



THE WOMEN'S LIBRARY

NEWS LETTER

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NOVEMBER 1994

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

How does The Women's Library survive?

Those of you new to the concept of The Women's Library probably wonder how we manage to survive financially.

The Women's Library has been established as an Incorporated Association since January, 1992. Around the same time we obtained tax deductibility, and in 1993 became registered as a charity. As a result of these conditions, The Women's Library is bound to operate within the rules of our constitution, and must be fully financially accountable to both our membership and to the Department of Consumer Affairs.

A major key to the financial survival of The Women's Library is the contribution made by our membership. *Yes, it costs to join the library.* This seems unusual until you become aware that we are a totally unfunded organisation – membership fees keep the library afloat.

DONATIONS

We also receive income from donations and fundraisers. All books, serials and most furniture in the library have been donated, and most people who contribute to the running of the library do so voluntarily.

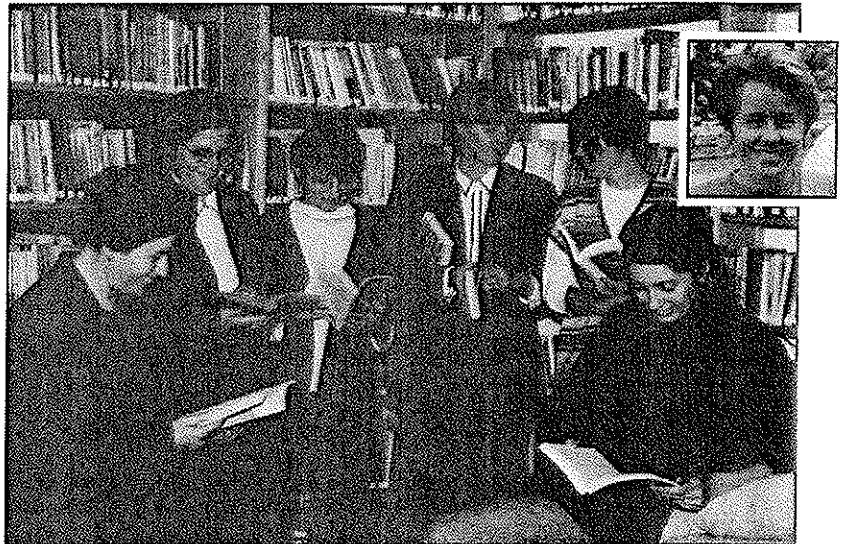
To make it more inviting for you to donate money to The Women's Library, your donations are tax deductible. Similarly, you can donate a collection of books (which must be valued by an approved valuer) or any item that has been purchased by you within the last twelve months, and claim the value of that donation as a deduction on your tax return. (For example, we currently need computers, a fax machine and a laser printer!)

Maybe you would like to consider making provisions for leaving your personal library and/or a donation to The Women's Library in your will. Please contact the library if you need details on how to do this.

FUNDRAISING

The last three months have been particularly busy with fundraisers, and we have decided to establish a fundraising sub-committee.

In August, the Dendy Theatre generously donated a percentage of proceeds from a screening of 'Go Fish'



THE WOMEN'S LIBRARY COMMITTEE AND CO-ORDINATOR

From left to right:

HELEN GARNAUT, SUZANNE DELANEY, ELLEN SHENFIELD, ANNE JONES, ANNELIESE FRENCH, VICKI HARDING and WENDY HOLZ (inset)

which brought in \$1,100. During September we held a huge garage sale where we made approximately \$1,400, and our annual bookfair which raised another \$1,300.

All of these fundraisers are made possible by the amazing effort made by members, the committees and volunteers. In other words, The Women's Library would not survive without you.

OPENING HOURS

TUESDAY TO FRIDAY - 11AM TO 8PM

SATURDAY AND SUNDAY - 11AM TO 5PM

CLOSED ON MONDAYS

73 GARDEN ST, ALEXANDRIA

PHONE (02) 319 0529

Poster Competition

The Women's Library needs a poster to advertise itself and a wide range of future events.

