

# Feminist Bookstores Newsletter

Volume 3 No. 2



Portland, Oregon  
Feb. 13, 1979

Dear Sisters,

A Woman's Place Bookstore Collective in Portland Oregon has instituted monthly meetings to deal with the problem of Racism in the bookstore and our responsibility to the community in combating racism wherever we find it--and we do find it in every community of women as well as society in general.

One aspect of racism in the store that we have proposed a real solution to is that it has been very difficult to find posters and calendars with pictures of women of color on them. There are just not enough of them being made--not enough variety. The actions we are taking to help change this are two: 1. Print a poster ourselves with a graphic and/or quote by/about a woman or women of color--to be distributed nationally and 2. to encourage women booksellers to include in their poster and calendar orders strong, clear requests for more items with women of color on them. Hopefully if enough women make their needs be known, that will be an incentive for women who make posters and calendars to make it a priority to print items (and solicit new material) with Black, Hispanic, Asian, and Native American women on them.

As a women of color, I get mighty tired of seeing poster after poster, calendar after calendar page full of white women. One would guess that we are not considered beautiful enough or strong enough to merit being seen. In nearly every feminist bookstore in the continent there aren't enough materials by/about women and peoples of color. People are visually stimulated. Pictures, posters, calendars, and book covers that only portray white women do several harmful things: they reinforce the idea that the Feminist Movement is a movement only of white women that addresses only white women's needs; and the invisibility of women of color in the items in the store does absolutely nothing to encourage peoples of color to use the store as a resource.

A feminist bookstore or group that is truly seeking to reach and meet the needs of women in the community that it serves MUST be mindful of the desires and needs of women of color. In balancing the scales of information available about women, people of color are again being left out, as always. There is no true combating of sexism without combating racism--and classism, ageism and other discrimination based on peoples integral differences.

White women make up a literal minority of women in the world. And yet, women of color are still invisible. Demand fosters change. Change must happen. We must all work on this together. Insist that more items be made available. When the materials come into your store, contact local communities of color and let them know that books, posters, calendars and other items of specific interest to those communities are available in your store. Start building bridges between yourselves and communities of color--and therefore women of color in your towns.

We are interested in getting responses of other booksellers to this letter and in hearing what all you are doing to combat racism in the materials that you carry. This issue needs a lot of support. Women of color work on it all the time. It is part of our survival in this racist world. White women need to lend their hands to this struggle--to combat racism in our own communities.

All correspondence can be sent to Karen Wells or Niobeh at the bookstore. (address above.)

May our energies prevail!  
Niobeh Erebor, Co-Manager  
A Woman's Place Bookstore Collective



# Sistermoon I + II

(Please put in FBN "About Sistermoon II & the following update. When are we all gonna meet somewhere?)

ABOUT SISTERMOON II from 11/78 issue of AMAZON, the Milwaukee, Wisc. Q's paper.

Some of you are wondering what the hell is going on since you just read in a recent Amazon issue that the Irving Street store might be dying. So how did she pull off Sistermoon II?

The status of the store described in the article is correct except that we only owe \$5000 instead of \$7000 now. Books are open to anyone. I had this fantasy from the beginning about a store near UWM because it is densely populated with up and coming college feminists and I hoped to get some women's studies book orders to keep us alive. Storefronts are rare by UWM and very expensive. I found the present site in Oct, 1976 which was what I could afford (\$125 a month) and I signed a lease. But I still had the fantasy of a store near UWM, either a second one or a new one.

My fantasy hit me full in the face in the middle of August. Barb noticed that Bombadils was moving and I contacted the owner. He wanted \$600 (Eek!) for the whole place or he might put a wall in the middle and rent each side for \$300. He'd let me know. Weeks elapsed so I thought I hadn't got it. He called just before Labor Day and said it was mine if I signed the lease on the following day. I was overwhelmed. I wasn't sure I could handle another store, couldn't afford it, and had no one to work there. So fresh of the airplane from vacation, I called staffers and, of course, they came through. If they hadn't, I wouldn't have signed the lease, of course. We opened two and a half weeks later with a lease that started on September fifteenth. We had to open immediately because on October 15, I'd have to pay rent again and we needed to sell that amount in books.

I used \$900 of my meager savings for the lease, rent for the first month, security deposit, and a few book cases. I encouraged more women artists to put work on consignment, took books from the first store, painted, cleaned, and scrounged in basements and garages and Viola! Another store.

Yes, I had a lease on the Irving Street store, and also did not think it wise to cancel four months of events including concerts, films, classes, etc.

The timing was surely not perfect for me but one has to move and take risks when opportunity presents itself. For the future, I don't know if Milwaukee can sustain two feminist bookstores. If people don't support them or my energy stops stretching, one will close and that's that. The pace the last couple months with holiday ordering, seventeen events and selling at conferences besides working at both stores seven days a week has surely taken its toll on my body.

Basically, right at this moment, I feel good about both stores and will know by April or so if both can survive. They serve different women and different needs in different areas and both feel completely different. I am proud that I have pulled it off and that some sisters came through again. Any questions about the store can be addressed to Barb, Joan, Jean, Sherie, or me (unless my crabby sign is out). Come see II. It's beautiful.

Sistermoon II is located at 2126 Locust St.

by Karen Voltz

UPDATE ON SITERMOON I & II 2/7/79 by Karen Voltz--Owner.

