



NEWS LETTER

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THE WOMEN'S LIBRARY

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

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Come to our Cabaret !

Women's Library Annual Birthday Party
Women's Cabaret Night
Redfern Town Hall, Pitt St. Redfern
Saturday 4th September 8.30pm

THIS YEAR THE WOMEN'S LIBRARY will be celebrating our birthday by capturing the decadent style of a Paris Berlin Cabaret. The organisation of this fabulous night is still in process, but its genesis was one of those truly serendipitous moments that permeate the life and soul of The Women's Library.

As most of you know the library is staffed and run by a network of committed and multitalented volunteers. Our volunteers come from all over Sydney, and even beyond, bringing with them lifetimes of skill and experiences as varied as the gamut of women's existence. We have

volunteers who are firefighters, freelance writers, park rangers, parents, acupuncturists, artists and analysts, midwives and musicians, get the idea?

Well one day, a new volunteer (singer) confessed to a long-time volunteer (orchestra manager) that she was on leave from her regular job as an opera singer. Within seconds Robyn had Linda auditioning, and within minutes the seeds of Women's Library Cabaret were born!

So . . . on or about September 4th, 1999, volunteer Linda Barcan, our resident diva, accompanied by Marie-Louise

Con't page 3

A sultry cabaret night of Wine, Women
and the Songs of
Marlene Dietrich and Edith Piaf

With Singer Linda Barcan, accompanied by Marie-Louis Calsalis
Plus : Exotic Dancers, An Accordion player and lots of cabaret fun



Tickets are available at
The
Women's Library
8-10
Brown Street
Newtown
Ph 9557 7060

\$12 Members
\$15 Non-members

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Beth's Bulletin

REMEMBER THAT EXPRESSION 'come rain, hail or shine'? Well in one blinding flash we were all forced to explore this quaint homily. For those of you who are still living under tarps and contemplating TAFE courses in ceramics and damp coursing, my sympathies! Here at the library I smiled smugly that night back in April, recalling a minor shower at our old premises in Alexandria was enough to cause a Texas oil-well like eruption of the entire block's sewerage system in our back hall. Here we were high and dry! I lived this illusion for a couple of days after the event. After all the roofing contractors had been back countless times over the last few months sculpting the corrugated iron roof over the stairwell, and surely it was with the same curious 'expertise' that our roof was wrought? Right? Wrong!

When I went next door to drop something in to Karen, the Librarian at Newtown, she let me know that our neighbours from the flats had expressed concerns about the broken tiles. "Oh", I said, knowing by now that South Sydney Council was floating somewhere in Zetland with a navigation beacon and a cage of wet and hungry carrier pigeons. "That's bad. Have you got any water damage?" I asked. "Not ours", she said, leading me back out the front door and pointing to our roof - "Yours!" I turned to take in for the first time that it was not a team of tinkers that had clad us, but a troupe of travelling tilers, who by now were booked solid for months now their prayers had been answered. From the outside the roof on the Community Space above the library looked like it had been shelled, from the inside the image that sprang to mind was a pigeon slushy. I could see the sky through the roof, and the floor was quickly becoming an inland sea. Rain was forecast for the next month, the parts of the council that were still afloat were struggling to house the community under tarpaulins, and we would just have to pray that the carpet upstairs offered us the strong, absorbent protection we hoped it would. Call it female intuition, but something cautioned me to fly at once to a suburb beyond the hail trail and secure as much plastic as I could lay my hands on.

So for three weeks we endured 'safe browsing', every shelf in the library covered with industrial strength cling wrap, and upstairs was shortlisted as a protected swampland. In the end we literally had to chase a fire engine down the streets of Newtown, kidnap a crew for inspection, and once they were up there take away the ladder until they tarped us up. When they told me this job offered variety I'd never imagined this was on the agenda!

Since the great flood, things have settled down, and we are indeed basking in the warm glow of our reverse-cycle air conditioning. Volunteers are working tirelessly to process hundreds of newly donated books onto our shelves. Thanks to our generous donors we have added another thousand books to the collection since our last newsletter!

One area that rarely sees an influx of new material is the kid's section. If you have any good kids books please consider us as a good home. We're in the process of trying to set up a lesbian parent/carer friendly reading group for preschoolers, and have discovered a distinct dearth of material incorporating the concept of alternate family structures. Most of the books come from the US, take time to source and are expensive to buy. This is not to say that every story read will cover kids living with lesbian parents or carers, or that kids would be excluded on the basis of their parent's or carer's sexuality. But we would like to establish a good collection in this area, and create an environment of support and expand the community concept of family. If you are interested in getting involved in this project please call the library on: 9557 7060 and leave your details, or contact the group coordinator, Sarah Anderson on : 0415 390 308.

So I said to myself: "Why aren't there more stories about kids whose parents or significant adults are dykes?" I even asked our lesbian writers group to put pen to paper on the subject. Then it occurred to me that maybe the problem was that those of us who are parents who like to write are so often overwhelmed with the daily grind of organising work, childcare, school fees, relationships and rest homes, that although the everyday emphasises difference, we don't often permit ourselves the luxury of reflecting on it, let alone the difficult and politically onerous task of expressing it in words.

But we've got to start somewhere, so I thought I'd pen a short story for our target group and leave it to you to do the illustrations and rewrites! I reckon the best kids stories are the ones that have something to offer the reader as well.

So I decided to have a go myself and wrote a story for this issue titled Family (see p.7). Ambitious yes, egotistical maybe, but now I can just sit back and wait for your contributions!

After all, if we don't write it, who will?

Warm Cocoa,
Beth Eldridge
TWL COORDINATOR.

Greetings to New Members!...

The Management Committee once again would like to include a personal welcome to all new members who have joined since our last edition of the newsletter.

Welcome to:

Adell, Anna, Annie, Caren, Catherine, Chris, Christina, Elsa, Iris, Jeanette, Jennifer, Josie, Kim, Linda, Lyn, Michelle, Natasha, Nicole, Nina, Nola, Peri, Pleazance, Rachel, Sally, Stacy, Sue, Susan, Victoria, Wendy, and Yvette.

HOUSEKEEPING

You Have Something for
The Newsletter??....

3 Ways to send your stuff in....

1 Put your contributions in the
NEWSLETTER FOLDER in Beth's Office
(Must be a photocopy of your work - not originals)

2 or on an IBM format, 3.5" floppy disk
and put into the NEWSLETTER FOLDER

3 or just email it to:
twlnewsletter@yahoo.com

DEADLINE: for ALL articles and
contributions for the next
Women's Library Newsletter is:

**Thursday
September 30th 1999**

POETRY THEME IS:

Salubrious Sensations

Invitation



This invitation is extended
to all women,
regardless of age, sexuality,
race, religion, occupation,
financial or marital status, to
be included in an upcoming
book written by

Women Survivors of Child Sexual Abuse

If you would like to tell your story
(anonymity, if preferred is respected)
to help yourself, and perhaps others too,
please send a stamped self-addressed envelope
DL size, requesting more information to
Amanda Gordon
PO Box 8127
Warnbro WA 6169

Con't from front page....

Catsalis, will be seducing us with an evening of cabaret - falling in love again with the songs of Marlene Deitrich and Edith Piaf. For those members who have experienced a WOMEN'S LIBRARY BIRTHDAY PARTY before, and for those of us who are still getting flashbacks, this promises to be another magnificent evening.

