

Supplement

Feminist Bookstore News

The 1990 Sidelines Catalog & Summer Supplement

August 1990

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A Year and A Day Calendar 1991

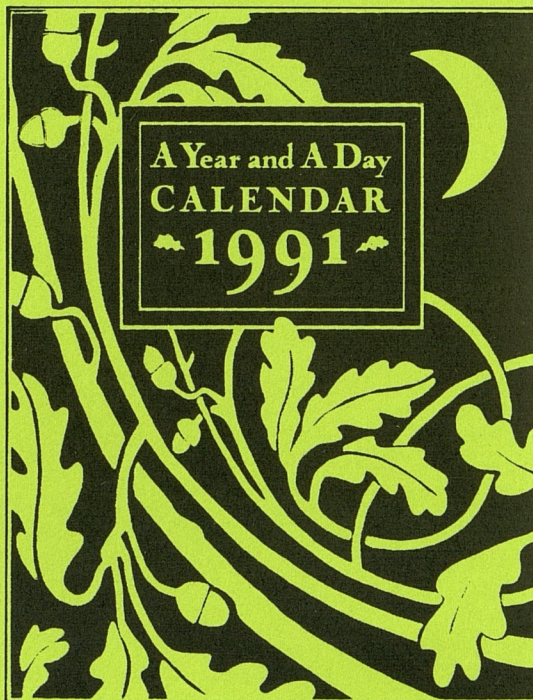
***“A good calendar to mark the beginning of
the Post-Patriarchal Age!” —Gloria Steinem***

Based on *The White Goddess* by Robert Graves, A YEAR AND A DAY CALENDAR—a hardbound matriarchal engagement calendar—is the perfect time reckoning tool to help awaken Goddess consciousness in the modern woman.

Used for thousands of years throughout the ancient world, the fixed lunar calendar system is based on the natural cycles of the earth, body and moon. Robert Graves’s classic *The White Goddess* first detailed the religious and matriarchal symbolism inherent in this Celtic Druid version, consisting of 13 months—named after trees—of 28 days each plus an extra day to start the year. In the introduction and throughout the diary, editor Peter Bogdanovich explains the tree and Goddess symbolism associated with each of the tree months.

Includes dates from the conventional Gregorian calendar for easy reference.

Compiled by Peter Bogdanovich
Illustrated by Melissa Knight
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\$19.95 2-color illustrations throughout



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The 1990 Sidelines Catalog & Summer Supplement

Welcome to the Sixth Annual FBN Sidelines Catalog. This year, for the first time, we're publishing it as a stand-alone supplement to FBN. We've expanded the craftswomen's advice-to-booksellers sections and added a compendium of booksellers' favorites and recommendations.

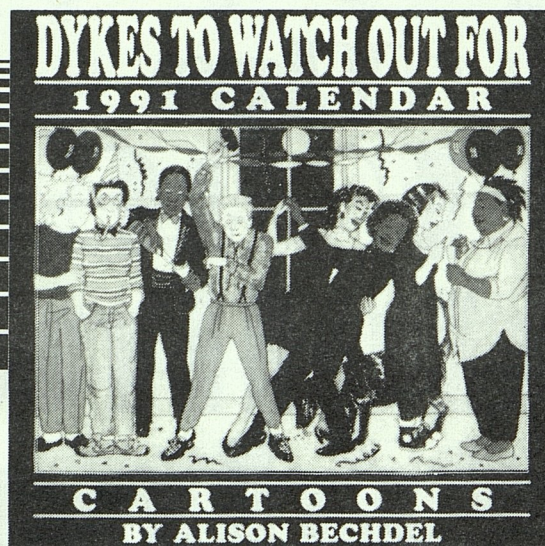
Women do not live by books alone! We also want our bookstores to provide an abundance of positive images — cards, calendars, pins, buttons, t-shirts, pins and bumperstickers — even videos. This catalog includes enough sidelines to stock a bookstore for the winter holidays and all year around. New booksellers will find enough diversity to stock an entire store. Keep the catalog at hand as a resource to use all year.

So, peruse these pages and consider where these items can fit into your store. Write for catalogs and write your holiday orders early. Don't forget to tell craftswomen that you saw their ad in FBN. If you have other, favorite sidelines that aren't represented in this

year's catalog, send us their names and addresses, and we'll make sure they receive information about next year's edition. And sit back and enjoy the cultural artifacts of our community.

In addition to sending the FBN Sidelines Catalog to the feminist, gay, gay and lesbian, alternative, leftist, and general independent bookstores on our list, we send it to all the new feminist, gay, gay and lesbian, alternative, *et al.*, new bookstores we hear about during the year. We've also included several articles about bookselling — articles that will interest both new and experienced booksellers, articles that will increase the number of times each bookseller picks up and leafs through the catalog.

As always, we're interested in your feedback, compliments, complaints, criticism and suggestions for making next year's edition the best ever. If you'd like advance information about next year's catalog, call FBN or write and ask to be added to our sidelines list. ○



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The second year in this new tradition of inviting Mo and her friends to help you keep track of who's who and what's happening.

This 11 x 11 wall calendar with a four-color cover and brand new cartoons for each month gives you plenty of room to get your schedule under control. And remember days off from work, your cat's birthday, and what the moon's doing to your life.

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Firebrand Books, 141 The Commons, Ithaca, New York 14850, (607) 272-0000
Available to the trade from Bookpeople, The Distributors, and Inland Book Company

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FEMINIST BOOKSTORE NEWS is the communications vehicle for the informal network of feminist bookstores. FBN reaches 350 feminist and feminist-inclined bookstores in the U.S. and Canada as well as feminist booksellers in England, Europe, Australia, New Zealand, India and Japan. Librarians, women's studies teachers, book reviewers, publishers and feminist bibliophiles comprise the remainder of the subscribers.

Letters, articles, news items and announcements should be received the tenth of the month preceding publication. Signed articles and letters are the responsibility of the authors.

FEMINIST BOOKSTORE NEWS (ISSN: 0741-6555) is published bi-monthly in January, March, May, July, September, and November by FEMINIST BOOKSTORE NEWS at 456 14th Street Suite 6, San Francisco, CA 94103. Second-Class Postage paid at San Francisco, CA. POSTMASTER: Please send address changes to FEMINIST BOOKSTORE NEWS, PO Box 882554, San Francisco, CA 94188-2554.

SUBSCRIPTIONS: \$50/yr/6 issues, \$95/2 years. Plus \$6/yr Canadian postage; \$13/yr for overseas postage.

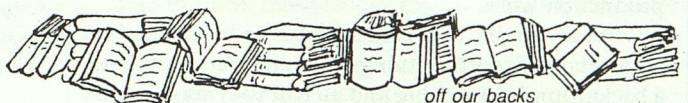
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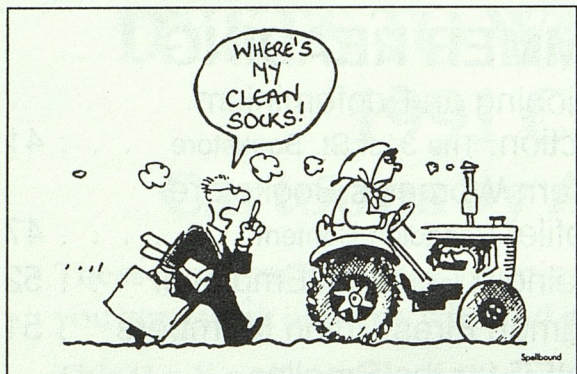


Spellbound Books

23 - 25, MOSS ST.,
DUBLIN 2. TEL 712149

By Sue Esterson

DUBLIN: We launched ourselves November 1st 1988. We are a women worker's co-operative and our original plan was to do lots of wonderful children's books, social history, social commentary, feminist postcards, new writing, literacy material, practical information books, fiction, material by and for women, in other words just about everything.



Enthusiasms and energy oozed...it still oozes but we have become just a little more realistic about how much we are able to do on very limited finances.

In July last year we set about producing a collection of postcards. Some designs we bought from a defunct publisher and we commissioned a lot of new ones.

It was Dublin's Millennium year and our idea was to use that as a focus for the books and hopefully get financial backing from the Millennium budget. We borrowed money to start up and got stuck in the production work.

What we did not realize then was how little we knew about all sorts of things. We, all three of us, had a background in teaching and all had varying degrees

of publishing, media and design skills. As we got closer to our launch date we realized we quickly had to learn about marketing, public relations, distribution, repping and business planning.

We had a wonderful launch, nearly all of the national media covered it, photographs and articles appeared in all the national dailies, features appeared in magazines, mentions on relevant television and radio programs. Great!! So far so good. Now the really hard work started.

We approached state bodies for funding — a very cool reception. We discovered that all funding bodies wanted to see things like cash-flow forecasts, three-year projections, balance sheets etc. Here we were three fairly political, idealistic individuals having to become part of the capitalist business world. Phew! It's also a "Catch 22" because it's nearly impossible to try and run a business on a day to day basis on a shoe-string budget and then afford to buy in professional help to learn the skills we needed to learn.



Postcard by Cath Jackson

Back we went to the government funding agency who accepted the point that yes, we looked like a
See Spellbound, page 64

Selling Sidelines:

Jewelry Adds Interest and Income

By Jane Sipe

Just as Women's Music Festivals have become events celebrating women's culture, our bookstores are finding that they are in a position to serve the community and increase the bottom line by selling other forms of women's art and culture, called sidelines. Jewelry, cards, buttons, tee shirts, posters, records, and tapes all fall into this category, and deserve careful consideration for inclusion in the inventory of women's bookstores. Jewelry designed for the feminist community, in particular, can bring a lot of excitement into the store and takes very little space.

How To Get Started

- **Women's Music Festivals' Crafts Area:** Stop by early in the festival to make your first contact and set up an appointment for a time convenient to both of you. Just as you would want to see a Sales Rep at your store during a slow time, avoid trying to negotiate a wholesale purchase during the busy hours.
- **Sales Representatives:** This is a relatively new concept in the women's community, but there are reps all over the USA, Canada and the UK who represent women artists. The advantage to working with sales reps is that they usually represent at least 5 lines, and will come to your store to show

Jane Sipe, President of Jane Iris Designs has been designing and making jewelry for 15 years. Jane's goddess imageries are well known within the feminist community nationwide, and now in Canada and the UK.

you samples. Network with other women's bookstores to learn the name of a rep in your area. Issues that you will need to discuss with the artist or her rep:

- the product (options and assortments; think about how many pieces it will take to make an attractive display);
- minimums (usually \$100);
- lead time (generally 3 to 6 weeks);
- payment terms (remember that many artists and small businesses will not be in a position to extend credit, so expect to pay COD; if you are able to negotiate Net 30 terms, be sure to pay on time — late payments might be of little significance to Harper & Row, but to a craftswoman, they can be devastating; avoid consignment — you get a smaller return for more effort.);
- repair or replacement of damaged goods;
- return/exchange policy (check if there is a restocking fee).

At some point before or just after you have placed an order for a product or line, you will need to determine where to position it in your store. Do some brainstorming about how you would like to display the items, and think about security considerations, etc.

You may need to purchase or make a display case, get graphic artwork blown up to poster size, move other things around to make space. Taking time to think these things through before you have the merchandise in hand will result in a much smoother transition into actually selling the products once they arrive.

Remember that you will probably be paying more for a piece of jewelry than you do for a book, and that means that selling that item will bring you a proportionately larger profit. Arranging all merchandise in your store for optimal viewing by your customers is important; displaying jewelry, which takes up so little physical space, is critical. Showing these higher priced items to an advantage will allow you to turn over the inventory quicker in order to cover your costs.

How To Put Together A Display

Jewelry and other articles of value are best positioned near the cash register where there is an aura of security consciousness and someone is available to assist customers.

Give careful consideration to display cases; even a small one can represent a bit of an investment, and you will feel better if it meets all your needs. An inexpensive option is to use Lexan Clips and sheets of plexiglass cut to create secure display spaces. The clips are available through plastics stores, such as Tapp Plastics in San Francisco. Just be sure to use a thickness of plexiglass that will support the weight of the jewelry over time without sagging.

You may be able to purchase a used counter/display case. If so, avoid using the bottom shelf of a floor size display case for jewelry; your customers would end up standing on their heads to see the pieces. Best is to put it on the top shelf, and make sure that the top surface glass is kept free of clutter that would obstruct the view.

Jewelry needs lots of light and works best on a gray, or soft colored background. Black and dark colored backgrounds tend to overpower the jewelry. Background materials are unlimited: matte boards and pantone papers, velveteen jewelers pads, lucite cubes, mirrors, fabrics, rice, etc. Ideally, the background should "disappear," not be eye catching.

Traditional jewelry display items are available through such companies as Gerald Fried, 550 Fillmore Ave., Tonawanda, NY 14150, and Rio Grande Albuquerque, 6901 Washington NE, Albuquerque, NM 87109. These places also carry traditional display cases and other display aids such as "grippits" for rings, easel type boards for pendants, earring display units, ring trays with any number of slots. Most of these things are fairly inexpensive and contribute to the visibility of the jewelry.

On Selling

"Selling" is a word that leaves a funny taste in most of our mouths. Forget about selling; get into "helping." Being knowledgeable about the pieces enhances your presentation tremendously. Provide your customer with information in the display. Some artists provide description cards you can include in the display, or you can pull something from a book you carry and feature the book as well.

Since some artists have developed a following via the music festivals, grouping their work in one area and possibly displaying a business card and/or photos will take advantage of that.

Assign someone who is enthusiastic about the product to be there to answer questions for customers, hand items to the customer to try on, point out any new items, reference pieces to books in the store, and remember a frequent customer's likes and dislikes. Excellence in customer service is simply good business.

Maintenance

Just as you are careful to make sure that books are on their proper shelves, it is important to put some effort into keeping your sidelines orderly. With jewelry, it is particularly important to polish it frequently: dull, tarnished, fingerprinted jewelry is unappealing. It will help if there is someone who makes the jewelry case her special project.

Rio Grande Albuquerque (above) sells Sunshine Cloths, which are cleaner than rouge to handle, and do a great job on metal. Using the display aids mentioned above will facilitate tidiness.

Order 3 to 6 weeks ahead of need so that your display won't appear depleted. When placing an order, remember which pieces sold quickly, and which ones had someone asking for them after they were sold. Try ordering something new for excitement in the display.

Enterprising bookstores should have no problem finding quality sidelines to add spice and excitement to the store. It may sound like a lot of work, but like any other aspect of doing business, finding the person who enjoys doing the job is essential to successfully buying, displaying, maintaining, and selling jewelry and other sidelines. All it takes is a dash of imagination, a big handful of creativity, and a tad of intuition blended with a willingness to take a chance now and then. Have fun at it! ○

An Open Letter to Women's Bookstores

To Video or Not to Video?... That Is the Question!

By Pat Stone
Charis Video

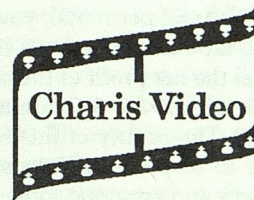
I'll bet this has happened to you: a customer walks into your store and asks you for a copy of a video. The title sounds familiar, but you're not sure your supplier carries it. When you call them, you find out they do have it, but it's out of stock. They back-order it for you. Six weeks later, you get lucky. They actually find a copy. They ship it out to you. Since you don't do enough business with them to make it worth their trouble to give you credit, you have to pay a COD charge - close to \$5. The video retails for \$29.95. You pay \$23.00 for it wholesale. Plus the \$5, and you've made a whopping \$2 on the sale. That's if, after six weeks, the customer remembers that she ordered it, or hasn't already found it some place else.

Let's face it . . . videos could be a real pain. Which titles do you stock? How do you keep track of the latest releases? How do you set up a rental system? Is it worth the shelf space? Is it profitable enough to be worth the effort? Which titles are rentable and which are "for sale only"? What's the difference anyway? And how do you avoid the above scenario?

There seem to be a lot more questions floating around about videos than there are answers. The fact is you just haven't had access to very much information about videos — info on new releases, pricing, etc. How can you make an intelligent decision about investing in a video sideline when you don't even have the basic facts about the industry?

The answer is, you can't! Or couldn't, until now. I'm hoping this article will change all that. There are actually three reasons I'm writing this: 1) to provide you with some of that missing information, 2) to make you aware of the serious possibility that many of the

videos of interest to the women's community could become inaccessible, and 3) to propose a way to solve this accessibility problem, which would also increase your buying power and access to information about videos. Let me start with some basic economic information that will give you an idea about how profitable videos could be for your store.



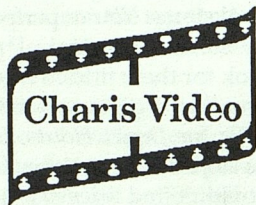
Why Videos?