I'm sure some of you are wondering how it's going after 5 months so I'll try to tell you.

Both stores are open 7 days a week. Biggest hassles are inventory & staffing (besides not enough \$ if course.) When someone is ill now, or drops off schedule I'm much more anxious cause I'm usually working at other store & can't replace them as I could with 1 store.

I have to keep transferring merchandise back & forth as we run out of it & all book orders still come to Irving Store so 1/2 of stuff gets taken to new store.

Good news: I did get 5 more women's studies orders cause new store is only 2 blocks from school & a whole new (70-80%) clientele is coming in from neighborhood & univeristy. Reasons I would close original store would be my energy level, most people going to new store & old one not supporting itself, lack of workers, hassle of double utilities, rent & insurance.

\*New store is only 11 blocks from original store.

\*Debts are now up to \$8500.

I, Karen, am main unpaid worker & put in 40-60 hrs week. (My \$ was only investment)!! On unemployment, was doing nursing also. About 10 women volunteer 3-4 hrs. each per week. They do inventory, receipts, general maintenance. I do all ordering, bill paying, bookkeeping, heavy cleaning, events coordination. We are not a collective. Have monthly meetings.

Reactions from public & community. "Oh you MUST be doing VERY well to open another store." This thought wave has brought people in who had NEVER come in 2 years we were open. "Is it true? But I just read read about your debts." Disbelief & was I lying about our bills? "You're crazy." Yes, and I'm living happily ever after.

In Sisterhood,

Karen Voltz

1625 E. Irving or

2128 E. Locust

Mil. Wisc. 414276-0909

962-3323

Feel free to write--

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Women  
in  
Distribution, Inc.

Dear Carol,

Thanks for your letter....I'm glad you like the new catalog. It was yours and others' feedback that made us decide to make this year's available for sale and I hope it helps to spread information about what women are writing and producing.

On to your questions:

1. I'm sending under separate cover 2 extra catalogs, which you are more than welcome to.

2. The magazines we carry:

(a) Only Quest is available as a standing order, (b) Sinister Wisdom, Wild Iris, Azalea, Best Friend, Calyx, Lady Unique, Moving Out, Sibyl-Child, Thirteenth Moon, Women: A Journal of Liberation are available by most current issue. We also try to keep back issues of Sinister Wisdom in stock.

3. We do carry Feminist Press and plan to continue doing so.

4. We are still committed to carrying complete lists of feminist presses. We're not sure why we aren't carrying The Godfathers. We'll write them a note .... I believe we decided not to carry the bibliography from Lollipop because it was priced below \$1.00 which is our usual minimum - but we can talk about this too. Concerning Wild Women Don't Get The Blues - this was our slip-up. We didn't know Metis put this out until after our catalog was out. They just sent us a copy of She Devils initially. Later they sent a copy of Wild Women. We had seen it in bookstores for quite a while but didn't realize it was from Metis. I don't think there will be a problem concerning this and I think we'll pick it up with our spring catalog.

5. On postage: First (and you know some of this already, I'm sure), We send everything via UPS unless you specify otherwise on your order. Shipments sent via the Post Office are sent 4th Class Book Rate, insured. We charge a small handling charge which helps cover the cost of boxes/tape used. We try to reduce this for everyone by using used boxes wherever possible, and ordering in as great a quantity as we can afford. Unfortunately, this is one of those things that is more expensive because we have little capital to work with (if we could order and store 2000 boxes at a time, the cost per box would be very little. Since we lack the money and space to do this, the cost per box is more). About insurance: we started insuring all

packages after our first year or two of dealing with the post office. We had not insured up to that time and had had many shipments damaged or destroyed or lost. Since we started insuring packages, we have had much less trouble (is it possible the Post Office has improved its service ??!!). The claims we have filed have usually resulted in having the package returned to us - I think we have filed and been paid for one package that was damaged. We cannot take the risk of not insuring. However, if bookstores want to take the risk, we are willing to send out orders uninsured. What that means is if (e.g.) OWT wanted an order sent uninsured, you should write on the order form "We would like this order sent uninsured, and agree to take responsibility for it if it is lost or damaged". This should be done order by order so that we know for sure that that's how you want a given order sent. I don't have a very accurate view of current rate of loss on uninsured packages....we send some very small orders (e.g. 1 book) out uninsured and have not had any significant problems. But I think there may be more potential damage with larger shipments.

About this postage thing in general - we'd like to hear any ideas from you or others on how to cut the expenses.



WIND, could.

6. Some thoughts concerning In/Sights. Of all the books by women put out by the trade (some of which we carry), we wonder why you pick this one out as something we should not carry. (Saying "we", we are including WIND in the same company as feminist bookstores.) The images in In/Sights are not all pleasing to look at but I think they represent a wide spectrum of the way women see themselves. We think it lacks photographs from Third World and women of color and also photographs denoting a lesbian sexuality. These were lacks which we considered when we took on the book. As to our history with the book -- we saw the first galleys of the book at the ABA last year. As you know we carry another Godine book Vegetables Money Can't Buy. We decided to carry the book late in the summer as it was one of the few photography books by women.

In selecting books one thought which we always keep in our heads is that we are looking for titles which are not just in keeping with our politics and values but also books which would be appealing or valuable to other women. There are so many trade titles hyped "for women" that are awful....we don't feel In/Sights is in this category.

Womenfriends is in print and we've got it in stock. The price has gone up to \$5.00.