If you've just joined the library, then make sure you mark September 4th on your calendar, and give the library a call on: 9557 7060 to book your tickets and get further info.

Speaking of magnificent evenings, our National Annual Short Story Competition Awards Evening was indeed a night to remember. At the last minute our venue was obliterated by the hailstorm, but South Sydney Council came to the rescue and offered us the newly renovated and rather palatial ballroom at Redfern Town Hall.

Kimberly O'Sullivan and competition judge and writer Pearlie McNeil hosted the event and announced our winners. We were even lucky enough to have two of our writers, Jean Mrozik and Carole McNally, both up from Victoria, to read their prize winning entries. Beth Eldridge read *Skindeep* for Suzanne Barnos, also from Victoria, who was unable to make it up for the presentation.

A huge thankyou must go to our volunteers and Short Story Competition and Fundraising Sub Committees for making the evening such a tremendous success.

BETH
Coordinator - The Women's Library

1999 Short Story Competition Results

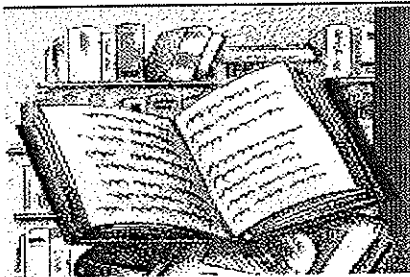


Joint First Prize
Suzanne Barnos for
Skindeep
Jean Mrozik for
The Celluloid War

Second Prize
Suzanne Barnos for
Hanna's Wicker Baby

Third Prize
Carole McNally for
*the House of Five
Bananas*

Highly Commended
Kathleen Mary Fallon for
Hard boiled, Soft boiled, Scrambled
Jill Gloyne for *The Shawl*
Denise Higgins for *Pining For Madonna*
Paddy O'Reilly for *The Arts*
Elizabeth Smedley for
Our father who art in heaven (not)
Anne Maree Weatherall for *Beryl and Jimmy*
Jacqueline R Williams for *Resistance*.



Book Reviews

COSTELLOE, Rose (Dir). *Everyone Needs Cleaners, eh!: Stories of Migrant Women Cleaners, Trades & Labour Council, Dickson, 1997.*

The courage and strength of women in untenable situations never ceases to amaze me. That these women not only survive the harshness, injustice and daily grind of doing some of the most unpleasant jobs around, but also retain a sense of humour, optimism and hope is truly inspiring. Their words are a gift. Fortunately many of these pieces were originally written and produced in their mother-tongue and then translated into English. The flavour is retained giving their words a freshness and originality. And the writing is complimented by various illustrations in range of genres. My mother was also employed as a cleaner so this work has a special significance for me. Kia Kaha Wahine! Keep up the great work!

Uma Kali Shakti

DONOGHUE, Emma. *Stir Fry*, Harper Collins, N.Y., 1994.

Take one Irish county convent school-leaver enrolling at Dublin University, select an assortment of gauche freshers, a variety of student activities and two lesbian flatmates . . . chop, mix and heat and there you have the ingredients and the structure of Emma Donoghue's charming first novel *Stir-Fry*. This novel gently and sympathetically recounts the experiences of Maria, a seventeen year old launching herself from the security of her good Catholic family into all the uncertainties, excitements and simple pleasures of adult living.

Deciding to free herself from the niceness of school friends, Maria naively responds to an ad. for a flatmate for two women, "NO BIGOTS", and finds herself living with warm, friendly mature-age students, Jael and Ruth. At a time when she is feeling her way with student friends and making awkward overtures towards males, it suddenly dawns upon Maria that her flatmates are lesbian lovers. In turn shocked, embarrassed, discomfited

and studiously blase about her discovery, Maria decides she *likes* her flatmates and will stay. She is drawn to the sweet-natured, pragmatic, enthusiastically feminist Ruth who, with patience and good humour, teaches her to cook, and somewhat intimidated by the erratic Jael with her mocking humour and teasing questions. Inevitably, the dynamics among the three changes and Ruth realises that *she* has been naive in her expectation that two lovers and a third friend could mix and stir and without possessiveness and jealousy.

Donoghue shows a commendable ability to convey the psychological complexities of her characters, always with a light but true touch. I imagine that young readers will enjoy this book for its wisdom and wit; older readers will find themselves suffused with a sense of compassionate recognition.

Janet Grevillea

NG, Lillian. *Swallowing Clouds*, Penguin, Sydney, 1997

I met Lillian Ng on a few occasions, at meetings of *Inklinks*, the multicultural Women's Writers Group. As the name indicates this group is made up of NESB writers who get together to support each other and to enjoy each other's writings. The publication of Lillian's book made us her friends and colleagues very proud of her and hopeful that one day we all be as successful as she is today.

Eagerly I bought *Swallowing Clouds* at the launch of the book which was as impressive event, not only for the venue, a well known Art Gallery in the Queen Victoria Building, but also for the guests attending her launch (amongst the many - Yvonne Allen and Margaret Wittlam) and for the yummy food and drink. Happy with my autographed copy of Lillian's Book I commenced reading this fascinating book the next day. *Swallowing Clouds* tells the story of a young Chinese student who remains in Sydney after the Tiananmen Square massacre and has an affair with her boss, a butcher, who is married and has three daughters.

Swallowing Clouds is full of imaginative, passionate and steamy sexual scenes, it has love and deceit, and it has step by step sexual instructions from ancient Tao texts. It is, as it has been described in the press, an "erotic tale".

Swallowing Clouds also has historical and medical elements, it is rich in cultural information, and it teaches one about Chinese food and customs as well as taking the reader on a trip to China, where the history of famous landmarks

and monuments are described thoroughly.

Lillian has a beautiful way of expressing herself not only in language but also in philosophy and tales. Her strong point is her descriptions. For example she uses exquisite words to express ideas about love, she writes:

"...Love such a simple and time honoured word. It's like that white-foamed stream down there running to meet an unknown ocean. A million streams, some exposed, some underground, running through different and diverse territories; some desolate, others idyllic, austere, rightful, lonely, winding their way through one isolated landscape after another...."

A couple of times Lillian uses cliches such as "like a dog with a bone" or "as dry as a bone", sins that can be forgiven and are opaqued by the beauty of her tale.

Swallowing Clouds is a must for people who want to read about other cultures, customs and beliefs, and of course for those who enjoy reading about relationships, about the mysteries of life and death as well as the intricacies of peoples' minds.

Beatriz Copello

PAVLIN, Helen. *Collected Poems*, Fast Books, Giebe, 1993

This is the first collection of Helen Pavlin's poems, although the writer has had many of her writings published. Dedicated to the memory of her husband, this collection reflects the writer's concerns about life and death and relationships affected by life crises.

So many women are alone that a grouping of poems with that title in this volume strikes chords for those that are. Pavlin shows sensitivity and vulnerability in writing about the transient nature of many modern relationships. She writes in a range of forms from the marvellously short *What's the Use* to the more formal haiku. Her experiments with form in poetry emphasise her ongoing search for and with words in relation to meaning.

Although this collection of poems was published five years ago, its subjects and themes remain of the moment. Helen Pavlin deals with loss and pain with dignity, humour and an economy of words - a great come-on for the poetry-lover.