Lesbian/feminist/women's videos are a natural for women's bookstores. You're perfectly positioned for them. Your store is the logical place for your customers to look for these titles. They're loyal. They want to give you their business. Besides, they might feel funny asking for *Desert Hearts*, for example, at their local video store. But even if they felt comfortable asking, they wouldn't find titles like *Ancient Women's Spirituality* or *Olivia's 15th Anniversary Video*. Whether you just sell, and especially if you get some sort of rental system going, women's videos could make you a profit. Your customers have an interest and a need for videos with positive images of women. Since these videos can't be found anywhere else, you're in a unique position to fill that need.

So what kind of initial investment are we talking about? Well, a shelf or two ought to be able to handle your video sideline. I always keep 30 specific titles in stock here at Charis — my best sellers. Any combination of the 30 titles ought to be enough to get you started.

Videos vary greatly in price. The best figures I have for us to use in a profit analysis are averages I've calculated from my own business experience. Over the last year I've paid an average wholesale cost of \$23.21 per video. The average price paid per video by my customers (not including the discount I usually give) was \$38.24. That's an average profit of \$15.03 per video. Depending on how many tapes you start with, you would be talking an initial investment of \$232.10 (ten tapes) to \$696.30 (thirty), potential gross receipts of \$382.40 to \$1147.20, and a potential net profit of \$150.30 to \$450.90. (Please keep in mind that these averages include both mainstream and independent titles. In reality, mainstream titles are less expensive for your customers, but the markup is a lot lower than independent titles.)

Now, here's the \$64,000 question: Who makes more money on any one video tape — the store that sells it, or the store that rents it? The answer is: the store that rents it. At \$2 per rental, you would break even on a \$23.21 tape after 12 rentals ($12 \times \$2 = \24). You would equal the net profit of the sale of the tape after 19.5 rentals ($\$2 \times 19.5 = \39 minus $\$23.21$ cost = $\$15.79$ net profit). The beauty of this formula is that you don't have to stop there. Videos are good for hundreds of plays and continue to earn you money long after they've paid for themselves. And you only have to buy it once.



Okay, but isn't renting a little like giving the store away. After all, your customer will reason, why buy when you can rent? Well, strangely enough there is evidence that renting might actually improve your sales. A recent study done by the A.C. Neilson company indicated that a video renter is twice as likely to buy a video than a non-renter. If they see something they like, renting it over and over is going to seem like money down the drain. This will be true of your customers, too — particularly considering the types of videos we're discussing, which are not just more cop/cowboy dreck you can see on TV. These women want to own these

titles, because they're worried about losing access to them (and with good reason). Your customers will rent videos, but they'll buy them, too.

Women's videos will rent. They'll sell. They can be profitable. So if they're such a terrific sideline, why aren't more of you carrying them?

One reason is that you're a bookstore — you know books, not videos. Keeping up with the latest book titles is a chore in itself. How the heck do you keep up with the latest releases in video too?

Another reason is the scenario given at the beginning of this article. Believe me, I know what it's like. I deal *only* in videos, and I still don't do enough business to get the mainstream distributors to pay attention to me.

So what's the answer? How can you get the videos your customers want without making yourself crazy or bankrupting your store? Well, one sure way to protect your business (and your sanity) is to be as informed as possible about what you are trying to do. I have a plan that I think will increase your access to the videos and the information about them, and increase your buying power as well. But before we get into that, you need some basic information about the video industry first. How does all of this video stuff work anyway?

A Few Helpful Hints About The Video Biz

As far as the lesbian/feminist video "industry" is concerned, there are really two kinds of videos. I refer to them as "mainstream" and "independent." The basic difference is how they are released, that is, through what channels they are made available to the public. This distinction is important because it affects how the tapes are priced and what you can do with them after you purchase them (i.e., rent, sell, etc.). Let's start with definitions of both:

Mainstream: These titles are those released through major studios (MGM/UA, CBS/Fox, Orion, etc.). You can always find the logo of the studio (aka the manufacturer) on the packaging. Even if a film was independently produced, if it is released through a studio, it is a mainstream title. These titles are the staple of your local neighborhood video store.

Independent: These are produced by someone who has been able to scrape together enough money to get them made. They are sometimes marketed by the filmmaker herself or through a non-mainstream

distributor like Charis. They consist of documentaries (*Making It Last*), the lesbian erotica which has appeared recently (*Erotic in Nature*), and a few bonafide stories (*Lesbionage*).

Another way to release a film/video is through distributors who cater to the educational market or have the license to distribute the film on 16mm. Some cater to the home video market as well, but they don't really affect you, except when it comes to group showings. I'll say more about this later.

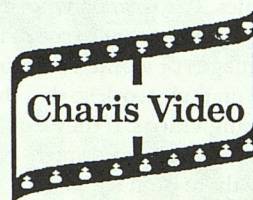
Pricing: Mainstream titles are almost always released at a high price (usually \$79.95 or \$89.95). This keeps people from buying the just released titles so that the local neighborhood video store can make money renting them. The manufacturer (studio) makes its profit by selling to the hundreds of thousands of video stores that have sprung up all across America. After nine months to a year, the price is reduced to "sell-thru" (usually \$29.95) so that people who want to collect can get the tapes at a reasonable price. This is why the markup on mainstream videos is usually only 23% to 25% — its a rental market, not a sell-thru market.

Independent videos, on the other hand, are made to be sold — basically because there is no place to rent them. The markup is much better for these tapes. They are usually priced around \$29.95 to \$39.95 and are generally wholesaled for 30% to 40% off.

Now on to the issue of what you can and cannot do with videos, mainstream or independent. What can you rent, what can you copy, what can you show?

Renting: All mainstream videos are released for rental and resale. That's pretty simple. It's a little more complicated with the independent titles. Many of the independent producers release their videos "for resale only". This should be clearly labeled on the package. If you rent these titles to your customers, you would be in violation of the copyright and can be held liable to the filmmaker or whoever holds the copyright. Rentability is up to the filmmaker, and I strongly feel that her decision should be respected. The trick is how to tell which videos are rentable and which are not. If you can't tell from the package or from the promotional material, the best thing to do is ask. Either contact whoever is distributing the video, or feel free to give me a call. I'll be glad to help in any way I can.

Copying: This is a no no for any video. Like a book or record, all videos are licensed or copyrighted. Any unauthorized reproduction is a violation of the copyright and you can be held liable to the holder of that copyright. This, by the way, goes for anything that you might record off of the TV. Phil or Oprah might have a pretty interesting show now and then, but if you record it, copy it, sell or rent it, you are in violation of the copyright and can be sued.



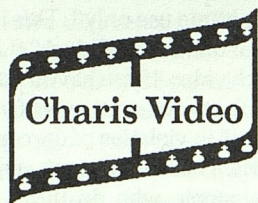
Group Showings: This gets a little complicated. Let's start again with the mainstream titles. These are all licensed "for home use only". This is stated clearly on the package and in the "FBI blurb" that you see at the beginning of each video. If you have a public showing of a mainstream film at your store, even if you don't charge admission, it is still in violation of the copyright and you can be held liable. The studios don't spend a lot of time tracking down people who do this. I suppose your comfort level for having such a showing would be directly proportionate to how close your store is to FBI headquarters. I'm certainly not advocating that you ignore the law. I just want to make sure that you are aware that it is against the law.

What concerns me more is the showing of independent works. If you show an independent title, you are hurting someone who doesn't work with a multi-million dollar budget, but rather someone who is struggling with a lack of funds trying nobly to get the message out. This is especially true if you show a film that is licensed elsewhere specifically for group showings. These licenses are held by distributors that make them available for a flat fee, a percentage of the gate, or both. They cater generally to schools and educational groups and they make the films available on video or 16mm film. *Showing these titles without authorization directly robs the filmmaker of income and is a violation of the distributor's copyright.* Showing any video without the permission of the woman who made it is not only illegal, but pretty rude. Always attempt to get the consent of the filmmaker or distributor before showing any video. Again, this

is something that I can help you with. If you don't know how to contact a filmmaker or distributor, give me a call.

Women's Videos — An Endangered Species!

Which leads me to the issue that I would like to address most strongly — the possibility that access to women's videos could be cut off. This has mostly to do with economics. The women who are struggling to make these videos, who want to see to it that there are some positive images of women on tape or film, need to make a profit on their work so that they will be able to continue making videos. If they don't keep making videos, and if we can't encourage others to begin making videos, there aren't going to be any videos. This is why I advocate so staunchly against the unauthorized showing of independent works.



And the problem is not just with the independent productions. Many of the mainstream titles of interest to the lesbian/feminist/women's community — hard to get hold of in the first place — are going to disappear into obscurity. As I sit writing this article, Vestron Video, the company that released *Desert Hearts* and *Lianna*, is in the process of merging. I can't get any copies of either video. And I have no idea if these two titles, both favorites of the women's community, will be rereleased after the merger. *A Question of Silence*, *Sylvia Scarlett*, and *A Question of Love* have already disappeared. All of the films that have something positive to say to women, to lesbians, to feminists are in danger of disappearing simply because they do not appeal to the masses. Video is an industry that deals in what's hot now, not in what is socially responsible and uplifting.

The bottom line is two-fold: if we can't get to a point where the independent video makers are making a profit on their work, and where the mainstream distributors are paying attention to our needs, the net result will be that any positive impact that these videos could have on the women's community will be down the drain. So what are we gonna do?

There's Strength In Numbers — And Buying Power, Too!

I believe that the way to combat this inevitability is for us all to stick together — filmmakers, retailers, distributors. What I'm thinking of is a collective type set-up where a fee would be paid in exchange for service and up-to-date information. All of our mainstream orders would be filtered through one source. By combining our buying power, we'd definitely have more clout with the big distributors. We'd be able to get the titles we want more easily, and possibly even keep some of them from disappearing altogether. And a healthy exchange of information would be beneficial to the independent producers as well.

That's why I'm writing this article. I'd like to get something going. I'm willing to do the legwork. I'll gladly be the provider of information (new releases, who distributes what, who holds which copyrights, etc.). I'm also willing to be the focal point for ordering, which makes sense since I already have the contacts. I'm looking for the same thing you are, buying power — the ability to make a supplier sit up and take notice. I truly believe that if we stick together, we can make it happen for all of us.

When I first started my business, I laid awake nights worrying that I wouldn't be able to find enough titles of interest to women to build a business on. I had nothing to worry about. There are films and videos galore out there, made by women, about women, for women. And if we can keep the cauldron bubbling, there will be more and more made. Women's videos will fill up and spill over just like women's publishing and music.

I get really excited about this, but I need to know if I'm being excited in a vacuum, or if there are other devotees besides me. I want to hear from you. I need to know how much interest there is out there in videos as a sideline. And I'd like to help answer any questions you might have about videos. I can be contacted at Charis Video, PO Box 797, Brooklyn, NY 11231. Or call me at 718- 855-4458. Let's talk. Let me know what you need, and I'll see what I can do about providing it.

I'm really looking forward to hearing from you. I think this could be the beginning of a beautiful friendship! ○

Bookstore Faves, Raves, & Bestselling Sidelines

Compiled by Carol Seajay
With help from dozens of booksellers.

In June FBN sent a note to feminist booksellers asking for contributions for a new (and long overdue) column for the sidelines issue — a list of favorite and best-selling sidelines. I envisioned the kind of “over-the-counter” conversation we have when feminist booksellers from out of town come to visit. Booksellers responded with a marvelous range of sidelines and surprisingly little overlap! Here are your responses!

Favorite Sidelines: Jane Sipe Jewelry (Jane Iris Designs, Box 608, Graton CA 95444 or Mulberry Distribution 415-530-5248), Book Woman t-shirts (See Book Woman listing, below), Ladies Sewing Circle & Terrorist Society t-shirts (Rising Moon Designs, Box 60933, Palo Alto CA 94306). Pottery from Amazon Earthworks (PO Box 684-F, Benicia CA 94510) and Lunar Moon Works (796 Oak St., Ashland OR 97520). Greeting cards by the hundreds!

— *Sisterhood Bookstore/Los Angeles*

Jewelry is a great sideline from small \$6.00 items on up. Cards and fun items like glow-in-the-dark stars

are also very good. Write to us for names and addresses of distributors. — *Storytellers Books & Gifts*
397 E. Main St., Ventura CA 93001

About 25% of our sales are sidelines. Our large and diverse card section — one whole room of our five room store — draws lots of “off-the-street” and neighborhood traffic. 50% markup. It’s in the front of the shop and is a major draw for our store. We also sell jewelry, primarily Lielin, at 50%, mostly silver and relatively inexpensive, from a locked case (Leilin-West, PO Box 722, Benicia CA 94510; Leilin-East, 1703 Colley Ave., Norfolk VA 23517). We have lots of music: cassettes and CD’s (have phased out LPs) from Ladyslipper (PO Box 3124, Durham NC 27715) and Music Design (207 E. Buffalo St., Milwaukee WI 53202). Problems with shorter discounts. Sound of Nature tapes for \$3.99 from Silver Bells do well (467 Chestnut St., Nashville TN 37203). We also stock videos, primarily lesbian, from Pop Video (PO Box 60862, Washington DC 20039), Naiad (PO Box 10543, Tallahassee FL 32302), etc. (\$20-\$40 range). Also bumper stickers and buttons and decals on a range of issues; all sorts of posters, blank books from Quillmark (order from Random House) on a spinner.

POSITIVE IMAGES

2304 Hancock Drive #7A, Austin, TX 78756 • 512-467-8497

book-woman

my head is full of children

My Little Cat

the embrace

book-woman

my head is full of children

book-woman

T-SHIRTS: \$9.00 wholesale, S to XXL
BAGS: \$12.00 wholesale, Bookwoman & My Head is Full of Children
CARDS: \$7.50/dozen • POSTERS: \$12.50

Audio tapes have not done well for us. We're also running a new women's art gallery. A local artist made one wall of our main room into display/exhibition space and is scheduling 6-week exhibits by local women artists. We get 25% commission. No staff or \$\$ overhead for us. The artist signs a waiver for theft or damage. It's working well so far.

— *Thirtyfirst Street Bookstore/Baltimore*

Being a gay/lesbian store, our best-selling sidelines are sexual lubricants & massage oils. We do a good business in t-shirts, especially gay-identified and lesbian/gay community-event-related t-shirts. We display the work of local artists and sometimes do quite well both with sales and with making the store look good.

— *Liberty Books/Austin*

(Editor's Note: In this era of safe and safer-sex, I was surprised that no one mentioned dental dams, condoms, rubber gloves or safer-sex kits!)

One of our best-selling sidelines is "dream-catchers," made by Rima, a native American woman from Duluth. She stops by the store occasionally and brings us two dozen dream-catchers and we're usually sold out of them within a month. We also sell her feather earrings and sometimes large leather and feather shields that she makes. They're wonderful to have hanging in the store. The dream-catchers retail at \$14.95. We mark them up 50%. I don't have ordering information, but if anyone is interested in carrying her work they should let me know and I'll try to get the orders to her.

— *Barb, Amazon Bookstore,*

1612 Harmon Pl., Minneapolis MN 55403

We found a local line of stoneware that's inexpensive and sells well. Good colors, very usable, and clever. Musical G-Clef vases, whale bowls and lots more from Lynn Hull Pottery (29 S. Pearl, Denver CO 80209. 303-744-6430). • Absolutely the best bee's wax candles every made! You can smell the honey! They sell so fast.... from Earthwork Farms (Rt. 2, No. 7 Mile Rd., Lake City, Michigan 49651. 616-229-4515.)

— *Book Garden/Denver*

Everywoman's calendar: A Menstrual Chart for Women. \$4.95 from the Morning Glory Collective (PO Box 1631, Tallahassee FL 32302). Also: "Your Body Is A Battleground" t-shirt and postcards by Barbara Kru-

SIDELINES PROMOTIONS

DENVER: The Book Garden has had good luck with the following two sideline promotions.

A garden party afternoon with the artist. Sometimes this is a traditional artist, but it can also be one of your sideline artists, a jeweler or t-shirt woman, for example. We do a flier to promote the party, offer refreshments occasionally, and promote that the artist's *entire* collection will be on display. We then work a different percentage (closer to consignment) on things that sell on party day which we don't usually stock. Customer loyalty to a sideline artist they have met is very good.