Well, Carol, I hope this deals with all your questions....I'm kind of reeling it off in a rush....I've had to put off writing for the last week while we tried to get out the last minute xmas orders that had come in. I hope you-all have done well this season - let me know if there are more questions or discussion.

Best,  
*Cynthia Gair*  
Cynthia Gair (for WIND)



## BRINGING BOOKS TO THE HANDICAPPED (AND VICE VERSA)

This info from the American Bookseller

Doors need to be 32-36 inches wide to accommodate wheelchairs. Plate glass doors can be too heavy for handicapped (physically different), frail & elderly people, tho adjusting the door-closer pressure can help. Aisles need to be 36-40 inches wide to let a wheel chair bound & a walking person to pass each other. Wheelchairs take 40" to turn around. Shelves & counters may need to be lowered for wheelchair riders' use. If you can't lower your shelves to wheel chair level, (and odds are you can't) Be ready to offer to reach books not reachable from a wheel chair, but keep a balance, too..don't hover. Be ready to restack unwanted books later...just another (of many parts of making the books available to women...Depending on your building, ramps may be needed, also curb cuts & wider than usual parking spaces. Sometimes, with time & persistence, you can get your city to provide the second two. You can get a tax deduction up to \$25,000 (Federal) for removing qualified architectural barriers...tho this law expires in 78 or 79...don't know which. Hopefully it will be renewed....State building regulations vary, to check them out, too. Organizations for handicapped people in your area may have newsletters...a note to them could bring new women into your (accessible) store.

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Over the past year many women have expressed concern about and interest in the survival of Diana Press. This article is to give women who care about our work a better understanding about where we've been, where we are now and where we're going. We're going to try to deal here with the many issues and questions that have come up around us in the last year. This article was written by the two women currently managing the press and trying to put it back on its feet. We are Coletta Reid and Kathy Tomyris. Coletta was one of the founders of the press and has been with it since 1972. Coletta comes from a rural white working-class background. She is thirty-six and has a nine-year-old daughter. Kathy came to the press in July, 1978 from North Carolina where she was co-owner of Ladyslipper Music and an Olivia Records distributor. She is twenty-eight, from a middle-class background and white. Both are lesbian feminists.

Since many of you may be more familiar with recent controversy around the press than our background, we would like to give you a brief history of Diana Press. Diana Press was started in January, 1972 by a group of women in Baltimore, Maryland who wanted to learn skills in printing. After about six months a decision was made to try to make the press self-supporting and able to pay salaries. For the next 3½ years three or four working-class women worked at the press. Casey Czarnik and Coletta owned and ran the press; the other women worked with/for them. During that period most of our money, labor and time was put into establishing a stable and solid feminist business. From trying to make the business both financially successful and feminist, we became involved with many other feminist businesses around the country, both in sharing information and helping each other out. We tried to articulate the purposes and goals of feminist businesses in a 1974 article in *Quest: a feminist quarterly*, "Taking Care of Business." We always felt ourselves to be aligned with other struggling feminist businesses as well as other women in printing and publishing.

We started out as an instant print shop. We did short run, quick printing. Our major goals were to accumulate skills and equipment. We paid ourselves barely subsistence salaries and used the extra money we made each month to purchase equipment. We felt it was important for working-class women to own the means of production and to learn how to operate and fix machinery. As working-class women we wanted the movement to include the kinds of jobs that ordinarily working-class men have. We started with a 25-year-old Multilith 1250 and the donated down-payment for an instant print platemaker. Over the years we slowly accumulated the equipment that has allowed us to do production on books from beginning to end. We almost always had to buy used equipment that most men would not have taken the time or trouble to put into working condition. The printing business was our survival. It paid the bills, gave us small salaries and provided the means for our expansion.

In late 1972 Rita Mae Brown came to us with a manuscript for a poetry book, *Songs to a Handsome Woman*. She had been unable to find a publisher and approached us because we were the only women she knew who owned a printing press. She offered to put up the money—\$300—to buy the paper for the book if we would put up our labor to produce it. That was our first venture into publishing. Coletta typeset and Casey printed the book. Both hand-collated and hand-stapled 2,000 copies. One year later the book had earned back the costs of its production and Rita was paid back for the paper.

We got into publishing with no experience but with a strong feeling that there were women's words that could not be spoken or heard because all publishing companies were owned by men. We decided that we would print and publish women's books that could not get published anywhere else. The publishing business was set up separately from the printing business, with its own bookkeeping and bank account. We never expected publishing to do more than pay for its own production and knew that we would not be able to make salaries or support the shop from its income. Publishing was done in our extra time, nights and week-ends. The major cost (labor) was fronted by the women who worked at the press, knowing that we would only be paid back after many years of selling the books. In 1973 we published three books and a calendar. In 1974, three books, a calendar, and a datebook. Due to a fire in early 1975 we only published one book, a calendar, and a datebook. In 1976 we published eight books and a calendar.

In 1976 we became involved in Feminist Economic Network, an association of women's businesses aimed at sharing skills and resources. The various women's businesses in FEN joined their profit and loss statements and balance sheets in order to have the assets necessary to borrow a large sum of money to buy a women's building in Detroit, Michigan. Much controversy surrounded the purchase and opening of that building. After a difficulty-ridden six months, the building was forced to close and FEN dissolved.