Maureen Cooney

ROSS, Martha. *Goodness*, Spinsters Ink, Minnesota, 1996.

This moving novel tells the story of a group of feminists and peace activists,

stretching from the 60's to the present. Told from the perspectives of various characters, it deals with, among other things, sexuality, feminist politics, breast cancer, parenthood, friendship and the challenge of keeping one's idealism in a world that is far from ideal.

In a compassionate and accepting narrative, Roth allows the characters she has created to tell their stories simply, but with great eloquence. She also explores different types of relationships, between lovers, siblings, children and parents. Further Roth shows that the bonds of friendship between women can be as strong as any other.

Anyone who has been involved in the Women's Liberation Movement will identify with Roth's characters, who though not always perfect, not always right, fight for their beliefs without counting the cost. In reading this novel, I was reminded yet again to honour the sisters of all ages who have joined together to fight for Human Rights, Women's Rights, and the truth. Highly recommended.

Rachel Moerman

SAUM, Karen. *I Never Read Thoreau*, New Victoria Publishers, Vermont, 1996.

This murder mystery is unlikely to be translated into fifteen languages although its dedication to "three good men, my sons", could give it universal credibility. Possibly a reader familiar with Karen Saum's previous 'Bridget Donovan' murder mysteries would have less difficulty orientating herself to the novel; I couldn't get my bearings around this story - it's Maine flavour (*Maine: State, New England, USA, population, 1960, 968,265, Pears Cyclopaedia*) is remote to me and the novel's title, *I never read Thoreau*, reflected my ignorant reality in a non-ironic way. (According to the *Oxford Companion to American Literature*, Thoreau was a nineteenth century male writer, natural philosopher, mystic and transcendentalist who, for some time, lived in Maine (Walden) in a hut to get back to the simplicity of life. He was against slavery and seemed to have close relationships with other male writers of his time, including the "homosexual" Walt Whitman.

Karen Saum rightly assumes that most readers of her book, published in Vermont (*State, New England, USA, population, 1960, 389,881, Pears Cyclopaedia*), would have an acquaintance with Maine, the climate, topography, natural history and lingo but

this antipodean reader's imagination was uncomfortably stretched in the reading. Linguistic mysteries appeared to distract me - what is a *silver Percheron*? A *Murphy bed*?

Having ploughed the text I began to get an inkling about the story's meaning - part of the difficulty, I realised, was in deciphering the narrator's tone: is it smart-arsed? Smug? detached? Bemused? Or simply very-relaxed-in-hindsight? I gathered that the central mystery was: **what is the dead body of a man doing in a women's community on an island in the middle of a blizzard?**! And this is explored around the issue of a chainsaw-wielding, tree-cutting-down almost-mute ex-nun who uses and abuses her mystique in a small community where women members are called "sister".

I had trouble warming to a story in which men figure prominently and in which the lesbian theme is not foregrounded in a way that enabled me to get much of a handle on it. Here, the meaning of "lesbian" is reduced to "a woman who fucks women", and to that extent a lesbian does not differ substantially from anyone in the heterosexual community, where fucking is *de rigueur*.

If the notion of a very small community of nuns on an island relating to the outside world excites you, I recommend Marele Day's recent and local "*Lambs of God*". These nuns don't get around to murder, but they sure as hell lead fascinating lives and object creatively to male intrusion.

Carol Rose

YATES, Gloria B. (ed). *The Best of Micropress*, Micropress Yates, 1995.

This is a collection of 80 pages of poetry from all over the English-speaking world. The Editor explains in a Foreword that Micropress began in January 1993 at 20 cents a copy for 2 A3 pages, "hoping only to cover costs, expecting to reach only Brisbane readers." In fact, its readers sent the small sheets everywhere and poems began to arrive from all over the world.

There are many well-known Australian names here, including a good proportion of Queenslanders, amongst others not known or little known. I found this collection to be vital, full of individual voices speaking urgently, humorously, tenderly, memorably.

Perhaps it is in part the vitality of its Editor which infuses the selection she has made. What I enjoy is the directness of much of the poetry. Most of the pieces are short, vivid glimpses of human situations and emotions, captured with art and restraint without obscurity.

Helen Pavlin

Logan Writers Guild Inc

THIS YEAR LOGAN WRITERS Guild is holding a special competition in memory of Sylvie O'Day.

Sylvie was a special person. Not only was she our secretary, she was exceptionally talented across a wide range of creative arts. Although a fine writer, it was her energy, her love of life and her gift for encouraging others to pursue their dreams that won her a special place in all our hearts. Her sudden death after a brief bout with secondary breast cancer left us all devastated.

This competition represents the essential spirit of her life - joy, love and helping others.

Please enter the competition and purchase the anthology.

If you have any questions, don't hesitate to phone Norm Clarke on 3200 7298 or write to PO Box 580 Marsden Q 4132. Beth may have a couple of entry forms which can be photocopied or send a SSAE for extras.

Thanks for your support
Marilyn Carey

ON BEHALF OF THE LOVE AND ROSES COMMITTEE

Logan Writers Guild

**Love and Roses Competition
for a Romantic Short Story
up to 2,500 words.**

*As a tribute to Sylvie O'Day
in recognition of the support and
encouragement she provided to
aspiring writers*

1st Prize \$250
(donated by Wildchild Publishing)

2nd Prize \$100

3rd Prize \$50

plus publication in an anthology

**Entries close 5pm
25th September 1999
Entry Fee \$5.00 per story.**

Open to residents of
Australia and New Zealand

Final Judge, Lynsey Stevens,
multi-published romance writer

\$2.00 from the sale of each anthology
will be donated to the
Kim Walters Choices Program
which provides information and support for
people affected by breast cancer

The organisers wish to thank the following
sponsors for their kind support
TC Truck Services Pty Ltd,
Wildchild Publishing,
Lynsey Stevens and R & D Graphics



Natalie Angier
An interview with the author of
"WOMAN: AN INTIMATE GEOGRAPHY"

by MARGO CARN, 6/99

WHAT DOES A SELF-PROCLAIMED "female chauvinist sow" do when she can't find a book that covers women's biology or the evolution of female behaviour without perpetuating all the usual stereotypes? If she's Pulitzer Prize-winning New York Times science writer Natalie Angier, she writes it herself.

"I was waiting and waiting for scientists to write the book I knew should be written; the answer to a lot of the pop evolutionary psychology books that are out there," Angier said during a recent visit to Women.com's San Mateo, Calif., offices. "And I kept waiting and they weren't writing, so I decided I had no choice but to write it myself."

In "*Woman: An Intimate Geography*," Angier takes her readers on a guided tour of the female body from top to bottom, but with a new twist. "The women's health movement, as wonderful and useful as it's been in getting a lot of information and new research out there, was giving the impression that women are so much more prone to disease than men, and that the female body is just this very cantankerous object," she says. "I thought that it really needed a much more positive, celebratory spin." Angier hopes, in fact, that women will walk away from her book with the sense that the female body is strong and resilient.

When it actually came time to write the book, Angier most enjoyed exploring women's breasts. "The breasts have been de-coupled from their mammalian function as food delivery, food dispensers, and have taken on an aesthetic context as well," she says. "It got me thinking about both the breast and breast milk, and about all the theories that have been proposed for why women have these prominent breasts."