The Book Garden has a resident jeweler and it seems to be a good plan. About 3 years ago we met Sue, whose jewelry is fabulous. (I don't think she wants new wholesale accounts.) We have sold her work since that first meeting. About a year ago Sue became the Book Garden's resident jeweler. Sue is in the store the first Saturday of every month. Customers can make an appointment or just drop in. We have let women know this is a safe way to buy commitment rings. Customers can also discuss custom designs or repairs. We don't promote repairs — most jewelers don't like doing repairs. Sue's custom one of a kind ring sets are some of her best work. Jewelry sales just keep climbing.

— *Kasha Songer* ○

ger. Available from Fotofolio (536 Broadway, 2nd Floor, NY NY 10012). — *Three Birds Bookstore/Tampa*

Buttons & stickers sell really well — mostly from Northern Sun (2916 E. Lake St., Mpls MN 55406) & Donnelly/Colt (Box 188, E. Hampton CT 06247). Postcards sell well, too. Jewelry in the \$10 and under range sells the best. We get it from Pride Products (3449 Orchid Trail, Calabasas CA 91302.) But, really, our biggest sidelines is the food: vegetarian fare like hummus, tabouli, and tempeh salad.

— *Wild Seeds Bookstore & Cafe/Rochester NY*

Handmade notecards with quilted inserts, from Kaleidoscope Quilting, are unique. Quilted shapes include lesbian symbols, labyses, dolphins, cats, fish,

goddesses. We've carried cards (they wholesale at \$1.50, no minimum) and they've done well. They also make wall hangings and pillows. Lesbian owned. (Rt. 2 Box 2448AA, Spooner WI 54801. — *Inklings*

Favorite Sidelines: T-shirts by Snake & Snake, beautifully silkscreened designs of goddesses, mermaids, etc. The newest is a wonderful Black Athena (Rt. 3 Box 165, Durham NC 27713). • Greeting cards from Rya, whimsical line drawings of women and great quotes, i.e., Laurie Anderson, "I just turned forty. I can't decide if I feel more like four ten-year-olds or ten four-year-olds." Part of the proceeds go to the Rape Crisis Network and they sell like crazy! (1383 Lawrence St. #3, Eugene OR 97401.) • Porcelain jewelry: very witchy, very pretty, and affordable, from Crone's Throw (Rt. 8 Box 293, Hillsborough NC 27278). • Venus of Willendorf figurines from Back Door Pottery, \$5-\$6 retail, also sell like hotcakes (3922 St. John Ave., Kansas City MO 61423). • Sterling earrings, Native American motifs, western-styles and at good prices from Long Hungry Trading Company (273-275 E. Bennett Ave., Cripple Creek CO 80813). • Helaine Victoria postcards (PO Box 1779, Martins-

ville IN 46151). • Donnelly-Colt bumperstickers & buttons (Box 188, E. Hampton CT 06247). • Local traditional pottery. • Sudie Rakusin postcards. They're great! (Box 648, Rt. 3, Hillsborough NC 27278). • Everybody needs to know about Ladyslipper, the world's greatest distributor of women's music, right here in Durham NC (PO Box 3124, 27715). • Oh yeah! Kate Gawf postcards; funny and often feminist (from Carol Wilson Fine Arts, PO Box 17394, Portland OR 97217). — *Southern Sisters/Durham*

A tremendously successful sideline in our store is a line of inexpensive jewelry made by one of our staff members. "Pride- Angels," triangle-shaped pins and earrings, come in every shade of pink and purple, plain or festooned with rhinestones, labryses, even tiny lizards! Samples available from Wendy Wine, #401-485 Huron St., Toronto ONT M5R 2R5. — *Toronto Women's Bookstore*

We've gotten into "smellines" in a big way this past year and they're doing quite well. We sell perfume sticks and cones from California Fragrance Co. (620 Walker St. #2, Watsonville CA 95076. 408-724-2143) and incense of various sorts, oils and bath salts from Astral Sea Enterprises (PO Box 1558, Fair Oaks CA 95628. 916-395-9585). All these products are cruelty-free. Not only are they profitable, they also make the store smell terrific. — *Lioness/Sacramento*

The hottest sidelines at My Sisters' Words:

- "A Family Is a Circle of Friends Who Love You" t-shirt from Zone Two (PO Box 24001, Minneapolis MN 55424. 612-929-7920). Shirts sell for \$16.00. I've always bought 18 per order @ \$8 each. White shirt with multi-colored design on front. I wore mine to Gay Pride and as we marched to "We Are Family," the media ate it all up!
- Cycle Goddesses by Debbie Berrow (34994 E. Danstrom Rd., Creswell OR 97426). These are wonderful little (palm-sized) clay goddesses with intricate detail — a Menstrual Goddess with a place to put your own blood, a Birthing Goddess with a tiny removable baby, and a Mother Goddess complete with her own "child within." Each comes with its own card. Suggested retail is \$13.00 Prices: 1-6, \$13 ea.; 7-12, \$8; 13-20, \$7; 21+, \$6; plus shipping.
- Mobiles & Jewelry from Sancraft. Most notably

Audre Lorde Cassettes

Exciting, studio produced readings
by the author from:

Zami: A New Spelling of My Name
Sister Outsider: Speeches & Essays
plus

A Radio Profile of Audre Lorde

"I cried and laughed out loud and cried some more... I didn't move for an hour."

— *Susanna Sturgis, poet*

| | | |
|------------------------|--------------|---------|
| <i>Zami</i> | 120 min. | \$10.00 |
| <i>Sister Outsider</i> | (2) 180 min. | \$18.00 |
| <i>Radio Profile</i> | 59 min. | \$15.00 |

To order: 10 or more, 40% discount
Available from:

| | |
|---|--|
| Inland Book Co. PO Box 120261 East Haven, CT 06512 | Profile Productions PO Box 426 Cambridge MA 02139 |
|---|--|

Dreams and Shadows: A Journal

Sudie Rakusin has created another beautiful book—224 8x11 pages printed on quality vellum featuring 50 new drawings and ample space for journal keeping.

Record your personal dreams and shadows in the latest of these beautifully illustrated books.

Retail \$17.95

Bookstores receive 40% discount and pay postage
Order 10—get one free when ordered directly:



Sudie Rakusin/Journal
Rt. 3 Box 648
Hillsborough NC 27278

Distributors: Inland and New Leaf



mermaid mobiles and vulva earrings, very colorful and reasonable prices. (Sancraft c/o San Gordon, 19 Sibley Ave., Montpelier VT 05602. 802-223-5466.)

— *My Sisters' Words/Syracuse*

Clay Goddess figurines at reasonable prices! Very nice to touch as well as look at. Graven Imagery (PO Box 612, Vequita NM 87062). The pocket goddess with a rune on the back sells best. • Overall bestsellers: Ferne Sales (PO Box 113 TCB, West Orange NJ 07052). 774 button slogans, lots of bumperstickers, great prices, low minimum, decent quality and very prompt service. "I'm not gay but my lover is" sells best. • Best Card Line: Rumpelstiltskin Designs (PO Box 458, Santa Cruz NM 87567). Whimsical Southwestern designs with great images of women. Best image: Sante Fe Cat Woman. • Best Jewelry line: Laural Burch Company is owned by a disabled single mother. Hard to get accepted as a sales location. Requires good walk-by traffic. Call 800-information for the phone number in your area. — *Full Circle/Albuquerque*

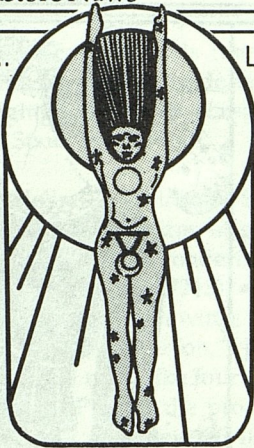
The Alaska Women's Bookstore in Anchorage has tremendously expanded its music inventory. The hot-

test selling recording is *If You See a Dream*, a new release by Libby Roderick, a popular Alaskan singer/songwriter. Since the album's release one month ago, the bookstore has sold hundreds of Roderick's high quality tapes and CD's. This explosion in music at the Bookstore means customers can now get tapes by women in Africa, New Zealand and other countries outside the U.S., as well as Children's, Native American, New Age, Country music and more! Other top-selling items include Carol's Herbal Baths for purification, Sage and Cedar smudge sticks and beautiful multi-colored greeting cards by Eastern Sun Printworks. Tourist season is upon us in Alaska, with almost 24 hours of sunlight, so come on up North and drop in!

— *Alaska Women's Bookstore/Anchorage*

On Lesbian/Gay Pride Day we started selling whistles sold to us by the Lesbian and Gay Anti-Violence Project (212-807-0197). We pay \$.65 and sell for \$1.00. Although they're to help stop anti-lesbian and anti-gay violence, women are — as Lisa Sliwa of the Guardian Angels stated — the most endangered species in New York City (and everywhere else). We

NEW DESIGNS! NUT...SESHAT... QUETESH... LA REINE DU MORTE...JEWELRY & SCULPTURES



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Send \$2 refundable with your first order.**
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P.O. Box 608, Graton, Ca 95444
Formerly Jane Sipe Jeweler

L/Image Graphics (PO Box 1544, Culver City CA 90232. 213-837-4588).
- Rubyfruit Books

Our best selling sideline is t-shirts. Some weeks we find that depressing. Our favorite t's are from Snake & Snake, also Cats Coming And Going from Hepcat (definitely a bestseller) (Box 120122, Nashville TN 37212) and a t from Alternatives Corner which says Very Vegetarian.
- Bloodroot Restaurant and Bookstore/Bridgeport CT

We have two standbys. Women's music provided by Paradigm Distributors (PO Box 16982, San Diego CA 92116). Our other popular sideline is Jaes' Jewelry. Jaes makes beautifully crafted Goddess oriented/womyn earrings, pendants, and rings. She does quality work for a reasonable price (PO Box 7813, San Diego CA 92107). At the ABA we fell in love with the artwork by Kiki, distributed by Positive Images in Austin, Texas. We have had the t-shirts and greeting cards for only a couple of weeks, but they seem to be selling well.
- A Different Drummer/Laguna Beach CA

like the whistles, hate the need for them. Imagine, on a dark street in New York City late at night, hundreds of women rushing to help the source of the truly shrill call for help!
- Judith's Room/NYC

One of our favorite sidelines at the moment is a line of beautiful, well made porcelain bolo ties (and pins and earrings, but especially b.t.'s) made by Caroline Earley of Adamah Jewelry. The bolos sell for \$16-\$20 each, come on black or pink silver-tipped cord, and have lots of neat designs, some goddessy, some fun & funky, etc. She's from Tucson (as we are), but sends her work all over. Write to her for a brochure if you're interested: Adamah (2956 N. Campbell Suite 369, Tucson AZ 85719).
- Antigone Books/Tucson

Some of our current favorites in our card sidelines are: Beautiful quilted card designs from Kaleidoscope Quilting (Route 2 Box 2448 AA, Spooner WI 54801); Various animal cut-outs — cats, penguins, etc. from Paper House Productions (PO Box 172, Woodstock NY 12498); and cards featuring people of color, greeting cards and holiday cards from



When my customers asked for unique bookmarks, I designed and had the enclosed sample made. They have been well received. I've never sold them wholesale, but I guess \$2.15 each plus \$2.50 shipping would be an appropriate price. I've been selling them for \$3.95 retail. They're 1 1/2" x 2" in size and are made by an etching process. A sheet of brass is selectively protected with an acid resistant coating to create the design of the open book and woman's symbol. An acid bath is used to eat away the exposed metal, leaving the protected metal untouched. The enclosed picture doesn't do justice to the design.
- Womanvision Books, PO Box 387, Springfield PA 19064

Our Fave: Jane Evershed cards (PO Box 8874, Mpls MN 55408).
— *L'Androgyne/Montreal*

Favorite Sidelines from Half the Sky Bookstore:

- Om Salts Bath Salts. \$5.00/box retail (3 envelopes per box). A favorite on our "\$5.00 or less" shelf. Available from The Creative Source (20702 El Toro Rd., El Toro CA 92630. 714-458-7971). The salts help the body get rid of toxins and tensions and they make skin really soft. Habit forming! Plus these people are especially wonderful to do business with.
- Tarot cards — Especially Motherpeace and Daughters of the Moon. Available through Inland and Bookpeople. (Motherpeace approx. \$25, Daughters, approx. \$20.)
- Consignment Art by local artist — pins, earrings, crystals on silk cords, postcards. We have a 60%-40% arrangement with a number of local artists. We feel it's nice to feature their work and it gives us a nice variety of things including some *unique* pieces.
- Women's music (cassettes).
- A cassette tape called "From the Goddess" by On Wings of Song & Robert Gass (5216 Sunshine Canyon, Boulder CO 80302). Also available from The Creative Source. We cannot keep it in stock.
- Womanswork Work Gloves (for women, made by women) \$15 unlined, \$19 lined (retail). Available from Womanswork (Pier Road, Cape Porpoise ME 04014). Many of our customers gave Womanswork Gloves as Christmas gifts.
— *Half the Sky/Mankato MN*

Best sidelines for us are t-shirts. "Book Woman" t-shirt is selling well in all types of bookstores across the country. Wholesale \$9 from Positive Images (2304 Hancock Dr. #7A, Austin TX 78756. 512-467-8497). Great design, lots of color on 100% cotton Hanes Beefy-T. Another winner for years is "Poodle With A Mohawk" b&w on white Fruit of the Loop 100% cotton. Wholesale \$6.98, Greylag (PO Box 99093, Seattle WA 98199. 206-781-3684.) Also boxed cards from Galison Books (36 West 44th St., NY NY 10036. 212-354-8840) at \$5.75/box. Great Georgia O'Keeffe notecards.
— *Book Woman/Austin*

And... at the bottom of the pile were a couple of "enclosed samples" that had shaken loose from their bookseller's notes:

AfraGoddess transforming ritual/spiritual bath crystals from Asungi Productions and African goddess and Transformational Afra-Image cards, also



AFRICA: THE HEALER
MULTI-CULTURAL CARDS & POSTERS
based on original paintings by Betty LaDuke

Set of 10 mixed cards, \$14

AFRICA: THE HEALER: Poster 20 x 26, \$20
catalog available

Betty LaDuke • 610 Long Way • Ashland, OR 97520

from Asungi Productions (3661 N. Campbell Ave. Suite 108, Tucson AZ 85719).

FBN's current "rave" is for Enviro-Tote bags. Totebags are imprinted with your logo on one side for \$1.50 each for 6 oz. cotton, \$3.00 for 12 oz. cotton (wholesale). No charge for printing on orders of 500+ bags. For quantities of 100 to 499 bags, \$.35 per bag plus \$35 plate charge. Printing on the second side is \$.17 per bag for 500+ bags. Second ink color is \$.05 per bag. Back pack and shoulder bags also available for \$.05 to \$.20/bag additional. Made from 100% unbleached cotton using non-toxic materials. We've certainly seen better quality book bags — but none cheaper! Easily saleable at \$3.00 (or more), they can cut bagging costs, are reusable, and make great advertising when your customers carry them all over town. Write for price list and a sample bag: Arthur Lee Company, Pine Tree Place, 360-301 Rt. 101, Bedford NH 03102. 603-472-7171.

Thanks to everyone who took time to share their favorite and best sidelines with other feminist booksellers!

○

The Women Artists Diary 1991



Over forty artists from Women Artists Slide Library

• 40% discount, returnable • 50% discount, nonreturnable
0-7043-4251-0 • \$10.95 • Spiral bound



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Sidelines 1990

Audio Tapes

Audre Lorde Cassettes from Profile Productions. Selected readings from *Zami: A New Spelling of My Name*, 120 min., \$10; selected readings from *Sister Outsider: Speeches and Essays*, two 90 min., \$18; and *A Radio Profile of Audre Lorde*, 59 min., \$15. See ad, page 14. This profile weaves together conversations and readings by Lorde and comments by Adrienne Rich, Joe Beam, Angela Bowen & others. "I cried and laughed out loud and cried some more...I didn't move for an hour." — Susanna Sturgis, poet. "For everyone interested in feminism, women's histories, poetry, relationships...I highly recommend *A Radio Profile of Audre Lorde*." — Jacqui Alexander, Women of Color Institute for Radical Research and Action. 40% discount if ordering 10 or more. Available from Inland or Profile Productions, Jennifer Abod & Angela Bowen, PO Box 426, Cambridge MA 02146.

The Names of the Moons of Mars, read by the author Patricia Roth Schwartz. "Schwartz writes a spunky, visual kind of fiction," which comes alive in her reading. Winner of the 1990 Lambda Literary Award for Lesbian Debut Novel. 52 minutes, \$9.95. Available from New Victoria Publishers, PO Box 27, Norwich VT 05055.