GUIDELINES

The poster design needs to:

- include the name, address and phone number of The Women's Library
- include a blank space that can be used to advertise specific events/developments within The Women's Library
- be designed in black plus one colour
- be developed for size A3 paper (297 x 420mm)
- acknowledge the name of the designer

PRIZES

Prizes for the successful entry include theatre tickets and an art book. THE BELVOIR STREET THEATRE has graciously offered a prize of two tickets to a play in the 1995 season, and two tickets to The Song Company. ARIEL BOOKSELLERS have promised an art book valued at \$60 from next year's titles.

AND THE WINNER IS...

The winner will be announced in the February newsletter and the winning design will be launched at The Women's Library Mardi Gras event on February 12, 1995. CLOSING DATE for entries is the END OF DECEMBER, 1994.

Please submit your design, by mail or hand, to the Publicity Sub-Committee at the library. The design entries will be judged by the Management Committee and the Publicity Committee of The Women's Library.

ENQUIRIES

Phone Vicki on (02) 319 0529, Thursday and Friday

METROPOLE INTERNATIONAL TRAVEL

DISCOUNT LOCAL and OVERSEAS TRAVEL to members and Friends of The Women's Library

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NEWSLETTER PRODUCTION

EDITOR VICKI HARDING

TYPING EVELYN SYNNOTT

LAYOUT INGRID URH

TWL NEWS IN BRIEF

It has been a hectic three months since the last newsletter. Lots of new members, lots of new books and lots of news!

Firstly we should let you all know about our opening hours over the Christmas period. THE LIBRARY WILL CLOSE ON SATURDAY DECEMBER 24 AND RE-OPEN ON TUESDAY JANUARY 3. Books will be loaned out for three weeks leading up to Christmas.

We are looking for a couple of things to make life in the library more enjoyable. Do you have a SOUND SYSTEM that you would like to donate so the we can play background music (quietly) during opening hours? Or, maybe you are hiding a BROCHURE STAND in your back room. Let us know...

The Women's Library is about to set off on a BARGAIN BUYER'S SHOPPING TOUR. If you have always secretly wanted to go on one of these tours, you will have your chance on November 26. Call Vicki on (02) 319 0529 for more details. (And the bonus is that this will also raise some funds for the library.)

If you are interested in CONFLICT RESOLUTION, the library may have something to offer you. In the new year we plan to start a conflict resolution discussion group in conjunction with the Conflict Resolution Network. Please call Vicki on (02) 319 0529 for further details.

A quick reminder...THE WOMEN'S LIBRARY AGM will be held on November 30 at 7.30pm at the library. All members are welcome.

Don't forget the ALLEN AND UNWIN EVENING on Women's Writing on November 23. The topic this time is WRITING COMEDY. Details can be obtained from Julia Hancock on (02) 901 4088.

Our GARAGE SALE was hugely successful — we made \$1400 — and we plan to hold one every six months. Thanks to everyone who donated and everyone who came down on the day.

It is with regret that The Women's Library Committee FAREWELLS three of our members who have had to give in to the other commitments in their lives. We thank VICTORIA HUNT, NATALYA LUSTY and MARY O'BRIEN for the time and energy they have committed to the library over the last few years.

VICKI HARDING

HELP SPREAD THE WORD

The Women's Library Publicity/Networking Sub-Committee wants to tell the whole world about The Women's Library.

We are looking for new enthusiastic members with skills and experience in publicity and media relations and/or layout and design.

We are also looking for women who are part of a specific community (eg cultural group, occupational group, interest/hobby group, political organisation, local community organisation etc) who would be interested in networking within that community.

We meet once every two to three weeks. If you can't come to meetings why not put yourself on our volunteer list. Ring and leave your name and a contact number on:

The Women's Library phone: (02) 319 0529

WOMEN'S STUDIES FORUMS

From APRIL TO JULY 1995, The Women's Library will host a series of **WOMEN'S STUDIES FORUMS**. Post-graduate Women's Studies students, Women's Studies academics, or women involved in research in women's issues are invited to submit a summary of their research topic. Each forum will consist of three twenty minute presentations plus question time.