The book explains, for instance, that many of the benefits attributed to breastfeeding haven't actually been proven. And that's only one of the seemingly hundreds of eye-opening facts that Angier intelligently and intelligibly sprinkles throughout her book.

Along with such sex-positive zingers as the clitoris having 8,000 nerve fibers — twice that of the penis — she includes good-humored, thought-provoking insights into behaviors not traditionally associated with women — like a fighting instinct.

"I was interested in female aggression in part because of my own feelings of aggression and trying to understand them. Having grown up in the Bronx in a very tough environment, where girls had to establish themselves with other girls and fight it out and get that hierarchy going to prove themselves, I felt it was a neglected area of discussion and research," she says.



Health in Difference Conference

OCTOBER IN ADELAIDE is shaping up to be a month of conferencing and celebrating for lesbian, gay, transgender and bisexual people. The **THIRD NATIONAL HEALTH IN DIFFERENCE CONFERENCE** is to be held in Adelaide from October 20-22, immediately before FEAST. HID3 promises a packed program of forums, workshops, paper presentations and displays from local and interstate community members, health workers, researchers and key organisations. There will be an emphasis on sharing of stories, exchanging ideas and building national connections with plenty of time for socialising, entertainment and luscious food.

SALLY GIBSON, Coordinator of the Programming Committee for HID3 says, "We want to offer a program that appeals to a wide range of people from our communities, as well as people working towards the health of lesbian, gay, transgender and bisexual people. We have had enquires from across Australia and some interest from the US and New Zealand. We are very excited about the diversity of people who are already expressing interest in presenting or attending. And we know it's a bonus that interstate and international visitors can stay on for part or all of the FEAST Festival."

Health in Difference builds on the successes of the HID conferences held in **Sydney in 1995** and **Melbourne in 1998** and has been planned to coincide with the opening of FEAST - Adelaide's Lesbian and Gay Cultural Festival. FEAST bursts into its three week festivities immediately following the conference, with the gala opening on the evening of Friday October 22.

For more information on attending HID3 or presenting at the conference contact Kate Borrett, who is the Conference Support Worker on 08 8362 1617 (Thursdays). Fax 08 8336 1046 or email gmhealth@merlin.net.au

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SHine SA (Formerly Family Planning SA)
Women's Health Statewide
PLWHA SA
NSW Dept of Health
ACT Health and Community Care
AIDS Council South Australia
BFriend Project

FAMILY

- A STORY FOR 3-5 YEAR OLDS
AND THEIR TRAINERS.



It's Lucy, not Loooseal. I have a new teacher at preschool. This is her first week. Her name's Miss Drysdale. Mum and Sarah call her something else and laugh a lot, but I'm too embarrassed to ask them what it is in case I use it by mistake. Miss Drysdale's always getting my name wrong. I think she does it on purpose, calling me Loooseal, makes me think of toilets full of seals.

When Christyn told me a Drysdale sounded like a horse we both laughed so much our strawberry milk came out our noses and that made us laugh even more, but it had the opposite effect on Stephan - he's a bit delicate, and the sight of pink milk spraying out our noses made him throw up. Now I don't know how much experience you have in preschools, but my mum calls it the domino effect. Stephan set off Katie Rodgers who chucked right across the table and got Katie Hallowell, and then not to be outdone, Katie Hallowell puked right back, and four other kids were caught in the crossfire. We all had the same morning tea so you couldn't tell who owned what or if some kids just started chucking stuff because the Katies were getting all the attention.

When you're nearly five you don't go round with a day pack stuffed with a change of clothes. I think Miss Drysdale got her revenge by dressing us in all the lost property from the preschool. Lunchtime was silent as we sat itching in old cardigans and poking our fingers through the holes in our too short and very faded tracky dacks. Miss Drydale put us to sleep at rest time by telling us about her life. How she was planning to get married in the Spring, and about her wedding dress, and how when she came back we'd have to call her Mrs Frobish. I just looked at Christyn, and stuffed my thumb in my mouth. I don't think I've ever wanted to go to sleep so badly.

When I woke up she was still there reading bridal magazines. She put a tape on and while we got dressed she told us we were going to have an afternoon of "creative expression". The thought scared me, collages of wedding dresses and cakes, or maybe she would make us find a thousand new ways of saying: "I do"?

All the horrors I imagined were dwarfed as I watched Miss Drysdale twirl around the room chanting "Pashon". Miss Drysdale tells us she is a free spirit as she dances around the room wafting her scarves and perfume. "Come, free yourselves to the spirit of the darnce!" She urges, while all the kids stand in a kind of frozen terror wondering what we could have done to Karen, our old teacher, to make her go away to Europe and leave us at the mercy of Miss Drysdale, who Christyn now calls "Mrs Toadfish".

Eventually the room is full of kids imitating Miss Drysdale, throwing their heads back, closing their eyes and saying "pashon" and "darnce" and flinging off their cardigans in a mad twirl, dipping and diving in and out, treading on each others' toes, losing glasses and all the while Miss Drysdale thinks we're having such a great time she doesn't even realise that we're all laughing at her.

When Sarah comes to pick me up, I run out the gate to hug her. Miss Drysdale runs after me and asks her if she has a note from my mother. I can see Sarah wants to laugh but instead she uses that slow precise voice that teachers use when they ask you why you didn't ask to go to the loo earlier: "I'm Lucy's co-parent, her mother's lover, my name is Sarah. I always pick Lucy up in the afternoons." There is an awkward silence. "Of course", says Miss Drysdale, "Please understand, I'm not making any judgements about your sort of relationship, I watch the Mardi Gras every year, I just have to be sure that the children go home with their parents or registered caregivers. This is my first week and it takes time to get to know each family's peculiarities. It would have been easier if my coworkers had told me which children had special needs and all this embarrassment could have been avoided."

"I'm not embarrassed," says Sarah with just a hint of a smile forming in the corner of her mouth. "But, in the interests of your tact-development policy, it may help you to know that Ivan has two daddies, Lilly's dad is getting it on with Stephan's mum, Christyn lives with her grandmother, who is my ex lover's auntie, Halley wets the bed, and at least 30% of the kids here don't speak English at home, and around 20% are living on welfare. Miss Drysdale, I feel spending these few stolen moments with you has made such a difference to our relationship, thank you." She says this taking the reluctant hand of Miss Drysdale and holding it for an uncomfortable and silent moment until Miss Drysdale withdraws her hand and retreats behind the gate, drawing it shut behind her.

I'm so glad it's the weekend. On Friday night we go out to dinner - it's kind of a tradition, and each week we take turns choosing the place, it's mum's turn tonight, but she says I can have her turn, so I pick a Thai Place in Newtown. Mum and Sarah talk about what happened with Miss Drysdale while I brush my teeth. They've been fighting a lot since mum started Spanish Classes, and Mum's yelling at Sarah now. I flush the toilet because I don't want to know.

We go to dinner, and I'm the only one talking. They don't even laugh when I tell them about the strawberry milk episode. Sarah takes my hand and looks right in my eyes, I think she's going to cry. She says: "Lucy, I need to go away for a while and have some time to myself and work some stuff out. I'll still come and get you from preschool on Wednesdays and Fridays, but things will be a bit different." I look at Mum, she's nearly in tears, then back to Sarah: "Did you and Mum have a fight? You don't have to go away, you can share my room!" I offer enthusiastically. Mum bursts into tears, and heads for the loo. Sarah smiles and ruffles my hair, "Thanks Lucy, but your mum and I need a little bit of space. Changes don't have to be bad, blossom. I'm going to stay with Auntie Kitty, and sometimes you can come and stay with me."