By Word of Mouth: Lesbians Write the Erotic (selections from the book) with the acclaimed erotic

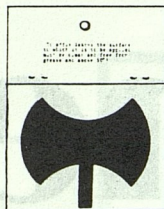
text *Sous La Langue/Under Tongue* by Nicole Brossard, translated by Suzanne Harwood. The English works (35 minutes) are read by Augusta Lapaix; *Sous La Langue* is read by Nicole Brossard. The lavender cover shows the sculpture "Woman Emerging," same as the book. Excellent recording quality. Prices: wholesale US \$6.50 (for retail \$11), plus shipping \$4.00 for the first 5 tapes (minimum order), then \$0.50 each. Send a money order to Annor Productions, Box 7 Place du Parc, Montreal Canada H2W 2M9.

Bumperstickers

A Woman Who Seeks to be Equal With Men Lacks Ambition! Tell it like it is — on a mirror...a briefcase...a refrigerator...a car... 3"x11" bumperstrips: \$2 each. 2"x5" sticker: \$1 each. Mail order and make check payable to: Loui, PO Box 26774, San Jose CA 95159.

Labrys — Gold Vinyl Decals for car windows, bumpers, etc. Packaged in poly bags, hole punched for hanging displays, includes insert with historical information on this feminist icon. \$1/ea. wholesale, 1 dozen minimum. \$1 postage/handling. \$1.50 p/h for 2 dozen. Prepayment or COD only. Write for free sample! Make checks payable to Gail Meese, 15 E. Lakeview Ave., Columbus OH 43202.

A VERY GOOD
SELLER!!!



LABRYS

Gold Vinyl Decals (3 1/2" x 3")
for

car windows, bumpers or any non-porous surface.

Pre-packaged in poly bags.
Hole-punched for hanging displays.
Insert with historical info about this feminist icon.

\$1/ea. wholesale 1 dozen minimum.
Plus \$1 postage/handling. \$1.50 p/h for 2 dozen.
Prepayment or COD only.

Checks payable to: Gail Meese
Mail to: 15 E. Lakeview Ave.
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Write for a free sample.



A WOMAN WHO SEEKS
TO BE EQUAL WITH MEN
LACKS AMBITION!

TELL IT LIKE IT IS—

ON A MIRROR . . . A BRIEFCASE . . .
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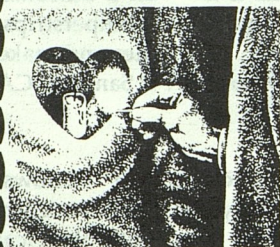
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|----------|-------------|----------|
| 3" x 11" | BUMPERSTRIP | \$2 EACH |
| 2" X 5 " | STICKER | \$1 EACH |

MAIL ORDER AND MAKE CHECK PAYABLE TO:

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ON TAPE

The Names of the
Moons of Mars
read by the author
Patricia Roth Schwartz



"Schwartz writes a
spunky, visual kind
of fiction" which
comes alive so well
in her reading of it.

52 Minutes

Lambda Literary Award **\$9.95**

New Victoria Publishers
P.O. Box 27 Norwich, VT 05055

**THE GODDESS
CALENDAR
1991**

**MORE THAN A CALENDAR ... IT'S A
SENSATION!**

Featuring 13 original paintings by artist Lisa Iris, this breathtaking, full-color calendar presents the Goddess in Her many manifestations. **Athene**, Greek goddess of wisdom; **Bast**, Egyptian cat goddess; **Chalchiuhtlicue**, Aztec goddess of rains and water; **Epona**, Celtic pastoral goddess; **Freya**, Norse leader of the Valkyries; **Fuji**, volcano goddess; **Hecate**, Greek Queen of the Underworld; **Iris**, Greek goddess of the rainbow; **Ishtar**, warrior of the ancient Near East; **Isis**, Prime Goddess of Egypt; **Mawu**, West African creator of all things; **Parvati**, ornate and mysterious goddess of India; and **Spider Woman**, Primeval Creator of the Pueblo Indians.

The goddesses and the symbolism of the paintings are described in the accompanying text. Plus, the date pages include the four quarters of the Moon and important holiday information. **0-87542-463-5, 24 pages, 12 x 13, full color, \$9.95.**



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New Worlds of Mind and Spirit

Order Today! 1-800-THE-MOON

Calendars

Syracuse Cultural Workers 1991 Peace Calendar. *"The Peace Calendar so beautifully illuminates the values of our store — feminist caring and global understanding."* — *Charis Bookstore, Atlanta.* See our ad featuring Betty LaDuke's painting in the calendar. We also have her work in poster and card form. See ad, back cover. We also have the *Madre* address book with Nora Astorga, June Jordan, Toni Morrison, Sonia Sanchez and Alice Walker; Jan Phillips' *Making Peace*; 15 new posters; 20 new cards including cards for Christmas, Chanukah, Solstice and Kwanzaa; 7 datebooks including *The Every Women's Almanac* and *The Women Artists Diary*; Earth Flags, buttons, bumperstickers and more. Syracuse Cultural Workers, Box 6367, Syracuse NY 13217.

SheMoon Cycle of Days: A Global Witch's Date Book '91 by Spider Redgold. Fifth edition. Retail \$US13 \$AUS14.95 \$NZ18.95. Format: 14cm x 11cm spiral bound with 32 fold-out pages. Appointment diary (one week to a page). Contents: global lunar

almanac; a moon gardening guide, for the beginner or adept; appointment diary; psychic power days linking timetable and spellcrafting guide. Spider Redgold makes complex astronomical concepts and information easy to understand and relevant to the lives of women. Her diagrams and explanations are concise and extraordinarily simple. Publisher: Dragon and Amazon Benevolent Foundation, Box 57, Hindmarsh SA 5007, Australia. Distributors: Inland, Thea Rainbow, PO Box 60, Hackett, A.C.T. 2602, Australia.

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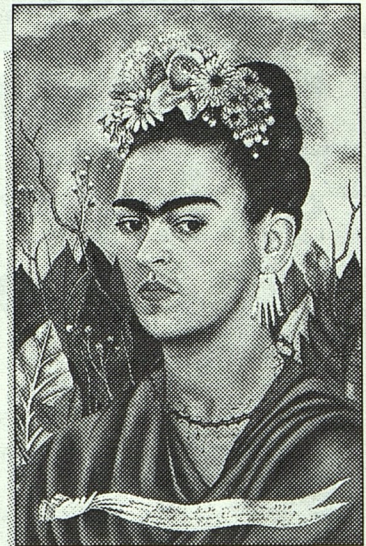
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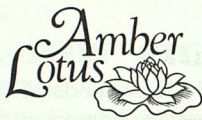
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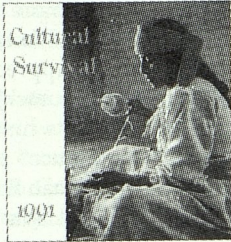
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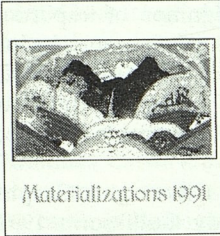


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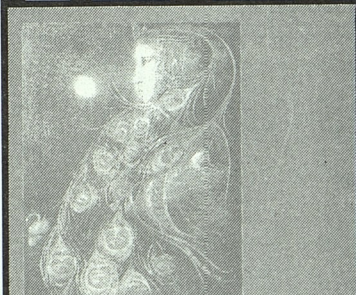
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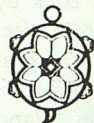


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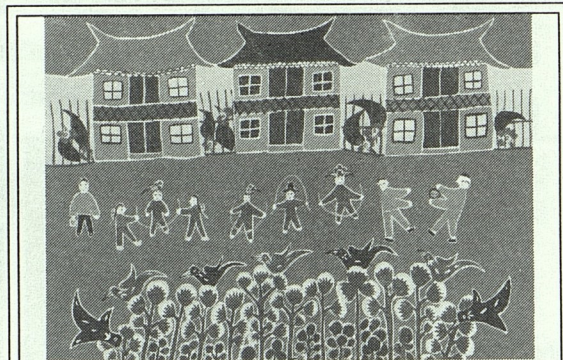
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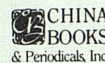
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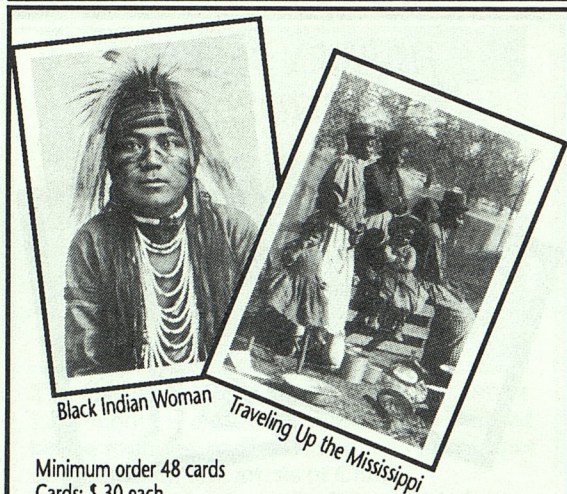
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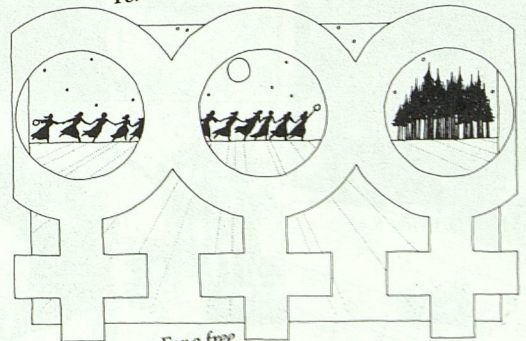
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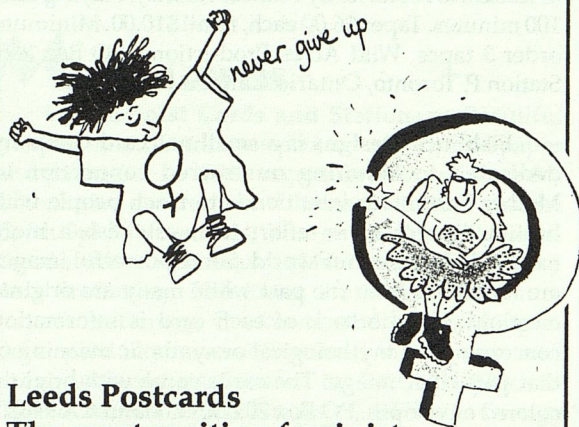
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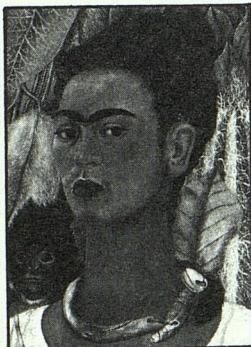
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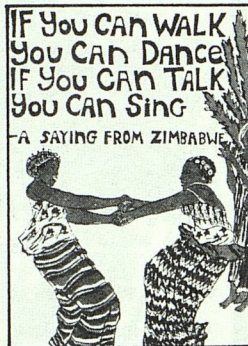


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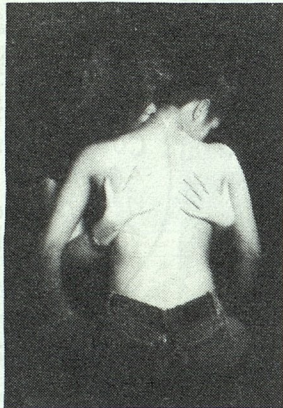
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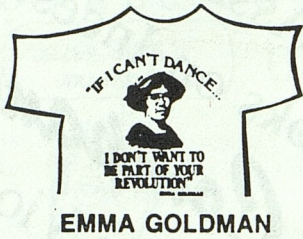
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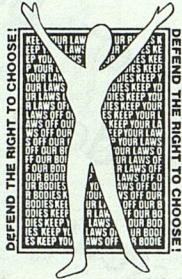
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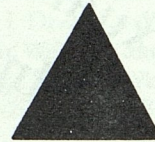
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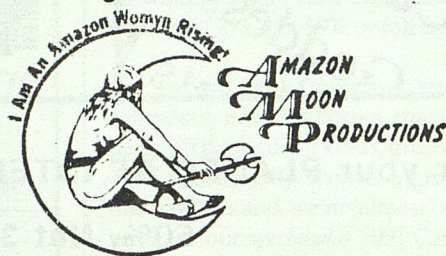


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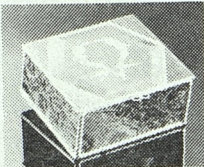
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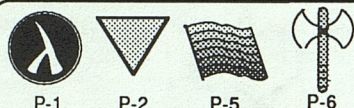
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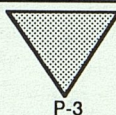
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- P-3 Small Pink Triangle..... \$1.25 each
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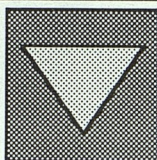
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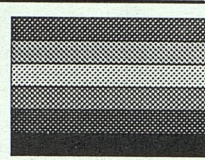
S-1
Lambda sticker
\$3.00/dozen



S-2
Pink Triangle
\$3.00/dozen



S-3
Pink Triangle/Circle
\$3.00/dozen



S-4
Rainbow Flag
\$3.00/dozen



B-1



B-2



B-3

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- B-2.. Pink Triangle Button..... \$3.00/dozen
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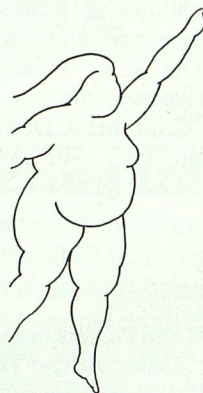
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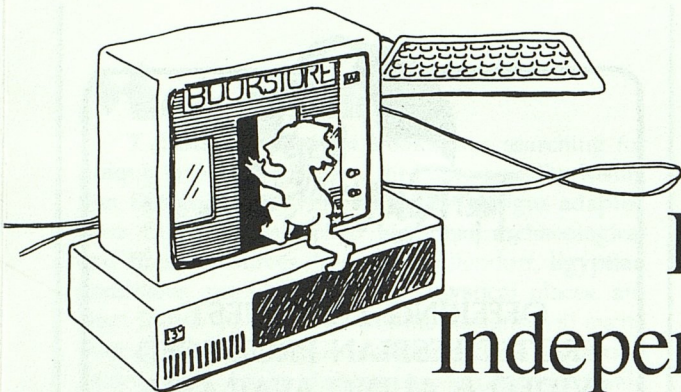
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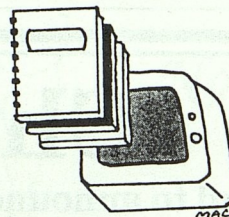
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See PUBNET, page 63

The 31st Street Bookstore

Developing an Ecofeminism Section

By Jennie Boyd Bull

We in Baltimore, Maryland, are part of the Chesapeake Bay bioregion, with an environmental focus on wetlands, clean water, fishing, and bird migration. We are also a center for many governmental and corporate agencies and businesses: the National Institutes of Health (NIH) and Noxell do animal experimentation; Peach Bottom and Calvert Cliffs are nuclear power plants; Westinghouse and Martin Marietta manufacture weapons; Fort Dietrich and Edgewood make and store biological weapons; Goddard, Aberdeen and the Pentagon are military centers. Beauty and the Beast!

The 31st St. Bookstore Cooperative

Within Baltimore, the 31st Street Bookstore Cooperative, 425 East 31st St., Baltimore MD 21218, is located in Waverly, an old farming community that is today a multiracial, working class urban neighborhood with a long history of "alternative" and feminist institutions and lesbian residents. The community health clinic around the corner housed the offices of *Women: A Journal of Liberation* for years; an alternative used bookstore recently opened on the corner; and The Belly, a health food coop, is our long-term next door neighbor. The Waverly Farmers' Market in the next block supplies locally grown fruit, vegetables and flowers each Saturday morning, and is also a local recycling center for paper, glass and metal. So, ecological interests are important for our neighbors. We have always carried a range of children's books about nature, and on Earth Day in April had a children's event with music, seeds, and children planting petunias

(pink, lavender and purple, of course) in a windowbox at the front of the store.



Begun in 1974 as part of the "first wave" of feminism in Baltimore, the 31st Street Bookstore has, from the beginning, also been a children's bookstore, featuring multicultural and nonsexist children's literature. A subsequent owner, Amy Gaver, had a strong interest in nature and animal rights, and legend has it that dog biscuits were kept behind the counter for visiting dogs. The adult books over the years have acquired a more lesbian focus, and today the fiction is 1/3 lesbian, 1/3 women of color and 1/3 other women's literature. In the early days the store carried a large "progressive" section with a variety of socialist and activist literature. As the movement changed and feminism has grown, the section dwindled in size from a room to a few shelves "in the back."

