dialogue is given to cover quite complex actions... which would lead to rather embarrassing silences on stage!

I feel that the Communist message is laboured, to the detriment of the work as a play. Heartfelt speeches between the two lovers, Laurel (the pure heroine) and Muranovich (the soiled, but heart-in-the-right-(Communist)-place hero) degenerates into Communist manifestos, and I think runs the risk of alienating the audience rather than subtly manipulating them. As the old adage goes, you can catch more flies with a teaspoon of honey than a teaspoon of vinegar.

As a piece of Communist propaganda, the play is amazing, and preaches its message in very simple terms... in the final act, the misguided Fascist kills the big-boss Capitalist, and then turns the gun on himself... after denouncing Fascism, of course.

Read the book; if not for its merits as a play, as a fascinating piece of political propaganda, and as a slice of Australian history.

ANNETTE MOORE

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.

If SUE GOODMAN or LEE ANNE DALTON are reading this newsletter, please contact THE WOMEN'S LIBRARY on 560 2206 and leave us your mailing address so that we can forward your membership card.

INFORMATION PAGE

UPCOMING EVENTS

- **HISTORY OF WOMEN AND THE LAW**
Justice Deirdre O'Connor
State Library Library Society, Metcalfe Auditorium
May 23, 12.30pm **BOOKINGS (02) 230 1500**
- **WRITING-AS-HEALING WORKSHOP**
The Arkana Centre, 8 Shepard St, Sydney
May 29, 10am-5.30pm
BOOKINGS AND INFORMATION (02) 660 4527
- **PLAYWORKS' DAY WORKSHOP**
STAGING THE SELF: WRITING FOR SOLO PERFORMANCE
Playworks, Level 2, 303 Castlereagh St, Sydney
June 4, 10am-5pm **ENQUIRIES (02) 212 3736**
- **THE WOMEN'S LIBRARY LAUNCH AND PARTY**
Alexandria Town Hall, 73 Garden St, Alexandria
June 18, 7.30pm **ENQUIRIES (02) 560 2206**
- **ALLEN & UNWIN**
EVENINGS ON WOMEN'S WRITING
WRITING A LIFE-BIOGRAPHY AND AUTOBIOGRAPHY
Room 1, YWCA, 5-11 Wentworth Ave, Darlinghurst
15 June **ENQUIRIES Julia Hancock (02) 901 4088**
- **THIRD INTERNATIONAL WOMEN PLAYWRIGHTS CONFERENCE**
Adelaide, 1-10 July
ENQUIRIES Playworks (02) 212 3736
- **PLAYWORKS SHOWCASE**
Stables Theatre, Kings Cross
11 July, 8pm **ENQUIRIES (02) 212 3736**
- **1994 NATIONAL LESBIAN CONFERENCE AND FESTIVAL**
Brisbane, 9-17 July
ENQUIRIES (07) 343 4230 or (07) 391 1233
- **WORKSHOP IN BODYWORK THERAPY**
The Arkana Centre, 8 Shepard St, Sydney
July 24 and July 31
BOOKINGS AND INFORMATION (02) 660 4527
- **INTERNATIONAL FEMINIST BOOK FAIR**
Melbourne, July 27 to 31
ENQUIRIES Jane Sloane on (03) 633 3355
- **INTERNATIONAL FEMINISMS: TOWARDS 2000**
Windsor Hotel, Melbourne
1 August **ENQUIRIES (0) 52 272597**
- **ALLEN & UNWIN**
EVENINGS ON WOMEN'S WRITING
FINDING YOUR MARKET
Room 1, YWCA, 5-11 Wentworth Ave, Darlinghurst
29 September **ENQUIRIES Julia Hancock (02) 901 4088**
- **ALLEN & UNWIN**
EVENINGS ON WOMEN'S WRITING
WRITING AND POLITICS
Room 1, YWCA, 5-11 Wentworth Ave, Darlinghurst
23 November **ENQUIRIES Julia Hancock (02) 901 4088**
- **AUSTRALIAN WOMEN'S STUDIES ASSOCIATION ANNUAL CONFERENCE**
WOMEN AND THE POLITICS OF CHANGE
Geelong Campus, Deakin University, Victoria
December 4-6 **ENQUIRIES (0) 52 272597**