We drive home in silence. All weekend while Sarah packs her stuff, they hardly talk. I think it was better when they were fighting. It feels like somebody's died. On Sunday night I wave to Sarah as she drives off in Lucinda's and Kate's ute. Mum sits next to me on the lounge. I know she wants to have a talk, and I feel fear building in me like a storm.

"Do you remember when Jordon and Millie came to stay?"

"No"

"Yes you do, it was only a couple of months ago. Well that's

Con't next page....

because Rachel and Felix needed time alone together to work stuff out."

"Yeah, so Rachel worked out she was a lesbian and followed her girlfriend to Canada, and Felix worked out he was a single parent and had a nervous breakdown, and Jordon started wetting the bed. I remember!"

"Hmm, bad example. Well, maybe things didn't work out the way Jordon and Millie would have wanted, but some things just have to be sorted out, and even though it seems hard at first, in the end it really is for the best. I need to have time to find out if this is what I really want, and I don't want to hurt you or Sarah, but I need some space."

"You want to send me away too?"

"No of course I don't". She gives me a hug "Now you're just being silly"

I wonder what Rachel's last words were to Millie and Jordan.

On Monday morning Mum drops me at preschool. Miss Drysdale gushes enthusiastically as she signs me in. "Lovely to meet the other half" she says. Mum responds with stony silence. I kiss Mum goodbye and hug her so tight she has to accept assistance from Miss Drysdale to peel me off. I put my bag in my locker and join the other kids in the sandpit. It's hot and Susan smears me with sunscreen. When I start crying I tell her it's all her fault, that she got sunscreen in my eyes. I'm not going to tell any of them about Sarah going away.

All day Miss Drysdale has been singling me out for special attention. In fact she seems to be targeting all the kids whose parents are gay: "Do you need a little help with that?" "Would you like me to do those up for you?" "They call that colour 'cerise'" Every time I look at her, she smiles at me. It's giving me the creeps.

Story time, again the look. "Today we have something special. Families are special, and no two families are the same." Poor Lachlan is captured by her look. "Families are the basic building blocks of our community, and children are the foundation of a strong family. Today I'm going to read you a story about a special family." She stares straight at me. "Today I'm going to read you: Heather has two Mommies, because here at Karinya Cottage we have all sorts of families, and all of them are important and --"

I don't hear what she says next because as soon as I see the cover I run from the room to the playground where I can be alone, and no one can see me cry.

I started real school last week. Mum and Sarah never did work it out. I stayed with Sarah for half the holidays. She's got her own flat now near Coogee, so we spent most of the time at the beach. Mum spent most of her time getting to know Rosalie, but when that didn't work out, she started to get to know Carol. Mum and Carol are all over each other. I like Carol 'cause she's fat and buys me icecream. She used to go to uni with Sarah, so they get along pretty well. I think Sarah is happy for mum, but sad that things didn't work out. When I ask her to tell me what really happened she just ruffles my hair and says: "People change, but Sarahs stay the same!"

She helps me put on my roller blades and we go out skating. "Are we a family Sarah?"

She says: "Of course we are!", and kisses me.

"Family" by BETH ELDRIDGE ©1999

"Cunning Linguists"

Women's Performances Readings, Music and Song

2nd and Last Sunday
of each month

Generation X Cafe

3 Wilson Street, Newtown

(around the corner from Newtown Station)

Free entry, but all donations appreciated.
Men accompanying and supporting women
also welcome

12 Sept,
26 Sept

For more information/queries
contact Uma
9559 4486(h) or 9514 3660(w)

Getting in Touch



Dyke Reading

Do your Kids Enjoy Reading?

TWL is

Lesbian Parent Friendly

Lemons

Lesbian Mothers

Lisa - 9863.0152

Significant Mothers

and Lesbian Parents

Social Group

Danielle - 9427.2964

Limmerick

There was a young lady of Oonerook,
 who's fetish was all of the foot.
 Many an hour I reposed
 My toes under her nose,
 And lapped up,
 And lapped up,
"Caput" !!

©Vida Carnegie 1999

Taken Literally

I want to weigh and measure each word,
 cutting the cloth of a seductive sonnet
 gently teasing the pause of an anticipated metaphor
 and rolling it from my tongue to yours
 in a moist and tender whisper.

So many words used to semaphore
 all the sisters scented scribing
 that with a rhythmic inevitability
 the line takes in the passion of the lover
 and before it becomes apparent to either
 a small shared secret sentence slips
 like a cunning simile
 to a receptive and responsive alliteration.

The rhythm builds, resisting rhyme
 your unscripted exclamation catches my imagination
 but wanting to edge oh so slowly to conclusion
 holding back, parsing, stretching time
 a n d k e r n i n g just enough to make you take a breath

With difficulty maintaining structure
 slowly grinding grammar
 inserting long wet words
 with a slippery insistent urgency
 we mouth endearments
 desire conjugated by lips
 snatching breath in punctuated commas,

only barely possible
 to
 record
 think
 feel
 document
 or
 e - nun - ci - ate
 the
 Impending
 Panting
 Climax
 that we always knew was coming.

©Elizabeth 1999

TRAIN OF THOUGHT..... WO WHOOOOOOOO!!!!

Mind the gap! Mind the gap!
if we alight
from different tracks.
Lips open and close
as fast as that!?

Lust so quick
breasts heavy & soft
so nice to lick.
Nipples grow hard
If we give them a flick!
Tongues in motion
so fast we go
causing such commotion.
Mouth and throat
expressing much emotion!?!?

I suddenly glide
into the cavern
that's open wide
there's no question
that I'll slide inside

You give a shout
don't stop now
can't pull out!
Gripping my fingers
with such a pout!

Here I come
you can just see,
glistening like a plum.
Juicy, firm 'n dark
in the bright light sun

Slippery when wet ?!
How much more exciting
is it going to get ?
And all especially as...
we've only just met???!?!?



Uma Kali Shakti
 Sydney, May 1999©

Art and Soul.....through the looking brush

There is enormous wisdom in the art-making process. Individually and collectively we contain the seeds of healing and growth through creative expression.

In this course we will play with paint, collage and clay. We will follow the images we create, listening for possibility. We can use the art process as a metaphor for exploring issues in our lives.

**Ring or fax 9552.6164
for one-to-one sessions**

and at last!.... Art and Soul Too.....the Second Stage

Bring your creative soul back home.

A chance to reconnect with your practice; play more with colour, shape, texture, rhythm; deepen and extend your work; develop artistic techniques and maybe see some familiar faces! Open to anyone who has done one of Sally's courses.

If you want to play with paint, words, sound
...and can't get to the classes,
try individual Creativity Coaching.

A bit about Sally Swain:

(BA Hons Psych, Dip Ed Art) has conceived, painted and written three books, including the internationally bestselling "Great Housewives of Art". She has trained in Creativity Psychotherapy, Drama Action, Playback Theatre and Psychodrama and has been leading Creativity workshops for several years. She has sung in schools, painted on fences, percussed in parades and been a dancing camel in the Art Gallery of NSW. She loves facilitating creative growth in others.