FORWARD YOUR DETAILS TO:

The Publicity Sub-Committee
C/- The Women's Library
PO Box 271 Newtown 2042

Louisa Lawson Centre

Counselling & Therapy for Women Inc.

LOUISA LAWSON CENTRE at 112 West Botany Street Arncliffe (PHONE (02) 567-4215) is still in action, despite cessation of government health funds and attempted closure by the Southern Sydney Area Health Service.

The centre offers women the usual counselling services and a variety of natural therapies including:

- Homoeopathy
- Shiatsu Massage
- Holistic Pulsing (massage)
- Acupuncture
- Chinese Massage
- Bach Flower Remedies

Workshops covering a variety of issues are planned for 1995.

It is anticipated that a slightly higher fee will have to be charged due to the cessation of government funding.

The Women's Library Aims

To house a comprehensive range of feminist and lesbian novels, texts, journals and magazines, and in particular to house all Australian lesbian books and magazines

To house all required reading for tertiary courses in Sydney that focus on women's issues

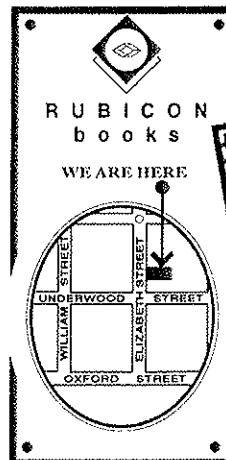
To house the works of Aboriginal women

To house a collection relevant to women of non-English speaking backgrounds

To provide a comfortable and accessible space for borrowing, reading and relaxing

To act as a local women's resource centre

To provide a children's room with a range of great children's books



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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.

SKIN

DOROTHY ALLISON

FIREBRAND BOOKS, ITHACA, NEW YORK, 1994

In the July/August '94 edition of *OUT MAGAZINE*, five prominent American 'cultural tastemakers' were asked to name five books published in the 25 years since Stonewall which they consider indispensable. If they had asked me, Dorothy Allison's most recent text, *SKIN*, a collection of autobiographical writings produced over the last 10 years, would be number one on my list.

What makes Allison such an important writer for lesbians (and everyone) is her desire to write about the complexity and contradictions of her experience to "refuse the language of categories that would reduce me to less than my whole complicated experience" (p213). She writes with biting clarity about the things that have shaped her – born in South Carolina from a desperately poor family, a lesbian, an incest survivor, a sex radical and "hungry for justice in an unjust world" (p209).

Allison criticises a uni-dimensional feminism that would attribute oppression to patriarchy, and resists any "homogenised views of the world" (p17). She asks difficult questions – how is it that in lesbian and feminist communities, "where we have addressed considerable attention to the politics of marginalisation, there is still so much exclusion and fear, so many of us who do not feel safe"? (p36)

Allison's themes of class, sex, sexuality, family, relationships, and writing/literature run through this text and others she has written, yet they never feel worn out. She brings to each of these themes not only her incisive understanding of the position of 'other', but a profound commitment to 'the remade world'.

ANNABELLE LUKIN

RU 486 MISCONCEPTIONS, MYTHS AND MORALS

KLEIN, R, RAYMOND, J G & DUMBLE, L J

SPINIFEX PRESS, MELBOURNE, 1991

(Human Rights Award Certificate of Commendation, 1991)

Here is a work which dares to question claims made on behalf of a technology embraced by many feminist groups. Marketed as the 'moral property of women', RU 486, the abortion pill, is promoted by its manufacturers as a private, safe and demedicalised means of abortion.

Why would a team of researchers and writers, with backgrounds in feminist and medical ethics, women's health and medical science, object to a product which promises women control over their own fertility? Because where RU 486 is concerned, rhetoric and reality may be two distinctly different things.

Here are some points about the miracle drug, provided by Klein, Raymond and Dumble (not the manufacturer).