BOOK DONATIONS

IF YOU WOULD LIKE TO DONATE BOOKS FOR THE LIBRARY'S COLLECTION, DROP OFF POINTS ARE:

- **THE WOMEN'S LIBRARY**
73 Garden Street, Alexandria
- **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

- Affirmative Action Agency News
- Australian Women's Research Centre Newsletter
- Sydney Women's Liberation Newsletter
- Victorian Women's Liberation Newsletter
- Women's Redress Press Newsletter
- Broadside
- Cauldron
- Gayzette
- Grapevine
- Hecate
- Hunter Herald
- IWD Newsletter
- Lesbiana
- Mountain Lesbian News
- Rural Women's Network
- Lesbian Times
- Pink Thylacines
- Playworks Newsletter
- Queensland Pride
- Rouge
- Sappho of the Hunter
- Warm Up
- Womanspeak
- Working for Women

... AND MANY THANKS!

- MAILOUT**
Victoria, Helen, Glenn, Caroline, Wendy, Vicki, Suzanne
- RENOVATIONS AND DECORATING**
Jackie, Mary, Brandon, Natalya, Suzanne
- FAIR DAY**
Ellen, Nicola, Mary, Karen, Anne, Anna, Kas, Karen, Tracey, Ximena
- MARDI GRAS MEMBERSHIP DRIVE**
Victoria, Suzanne, Vicki, Annabelle, Ingrid, Helen, Wendy, Deb, Ximena, Ellen, Anneliese, Mary
- FURNITURE AND BOOK LUGGING**
Dianna (and for driving the truck), Paula, Jo, Ledo, Zoe, Mary, Ximena, Victoria, Caroline, Kris, Lisa, Bronwyn, Wendy, Merran, Kym
- LOAN OF RENOVATING EQUIPMENT**
Epona and Marion, Julia, Kris and Lisa, Brandon and Natalya, Donna, Kym
- THE NEW PUBLICITY SUB-COMMITTEE**
Victoria, Paula, Debbie, Nicole, Joanna
- OUR FUNDRAISER** Kerrie Cheers

Special thanks to IBM for donating a large collection of library furniture, Megan Rose for donating a fridge to the library, Oxford Art Supplies for donating paints and brushes and Macro Wholefoods for lending us their juicer on Fair Day.

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.

NAME

ADDRESS

POSTCODE PHONE (HOME) (WORK)

HOW DID YOU HEAR ABOUT THE WOMEN'S LIBRARY?

DATE FEE ENCLOSED \$30 WAGED \$20 UNWAGED

YES, PLEASE SEND ME A FREE PARTY TICKET FOR THE WOMEN'S LIBRARY LAUNCH ON JUNE 18

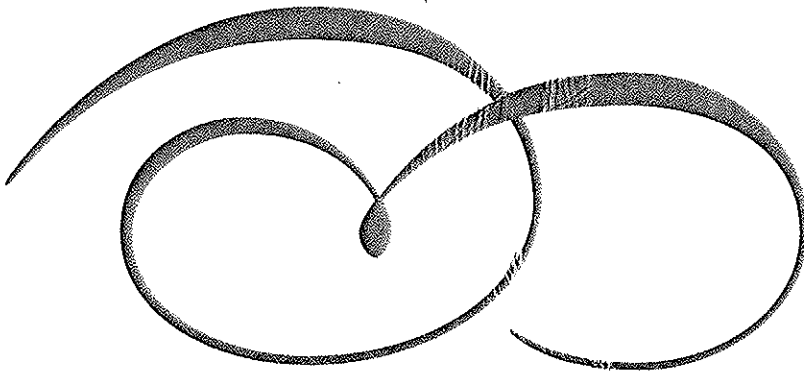
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THE WOMEN'S LIBRARY

PO BOX 271
NEWTOWN NSW 2042
AUSTRALIA
PRINT POST APPROVED
PP255003/01126

SURFACE
MAIL

POSTAGE
PAID
AUSTRALIA



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.

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

OTHER SKILLS YOU WOULD LIKE TO OFFER

TIME AVAILABLE

EXPERIENCE

NAME PHONE (HOME) (WORK)

PLEASE RETURN this form to THE WOMEN'S LIBRARY INC. PO BOX 271, NEWTOWN 2042