Working with other feminist businesses, particularly the Oakland Feminist Women's Health Center and Laura Brown had proved so exciting that we decided to move our entire operation from Baltimore, Maryland to Oakland, California. There were a number of other factors that entered into this decision. One was the fact that we had to move out of our Baltimore workspace, quickly becoming too small and inefficient for the growth of our business. We found that real estate in Oakland cost one tenth of real estate on the East Coast and that there was a lesbian real estate broker in Oakland willing to help us find a building. We thought that we would find more skilled women workers in the Bay Area, and Women's Press Collective, already in Oakland, was on the verge of closing. We felt that combining the two presses would bring the best of both together. We had been in close contact with Wendy Cadden and Judy Grahn of Women's Press Collective since 1972 and we were very excited about working with them.

While en route to Oakland our move was greeted by a paper by Martha Shelley called "What is FEN?". The article helped create a climate of distrust of us in the Bay Area that became virtually impossible to break through. Our first six months were devoted almost entirely to setting up the business, getting control of a much larger workspace (painting large areas, building offices and a darkroom, etc.), and finding skilled women with whom to work. We immediately found ourselves in a financially more difficult situation than we had ever been in in Baltimore. We ourselves became prey to the distrust around us. Disagreements grew among the women who worked at the press and at the Health Center, all of which took its emotional toll. Finally around the first of September, 1977, some six months after we had arrived, all our equipment was operating and we were able to get a larger press and folder. In the largest risk we had ever taken, we combined the three titles we had agreed to publish in Baltimore with the titles waiting at Women's Press Collective and a new title chosen

\*Sorry for this odd layout—I had only one copy of it, and this layout is the only way I can think of to print the whole thing. Just follow it from page to page for the next 3 pages. It seems very important. Both the statement itself & what the rest of us may learn from it. I'm very appreciative of Coletta & Kathy for putting it out. -C.

NEW RETURNS POLICY—NAL. A COMING TREND IN MASS MARKET?

All Singet, Classic, Mentor & DAW books are now being invoiced at 46% discount (instead of the old 40% discount...this is good news.) Returns are being credited at 53% (Instead of the old 60%) This means that if you buy 100 books and return 45% of them, your effective discount is still 40.3%. If you return fewer than 45% (which is almost always the case, except for some textbook orders), you get a porportuneately higher discount up to 46%.



together, a total of eleven books. We ordered paper and supplies on credit and geared up for a big production push. For the first time, production of the books we were publishing became the priority for our operation. We went out on a limb—it broke off.

Even if everything had gone smoothly, producing that many books that fall with unfamiliar equipment and new personnel was unrealistic. As it was, the vandalism on October 25, 1977 destroyed much of our back list, equipment and current work. Furthermore, it made it emotionally impossible for many of the women at the press to work with the same energy and enthusiasm they had before. Some had lost the will to go on, but stayed because they felt bad about leaving. After the vandalism there were disagreements among the leadership (Casey, Coletta, and Laura Brown) as to the direction the press should take. Basically these disagreements prevented any positive direction from happening for an entire year. The press has been in a holding pattern of sorts. Since the vandalism we have been consumed with maintaining our back list, making up for the vandalism, and trying desperately to put out some new titles with a constantly dwindling staff.

The financial condition of the press since the vandalism has been precarious. We have existed on a month-to-month hand-to-mouth basis. The insurance payment, most of which came eight months later, and the donations that we received, kept us going for the past year, but did not give us the relief necessary to recover. The vandalism wasn't the only cause of our problems though. Our overexpansion would have made the year extremely difficult as it was; coupled with the vandalism it became nearly impossible to keep going.

Disagreements among the leadership came to a head in the summer of 1978 culminating in Casey Czarnik and Laura Brown leaving (or being asked to leave, depending on your perspective). When Casey left we lost one of our most valuable assets, not only an excellent printer and designer, but also one of the major forces behind the creation of the press. From that point on our financial position left us little choice but to hire essentially inexperienced printers. The leadership was assumed by a management team formed from the women who had been at the press the longest and Kathy, who had just moved here to become production manager.

Over the next six months the burden of running a financially failing institution slowly eroded their numbers and morale. Most of the women at the press were here during the FEN controversy, the vandalism, the leadership disagreements, and Casey and Coletta's long and painful break-up. These women were being asked to work for little money, not-even subsistence wages, while under emotional strains that were tiring and demoralizing. It is hard to say which drained us the most; both made it harder for everyone to keep coming in to work. We were all under tremendous financial and emotional pressure. Our personal inability to meet our own financial commitments as well as the press's daily precariousness was really more than any of us should have been asked to shoulder. By mid-December it became clear that we were not making any progress and that a drastic change in direction was necessary if the press were to be saved. A decision was made to close the shop temporarily, consolidate equipment, personnel and goals, and reorganize towards financial stability.

Hindsight being what it is, we can now look back at the chain of events that brought us to this point and see some of

the mistakes we made. The first was our decision to expand without a sufficient financial base. The next was our inability to start functioning again until six months after the move to California. We then prematurely decided to make publishing our own titles a priority without first establishing a solid printing business in the Bay Area. A major financial error was the purchase of a large press that was difficult to operate and has not run at all for the last ten months. The vandalism occurred at a crucial time when we were already financially and physically overextended. And finally, the inability of the leadership (Coletta, Casey, and Laura) to agree immediately after the vandalism on what steps to take perpetuated the problems. These factors created an unstable situation that continued throughout the next year. The attempts of the management team to reverse this trend came too late and were not drastic enough to work.