- RU 486, a synthetic steroid, was tested on rabbits, rats and monkeys for seventeen months before its release in 1981 for clinical trials on pregnant women
- The abortion pill RU 486 is the first element in a treatment regime including synthetic prostaglandins, analgesics (ie. narcotic or opiate injections to counteract pain caused by prostaglandin activity), antibiotics and oral contraceptives (to reduce bleeding, as haemorrhage is a distinct possibility after this treatment)
- Mandatory procedures include manual pelvic examination and vaginal ultrasound
- Concern about the safety of the product, or perhaps a desire to maintain medical control over women's health, has prompted obstetricians and gynaecologists involved in the trials of this drug to stipulate that the treatment be carried out under strict medical supervision in a fully equipped clinical area

Under such restrictions, RU 486 will never be sold over the counter. It will never be legally available to women in areas where intensive medical and technological backup cannot be accessed.

No information about the long term effects of RU 486 and prostaglandins on women is available.

Still sound 'private, safe and demedicalised'?

Still 'a simple alternative to conventional abortion'?

Still acceptable from a feminist perspective?

So far, the strategy of manufacturer and promoters of RU 486 has been to align anyone who challenges their product with the anti-abortion lobby. Anti-abortionists are as vocal in their opposition to RU 486 as to all other forms of abortion. But it is not acceptable for us to embrace a technology which does not fulfil its promise to women just because extremist groups oppose it.

For those of us who are concerned about the appropriateness of RU 486 for women, Klein et al provide a careful analysis of available research data as a basis for informed decision making. Further, our present passivity is challenged – we are reminded that women who are aware of what they need from technology must take the lead in ensuring these needs are met.

"Rather than doctors enlisting feminists to fight for one more debilitating and dangerous technology, why aren't feminists recruiting physicians, family planners and others to demedicalise abortion...?" (p 120)

This is an eminently readable and thought-provoking book. The authors' concern for the rights and welfare of women is evident throughout. Its arrival in *The Women's Library* is timely – the first Australian clinical trials of RU 486 are about to begin in Victoria.

RU 486 MISCONCEPTIONS, MYTHS AND MORALS was published in 1991, and it still provides the most up-to-date, independent analysis of information available to us. As such, it is an invaluable knowledge base from which to evaluate the information and publicity generated by the Australian trials.

ANNA FITZPATRICK

LUCY IN THE LEAP YEAR

NADIA WHEATLEY, ILLUSTRATED BY KEN SEARLE

OMNIBUS BOOKS, SYDNEY, 1993 *Donated by the author*

If you're looking for a great book to read with your child then LUCY IN THE LEAP YEAR may be for you.

I read this book to a group of eight and nine year olds, and we rarely made it to the end of a chapter without some form of discussion breaking out. It is a compelling story and a great book to share.

One of my tests for a good story is if the children feel they have read the book when in fact I've been the one doing the reading and they've accompanied me on the journey. Several commented at the end of the story that "that's one of the best books I've ever read!" Some children chose to purchase the book when given the opportunity recently at a book fair.

The story is set in an inner-city environment and tells of Lucy's journey throughout the year. Unravelling the mystery surrounding Lucy's mother is most engaging and at times highly emotive. It is a beautifully written story, in my opinion, and the imagery used both enhances the story and stirs the soul. "It made Lucy think of the way she felt when she was unhappy enough to feel like crying, but not unhappy enough to be able to do so."

This is a book full of positive representations of people learning to live together. The relationship between Lucy and her father is laced with sensitivity and realism. Lucy grows to appreciate the differences in the people who live around her and respect them with a new found maturity. The relationship she develops with Granny Mac is particularly touching.

It is encouraging to find an author who is unafraid of tackling issues such as death and memories, in a fashion appropriate for children. The children I read to were drawn into the reality of Lucy's life with her father. They identified immediately with Lucy, her preoccupation with ordinary events, such as Book Week character parades and the overshadowing concern for her Dad's health. The illustrations by Ken Searle are a sensitive accompaniment to the tone and movement of the story.