TWL VOLUNTEER DESIGNED CROSSWORD PUZZLE

Women Crime Writers

Across

- The cultural background of the Chief Medical Examiner in Patricia D.Cornwell's work (7)
- What are the initials of the first two names of Warshawski' who is the private eye in the work of American crime Writer Sara Paretsky? (2).
- Police rank (9)
- Conspiring in fraud (9)
- Finding of Jury(7)
- Head covering (3)
- Detest (5)
- To scoff at someone's effort (4)
- Middle name of the author Susan Albert who wrote "Thyme of Death" (6)
- Providing (2)
- Excuse (5)
- Referring to (2)
- What is the word for the next part of an event/story which is to be broadcast/screened or published at a future time? (7).
- Homicide by another name (6)
- What are the initials of the country where Ngaio Marsh was born – the Indigenous name is Aotearoa (2)
- Hide(7)
- Did they do the crime (6)
- Initials of Morse's Professional Working Title (2)
- Sweet, juicy fruit of genus Pyrus (4)
- Cut thinly (5)
- Unknown writer (4)
- Horse canter (4)
- Another word for a criminal's reason for committing a crime (6).
- The profession of the person who removes dead bodies and prepares them for burial (10).
- Very important clue (5)
- Repeat sound (4)
- Stoner McTavish solves mysteries in Sarah Dreher's works. What is the first name of Stoner's lover? (4)
- Tax (5)
- Life threatening (6)
- Applaud (4)
- What marine creature is the surname of the Private Investigator who is the heroine of works by Sydney Crime writer Susan Geason? (4).
- Agree (2)
- Name of medieval monk with a penchant for solving crimes, created by Ellis Peters (7).
- Christian wrong (3)
- The first name of the author of "The Gilda Stories" about a Black Lesbian Vampire (7)
- Rat Poison is often used to kill humans. So, what would a rodent have to do for it to be effective on human terms (6).
- Top (2)
- Follow close (5)
- Law Enforcer(6)
- Present (3)
- Murderer (6)
- What is the name of the first book by writer Stella Duffey, published by Mask Noir? (8,4)
- Discern (6)

Down

- Kill (4,4)
- What is the surname of the English crime writer who's series "Prime Suspect" has appeared on TV (8,2,6)
- What is the first name of the famous British Crime writer, now deceased, who disappeared for two weeks in real life causing a nationwide search at the time? (6)
- Seeking forgiveness physically (6)
- Someone who is either murdered or has a crime committed against them (6)
- Bare (4)
- Most wickard (4)
- Male feline (6)
- Furious behavior (7)
- Assess (5)
- Unconcealed (5)
- First name of Katherine V. Forrest's detective heroine (4)
- Person giving evidence in court (7)
- Highest Point (3)
- What is the logo of the Feminist Publisher "The Women's Crime Press"? (4)
- Evidence of life (5)
- Drains (4)
- To drug (4)
- The surname of the crime solver in Sarah Dreher's work.(8)
- What colour is the MG that Marcia Muller's fictional Private Eye Sharon McCone owns (3)
- Wound (3)
- Serene (4)
- Small Devil (3)
- Emotion required to solve mystery (8)
- Living substance break down (3)
- Blood thickens (4)
- Acronym police use to refer to the habitual methods used by a repeat offender/criminal (2)
- Author of Alphabet murder/mystery books (3,7)
- Male version of Ms (2)
- Expired (4)
- Violent move (6)
- Consume (3)
- A little (3)
- To place (3)
- Adversary (8)
- Concealed (6)
- Sexual violence (4)
- Top Card (3)
- Favourite medieval poison (7)
- Conclusion (5)
- Pierce with a sharp object (4)
- Make note (3)
- Surname of the Sydney crimewriter whose romantic sounding detective had to solve a crime set in Sydney's Chinatown (3)
- Full gun(6)
- Swallowing items (5)
- Give article for a period (4)
- Essence of human spirit (4)
- To tie together securely (4)
- Time period (3)

the "off the wall" Gallery.
exhibition space for women.

SOME OF US passionate artists have formed a sub-committee and organised a gallery space in the library.

We aim to be a space exposing a diversity of work. We have been booked with work from some local women artists....so, come and take a look at WHAT'S HANGING!

We are looking for submissions for exhibitions, either group or individual. This is an exciting project which has potential to be an inspiring contribution to women's art in our community.

sHowing nOW

• • • MICHELLE

COLLOCOTT • • •

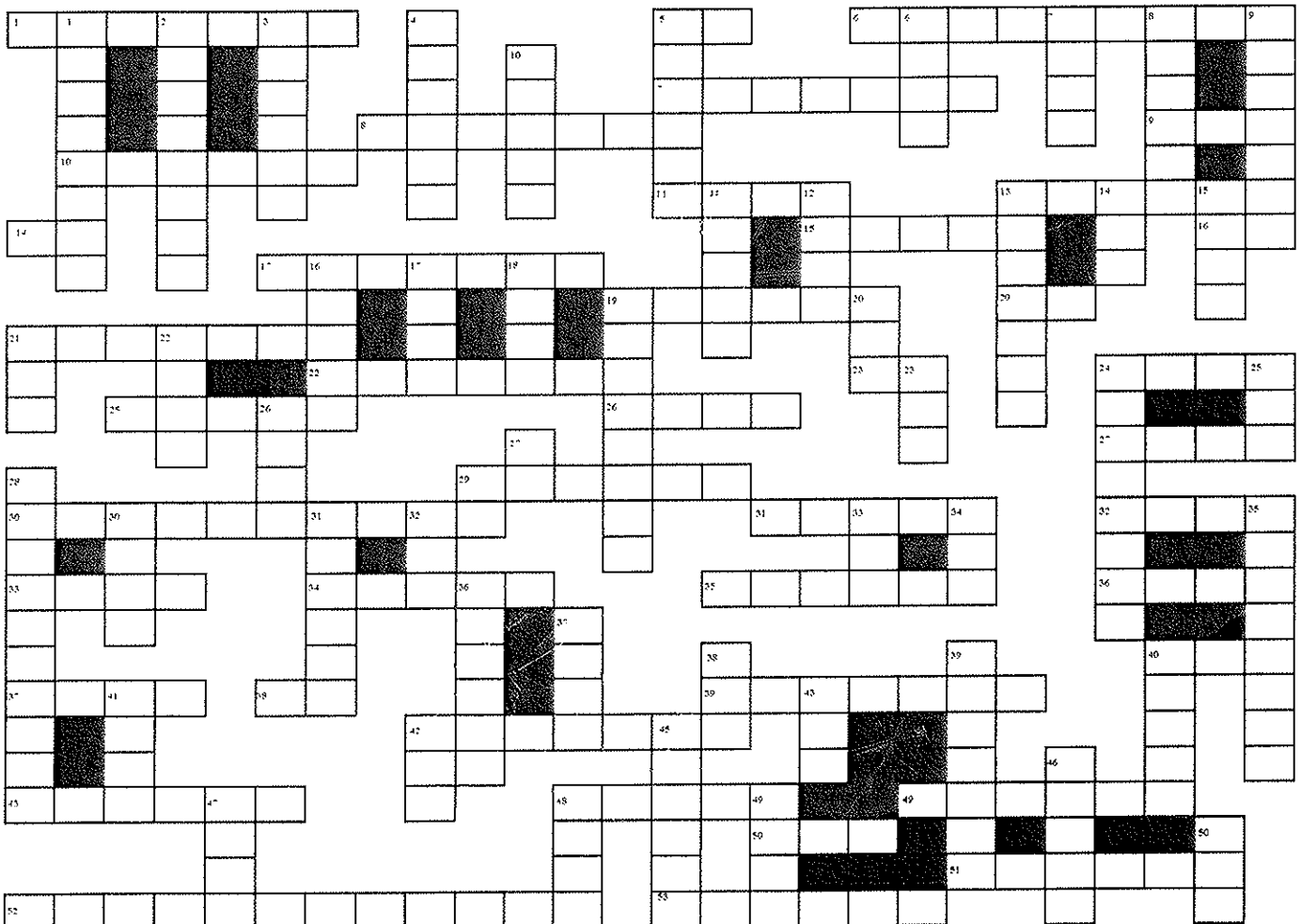
If you would like more details or to join the organising sub-committee, please direct all Gallery Enquires to Michelle Collocott - 9699 3669.