In 1987 over 650 women, mostly lesbian, joined together as a cooperative to purchase the bookstore rather than see it go out of business. Today it is run by

a 13-member board elected by the coop membership at semi-annual meetings. The board sets policy and handles advertising, community outreach and special events, fundraising and financial oversight, store maintenance and personnel matters with the full-time manager, two part-time clerks and weekend volunteers. The store is prospering financially and in community support, and is an important communication and cultural center for women in the Baltimore area.



The 31st St. Bookstore Cooperative
founding board of directors.

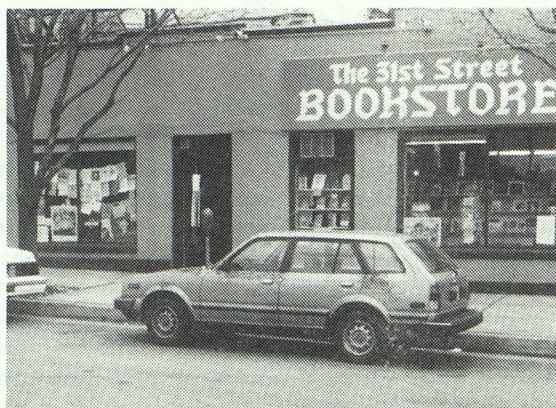
The Ecofeminism Section

My personal interest in ecofeminism is a natural outgrowth of my feminist politics, my recovery, and my spirituality. I am gradually moving toward vegetarianism, healthy eating and recycling in my daily life. Herring Run Park, near our home, is where Lila (my lover), Daisy Mae (our dog), and I take frequent walks and swims (for Daisy, anyway), and we help with cleanup days. Last summer, I attended a week-long workshop on earth-based spirituality with Starhawk at the Institute for Creation Spirituality. After returning, I chose to initiate the ecofeminism section as a personal interest, as a response to the surrounding community's interest, and as a merchandising change needed in the store.

When I became manager last year, it was time for the old progressive section to be "recycled," so I split it into an "international/women of color" nonfiction section, with shelves on Africa, Central and South America, Afro-America, Asia, Native America, et al., and weeded out most of the titles by men. The other titles, a conglomerate of anti-nuclear, theoretical and environmental books, were either placed on sale or formed the nucleus for a new ecofeminism section.

The section has grown over the last year to include about 70 titles ranging from leftist analyses of environmental activism to devas and nature spirits, women's adventure and nature stories, "animal" fiction, vegetarianism, bird-watching memoirs and more. The five-shelf section is positioned in the front of the store just across from spirituality. There is some double-shelving of titles in fiction, new age/healing, memoirs and cookbooks. A large "ecofeminism" sign and a poster of a wolf howling at the moon hang just above the area. Relevant periodicals and fliers are posted nearby. The section has been well-received and sales are steady.

As with the rest of the store, the focus is on books written by and for women, with a range of experiential and theoretical approaches and an attempt to include as many lesbian and multicultural books as possible. The few titles by men are those frequently requested by women (e.g. Robbins' *Diet for a New America*). The numerous theoretical works from the "male left" ecology movement are not carried. While one can find books that use the terms "bioregionalism," "creation spirituality," "earth spirituality," "deep ecology," "green" and more, "ecofeminism" is the concept that holds the section together, and the collection is heavily biased toward an experiential approach, with lots of fiction and memoirs.



Judy Lerner

Following is a list of over 50 titles that could form the basis for an ecofeminism section. Most of these titles are probably backlist for many feminist stores, and of course the selection should reflect the "bioregional" interests of an area: Globe Pequot and Rambler (Talman), both distributed by Inland, have good walking and biking guides for many

metropolitan areas (e.g. *Country Walks Near Baltimore*, \$8.95). Other presses that publish a number of important titles are Bergamot and New Society Publishers, both distributed by Inland and Bookpeople, and Penguin. The books are organized on the shelves, and in this list, as follows: theory, spirituality, activism, anti-nuclear, food, fiction, women and wilderness experiences, and periodicals.

— Ecofeminism Core List —

THEORY

Thinking Like a Mountain: Toward a Council of All Beings, Joanna Macy, New Society Publishers, \$7.95, IN/BP.

Reweaving the World: The Emergence of Ecofeminism, Irene Diamond and Gloria Feman Orenstein, eds., Sierra Club Books, \$14.95, 0871566230, BP, Ingram. Excellent new overview; includes most of the authors listed elsewhere in this list.

Healing the Wounds: The Promise of Ecofeminism, Judith Plant, ed., New Society Publishers, \$19.95, 0865711534, IN/BP. Another important collection.

Woman and Nature, Susan Griffin, Harper & Row, \$7.95, 0060907444, BP. An early classic.

The Death of Nature: Women, Ecology, and Scientific Revolution, Carolyn Merchant, Harper & Row, \$10.95, 0062505955, Ingram, BP.

Staying Alive: Women, Ecology and Development, Vandana Shiva, Zed Books, \$15, 0862328233, IN/BP.

Rape of the Wild: Man's Violence Against Animals and the Earth, Andree Collard and Joyce Contrucci, Indiana University Press, \$8.95, 0253205190.

The Recurring Silent Spring, H. Patricia Hynes, Pergamon Press, \$14.95, 0080371167, Ingram.

SPIRITUALITY

The Spiritual Dimension of Green Politics, Charlene Spretnak, Bear and Co., \$6.95, 0939680297, IN/BP.

Behaving As If the God in All Life Mattered, Machaelle Small Wright, Perelandra (Box 136, Jefferson VA 22724), \$9.95, 09617713, BP. A New Age classic on nature spirits; good autobiography as

well. Also **Perelandra Garden Workbook**, \$14.95, 0961771321, from above.

Spiritual Ecology: A Guide to Reconnecting with Nature, Jim Nollman, Bantam, \$9.95, 055334823, Ingram, BP. Author of **Dolphin Dreamtime**.

Earth Song, Miriam Kaplan, Crystal Heart Press, \$9.95, 0962023310, IN/BP.

Hugging the Trees: The Story of the Chipko Movement, Thomas Weber, Penguin, \$7.95, 0140107894, Ingram, BP.

Dreaming the Dark and Truth or Dare, Starhawk, Beacon/FSG, 0807010251 and Harper & Row, 0062508164, Ingram, BP. Classics of Wiccan spirituality and ecological activism.

The Sacred Hoop, Paula Gunn Allen, Beacon/FSG, 080704609, BP. Classic of Native American spirituality.

ACTIVISM

50 Simple Things You Can Do to Save the Earth, Earth Works Press, \$4.95, 0929634063, Ingram.

Our Earth Ourselves, Ruth Caplan and Environmental Action, Bantam, \$10.95, 0553348574, Ingram, BP.

The Green Consumer, John Elkington, Julia Hailes & Joel Makover, Penguin, \$9.95, 0140127089, Ingram, BP. Environmental shopping guide.

Earth Right: Every Citizen's Guide, H. Patricia Hynes, Institute of Women and Technology, St. Martin's Press, \$12.95, 1559580275, Ingram, BP. By author of **Recurring Silent Spring**.

Save Our Planet: 750 Everyday Ways You Can Help Clean Up the Earth, Diane MacEachern, Dell, \$9.95, 0440502675, Ingram, BP.

There are *many* other popular books of this sort; discrimination required!

ANTI-NUCLEAR

Waking Up in the Nuclear Age, Chellis Glendinning, New Society Publishers, \$7.95, 0865711542, IN/BP.

Despair and Personal Power in the Nuclear Age, Joanna Rogers Macy, New Society Publishers, \$12.95, 0865710317, IN/BP. A classic.

You Can't Kill the Spirit, Pam McAllister, New Society Publishers, \$10.95, 0865711313, IN/BP.

Prisons That Could Not Hold: Prison Notes 1964 - Seneca 1984, Barbara Deming, Spinsters Ink,

\$7.95, 0933216157, IN/BP. A classic, as are other books by this remarkable lesbian activist.

FOOD

The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory, Carol J. Adams, Continuum, \$22.95 cl, 0826404553, Ingram.

The Dreaded Comparison: Human and Animal Slavery, Marjorie Spiegel, New Society, \$7.95, 0865711410, IN/BP.

Diet for a New America, John Robbins, Stillpoint Publishing, \$13.95, 0913299545, Ingram.

Diet for a Small Planet, \$4.95, 0345321200, and **Food First**, Ballantine, \$3.95, 0345298187, Ingram, BP. By Frances Moore Lappe.

The Gradual Vegetarian, Lisa Tracy, Dell, \$8.95, 0440531241, Ingram, BP.



Oak La Strega, *Lesbian Land*

FICTION

Carmen Dog, Carol Emswiler, Mercury House, 091651577X, \$9.95, IN/BP.

Widdershins, Judith W. Monroe, Crone's Own Press, \$9.95, 0961521651, IN. Wiccan ecological activism by lesbians on a Maine island — a good read.

Stray, A.N. Wilson, Franklin Watts/Orchard Books, \$15.95, 0531058409, Ingram. Young adult novel written from perspective of a cat who escapes research abuse and other adventures.

Skywater, Melinda Worth Popham, Graywolf Press, \$17.95 cl, 155597127X, IN/BP. A desert wolf's story; beautifully written.

Reindeer Moon, Elizabeth Marshall Thomas, Pocket Books, \$4.50, 0671638861, Ingram. A prehistoric woman who becomes animal spirits.

Through Other Eyes: Animal Stories by Women, Irene Zahava, ed., Crossing Press, \$8.95, 089594314X, IN/BP.

With a Fly's Eye, Whales' Wit and Woman's Heart: Animals and Women, Theresa Corrigan and Stephanie Hoppe, Cleis Press, \$9.95, 0939416255, IN/BP.

Buffalo Gals and Other Animal Presences, Ursula LeGuin, NAL, \$6.95, 0452261392, Ingram, BP.

Mundane's World, Judy Grahn, Crossing Press, \$10.95, 0895943166, IN/BP.

WOMEN AND WILDERNESS EXPERIENCES

Mama Poc: An Ecologist's Account of the Extinction of a Species, Anne La Bastille, Norton, \$19.95 cl, 0393028305, Ingram. Also **Woodswoman**, Dutton, \$9.95, 0525485651; and **Beyond Black Bear Lake**, Norton, \$7.95, 0393305392, Ingram.

Down the Wild River North, Constance Helmericks, Bergamot Books, \$10.95, 0943127025, IN/BP.

Women at the Helm, Jeannine Talley, Mother Courage Press, \$11.95, 0941300161, IN/BP.

Over the High Passes: True Story of One Woman's Year in the Himalayas, Christina Noble, Prentice Hall, \$9.95, 0136465226, Ingram, BP.

White Silk and Black Tar: A Journal of the Alaska Oil Spill, Page Spences, Bergamot, \$9.95, 09431270401, IN/BP.

Desert Years: Undreaming the American Dream, Cynthia Rich, Spinsters/Aunt Lute, \$7.95, 093321667X, IN/BP.

Eve and the Apes, Emily Hahn, Weidenfeld & Nicolson, \$17.95 cl, 1555841724, Ingram.

Rivers Running Free: Stories of Adventurous Women, Judith Niemi & Barbara Wieser, eds., Bergamot Books, \$12.95, 0943127009, IN/BP.

The Solace of Open Spaces, Gretel Ehrlich, Penguin, \$6.95, 0140081135, Ingram.

A Woman's Journey on the Appalachian Trail, Cindy Ross, Globe Pequot Press, \$9.95, 0914788507, IN/BP.

On Top of the World: Five Women Explorers in Tibet, Luree Miller, The Mountaineers, \$9.95, 0898860970, IN/BP.

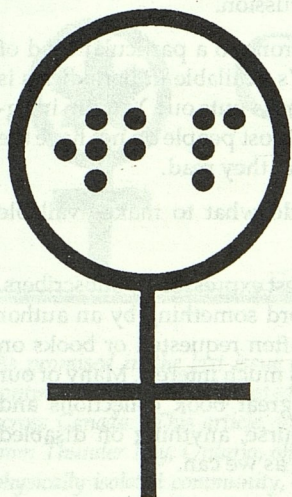
Birdwatching with American Women: A Selection of Nature Writings, Deborah Strom, ed., Norton, \$8.95, 0393305988, Ingram.

PERIODICALS

Woodswomen News, \$1 quarterly. 25 W. Diamond Lake Rd., Minneapolis MN 55419. Also organizes wilderness tours for women.

Women's Outdoor Journal, \$3.50 semimonthly. RR3 Box 72, Rockport IN 47635. A new publication.

Maize: Lesbian Country Magazine, \$3.50 quarterly. WordWeavers, Box 8742, Minneapolis MN 55408. ○



But Can She Type?

Womyn's Braille Press Celebrates 10th Anniversary

By Nett Hart

In the late 1970's a group of blind women came together through the National Federation of the Blind to discuss feminist issues. Initially they hoped to encourage the National Library Service to produce more feminist and Lesbian books on tape and Braille. In the fall of 1980, six blind feminists, mostly Lesbian, started the Womyn's Braille Press in Minneapolis to provide access to feminist books and periodicals and help blind women and women with other disabilities find and communicate with one another.

In the beginning the idea of producing books and sharing them with blind women across the country seemed an ideal beyond the means of this small collective. But at the Michigan Womyn's Music Festival the organizers allowed Marj Schneider to solicit funds for WBP and the \$3000 raised in two evenings bought a high-speed duplicator, two 4-track tape recorders, a supply of blank cassettes, mailers, Braille paper and the Womyn's Braille Press was launched.

Marj Schneider, Lynn Zelvin and Nett Hart discuss some of the issues in creating access to feminist and Lesbian literature:

Nett: Over the last twenty years we've been participants and witnesses to an incredible growth in literature from a feminist perspective and in Lesbian feminist work. Like the spontaneous generation of women publishers and printers, Womyn's Braille Press came from a need that was not met in existing resources.

Marj: WBP was begun in an era not only of feminist consciousness, but a time of self-advocacy on the part of the disabled communities. National Library Services for the Blind and Physically Handicapped of the Library of Congress and Recording for the Blind were not responsive enough to pressure to make feminist and Lesbian literature available and we realized that we could do it for ourselves.

Lynn: Blind and disabled people deal with agencies. Growing up blind or disabled or becoming so, we are exposed to this attitude of looking to professional service providers.



Marj: We were the best ones to do this, however, because we had the desire. This is something we do for peers. We're not an agency. Even though we now have more resources and we're bigger, we're still this kind of grassroots project.

Nett: This sense of creating something for ourselves and our peers is so easily lost when we begin to create products to market or services for clients. Creating for ourselves and peers is what builds community. That's

clear in the WBP newsletter. What is offered is not services but a network.

Lynn: Blind women wouldn't meet each other through an agency as you do in the WBP newsletter. We are smaller than small agencies so it's more personal. We also do not require people to prove they are disabled to receive our resources.

Marj: We're creating a part of the feminist movement. Now that our computer makes possible routine production of the newsletter, we can concentrate on the content.

Lynn: The newsletter is a place to find out what is available. If you don't see displays in the women's bookstore or read literature that tells what's available, you have no way to know what is out there. The WBP newsletter does these short reviews of books newly available on tape or Braille.



Marj: It's also a forum for blind and other disabled women to talk to one another.

Lynn: Many blind women are the only Lesbian or the only feminist in their local blind community and there are ideas that they can't express because of homophobia or anti-Semitism or whatever.

Nett: The newsletter is open to lots of different discussions: memories of state schools for the blind, linguistic explorations of the meaning of womyn/women, extended reviews of books about disability, job searches and discrimination, what is ableist language, a letter to a guide dog school asking them to address sexual harassment. Some discussions and responses go on for several issues.

Marj: Yes, recently we have been asking WBP subscribers to make decisions about this forum. We had never defined the newsletter as womyn-only space so when we received an appropriate article by a man we printed it and asked subscribers to respond. Unfortunately, people outside our process have trashed us for "letting" this happen. Any implication that we are powerless to decide what we publish is insulting.

Trashing shuts down discussion.

Lynn: Blind people are prone to a particular kind of censorship because what's available in periodicals is what the Library of Congress puts out. You can imagine how patronizing it is. Most people do not have the government deciding what they read.

Nett: How do you decide what to make available through WBP?

Marj: We respond to interest expressed by subscribers. We're more likely to record something by an author whose other works are often requested or books on subjects for which there is much interest. Many of our volunteer readers have great book collections and make suggestions. Of course, anything on disabled women we get out as fast as we can.

Lynn: WBP makes books available for loan or purchase. It is practically the only way a blind woman may own a book! Other services are loan-only so if you're a student, writer or someone who likes to re-read a book, you have to borrow it again.