My only disappointment with this story was that all the problems seemed to be resolved all too quickly and easily at the end, leaving me a little dissatisfied, however, this was not the response I received from my co-readers.

An engrossing read for those young people confident enough to tackle a novel independently and a rewarding book to share with those discovering the joys of the longer narrative.

NERIDA WOOD

JESSIE STREET: DOCUMENTS AND ESSAYS

HEATHER RADI (ED)

WOMEN'S REDRESS PRESS, SYDNEY, 1990

Heather Radi's compilation of the diverse writings of the Australian feminist Jessie Street should serve to further dispel the myth that feminism is merely a phenomenon of the late twentieth century.

Jessie Street's feminist activities began with her activities as a suffragette, and later included campaigning for equal pay, child endowment and divorce reform. Her efforts to secure political change included her standing for election to Parliament on three occasions.

Her later activities included her work for peace with the United Nations and the World Peace Council, as well as campaigning for Aboriginal rights. Her work is of particular relevance for those interested in the history of feminist politics, in that many of the issues she canvassed are of relevance today.

Through such writings as those collected in this text, we can see how some of these current issues became politicised.

The writings of Jessie Street are well worth reading for anyone interested in Australian feminism, or Australian politics. The fact that Street was active during a period when feminism was allegedly of little importance in Australian politics, illustrates that the feminist movement was never a series of isolated events, but has its own history which has all too often been neglected or depoliticised. Radi's collection of the works of Jessie Street makes an important contribution in maintaining a women's history.

MELINDA CONRY

LIFE NOTES - PERSONAL WRITINGS BY BLACK WOMEN

PATRICIA BELL-SCOTT (ED)


W W NORTON & CO, NEW YORK, 1994

The stated intention of LIFE NOTES is to give the personal writing of black women a national audience, to publish part of the rich tradition to which this book belongs, which is too often buried.

It embraces the twofold power of personal writing: it is a record of experiences and validation of struggles both for the individual and for the collective - the diaspora of black women who need acknowledgment of their heritage.

To include a wide range of lives and experiences, the material was drawn from previous publications, volunteered diary entries and reflective essays. The contributors are a cross section of published writers, aspiring writers, professional women or just survivors with a story to tell, including children. The excerpts vary greatly, and the intentions of the editor, Patricia Bell-Scott, are well served by the breadth of her selection.

The emphasis on individual experience produces an uneven rhythm, like the colours on a patchwork quilt, the other form through which so much of black women's lives are communicated. The common thread is always the



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struggle to overcome obstacles and marginalisation, manifested in many different ways. Some excerpts moved me greatly, others I found heartbreaking, and some were not so memorable. But that is the stance an editor of such an edition as LIFE NOTES must maintain, as it is not designed to communicate with specific people on a specific level, but to speak to and for women of all backgrounds from African descent.

Insight into the professional writers' fiction can be gleaned, but what is more fascinating is the extent to which a large portion of all the writing these women do can be classed as personal.

The journal of Quo Vadis Gex-Breaux merges into her poetry, the depth of Faith Adiele's convictions transform her research studies into an intensely personal experience, and the political is infused so thoroughly into Jamaica Kincaid's work it is inseparable from herself.

LIFE NOTES is dedicated to Audre Lorde, who metamorphosed her slow death from cancer into THE CANCER JOURNALS, so it is fitting to end with her words from GENERATION:

"...they need not drink the rivers to get home, for we have purchased bridges with our mothers' bloody gold"

MEREDITH CONNIE

CRACKS

LORAE PARRY

THE WOMENS' PLAY PRESS, WELLINGTON, 1994

To read that which will inform the soul, stimulate the intellect and stir the passions...read a play.

CRACKS is by Lorae Parry, a playwright, actor and director who lives in Wellington, New Zealand. It is difficult to pin down just when this play was written. The frontispiece claims the first performance was in September 1994, but the book, which quotes reviews of the 'first performance', was published in 1994, so I wonder if this is a misprint.