Since December we have been maintaining the shop on a day-to-day basis, keeping up with the mail and sending out orders, as well as catching up. The two of us have put hundreds of hours into bringing bookkeeping records up to date and analyzing (doing the accounting of) them. We have cut our fixed costs and overhead and increased income a little by selling unused equipment and excess inventory and by diligently keeping up with our accounts receivable. We spend as much time as we can, not as much as we'd like, in planning for the future of Diana Press.

One of our first steps in planning was to look at the history of the press, its success and growth in the first five years and the problems since then. We found that the press had had a formula that worked in the past—an established commercial printing shop that made publishing possible, closely controlled costs, and conservative financial policies. We have consulted and continue to talk with many women in business about our problems and possible direction. All agree with our conclusion that we need to move towards establishing a competitive commercial print shop that is self-supporting. A successful printing business could bring us back on our feet and set the scene for a renewed publishing effort. We're estimating that it will take at least two years to set up the kind of shop we need to get into a more stable financial position. It won't work if we have to invest any money in publishing. In conjunction with setting up a print shop we want to rent out half of our building to someone else, preferably a women's business, and rid ourselves of some non-functioning and out-dated equipment. We will be seeking experienced women to operate the equipment and to work in our various departments. We are committed to paying living to good wages to the women who work here and will require only that they work for the salaries they will make. Our first priority is to find at least one and perhaps three printers for our Multilith 1250, Davidson 700 Perfector and Chief 22. Our plans are to begin hiring within the next two months, April and May, 1979. We encourage women from all over the country to send us resumes, but of necessity we will hire only experienced and highly skilled workers at this time.

Probably most of our readers will be shocked and surprised at our change in direction since we are known primarily for our publishing. There are two factors that have influenced our choice. One is the knowledge that women's publishing and small publishing in general is under tremendous pressure from New York publishers right now, because of the demonstrated viability of the feminist market. Commercial publishers are willing to bring out good feminist books now. It seems absurd

SHIPS, SHOES & SEALING WAX, the Anchorage Alaska store needs a used ABA Handbook if anyone has one. (4704 Kenai, 99504.)

A ROOM OF ONE'S OWN is trying to compliment their book collection w/ posters by & about women. They's appreciate it if women would send them addresses, catalogues, prices & suggestions. (Actually--such a list would be good for the newsletter, while you're at it!) They're at ]53 Main St., Annapolis, Md 21401

EMMA-The Buffalo Women's Bookstore put out a pre-Xmas newsletter listing new & recommended titles, xmas gift ideas, saying they had new orders & crafts..new hours, a 10% off sale Dec. 8-23. (And generally reminding their mailing list they are getting better every day...and that they are THERE.) All this and upcoming events (all the better to encourage the readers to KEEP the piece of paper, my dear) on and 8 1/2 x 11 piece of paper printed on both sides and folded in half. Mailed on a bulk mailing permit (possible because of the Calendar(?)



to publish books that could be published by large publishing houses and be unable (because of limited resources) to do as good a marketing job as they could (advances, distribution, promotion, etc.). Our publishing program came into existence to fulfill a need for good feminist literature that was not being met by New York publishers or the male small press. We published Rita Mae Brown when no one else would. We published *The Furies* books and *The Ladder* anthologies when no one else would touch them. We still feel that our role in publishing is to meet the reading needs of women that no one else is meeting. When New York moved into the market created by the women's presses, we found ourselves in direct competition with publishers with greater visibility and distribution. We will only bring more grief to ourselves if we publish books that could be published by companies with the ability to pay larger royalties and sell more books than we can.

Our second reason for choosing production over publishing is that we feel we cannot save both at the same time. We think that with the political climate of the country moving to the right and the economy deteriorating that the loss of the equipment and shop would be more difficult to replace than the loss of the publishing unit. Seven years of investment in equipment bought off of working-class women's labor should not be let go of easily. In a period of economic growth it might be easy to foresee the re-establishment of such a shop, but right now it would be impossible and things aren't getting any easier. The closing of Jungle Press in San Francisco and Megaera Press (Mother Jones Press) in Northampton, Massachusetts is a blow to the future of all women's printers. As the first, largest and longest lasting women's print shop, we aren't ready to give up our production unit to keep publishing going at this time.

This fall (1978) we tried to publish six titles that we thought would not come into existence without us. These titles were those whose typesetting and paste-up were not destroyed in the vandalism. Two of the titles are partially completed and waiting only for the money to have them printed. These are volumes two and three of *True to Life Adventure Stories*, an anthology of women's writing collected and edited by Judy Grahn. The stories are written by forty-five women from throughout this country and are a significant addition to women's literature. We are politically committed to bringing out these books and are willing to front whatever labor we can ourselves in order to get them into print. However, without a printer we must send them out to be printed. We estimate the cost of printing and payments to authors at \$3,000 per book. If there are other women who see the importance of publishing the next two volumes of *True to Life Adventure Stories*, then perhaps we can get a loan to pay for the costs we cannot front ourselves. Volume 1 of this series has received excellent response from both readers and reviewers. We know that without editor Judy Grahn's efforts to solicit these stories over the last four years, they would never have been brought together. The male commercial press would have never been willing to finance such a time-consuming effort to find the true stories of our lives. Most of the stories are by women who don't consider themselves professional writers, but whose stories are as powerful and moving as anything we've ever read. Even though the books are typeset, they will never be completed books unless someone else will provide the money to back their printing.