Nett: Marj, you mentioned nearing the 500th recorded book at WBP. Most of these are tape, fewer Braille. What are the politics of this?

Marj: It's easier to have access to recording equipment than Braille equipment and the production costs are less, not to mention less time and energy. But we're getting more Braille all the time. We now have the in-house capacity to convert from disc to Braille and bind the volumes.

Lynn: The majority of subscribers are Braille users even though their Braille skills may be low because there is not much available to read in Braille out there in general. It's not blind people who make that decision.

Marj: A Braille book is the only way to read without the intrusion of someone else's interpretation. And you get a sense of what something is like on a page.

Lynn: You can look something up again, get a quote easier in Braille. You get how it is spelled and punctuated. It is the only format deaf-blind women have access to. They can't use tapes.

Nett: The number of books on tape by publishers isn't likely to make WBP obsolete, then.

See Womyn's Braille Press, page 49



CANADIAN CONTENT

As promised in the last issue of FBN, Canadian Content continues with a series of guest editors from feminist bookstores across Canada. This article, written by Margaret Phillips, from Thunder Bay, Ontario, offers the point of view from a physically isolated community, but one which is very much connected to the rest of the world through the presence of Northern Woman's Bookstore. — Donna Murray

Northern Women's Bookstore

By Margaret Phillips

Frequently when asked why we started a feminist bookstore in Thunder Bay, my reply is that I was tired of having to travel 1,000 miles for my reading. Indeed, having all these wonderful books at my fingertips is one of the real joys of being a bookseller.

The Northern Woman's Bookstore opened in December 1983, a partnership of Anna McColl and myself. Anna retired from active partnership in 1988, and I continue the Bookstore by myself, with occasional volunteer help from Anna and several other friends. We began on a very small scale and, until recently, have returned all profits into the expansion of stock. The Bookstore is still small, but it is beautiful — and growing. Because I also have to work paying jobs, the Bookstore is a part-time venture, open Thursdays, Fridays and Saturdays.

The purpose of the Bookstore is to provide Northwestern Ontario (NWO) women with access to feminist literature. To understand the importance of access to good books in alleviating the isolation experienced by NWO feminists, I should explain our geographic realities. Northwestern Ontario is a vast, but sparsely populated region extending from White River to the Manitoba border. (To situate US readers — NWO lies north of the states of Michigan, Wisconsin, Minnesota

and part of North Dakota.) The population of the total region is 220,000, fifty percent of whom live in Thunder Bay, the only city in the region.

Apart from Thunder Bay, all communities are very small towns, townships and unorganized territories. Communities are primarily resource-based (forest, industry, mining) with limited employment opportunities for women; services are scarce; travel is costly and time-consuming; and "cabin fever" is often experienced. Some communities lack even one bookstore, let alone one with a feminist section, so it is essential that the Northern Woman's Bookstore serve the region, as well as Thunder Bay women.

To ensure that regional women have access, the Bookstore offers a mail order service (anywhere in Canada) and books are taken/sent to conferences, workshops, meetings, etc. throughout Northwestern and Northern Ontario. The Bookstore has travelled thousands and thousands of miles in the past six years and it is wonderful to experience the excitement of women discovering our books for the first time.



In fact, off-site sales, mail orders, and special orders considerably surpass the day-to-day in-store business. (Sometimes I feel the Bookstore is primarily a warehouse, as I spend more time packing mail and off-site boxes than I do stocking the shelves.)

The Bookstore is an important resource to the organizing efforts of feminist groups in our region. An identifiable NWO women's community has been active since the early 1970s, anchored by the NWO

Gossip: Women of the North

In keeping with the theme of the experience of northern women in Canada, **Gossip: A Spoken History of Women in the North** — a culmination of several year's work by the "Women of the North" project — is "the starting point from which women across the Arctic can formally express their feelings, concerns and perspectives about the issues that affect their lives and communities."

To try to describe the variety of points-of-view, the cross-section of interviews, plays, drawings, articles and personal writings, the spectrum of the backgrounds of the contributors of **Gossip** is not an easy task. Editor Mary Crnkovich writes a six-page introduction to present the wide selection of offerings, and the complex manner in which these writings were collected from the vast Northwest Territories of Canada, "north of 60." Covering the broad chapter headings of Changing Role of Women and Their Families; Midwifery and Birthing; Violence, Women and the Community; Women in the Workplace; and Rethinking Power and Politics, **Gossip** presents women's voices talking about their experiences in a context where the changing social history of Canada has affected the northern population perhaps more than anywhere else in the nation. Contributions include writings by women from the four major cultural groups — Dene, Metis, Inuit, and Euro-Canadian — from this region comprising one third of Canada's landmass, but with just over 52,000 inhabitants. The articles range from sensitively translated interviews from elders of the communities describing the enormous change experienced in their lifetimes, through a diarized account of the challenges and isolation of nursing in the North, to two plays designed to help women take action around spousal assault.

The book has been painstakingly developed, offering a variety of possibilities for input to allow for the broadest possible cross-section of experiences and views of women living in the North. \$26.95 pb, 40% bookstore discount, 0-919996-44-2. Canadian Arctic Resources Committee, 1 Nicholas Street, Suite 412, Ottawa, Ontario, Canada, K1N 7B7, (ph. 613-236-7379; fax 613-232-4665). — DJM ○

Women's Decade Council, a coalition of regional women's groups, which has done extensive work in women's economic development, as well as built a strong regional network of groups working on violence issues. There is also a regionally based women's health information group and a day care advocacy association. There are transition houses throughout the region, women's centres and rape crisis centres in several communities, a local Canadian Abortion Rights Action League chapter, and various women's support groups.



I have been active in the feminist community for over twenty years, and continue to be a collective member of the *Northern Woman Journal*, Canada's second oldest feminist newspaper, having published continuously (and totally voluntarily) for seventeen years. I view the Bookstore as a logical extension of all the other work I have done and hope it will support me when I retire from paid employment.

As regional women have often first organized around wife-battering, it is understandable that the category of books most frequently sought concerns violence issues. Women's spirituality books also sell well, as do all books by native authors. New feminist theory is sought by feminist organizations and individual customers. Interest in lesbian books is expanding.

Readers are encouraged to explore the work of Third World women writers and the growth of the Bookstore's international section is exciting. A relationship between Thunder Bay women and the Bangladesh feminist bookstore has developed as an offshoot of Farida Akhter's visit here last year with the Women Working for Change tour (this is really a subject of another article).

Bestsellers at Northern Woman's Bookstore from January to March of 1990 are:

The Courage to Heal Workbook, Laura Davis,
Harper & Collins.

The Courage to Heal, Ellen Bass/Laura Davis,
Harper & Collins.

MoreThan A Labour of Love, Meg Luxton,
Women's Press.

My Father's House, Sylvia Fraser, Harper & Collins.
The Inner Dance, Diane Mariechild, Crossing Press.
Don't Blame Mother, Paula Caplan, Harper & Collins.

The Spirit Weeps: Characteristics and Dynamics of Incest and Child Sexual Abuse with a Native Perspective, Tony Martens, Brenda Daily, & Maggie Hodgson, Nechi Institute, Box 3884 Postal Station D, Edmonton, Alberta, T5L 4K1, 403-458-1884, \$12 retail, \$8 wholesale.

Truth or Dare, Starhawk, Harper & Collins.

Treatment for Adult Survivors of Child Sexual Abuse, Eliana Gil, Launch.

In Search of April Raintree, Beatrice Culleton, Pemican (new address: 412 McGregor St., Winnipeg, Manitoba, R2W 4X5).

A conscious effort is made to introduce readers to new or little-known Canadian fiction writers. While Atwood, Cameron, Laurence, Munro and Rule are always popular, we hope that Armstrong, Barfoot, Brand, Butala, Culleton, Donald, Gault, Murphy, Scott, Warren, Zaremba and many, many more will become equally well-known. It is encouraging for me to note that the most consistent (year after year) best selling fiction is Beatrice Culleton's **In Search of April Raintree**.



The growth of Canadian women's writing in the past decade is phenomenal. But, we are seriously worried about the impact of the federal government's Goods and Services Tax (GST). The survival of our small publishers is threatened by the GST and, as it is the small publishers that publish new writers, we are deeply concerned about the future of Canadian literature.

I had hoped to go to Barcelona but it just wasn't possible, so I'm most anxious to hear Renee Albrecht's and Carol Seajay's reports. Perhaps we can all meet at the 5th International Feminist Book Fair.

Womyn's Braille Press, continued from page 46

Marj: There's little feminist work in commercially available books and you can't count on market driven decisions for accessibility.

Lynn: The commercially available books on tape are usually abridged and more expensive than the paper format.

Marj: We wouldn't mind if feminist publishers started putting their books on tape though! We get good support from the feminist presses. We have blanket agreements with most to tape or Braille whatever we want and a number of the small feminist presses routinely send us copies of their new books. It helps us know what's available and gives us access to tape them.

Nett: The Braille version of my book, *Spirited Lesbians: Lesbian Desire As Social Action* just came out. I was amazed to see it was a three-volume work!

Lynn: *The New Our Bodies, Ourselves* takes up a whole shelf.

Marj: We have a new software program that allows us to convert disc to Braille.

Lynn: Since the software is new we haven't decided yet how we will deal with it, so it would be nice to engage in conversation with publishers about what they have available and how we can access it.

Marj: It's difficult to decide what to put into Braille because of the labor involved. We've done a lot of poetry because that is so valuable in Braille.

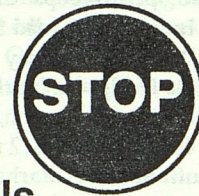
Nett: It seems like "access" goes both ways. The more accessible the work of feminists is to all women, the more access we all have to one another's ideas and experiences.

Marj: The feminist community is a community of peers. We want to recognize that.

Womyn's Braille Press can be reached at Post Office Box 8475, Minneapolis MN 55408. Subscription rates: For those with annual incomes below \$7,500, \$10. For those with annual incomes between \$7,500 and \$12,000, \$15. For those with annual incomes between \$12,000 and \$15,000, \$20. For those with incomes over \$15,000, \$25.

On May 24th the Oxford-based Pergamon Press, owned by Robert Maxwell, sacked 23 journalists for taking part in an official one-day strike in defence of the right to be represented by their trade union, the National Union of Journalists.

IF YOU OPPOSE ARBITRARY SACKINGS AND BELIEVE IN FREE TRADE UNIONS



*** Don't buy
* Don't handle**

Maxwell's magazines, books or journals

DON'T LET MAXWELL GET AWAY WITH IT!

Spread the boycott -- tell your friends, family and colleagues

Science, Technology and Medicine

Pergamon Press

- Pergamon Journals
- Pergamon Major Reference Works
- Pergamon Books

Jossey-Bass

Information and Electronic Publishing

Macmillan US Information Services

- Standard Rate & Data Service
- Directory Division
- Marquis Who's Who
- Creative Black Book
- Business Mailers

Official Airline Guides

- Air Cargo Guide
- Pocket Flight Guide
- Travel Planner Hotel & Motel Redbook
- Worldwide Cruise & Shipline Guide
- OAG Electronic Edition
- Frequent Flyer
- Pocket Flight Guide

Electronic Publishing

- BRS
- Molecular Design
- ORAC
- Maxwell Online
- Pergamon Orbit InfoLine
- Nimbus Records

Satellite Communications

- AD/SAT
- Independent Network Systems
- Maxwell Business Television
- Maxwell Satellite Services

Magazines and Exhibitions

Maxwell Business Communications

- United Trade Press
- Patey Doyle
- Evan Steadman Communications
- Architects Journal
- Building Products
- Factory Equipment News
- Insurance Age

Maxwell Consumer Publishing

- Home and Law Magazines
- Wedding & Home
- Practical Householder
- The Gardener
- High Life (for British Airways)
- Moneycare (for NatWest Bank)
- Hilton (for Hilton Hotels)

Panini International

Language Instruction

- Berlitz International
- Berlitz Guides
- International Learning Systems

Translation

Language Institute for English

Euramerica Translations

Institut for Fagsprog

Encyclopaedia

- Collier's
- Dealerfield's

Educational Publishing

Jointly with McGraw-Hill:

- School
- Gregg
- CTB/McGraw-Hill

Educational Resources

- Glencoe
- Barnell Loft
- Science Research Associates
- London House
- Macmillan US only: College Division

General Publishing

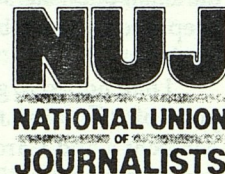
- Macmillan US
- Collier
- Scribner's
- Atheneum
- Rawson Associates
- The Free Press
- Schirmer Books
- Bradbury Press
- Four Winds Press
- Aladdin Books
- Audel Books

- Dellen Publishing Co
- Que Corporation
- Howard W Sams List
- Adult Trading Division
- Juvenile Division
- Macmillan Dictionary for Children
- The Chronicles of Narnia Illustrated Classics
- Encyclopaedia of Education
- Encyclopedia of the American Constitution
- Encyclopedia of Religion
- We the People

Macdonald & Co Brassey's

- Military Balance
- Strategic Survey
- Adelphi Papers
- Armed Forces Journal

Delphin Verlag Fixot



P&P NUJ Pergamon Press Chapel

United Kingdom

Pergamon Fires Union Members

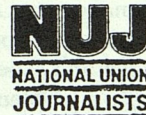
By NUJ/National Union of Journalists

Pergamon Press, a UK-based company owned by Robert Maxwell which publishes the journal *Women's Studies International Forum* as well as many women's studies titles under the Athene series imprint, has fired 23 members of the British National Union of Journalists (NUJ). The 23 NUJ members, including 13 women, were fired for taking a legal one-day strike on May 24th 1989 over the company's arbitrary decision to deny union representation to one of their members in a grievance hearing. Two of the women fired have recently been touring the United States to raise awareness of and support for their cause, including a boycott of all Maxwell publications.

The great majority of Pergamon's 600 staff are low-paid women clerical workers. Unfortunately, the NUJ is restricted to organising only editorial workers — a small minority at Pergamon. Yet despite this it has always been the most successful voice arguing for women's interests within the company, and over the years had managed to secure for its members many benefits, not only in pay but also maternity rights, health and safety measures, sickness benefits and procedures for dealing with sexual harassment. Now that the entire union has been fired, these benefits have all been lost and the workforce is entirely unprotected.

The 23 fired workers have been campaigning solidly for over a year now for reinstatement and recognition of the right of the NUJ to represent all its members. The women's movement in Britain has been particularly active on their behalf, and a number of prominent feminist publications, including *Spare Rib*, *Feminist Review* and the Women's Press Bookclub,

have pledged not to advertise or review Maxwell publications until the demands of the NUJ have been met. They recognise the fact that, unlike most women's publishers, Pergamon seems to have little respect for the rights of its employees. In the United States, both the National Organization for Women and the Coalition of Labor Union Women have been very supportive, having met the two women representing the Pergamon Press NUJ chapter during their visit.



The Pergamon Press NUJ chapter are looking for support from their American sisters in their campaign for reinstatement and recognition. They are asking bookstores not to stock or advertise Maxwell publications until the demands of the NUJ have been met, in particular the women's studies books in the Athene series and the journal *Women's Studies International Forum*, published by Pergamon. Other publishing companies owned by Maxwell include Macmillan and G.K. Hall. They are also asking bookstores to write to Mr. Maxwell (8-10 New Fetter Lane, Holborn, London, EC4A 1DU, UK), to the editor of the Athene series Phyllis Hall (Pergamon Press Inc., Maxwell House, Fairview Park, Elmsford, NY 10523) and to the editor of *Women's Studies International Forum* Christine Zmroczek (8 St. Martin's St., Brighton, East Sussex, BN2 3HJ, UK) to tell them they are boycotting these publications. Letters of support to the chapter are also welcomed (Pergamon Press NUJ, 60 Cricket Road, Oxford OX4 3DQ, UK, tel: 865-60762, fax: 865-726753 mark attn. a/c 266). ○

On Being A Feminist Employer

By Kasha Songer
The Book Garden, Denver

Kasha sent FBN the following article after spending a day with the personnel specialist at the Tattered Cover (Denver). It highlights some of the most important ideas that came from their discussions.

I've discovered being a feminist employer is a much trickier job than I realized. I've set very high goals for myself. There are few if any role models for feminist business management. And, this is just as new an experience for my employees as it is for me. Their lack of role models and experience working in a feminist business is also a problem.



IV International Feminist Bookfair

In the Beginning...