The characters of CRACKS speak in the words of a decade ago. Are they patronised by the playwright because they live in the Western Suburbs of Sydney, or are they to be seen as divorced from their contemporary world? References to 'New Faces', telegrams, Cold Duck and the Poll Tax, intermingled with crack, cocaine, rap music and endorphins further confuse the issue.

We are introduced to Cracks, short for Maxine and her mother, Rita. 'Reet' is content with her lot. Her understanding is limited to the things she can explain with a cliché or a useful phrase. Her dialogue is little more than sayings she has repeated all her life.

She works in a restaurant, makes vegemite sandwiches for her daughter and believes that Maxine will stay with her forever. Cracks works in a factory making television knobs, a source of some very bad puns in the play and daydreams about her ancestor, Charlotte Badger.

This female convict played a role in the mutiny of a transportation ship and its hijacking to New Zealand. New Zealand becomes the land of the Long White Hope for Cracks and stage directions tell us that she becomes more physically like the female pirate as the play progresses.

Into Crack's and Reet's world returns Antonia, the prodigal daughter. Fifteen years before, after attempting to cut her father's balls off with a butter knife, Ant fled to London where she has become a successful ballet dancer.

She returns with her Czech filmmaker fiancé, Romanov. Her return has little to do with any longing to see her sister and mother again.

At the same time Pinkie, a workmate, makes her presence felt in Crack's life. The parolee, crack smoking mother of a little girl, Pinkie brings out the best in Maxine. And in the way of first loves, when she is with Pinkie, Cracks is funny, ambitious, passionate and happy. Cracks is none of these things to the world at large. Ant describes her as "something the psychiatrist dragged in!"

There are three unseen characters in the play. Charlotte Badger is the catalyst for the changes in Cracks; the archetypal, gossipy next door neighbour, Vera, an excuse Rita uses for never making any changes in her life, and the father whose role in the escape of Antonia is made clear late in the play. But as the name suggests, this is essentially Maxine's story.

The play does have some very irritating dialogue. Comments like "who's she when she's in her undies?" don't gel as working class dialogue if that is the intention, and dilute the realism of these people. Similarly there is nothing new in the use of Romanov's poor English for comedic effect.

I pity the actor who plays Reet and has to say "Lord, stiffen the lizards" every few scenes. But this annoyance aside, there are several powerful moments expressly created by the dialogue style.

PINKIE:

"When the ambulance blokes found us, I didn't know what day it was. I only come to, cause one of these guys was twisting me nipple. First thing I hear him say is 'this one's alive, the cunt upstairs is blue'. It was a great way to hear your husband's gone to heaven."

The climax of the play is when Pinkie and Cracks break into their factory. This is a wonderful scene, a brilliantly crafted low farce that would even play well apart from the rest of the script. After this the story rushes to its conclusion. The scenes shorten and the people and dialogue rush around. But no-one moves except Cracks.

This is a drama with laughs, the reading of which may not inform the soul, stimulate the intellect or stir the passions. But it is worth entering their lives.

Read CRACKS with an eye on the stage directions and Pinkie, Reet and Ant become flesh, more slowly than in performance but with no small power. It takes a few readings to fall in love with Cracks.

Given into the hands of a good actor her better self would show up much more quickly. It is she who goes somewhere even though it's a sad travelling.

JUDITH

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INFORMATION PAGE

UPCOMING EVENTS

- **ALLEN & UNWIN**
EVENINGS ON WOMEN'S WRITING
WRITING COMEDY
Room 1, YWCA, 5-11 Wentworth Ave, Darlinghurst
November 23 **ENQUIRIES** Julia Hancock (02) 901 4088
- **LESBIAN FORUM WEEKEND**
Blue Mountains
November 26-27 **ENQUIRIES** Ailie (047) 823 674
- **TWL SHOPPING TOUR FUNDRAISER**
Tour to warehouses and factory outlets
November 26, \$24 per head
ENQUIRIES Vicki (02) 319 0529
- **WOMEN AND DRUGS CONFERENCE**
CHALLENGE, CONSENSUS AND CHANGE
National Drug and Alcohol Research Centre
November 30-December 2
ENQUIRIES Jan Copeland (02) 398 9333
- **THE WOMEN'S LIBRARY AGM**
73 Garden Street, Alexandria
November 30 **ENQUIRIES** (02) 319 0529
- **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
- **SYDNEY WRITERS FESTIVAL**
State Library of NSW
January 20-26
ENQUIRIES Margaret Bourke 61 2 230 1499