Other books we can't afford to bring out are: Judy Chicago's *Revelations of the Goddess*, Elizabeth Gould Davis',

*The Female Principle*, Ruth Geller's *Seed of a Woman*, Kathy Kozachenko's *Women at the Top of the Hill*, *Lesbian Separatism: An Amazon Analysis*, Lynn Strongin's *Leila: Book of Night*, Ann Schockley's *The Black and White of It*, Rochelle Singer's *The Demeter Flower*, Linnea Due's *High and Outside*, and novels by Judy Grahn and Pat Parker. All of these are books we had intended to publish in 1977, '78 and '79 and now cannot and will not bring out.

Much of the heaviest criticism we've received has come around our publishing program. There have been many reports that we have failed to pay royalties and that we have supported ourselves off of money that was due our authors. First of all, it is important to know that all of our books had sharing-of-net-profits contracts. That means that after costs of production, advertising and distribution are paid any excess moneys are split between the author/illustrator and Diana Press. We devised such a contract in 1972 in order to compensate for the fact that we had no money to start a publishing program. All that we could offer was our own labor and the use of our equipment. Once a book reached the break-even point then receipts were shared. Generally speaking, Diana Press's share has only been enough to pay for the paper for the next printing of each book. Until last year only the books of Rita Mae Brown had sold enough copies to have earned any money for the author. Rita has been paid consistently throughout the publishing of *Songs to a Handsome Woman*. For each 2,000 copies of that small poetry book, she and the illustrator have received \$300. Her first accounting for *A Plain Brown Rapper* was due in January, 1978. After the vandalism she was sent a form letter stating that the accounting would be late. The accounting was made in May, 1978 and *A Plain Brown Rapper* was still showing a loss after its first printing had sold out. Within this last year, *Sex Variant Women in Literature*, *A Plain Brown Rapper*, *The Ladder* anthologies, and *Sapphic Songs* have passed the break-even point. Within the next year we expect *All Our Lives: A Women's Songbook* to begin earning money for its editors.

It seems to us that the voiced discontent of many of our authors is due in large part to unfulfilled expectations. When we moved to California we envisioned a much larger and more successful publishing operation. We thought we'd be able to start a booking company to send authors on tour, have an advertising budget, sell subsidiary and foreign rights and generally have a much more prosperous publishing arm. When none of these prospects materialized and in fact our sales decreased, many authors felt that we had lied to them.

In addition our communication with authors became practically nonexistent. Coletta was the only one at the press who had the overview necessary to communicate with authors. She was overworked and overwhelmed with trying to manage the press, complicated by the leadership disagreements, some of which were around how to deal with authors. Coletta was not an effective leader during the year after the vandalism. She had lost her clear sense of priorities and focus that had guided the press through previous crises. The sales journal and other records necessary to give authors their accountings were strewn around and some destroyed in the vandalism. We have only finally reconstructed the 1976-'78 sales figures in the last month. On top of that were the financial and emotional problems that affected everyone's ability to do their work. We became overburdened with trying to survive and so let this correspondence slide, along with other things. We know now that we shouldn't have allowed our other problems to monop-

#### Books in 'Sound' and Braille-

THE FEMINIST TAROT (Persephone Press) is or will be available in Braille in two thick volumes at \$4.50 @. Bulk rates-??? contact Humbolt Braille Transcribers, PO Box 6363, Eureka, Ca. 95501.

SINISTER WISDOM is available on Cassettes...or at least the 6th issue was when #7 came out. No news since then. Cassettes can be borrowed or bought from SW, Box 30541, Lincoln, Neb. 68503.

Sound Books has 60 titles including Sci. Fi., Nora Ephron & Jill Robinson. The tapes have to be played on a specially modified cassette player avail from them....get a catalogue from Sound Books, Willow St, South Lee, Mass. 02160

LOST & FOUND \*thanx to Paula at Full Circle who read the fine print in the Rounder Catalogue & shares these goodies:

Folkways 31034 Won'y you come & sing for me--Hazel Dicinson & Alice Foster  
Mark 56 Records--#746 Amelia Earhard (old radio broadcasts.)





olize us and hurt this vital link to the women who wrote our books. We are sorry.

There have been various reports that Diana Press is being sued by a number of authors. We are being sued by Rita Mae Brown, not for non-payment of net profits, but for not making timely accountings and for not selling enough copies of her books (although no publisher can guarantee to sell a particular amount of copies of any book). Rita Mae's lawyers came to the press in September, 1978 and investigated the invoices showing sales of her books since 1973. They were unable to find any discrepancies between our reports of the numbers of copies sold and what the invoices showed. They did find that we had accidentally shorted Rita \$10 on each set of 2,000 copies of *Songs to a Handsome Woman* by paying \$10 too much to the illustrator, Ginger Legato. We have a lawyer and we are defending ourselves. We have been advised that there is no evidence to substantiate Rita Mae's claims.