If you don't hire right it will never work. Hire someone you like! Your instinct has to approve. Don't hire just because a resume says experienced. You'll be training them anyway. So hire someone you and your customers will get along with. Remember that lesson we've all learned in relationships — you will not be able to change this woman, she is what she is. So if the chemistry isn't right, keep interviewing. Interview plenty of women — it helps to have lots of choices. Hire someone who will bring positive assets into your store.

Now That You've Hired Her...

You must train her thoroughly. You're impressed

with her or you wouldn't have hired her, so it's easy to assume she thinks like you think and has the same standards you have. Wrong. You must be thorough, specific and precise. Don't brush over the "easy" stuff. Her ideas on how to greet a customer or handling a phone call will vary a lot from your existing methods. Again, be very specific. I was hesitant to cross personal boundaries. But we do have the right to set standards of dress code and perfume code (don't wear it) for example. Everything that you've now told her and expect of her should be written down.

For the Duration...

Yes, this is just like a relationship in many ways! When you were interviewing this woman you just hired, did you talk about commitment? Your commitment (also known as probation) is how long you're willing to train and try to make it work well. And since you've just invested months training her, what's the minimum time you want back — six months, one year?

And finally, *communicate* with each other. You must tell her what's good and what needs changing and you must be accessible for her to tell you what's good and what needs changing. This should be a constant ongoing process. Try a monthly, socially oriented meeting to insure that all this communication isn't being overlooked in the course of daily business. Take her/them to dinner.

The single most important thing I've done to improve my skills as an employer was to find advisors. Try to find someone with a small to medium size business. The businesses can be quite different, but you'll find employment problems are quite similar.

Good luck!

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The Women-In-Print Movement

Some Beginnings:

An Interview with Judy Grahn

PART TWO...

This is the second installment of a conversation in which Judy Grahn and Carol Seajay interview each other about their respective experiences in the early Women-In-Print movement.

We did the interview for FBN's 10th Anniversary issue but I totally underestimated how much we had to say and how long it takes to transcribe and edit a long and complicated oral history — so here it is in print — a mere three years later.

The first installment was published in the May/June issue of FBN (Volume 13 Number 1) which is available from FBN (PO Box 882554, San Francisco CA 94188) at \$5.00 per copy.

— Carol Seajay

Judy: So where were you at this time?

Carol: At this point — we're talking 1971 — I'm in the heart of Kalamazoo Women's Liberation, which was a mixed group of lesbians and straight women. I think the lesbian attitude was that it was a really good thing "those women" were getting together and deciding they should get equal pay because *we* certainly wanted it. But we thought we had nothing to learn from them at that point. Of course, we had everything to learn, but we didn't know it yet. We had rap groups, consciousness raising, street theatre, organized conferences and generally invented women's liberation in our part of the mid west.

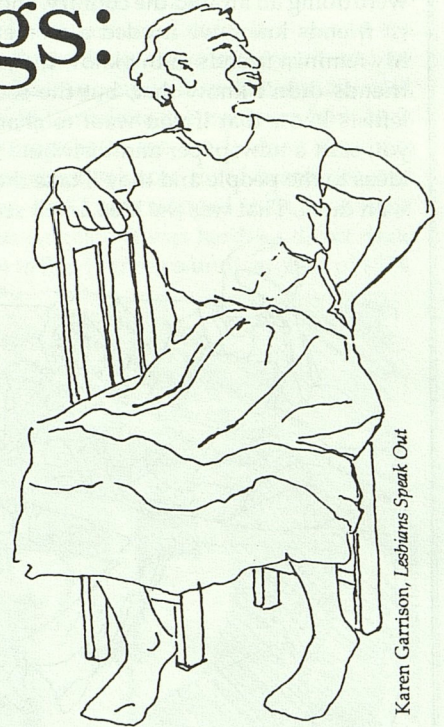
In 1971 I had just taken on publishing the Kalamazoo Women's Liberation newsletter *Equal Time*, so that was my first publishing experience. It came out every month or two and included everything that was happening in the women's movement

in the area and everything about women's liberation that we could find — which, initially, was just a few articles that were published here and there. The next year I did the newsletter for abortion counselors and began to understand the power and the economics of getting key information into the hands of a few people who will use it well. By then we had access to the New England Free Press and KNOW, Inc. pamphlets. They were both reprinting articles and pamphlets. That was one of the first distribution networks going.

J: It was New England Free Press that Anne Leonard and I went to in Boston.

C: Where you learned to print?

J: Yeah. They were a socialist press, so this is an example of where the lesbian underground met the left underground of the time and really produced women's publishing.



Karen Garrison, *Lesbians Speak Out*

C: The next year I had a lover who was a Marxist who was just coming out. I was the lesbian and a feminist and she was a socialist so we invented lesbian-socialist-feminism for ourselves, just as a lot of other women were doing all around the country. She and her socialist friends knew we needed a women's newspaper. My feminist friends didn't know that, and my lesbian friends didn't know that, but the socialists and the leftists knew that if you want to change something, you start a newspaper and distribute it. You give the ideas to the people and they'll take the ideas and run with them. That was the idea and it seemed to work.



Karen Garrison, *Lesbians Speak Out*

So four women started this newspaper called *Kalamazoo Women* which was very feminist and occasionally had lesbians in it, though the editors, including my lover, were very protective of lesbians. They wouldn't let me be "out" in the newspaper in that time and place, for example.

Newspapers were starting all over the country at that time. All the newspapers exchanged subscriptions and so we got *The Furies* and *It Ain't Me Babe* and *Ain't I A Woman* and *So's Your Old Lady* and *Off Our Backs*. I find it very ironic and sad that the women of my lesbian and feminist communities — myself included — didn't know how to subscribe to these newspapers. We didn't know how to write a check and send it in and have a paper come in the mail every time it was published. We didn't know how to support each other in that way. Instead we worried that we might pay for 6 issues and only get 4 of them or that we might not "get our money's worth." Like most working

women then we didn't have much money and we worried over it. We didn't know that we might turn the page of any of those papers and find an idea that would change our lives forever. It's hard to know that before it happens and it *seems* very short-sighted in hindsight.

But because this group of women started the newspaper, all these newspapers were suddenly all over my house, and I got to read "Edward the Dyke" sitting in my own living room in Kalamazoo, Michigan in 1973. What intrigues me is the way we got information around in a community that didn't yet know it was a community and didn't know to spend money on newspapers and books and pamphlets. This is one of the huge changes we've seen since then.

J: Yes, definitely, women do know to support each other's work and to spend money doing it now. Women were not out in the world then. And getting women out into the world was the task.

So the problem facing us as writers and publishers, once we knew we wanted to be out in the world and once we knew that we needed a community to read the things that we published and wrote, was that in order for that to happen we had to help them these women become a community and we had to help learn how to write checks and get jobs and have money and do exchanges and understand about communication and networks, and traveling and so on and so on. So our work was more than cut out for us at a time when American women were wanting to join the workforce.

So our press, in addition to putting out work by women, first had to do what I think of as going through the entire industrial revolution: We first had to learn to get equipment or money (and spend it on equipment) and space and set up shops. Then we had to learn how to run the shops, fix the machines and so on. It was all step after step after step after step, so that teaching women printing became just as important a part of what we were doing as selecting manuscripts. Teaching women writing became important. Teaching women editing and publishing became important. Advocating literacy with women became important.

C: Right. And this is really a broad definition of literacy: If you know how to read and write, but you don't know how to pick up the newspaper that has the information and ideas that you need to read, then

you're not literate. And if the newspaper that has what you need to read isn't being published you're also not literate. If you know how to read, and there's nothing to read, you can't practice literacy.

I think that one of the major successes of the women's movement is that it's created a literacy revolution among women. Now women expect to go out to a bookstore, and we know what we want to read and it better be there! But if it's not, we'll desire it and our desire will call it into being. There'll be a desire that says, "We want lesbian fiction, we want this kind of poetry, we want a book on auto mechanics." The desire is an important part of what makes things happen. I don't know how to say that more clearly. The desire pulls us into doing the next thing and to knowing where to go, and then we go there and are responded to. And that sparks the next desire...which pulls something new into being.

J: Yes, and we're part of these successive waves of women who have been pulling each other out into the world for a couple of centuries anyway in one way or another. The last big wave was WWII which impelled a lot of women into the work force, and before that there was what's called the first wave of the women's movement. It isn't that women had never been literate. It's that this is one of the major ways, clearly, that we became literate. Because we egged each other on and yanked each other out into the stream and the stream was harder than we thought but lo and behold someone there knew how to build a boat...

C: Right. And we all got in the boat. And occasionally sank it and then we had to pull each other out of the water and build some more. I think it's important to recall that what we call the first wave of the women's movement also had newspapers. There were a few women who were printers, there were women's newspapers in places like Mexico, and women writing books and publishing serial novels in their newspapers. They had some kind of distribution system of their own that we don't know enough about.

So because we had a women's newspaper that had exchange subscriptions with all the other newspapers all over the country, there was a way for me to hear about the West Coast Lesbian Conference — (*What, get lesbians together just to talk to each other?!*) and I went. There were 200 lesbians in one room and I had never seen such a thing, 200 gay people in a bar on a

Saturday night, yes, but never had I seen 200 lesbians in one place at one time. It was just amazing and there were these women standing around selling these books they had made — So I immediately decided to move out here.

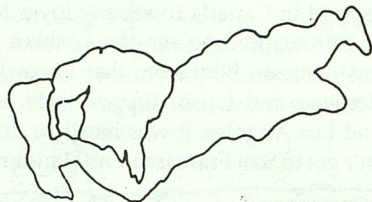
The West Coast Lesbian Conference was in the spring of 1973. By fall I'd gotten a motorcycle and set out for California. As you said earlier, we traveled then. I stopped in Canada to see my lover from high school, in Minneapolis to see the Lesbian Resource Center and Amazon Bookstore that I heard about at The Conference, and I also stopped in St. Louis and Denver and Los Angeles. It was hardly a direct route and I didn't get to San Francisco until January of 1974.



Wendy Cadden, *Woman to Woman*

I found a flier in the bathroom of the SF Public Library about a coffeehouse some women were starting — The Full Moon. I remember scrubbing the floor the day before it opened and scraping off the spatters from painting the walls. We knew how to paint the walls but it hadn't occurred to anyone to spread drop cloths to protect the floor. It was quite a job and every time I went into the Full Moon for several years I noticed the place where I finally got tired of it and left the spatters intact. I also helped pour the concrete for the kitchen floor. There was such a belief that we could do anything. We could teach ourselves and each other everything that we needed to know. These women did *everything* necessary to rebuild the space and create a woman's coffeehouse and later a tiny bookstore.

I finally found a full-time job and paid off my traveling debts. They laid me off six months later, so I went traveling again, this time to India and Bangladesh. By the time I got back, the country was in a major recession and I qualified for six months of emergency unemployment benefits and immediately started volunteering at A Women's Place Bookstore in Oakland. By that time (February 1975) it was a thriving,



successful bookstore with all kinds of things going on and there was this printing press — The Women's Press Collective — right next door. We would walk into the bookstore each morning and the first thing we would do is go into the Press and see what the women had printed the night before. (They always seemed to print at night!) I very clearly remember a record jacket that The Press Collective printed. It was a four-color job and every morning we'd come in and find that another color had been added.

J. Yes, it was a 45 — some musicians did a 45 with a couple of songs, including one that was one of The Common Woman poems put to music. Max Daschau did the cover — a beautiful, 4-color cover with Amazons riding on horses. It was quite lovely.

And that gave us the skill to print the 4-color work that was in the first edition of *A Woman Is Talking to Death*, which is a large painting by Karen Sjoholm who later became an independent artist. At that time she was 21. She worked with the Press Collective for four years, all the way through its transition of merging with Diana Press. You and I must have met when you were working in A Woman's Place.

So this is 1974, 1975 by now. By now we've got about 20 books that we've put out and by now we don't have to carry them ourselves so much and sell them on the buses and get other people to distribute them at work, and so on. By now, we're filling orders with our books and there are lots of bookstores, probably 20, across the country, and the numerous other special shelves in other bookstores that women have gotten their hands on, and there's also beginning to be

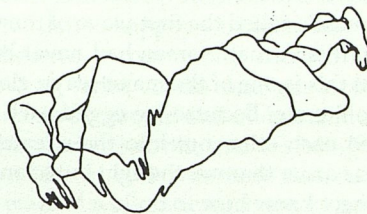
an international network and demand for our work, so there are people beginning to write us tentatively from Australia, Germany and France about how they can get press collective work.

C. So it's going out that way, that soon?

J. Well, beginning to. In 1975, as I distinctly remember, a group of Australian women wrote that they intended to burn us for their \$500 bill because after all we were rich Americans who didn't need the money.

C. Who else was doing books at that point? What's going on in the rest of the publishing world?

J. Daughters Inc. was started in 1973, I believe, with *Rubyfruit Jungle*. Fran Winant did a little publishing in Philadelphia or New York with the Violet Press. The *Furies* newspaper came and went in a brilliant flash, and Diana Press started in 1973, I believe, in Baltimore with Coletta Reid and Casey Czarnik, after visiting us and taking the untrimmed copies of *Edward the Dyke* home. Coletta was one of the initial founders of *Off Our Backs* newspaper as well as the *Furies* newspaper.



C. There's a pattern in our history that has to do with vision and imagination. You can't do something you can't imagine. You can't publish a women's newspaper if you can't imagine its existence. But once we had a newspaper — we could imagine many newspapers and suddenly we had newspapers springing up all over the country.

J. Yes, the leftist paper *Rat* was taken over by women in 1970 or '71. There weren't women's papers before then, before — you should ask Alice Molloy, but *It Ain't Me Babe* in Berkeley may have been the first independent women's paper.

C. So first there were these newspapers with hitch hikers and travelers carrying them all around the country. And then after the newspapers — I don't know which came first, the bookstores or the presses.

J. They grew together, but for me, first it was the poetry and the grassroots organizations.

C. Right, and not to skip that whole era of leaflet and pamphlet publishing by New England Free Press and Anne Pride's KNOW Inc.

J. But then came the papers, and then the presses began to grow and there were just tons of newsletters. And then there began to be women *investing* in presses. There finally was a press with some *money*. Our problem was not only that we had no money but that we had no understanding of money, so we underpriced ourselves and actually underpriced ourselves out of business finally — I think. That's my interpretation. We didn't recognize that we are our own basic finite resource and we didn't take care of ourselves. And you take care of yourself by making sure that you can earn a living at what you're doing and that you're not being exploited. We were exploiting ourselves to the maximum and finally collapsed under it. But when Daughters began, they had capital. They wanted to publish novels and —

C. What an idea — whole novels!

J. A little before then Joan Larkin had come out to Oakland. She stayed in our house and, I think, was inspired by what we were doing. She was a poet and started Out and Out Press. And there was one in the Northwest — Press Gang, in Vancouver, along about then (before 1976). And the Iowa City Women's Press got started some time in there and they also came out to visit us. I remember Joan Pinkvoss being on Terrace Street. This may have been around 75-76.

C. At that time Diana was not only printing books for women, they were also trying to make a living printing. The Iowa City Women's Press tried that on and off at different times.

J. We tried it on and off. I was always against it and it turned out that I was right not to go in that direction. I wanted to go in the direction of the publishing. If I'd had sense enough to price the publishing right, we probably could have stayed in business without killing ourselves but I didn't know how to let go of control. Once I had it in my head that I had to do everything myself, why, I just *had* to do *everything* myself and I didn't learn how to job things out. I didn't learn how to hire other people to do the heavy work.

I thought I had to do all of it. I thought I had to hold the press together or I wouldn't be able to write *Another Mother Tongue*, because who on earth would publish it? It really took me a while to learn that I could let go and trust that other things grow out of your garden bed — that once you've planted your garden you don't have to sit there and breathe on every little seed and every little plant, they really will seed themselves, and other people will come along who'll want to do gardening too. And it will grow. I didn't understand about that. But I did know that I didn't want to be a printer all my life. In fact, the presses were caught, just as all small businesses in America were caught, in a changing technology because the industrial revolution left us behind and we are now in the atomic age and in the age of computers and electronics and electro magnetics and fiber optics and so on and so on. We were continually running to keep up with machinery that was more and more out-of-date and, of course, we were being put out of business by the competition, quick printing, which simply took over. Xerox alone made us not necessary anymore.

C. Suddenly women can rent a few hours on a good photocopy machine and publish the books that, ten years earlier, you had to buy a press and learn how to take it apart and fix it to publish. And all that change happened in the 10 year period of the 70's. It totally changed the Women In Print movement.



R. Cherin, *Woman to Woman*

J. What was done to it? Tell me about that. I haven't kept up with that. I was not at any of the Women In Print conferences. Wendy and I were so exhausted that, by the time of the first Women In Print conference, we didn't attend, although other Press Collective members did. What were the changes you saw happen in the 70s in the women's printing industry and publishing industry? What happened as soon as there was a Women In Print conference?