BOOK DONATIONS

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

- **THE WOMEN'S LIBRARY**
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- **THE FEMINIST BOOKSHOP**

Shop 9, Orange Grove Plaza, Balmain Road, Lilyfield
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.

BOOKS DONATED

BY AUTHORS/CONTRIBUTORS/EDITORS

- KADDISH AND OTHER POEMS Fay Zwicky
- THINGS IN A GLASS BOX Beth Spencer
- WOMEN AND POLITICS WORLDWIDE Dr Marion Sawyer
- MY SWEET SEX Peta Spear
- LOVE KNOTS Vivienne Plumb
- EARLY MARKS Barbara Pepworth

PUBLICATIONS RECEIVED

- Access - Positive Radio News
- GRINS - Gay and Lesbian Radio and Information Service
- Macquarie Uni Blue Stocking Week Newsletter
- Mountain Lesbian News
- National Library of Australia News
- PT News (Tasmanian Gay and Lesbian Rights Lobby)
- Sydney Women's Liberation Newsletter
- Victorian Women's Liberation Newsletter
- Women's Studies Resource Centre Newsletter
- Abbey's Advocate
- Action News
- Bookcase
- Critical Matrix
- Gayzette
- Grapevine
- Hersay
- Inner Voice
- Lesbiana
- Newswrite
- Queensland Pride
- Sappho of the Hunter
- Sydney Anarchist
- Talkabout
- Warm Up
- WEL Informed
- What's Brewin'
- Wicked Women

THANK YOU

STAFFING

The Women's Library Committee members and Angela Sokialis, Annie Holstock, Ann Fitzpatrick, Astrid Przedziecki, Bernie Sheehan, Dianna, Donna Wilcox, Evelyn Synnott, Gabrielle Cleland, Gillian Little, Jacinta Bunfield, Jen Bliss, Joanne Roddis, Jocelyn Yem, Katharine Sale, Maritsa Karamina, Martel Ollerenshaw, Melinda Conry, Meredith Connie, Natalie McDonagh, Nerida Wood, Nicola O'Shea, Nicole Moore, Nikki Twentymen, Paula Major, Ruth Carman, Samantha Beaty, Simone Ford, Tamaris Cameron, Wendy Ferguson

LAYOUT AND DESIGN

NEWSLETTER AND BROCHURE - Ingrid Urh
LEAFLETS AND FORM LETTERS - Norma Dann
MEMBERSHIP FORM - Judith

LUGGING/TRANSPORT

Maritsa Karamina, Judith

GARAGE SALE

The Women's Library Committee and Nikki Twentymen, Anne Hocking, Robyn Mack, Judith, Samantha Beaty

PLANT DONATIONS

Glennifer Roberts

CRIME NOVELS CATALOGUE

Judith (COMPILATION AND DESIGN), Kent Whitmore, Donita Shadwick

BOOKFAIR

The Women's Library Committee and Robyn Mack, Kym Hodder, Deb Wilson, St John's Church, Terrie Chin, Nikki Twentymen, Nicola O'Shea, Karen Dubb, Peta Donald, Heather McKenzie

GO FISH SCREENING

Dendy Theatre

LOAN OF COMPUTER

Mary O'Brien

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. Donation of a new title specified on a list at The Feminist Bookshop will be accepted in place of the membership fee. PLEASE LET US KNOW IF YOU CHANGE YOUR ADDRESS.

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

OTHER SKILLS YOU WOULD LIKE TO OFFER

TIME AVAILABLE

EXPERIENCE

NAME

PHONE (HOME) (WORK) DATE

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