sHowing SOON

...showing in September is
"Pleazance Ingle"

the "off the wall" Gallery.
exhibition space for women.

TWL VOLUNTEER DESIGNED CROSSWORD PUZZLE



A Weekend at Bundarwa with the Jerrinja People of Jervis Bay

You are invited to organise a weekend with the Jerrinja People living on the northern side of Jervis Bay.

You will be camping with us on some of our traditional land - Bindigne Beach, which has special cultural significance for women.

The weekend will include walks around the area to learn about the stories, sites and bush foods. There will also be opportunities to swim and relax - and eat damper made on the spot!

You will learn about our long struggle to save Jervis Bay, and get access to our Land.

You will also hear about the current processes going on in relation to our Native Title Claim and our negotiations about the declaration of Jervis Bay as a Marine Park. We are seeking to protect our sacred sites and our traditional hunting, fishing and gathering activities.

Your host will be the Chairperson of Jerringa Land Council, Delia Lowe, assisted by several others.

Each participant is asked to make a contribution of \$100 to the Jerrinja People for sharing our culture, our time with you, and to defray costs. At least 15 people are needed to make the group viable.

For more information: contact Delia Lowe on 044 473 190

Working Single Mothers

- by Julie Forster



Of late the media focus has largely been on single mothers on the pension, with media reports reflecting varying degrees of tolerance towards them by Australian society and its political parties. In 1996, women headed up 85% of sole parent families. In Australia, the total number of single mothers on the pension in June 1997 was 334,884. There is, also a significant proportion of working single mothers. Australia wide, 44% of single mothers are currently in the workforce, either on a full or part-time basis. Despite the difficulty in obtaining accurate data linking wage or salary income and the pension, it is clear that the pension safety net is far from bailing out all single mothers.

What of this group of single working mothers? How are they coping with parenthood and the demands of the workplace? I spoke recently to Susie Moon*, a working single mum with two school-age children in her household. Her ex-husband has not had any regular contact with the children since moving interstate three years ago. Meeting her budget is a prime concern, which despite working full-time, is foremost in her mind. "The fact that you are working is not a remedy for your financial hardship", she said. She is currently facing possible redundancy, and although she would welcome even a few months to concentrate on the children, wonders how she would survive on the pension. She expressed the need to look for a job within the public sector which offers the same kind of flexibility and industrial conditions as the one she has at present, so she can at least "pick the kids up in an emergency".

Despite her hard work, Susie is caught in a poverty trap, and is, along with thousands of others, considered by ACOSS (Australian Council Of Social Services) to be between a rock and a hard place financially. Being in a poverty trap is rather like being Alice in "Alice Through the Looking Glass", in that you have to run twice as hard to stay in the same place. Which puts a new spin on the term "gainfully employed". Presumably, you work to better yourself and your family's prospects, but in the short-term at least for many of these women, this may seem unattainable.

Just why is it so hard for a working single mum to get ahead? Firstly, you lose a significant portion of benefits to which you are entitled while a pension recipient; subsidised pharmaceuticals, cheap public transport, free car registration, to name a few. Secondly, it actually costs you money to go out to work. You require decent work clothes, are more likely to succumb to expensive takeaways, and of course childcare takes out a big chunk of your after tax pay - in some cases up to 1/3 or more of your net pay.

Less becomes more, where single working mothers are concerned. The fewer children you have, the more likely you are to have a full-time job. Single mothers with two children are more likely to have part-time than full-time jobs. Also it follows, although this is difficult to quantify, that the more support you have from family and friends, the more time the children spend with their father or other people outside the resident parent's household, the more energy you will have to devote to earning money. Clearly, over and above two children, unless you are capable of earning a high income, it's simply not viable to work at all. Women in this unenviable situation may be motivated to work part-time in an attempt to avoid losing their skills.

As a percentage of single mothers, the total percentage of mothers working is 44%. The percentage of those working full-time is just 22% of the total. Some of those working part-time would also be on a part-pension. Which begs the question, "If it's so tough, why do they even bother working full-time?" In Susie's words, "Mostly it was a way of getting slightly more money than the pension, but it was also a response to community expectations that I should be paying my way and making a contribution". No doubt, long term considerations, such as superannuation and career aspirations also play a part.

How can these women be better supported, once they have made a decision to work full-time? One aspect of the overall picture is the high cost of child care, which could be more highly subsidised in the case of one-parent families. Research into this crucial area needs more funding to enable a better understanding of who these women are and what their needs are. Ideally, employer groups, particularly in the private sector could be educated about the pressures on their sole parent employees.

We shouldn't assume that because a woman participates actively in the workforce, she is doing fine. Many of these women are doing it very tough. Support services such as LPSS (Lone Parent Support Service) do not discriminate between working and non-working single parents. They recognise the stresses involved in working and raising children. The role played by support services such as these could be enhanced by

Con't Page 14.....

Events

DISABILITIES PARTICIPATION

29 November to
3rd December 1999

Towards More Effective Participation of the Disabled in the International Society of the 21st Century Malaysia.

e-mail:

klsdea@pop.jaring.my

"When Love Hurts"- A guide for Girls on Love & Respect in Relationships

This website has been developed in consultation with young women by the DV and Incest Resource Centre and has over 10 pages of information for young women with information about relationship warning signs, a respect checklist, safety plans, ideas to think about, legal information.etc.

<http://www.vicnet.net.au/~girlsown>

THE NSW DEPT. OF WOMEN

is compiling a list of women speakers with expertise in various areas. The register covers broad topic areas: indigenous, NESB, education, politics, feminism, health, law, parenting, media, religion, culture and the arts & environment. If you would like to nominate pls phone: 1800 817 227

SYDNEY NETWORK ADOPTION SUPPORT

PH: 9365.3444

\$5 donation

45 Belmore Street, Burwood,
third Mondays 6.30-8.30pm

A Support group for birth parents, adoptees, adoptive parents and anyone affected by adoption.