C. The Women In Print conference, was June Arnold's

idea. June *was* Daughter's Press. She had this idea about gathering together into one place all these women from all over the country who were running printing presses and bookstores and publishing books and doing magazines... I don't think she knew what would happen but she knew it would be amazing and she wanted to see what would happen so she took the idea out of her head and put it into action and, with some help from some other women, she invited the entire women in print movement to come to this Campfire Girls' camp near Omaha, Nebraska. And we all went, and it was just amazing. The New Yorkers freaked out when they didn't have the *New York Times*.



Woman to Woman

Some people had to go into town to see third run movies to get a media fix. Some wonderfully crazy women from California looked at the printing industry and concluded that paper was going to become a scarce and restricted commodity that women wouldn't be able to buy so they figured out how to make paper out of Nebraska's grass and had paper-making demonstrations. We would write and typeset and print and bind and distribute and sell and buy our own books and magazines and newspapers. And if we had to make the paper ourselves, then we'd do that, too! We weren't going to depend on anybody for anything! Nobody was going to stop us! That was the energy that was at the first Women In Print Conference.

J. These were the days when what we talked about was buying a web press, and that was the big ambition. I also wanted a freighter. I wished that I had the time and energy to get \$1,000 from 1,000 women and buy a freighter because I wanted to know what we would do if we owned a freighter.

C. A sea freighter?

J. Yes.

C. And set out to sea with...?

J. Yes, with cargo. What would we carry and to whom would we sell it, I wondered. June Arnold's idea was a practical version of the same thing.

C. Right.

J. So you all sat in this freighter in Omaha with the Campfire Girls .

C. Many, many things happened there. Many of us had never met each other. Some of us were working in bookstores and we got to meet the women we'd been writing letters to, ordering their books and magazines and newspapers. And the women from the presses and magazines got to talk to booksellers about so many things that they needed to know. Booksellers know so much that is useful and essential to those who are further removed from community contact.

One of the fastest ways to make change is to get people talking to each other and — to get these people with all these ideas talking to each other — and everything happened! Some newsletters came out of that. I think the printers were especially excited to talk to

each other. Obviously they had all been traveling through Terrace Street and the Women's Press Collective, and visiting each other when they could, but most of them hadn't seen each other for awhile and it was very exciting. And we all talked day and night for a week — we had so much to say to each other!

I think there were about 18 bookstores there, and there were a few more stores scattered around the country that we knew existed that hadn't come. I went representing A Woman's Place in Oakland.

I had been having this idea for a couple of months about opening a bookstore in San Francisco. I lived in SF and was commuting an hour to an hour and a half each way, on public transportation, to get to the woman's bookstore in Oakland, to work there for free all day and then I'd go my hour and a half home. And my unemployment was running out. It occurred to me that if I was willing to travel this huge distance and spend 3 hours a day getting there and back to work for free to make this bookstore happen, that there were probably other women in San Francisco in the same straits who wanted a bookstore and in fact made a pilgrimage to Oakland once or twice a year. I thought that if there was be a bookstore in San Francisco, it would be easier for women and they would come more often.. And I could make a job for myself at this bookstore. So I had this on my mind and I had been talking to my lover then, who was Paula Wallace, who by then had left the Press Collective and was also working at A Woman's Place and I said, what do you think of this? We weren't sure about doing it. We were thinking about it, talking to Natalie (Lando) and saying, well, how much money would it take to do this, and figuring that out, and sorting out whether there was room in the community for another bookstore. It seemed at that point that probably 10 bookstores might be almost enough....

J. It still seems that way.

C. There were already four bookstores in the Bay Area: A Woman's Place in Oakland, The Oracle in Hayward, Rising Woman in Santa Rosa (that was also called "Moving Women" because they moved so often) and the tiny bookshop in The Full Moon Coffeehouse. And four wasn't enough. So that idea was right.

We applied for a loan from the local feminist federal credit union of which there were many around the country at that point in time and then I went off to

this Women In Print conference. And the first night I was there I said to a group of women, "I have this idea of borrowing \$6,000 and starting a bookstore. Do you think it's possible to start a store with that much/little money? Can it work? Could I support myself in doing that?" I had to know that because I had no money except my unemployment which was on the verge of running out.

The next day, this woman came up to me in the swimming pool and said "Yes, you can do that." I had no idea what she was talking about! So I say something articulate like "Huh?" And she (Karyn London) said "You can start a bookstore with \$6,000. We did that two years ago at Womanbooks and we're supporting one woman full time and one woman half-time. It works, and you can do it, too." Later I talked with women from New Words in Cambridge, who had done almost that exact same thing with almost that same exact amount of money two years earlier. Of course, my model was A Woman's Place' which started with \$400, a month's rent, and a line of credit from Bookpeople. Their idea was that you *declare* a bookstore, and then, little by little, build the stock.

J. Yes, it's the Northern California working class method.

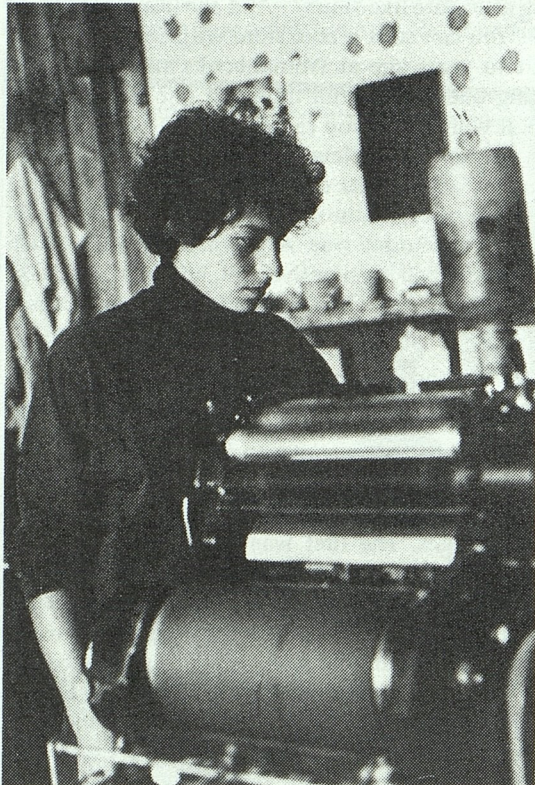
C. Right. Start with *nothing* and work your way up. Starting with \$6,000 looked like doing it the easy way.

While I was at WIP Paula called with two important messages. The first was that the credit union approved our loan contingent on finding a co-signer. The loan committee was Marilyn Shatzen, who staffed at The Oracle, the women's bookstore in Hayward, DPat Mattie, a feminist poet who had published her own book, and a third woman whose name I don't recall. But they totally understood the need for a women's bookstore in SF and their own experience was part of their decision. Part of that message was that a friend of Paula's, a dyke who managed a PG&E substation and had a "good" income was willing to co-sign for us.

The second message was that the Electrician's Union was going to start an apprenticeship class the next week and, after two years of waiting, I was in it! So I had to choose between these two dreams of mine — immediately.

There was another thing that happened at WIP that really changed my life — FBN. There was such

intensity in the way the booksellers were all talking to each other. Nobody wanted to *stop* talking. We worried about how we were going to keep talking to each other after we went home. We thought about phone calls, but none of us could afford that. We thought we could write letters. There were so few of us that we thought about sending letters from store to store — one store could start a letter and send it on to the next store and they could add their comments and send it along to the next store.... But some woman who was very practical said "I already have too much to do. It might get stuck on my desk and



Willyce Kim, *Lesbians Speak Out*

Wendy Cadden running the Chief 17.

never go anywhere." Which was true for all of us, so that idea was scratched.

Finally we came up with the idea of a newsletter for the bookstores. In this newsletter we could talk about new books and new ways of running bookstores, and teach each other skills. Very few of us had any experience with bookselling other than what we were inventing as we went along and we had so much that we needed to share and to learn.

We decided each store would put in a certain amount of money every year so we would pay someone to put it together and mail it out. But no one wanted to take it on. But by the end of the week I had decided to open a new bookstore and not to be an electrician and I thought, "Well, maybe I could do it." because I had done newsletters before. I was also worried about making enough to live on at the new bookstore and thought it would help to make twenty or thirty dollars on the side. So I agreed to do it and Andre, from Rising Woman Books in Santa Rosa, decided that she would work on it, too. Rising Woman had a Gestetner that someone had donated to them, so the deal was that Andre and I would collect the information, type it onto stencils, crank it out on the printer and mail it out to the bookstores. Making twenty or twenty-five copies of something was very labor intensive then. So that was the beginning of *The Feminist Bookstore News*.

J. I wonder if it was our Gestetner.

C. Did it go to Santa Rosa?

J. I don't know where it went to. I wouldn't be surprised though.

C. So the bookstores left WIP with a communication network. We had the first issue out on October 1 and we had the money to do it because the five largest stores — Womanbooks, New Words, A Woman's Place and two others each donated \$100 to get the newsletter started. \$100 was a lot of money at that point in time.

J. Yes, it certainly was.

C. The money carried us until we could figure out how much it would cost to publish 12 issues a year. We charged \$18 per year for the first couple years.

The printers also started a newsletter and Marie Kuda did a Women-In-Print newsletter that lasted a year or two.

With the bookstores there was an energy and shared purpose that worked very well. We knew that pooling information would strengthen all of us. We weren't competitive at all — not because we were far apart geographically, because some of us, such as in the Bay Area, were relatively close together. But because we knew that the more stores there were, the more books we could sell all together. And the more

copies of each title we could sell, our stronger the publishers would be. And, as they sold more copies of each book, they'd be able to publish more books. And we'd — individually and collectively — have more titles to sell and that would strengthen us. There was such a hunger for the books that we were inventing in the women's movement. Getting those books into women's hands was our work and having a newsletter would help us do it. We celebrated all the new books from the feminist presses and also told each other about the new books from the New York publishers. Mainstream publishers were publishing some important books but they weren't making any effort to tell us about them. Finding out about their new books was always a challenge then because the information was so scattered and you had to read between the lines of the publisher's catalogs for the information you needed.

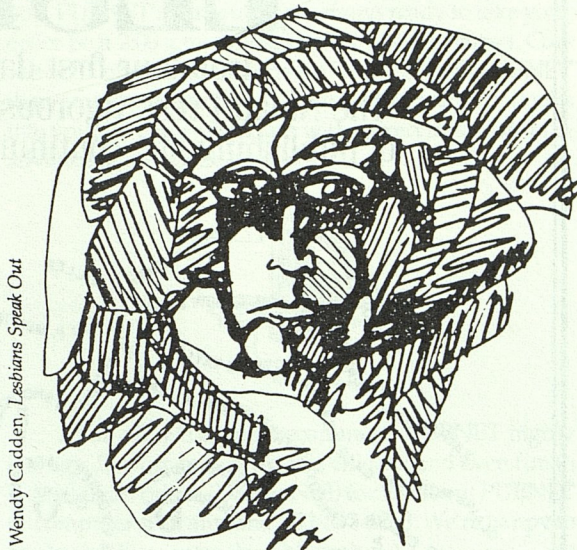
J. That's a very important function of the trade magazine that you're doing — that it simply surfaces with the information. Out of all of the hundreds of thousands of books that are published each year in this country, which books would I possibly want to read that are affirmative of women? Which ones have something to teach me as a woman? It's all of that sorting through that you do and that the bookstores do in finding them. I remember Forest and Natalie and Alice and Carol doing that and the big discussions early on about whether a book qualified as being pro-woman or not. What was pro-woman? What was a lesbian book? Was it lesbian if the word lesbian was mentioned in it even though she died horribly as the moral of the story? Is that a lesbian book? Or is it a lesbian book only if it's written by a lesbian?

C. Or can it be a lesbian book if it's written by a lesbian but doesn't have any women in it?

J. Exactly.

C. Or if it didn't say "lesbian" anywhere, but it was about women loving each other in some way? We decided those were lesbian books. The Full Moon had whole sections of books that never said the word lesbian in them, and nobody ever kissed, but they were lesbian books — books in which women deeply honored and loved one another.

J. The important categories in the bookstores changed from period to period. Early on the featured books were poetry books by women. Poetry was leading with the ideas. The poets were map makers, going out first and laying down the dimensions of the terrain and what the landscape (and the future) could possibly look like.



Wendy Cadden, *Lesbians Speak Out*

C. Conceptualizations came through in poetry much sooner — then the ideas went out into women's minds and reappeared in new forms in other books.

J. Yes, it often has to start with the poetry.

Alice made this beautiful display of the huge number of poetry books they had at a Woman's Place. The books were all facing out. They were the first thing you saw when you walked into the bookstore.

As those ideas became absorbed people, writers filled them out with non-fiction and fiction books. So pretty soon the category was non-fiction books and then it was even philosophy — *theory* of women's liberation and so on. And the categories became much more concentrated and specific, not as diffused as the poets are. Immediately following was biography, and autobiography, because surely this was how we would learn how to do things — by seeing how these *other* women had done them. *Anything* about women living their lives was biography, and valuable. Well, I'm getting tired a little. Lets take a break....

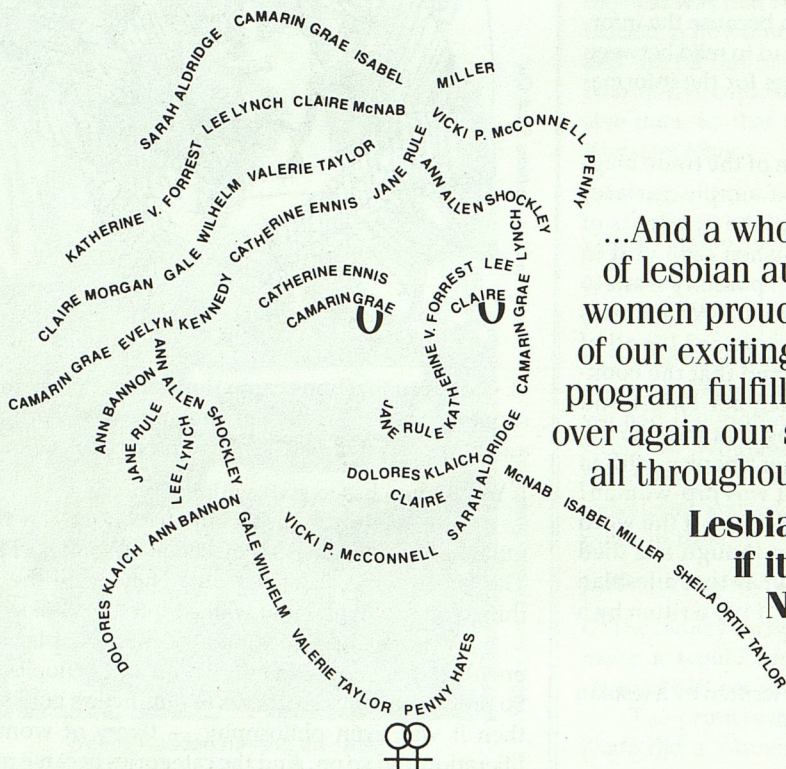
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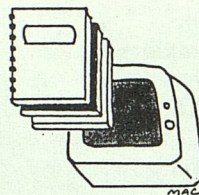


PUBNET, continued from page 40

may not be as they seem.... But here, too, the publishers' PUBNET folks will fix things up right away. Occasionally, we have not received Purchase Order Acknowledgments. This means the publisher didn't bother to run one. If we all get together and keep after them maybe they will eventually understand that these POAs are our essential proof-of-order document and that they should automatically be programmed for retrieval by the bookstores. However, when we call to say we haven't received ours, again, the PUBNET person has faxed one to us right away.

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credible outfit needing business and marketing skills (and lots of other ones too) and yes they would supply us with some training.

Nearly a year on now and we find ourselves with more and more questions to be answered but now with some of the mechanisms to answer them. We have done some preliminary market research and have got very useful information on our cards and the card market. We have some great new books in the pipeline and are investigating new products. Because we are under-capitalized we still have to look for funding but we are now in a position to present coherent business plans and forecasts for the future.

We have all the same problems that affect all small co-ops, or any business that is small. It is difficult to break into the market initially, hard to compete with large companies which are mass producing, and hard to get an effective distribution network suitable for us.

We also have very many advantages that an ordinary commercial venture would not have. We receive vast amounts of goodwill and support from many quarters. We mutually support other co-ops and small publishers and the women and trade union networks have been very helpful.

Write for catalog: Spellbound, 23-25 Moss St., Dublin 2 Ireland (tel. 712149).

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-Charis Bookstore, Atlanta, GA



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