We were requested by a lawyer for the executrix of Jeannette Foster to provide her with an accounting in March, 1978. We provided an accounting at that time which showed that *Sex Variant Women in Literature* had not yet reached the break-even point. We have just provided a second accounting which shows that the book started earning money in 1978. The reports asserting that we deliberately withheld money from Jeannette Foster forcing her to remain in a nursing home have both upset and outraged us. *Sex Variant Women in Literature* is a reference work of interest primarily to libraries and literature students. Its sales have been slow but steady; therefore, it's not surprising to us that it has taken two years for the production costs to be recouped. We published this book after it had been out of print for twenty years (since 1956). We have less than 200 copies left now and because of our financial difficulties, we will not be able to keep it in print after these last few copies are sold. We hope that there is a library publisher who will assume the contract as we feel it very important that this book be available to women.

We have heard that there has been some speculation that we did the vandalism ourselves in order to gain sympathy and to rip off our insurance company. For us personally, it seems impossible that anyone could entertain the thought that we vandalized ourselves. Imagine how you would feel if someone broke into your home or shop and destroyed much that you had worked to build for the last six years. The feeling that we were that hated by someone, that locks and burglar alarms were of no use, and that we would always be that vulnerable was terrifying. It becomes very hard to keep on working for so little money when you know each day you come in that your work might be destroyed. The only similar experience that any of us has had is the constant fear and worry by rape victims that it could happen again. It seems incredible for us to hear others speak casually of an event that was so devastating to us. As to the assertion that we financially gained from the vandalism, it has no basis in fact. No feminist institution has the kind of money necessary to buy enough insurance to allow them to rip off an insurance company. For us to have sabotaged the publishing of eleven new titles after we had ordered the supplies and paper would be the height of self-destructiveness and financial folly.

We appreciate the donations and goodwill of people who have supported us throughout the last two years, having faith in our integrity even in the face of articles to the contrary. We also appreciate those who have read the articles knowing that there must be another side to the story and understanding that making mistakes is not a sign of bad will. We hope that women will continue to read Diana Press books, that the second two volumes of *True to Life Adventure Stories* are able to come out and that we continue to exist a year from now, and longer.

Kathy Tomyris  
Coletta Reid  
March 9, 1979

**MAKE WHAT YOU WILL OF IT DEPARTMENT, or sexism rides again....**

Alex Haley (ROOTS) was sued twice for plagerism. He settled out of court with Harold Courlander & Crown publishers after six weeks of trial for an undisclosed amount. A statement read "Alex Haley acknowledges and regrets that various materials from THE AFRICAN (by Courlander) found their way into his book, ROOTS." (Doubleday's lawyer say that under copyright law the taking must be substancial. They didn't believe the taking to be substancial....only 3 short passages.) Margaret Walker Alexander's suit chatgeing that portions of ROOTS were taken from JUBILEE and HOW I WROTE JUBILEE was dismissed.....

**GAY LITERATURE IS GETTING TO BE BIG BUSINESS....**

Avon has a 4 page pamphlet listing (everything conceivable) aboutgays. For better or for worse...and a speical order blank.





More on:  
**COSMEP Position Paper:—  
"THE FISCAL HEALTH OF INTELLECTUAL  
FREEDOM"**

by  
**GEORGE TRINKAUS**

The COSMEP position paper *The Fiscal Health of Intellectual Freedom in the United States* (published in *Beyond Baroque* 782, July 1978) quotes the article from *Bookswest* #6 in which Mo Udall, the authors guild, and others bemoan a trend to concentration in the book industry. But it should be appreciated that the corporate takeover of the traditional centers

of U.S. book publishing is now more than a dozen years old; in newspaper publishing it goes back 20 years. Today the takeover can't be called a "trend." It is, for all practical purposes, *fait accompli*.

Though the takeover should be ancient history, it is still "news," for the story has been almost totally suppressed. A long-cultivated etiquette has regulated our candor on the facts of publishing's true ownership and operation. Perhaps this is because these are political facts, and it appears that political candor generally is unchic these days. Perhaps it's just embarrassing to talk about who owns America—who owns our media, our consciousness—who owns us.

So, agreeable citizens of the publishing community that we are, we have consented to be silent on the subject, or, if we say anything at all, we recite certain

continued on next page

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yet another printing  
experiment...

agreed-upon myths. Back in New York in the go-go acquisition days of the mid-sixties, when McLuhan's fantasies peaked, myth had it that electronics and print had suddenly discovered one another. Then there was the myth of massive corporate as well as federal funds that were going to finance a new technological age in American education. The latest and most refined mythology is to be found in a bestselling novel of recent months called *At Random* by Bennett Cerf.

Of course, Random's sell-out to RCA was the initial, pivotal, and sanctifying acquisition. In *At Random* we're asked to believe this episode in which Random's patriarch, by sheer force of personality, extracts from General Sarnoff not only a sizable chunk of RCA stock but the pledge of Random's total editorial autonomy from RCA in perpetuity. This inventive episode was reprinted a few months ago in *Publishers Weekly* as sober history. And nobody printed a dissenting word. Somehow even *Bookswest* reviewed the book respectfully.

Once Random, the industry leader, sold out, the takeover became fashionable, and most of the major trade, educational, scholarly, and sci-tech publishers followed the example. Not all sold out to corporations; some grew into huge bureaucracies through bankrolling by large investment houses or, in a few cases, by the Mafia or the CIA. In some cases it required more coercive measures than the tender offer, but ultimately nearly all sold out, press-releasing the same rhetoric.