19th July; 16th August;

THE WOMEN OF THE LAND GATHERING FOR MOREE

10-12 September

email:

catherine_ball@mpsc.nsw.gov.au

THE SOCIETY OF WOMEN WRITER'S AUSTRALIA

Literary Competitions

SSAE to the

Receiving Officer

Joan Turner

115 Mt. Cootha Road

Toowong

QLD 4066

ABORIGINAL WOMEN'S DIRECTORY

Available now - listing organisations in the Sydney Area - 1800 817 227
Dept for Women NSW

EVENTS

THE WOMEN'S LIBRARY WRITERS GROUP

Creative Writing Group

Meets every second THURSDAY at 6.30 pm.

August 19th and
Sept 2, 16, 30



FREE
TO MEMBERS

FREE — OPEN TO ALL CALL MARALYN ON
9319.0315 OR 0418.457.260
WITH ANY ENQUIRIES.

The Women's Library

Aims

✓
The Women's Library will comprise a lending library, a reference library and an information exchange and community centre.

✓
The Women's Library will house print and non-print material by, for and about women such as:

- texts that are required reading for courses offered at Sydney tertiary institutions that address the status of women, including Lesbians;
- published and unpublished papers and theses;
- published and unpublished works of fiction, with emphasis on fiction produced by Australian Women, particularly Lesbians;
- published and unpublished works of non-fiction, with particular attention to collecting in areas of special interest to Lesbian and feminist Women;
- journals, with particular emphasis on journals produced by Australian Lesbians and feminists;
- ephemera;
- photographs, letters, diaries, posters; and
- audio visual material.

✓
The Women's Library will be a safe and supportive space, where women, including Lesbians, can relax, read, study and exchange information.

✓
The Women's Library will be a resource particularly for researchers and students concerned with addressing the status of women, including Lesbians.

✓
TWL Inc. will raise funds through donations, grants and activities of a commercial nature to maintain The Women's Library.

✓
TWL Inc. will house The Women's Library in an appropriate and accessible location.

✓
from The Women's Library Constitution 1996

Working Single Mothers Con't.

the formulation of specific strategies targeting working single mothers.

[*Not her real name]

Getting in Touch



Sole Parents' Union

P O Box 796
Mascot NSW 2020
Ph (02) 9544 9729
Ph/Fx (02) 9317 3177

Lone Parent's Support Service

(Central East & South Sydney)
15-17 Young Street,
Sydney NSW 2000
Ph: 9251 5622
Open Mon - Fri 9am - 4 pm

Working Sole Mothers

The writers and contributors in this edition of The Newsletter were....

Maureen Cooney
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Beth Eldridge
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Sarah
Rose



Contributors

Mixed Business

NESB Migrant Womens' Writer's Group
3pm - 5pm
first Sunday of every month
starting Sunday
5th September
at The Women's Library

For more information
please contact
Mary 9550.5349
or
Uma 9559.4486



THE WOMEN'S LIBRARY WOULD LIKE TO THANK
FRANKLINS BIG FRESH - MARRICKVILLE
AS SPONSORS OF THE 1999 SHORT STORY COMPETITION

The IN Box

<i>Lesbiana</i>	MAY '99	<i>Glasgow Women's Library News</i>	MAY/JUNE '99
	JUNE '99		APRIL '99
<i>Dept for Women's Calender</i>	APRIL/MAY '99		APRIL '99
	JUNE/JULY '99	<i>Indigenouse Knowledge and Development Monitor</i>	WINTER '97/'98
<i>Sydney Women's Liberation Newsletter</i>	JUNE '99	<i>Women's Spring</i>	DECEMBER '97
<i>GrapeVine</i>	MAY '99	<i>African Gender Institute Newsletter</i>	SPRING '97
	JUNE '99		SEPT '97/MARCH'98
<i>Lola</i>	APRIL/JUNE '99	<i>Oral History</i>	AUTUMN '96
	MAY/OCTOBER'96	<i>Mountain Lesbian News</i>	APRIL '99
<i>Newswrite - newsletter of the NSW Writers' Centre</i>	MAY '99 /JUNE '99	<i>Family Matters</i>	AUTUMN '99
<i>LezBiz Focus</i>	JUNE '99	<i>NSW Women's Network News</i>	MAY '99
		<i>Australian Centre for Lesbian and Gay Research Newsletter</i>	May '99
		<i>Tascribe</i>	MAY/JUNE '99
		<i>Brancing Out</i>	APRIL '99
		<i>Network - newsletter of the Rural Women's Network</i>	MAY '99
		<i>Wellspring</i>	MAY/JUNE '99
		<i>Peace and Freedom</i>	APRIL '99
		<i>Assert (NSW) Newsletter</i>	MAY '99
		<i>International Women's Development Agency News</i>	MARCH '99
		<i>Contact - SANDS NSW Inc Newseltter</i>	MAY'99
		<i>Capital Q Weekly</i>	MAY'99 ISSUE 341



MEMBERSHIP FORM

The Women's Library 8-10 Brown Street, Newtown.
 PO Box 271, Newtown. NSW. 2042

Ph: (02) 9557 7060 Fax: (02) 9557 5720 e.mail: twl2@bigpond.com

MEMBER TO COMPLETE

Last Name:		
First Name:		
St. Address:		
Sub & pcode:		
Phone:	Hm:	Wk:
Occupation:		
Mob/e.mail		

OFFICIAL USE ONLY

Item	Details	Date
Total Paid:		
Receipt No.:		P'cessd:
Memb. No:		Exp:
Holding Dep	No:	
Card Update		
Data entry:		

You need to be a member AND lodge a holding deposit to borrow books from TWL

NEW MEMBER OR RENEWAL

MEMBERSHIP TYPE

PLUS +

HOLDING DEPOSIT

- | | | |
|---|--|---|
| <input type="checkbox"/> WAGED - \$30 | <input type="checkbox"/> FUNDED INSTITUTION \$50 | <input type="checkbox"/> PAYING HOLD DEP \$10 |
| <input type="checkbox"/> UNWAGED - \$20 | <input type="checkbox"/> UNFUNDED INSTITUTION \$30 | <input type="checkbox"/> LIBRARY VOLUNTEER |
| <input type="checkbox"/> SCHOOL STUDENT \$5 | | <input type="checkbox"/> VOL FORM ATTACHED |
| | | <input type="checkbox"/> HD PREVIOUSLY PAID |

WE ALSO NEED AN ADDITIONAL CONTACT NUMBER
 Name and contact details of friend or relative (not living with you) who will know how to contact you.

NAME:.....PH:.....

I heard about TWL via:

- | | |
|--|-----------------------------------|
| <input type="checkbox"/> Work | <input type="checkbox"/> Uni/Tafe |
| <input type="checkbox"/> Newsletter | <input type="checkbox"/> Friends |
| <input type="checkbox"/> Event | <input type="checkbox"/> LOTL |
| <input type="checkbox"/> Newtown Library | <input type="checkbox"/> Other |

DISTANCE/ DISABLED BORROWER (4 WEEK LOAN)

I support the aims of The Women's Library Inc and undertake to observe the library rules; make good the loss or damage to any items lent to me; notify any change of address; and observe provisions of the Copyright Act. I understand that loans may not be transferred and that the lending period is 2 weeks (4 for disabled or distance borrowers.) I understand that overdue items may result in the loss of any holding deposit.

SIGNED:.....Dated:.....

ID Type..... No.:

*You will need to produce some form of identification to verify your name and address and/or concession status.
 If mailing this form please attach a copy of relevant documentation. Do not send original documents.*