Consent for the takeover was masterfully engineered. There was not a peep of resistance at any level of the genteel book biz. Even the radical press of the period largely ignored the takeover. In the mainstream press, evidence was only to be found back in the financial pages. Except in Kostelanetz *Literary Politics in America* (1974) and in a 1975 number of *Booklegger*, I've seen nothing in print from our quarters on this most central issue.

In *Bookswest* we have covered recent developments largely in Wall Street Journal-style news items ("News from the Complex") and in one similarly styled feature, "The Formation of Doubledell, Inc.," in our first number. When we came out of the closet with the whole story a year later it was behind a liberal congressman's coattails. Only in spite of some internal debate did we get out my

piece on the Title Glut—one of the best-kept secrets of conglomerate book publishing strategy. The whole subject is still taboo.

Equally taboo, apparently, is the subject of an emerging independent book publishing movement beneath the bland surface of corporate America: uncounted thousands of publishers out there beyond the reach of central regulation. This is an embarrassing phenomenon which has received negligible attention in the mainstream media or the book-biz trades. When the straight press does cover us, it is often in a tone of condescension or chic disdain. Some of *Bookswest's* independent exhibitors at the second L.A. book fair moved to sue the L.A. Times for outright inaccuracies printed in that paper's cavalier reportage of the event.

Within the alternative movement itself, consciousness of the conglomerate/independent issue has been thoroughly obscured. Many of us in the movement still regard the book industry as one gigantic cocktail party. Hence, while our interests are in fact in polar opposition to those of corporate publishers, we display good citizenship by cooperating with them at every turn.

A few examples: Our lifeline of distribution—vans, SPRILs, and other worthy projects notwithstanding—remains the U.S. Postal Service. Yet we let the corporately controlled AAP represent our interests with their lobby in Washington instead of creating our own. Meanwhile the book rate will increase by still another 50% over the next year. In a few short years, if we continue our respectful silence, we will witness the total disappearance of a publicly accountable postal service and the substitution of a private corporation completely free to suppress the distribution of independent publishing by means of exorbitant rates. That's when our lights will go out. The AAP has every reason to sponsor this development.

But our consciousness of the taboo facts of ownership is so dim that the AAP can set up a co-opting small press division and enroll more than a hundred of us as members.

The expanding distribution conglomerate of Ingram has recently set up a Best of the Independent Presses program. Will we flock to that, too?

For many years independent presses have eagerly signed

distribution agreements with corporate hardcover publishers and have sought paperback reprint sales to corporate mass market houses. Have we devoted the same effort to developing our own national sales forces, our own promotional media, our own distribution? Cooperative ventures in this direction have hardly been discussed.

And what about our dependencies on such institutions as NEA and NEH. The EDC paper ponders this as well as our outright exclusion by SBA. Must our economic development be tied to a federal government whose interests have become progressively more identified with those of the multinational corporate movement? In the EDC paper can be sensed a tension between a spirit of genuine independence on the one hand and the traditional small-press grantmanship dependencies on the other. The paper characterizes the SBA as "essentially reactionary," the NEA and NEH as "limited in scope," full of "class biases." The paper observes that "the very nature of this (grantmanship) process creates dissension and pits authors and presses against each other." The rewards are "a tiny slice of the NEA budget—3%." The paper notes that the NEA grants only to "literary" projects—poetry, fiction, criticism—the safer and more esoteric the better, it might be added. (Could the matters discussed herein, for example, be published under an NEA grant? No way.)

While characterizing the grants approach to economic development in these negative terms, the EDC paper paradoxically regresses to advocating even more vigorous appeals to these same powers through congressional hearings and an industry survey. Can this be the route to a "decentralized, self-sufficient publishing industry"?

The survey itself, the paper suggests, should be entrusted to HEW or the Department of Commerce, both of whose incompetence and indifference are demonstrable. Why not do our own survey? By pooling the informational resources of COSMEP, Dustbooks, and *Bookswest*, to name a few, we could no doubt come up with a reliable numerical grasp of the awesome scale of the independent press movement. This data might refresh our sense of solidarity and pride. *Bookswest* would gladly publish a truly independent press survey. Hopefully, we could publish it before PW runs the inevitable AAP version.

Our survey would no doubt reveal that X thousand independent publishers are at work in a cottage industry from coast to coast in the U.S. and another X thousand at work multinationally, were we to count beyond our own borders. It would no doubt reveal that these X thousand presses share common problems of promotion, distribution, and capitalization. And no doubt it would suggest that these problems could be worked upon positively through collective projects coordinated by a national organization. This is no more than what is being done already by many other alternative organizations every day.

Take, for example, the National Health Federation. The NHF facilitates the promotion of a wide spectrum of enlightened health and healing alternatives. Of necessity, the NHF takes a position of unabashed dissent in respect to the following established institutions: the Food and Drug Administration, the Dept. of Agriculture, the Surgeon General's Office, the American Medical Association, the American Cancer Society, food processing conglomerates, agribiz, and more. This organization flourishes. NHF publishes abundantly and holds a continuous series of open-to-the-public regional and national conventions supported by exhibitors from their far-flung cottage industry, including a few bookpeople from ours. At these events, speakers hold forth from morning till night on the health alternatives to AMA and company and subject to ruthless examination the ethics and practices of all the above-named institutions. Alternatives and dissent, hand in hand, create a lot of heat, activate consciences, arouse intense public support and a robust flow of cash for the NHF.

So it appears we have similar, though relatively undeveloped, resources, prime among them being a hot, undeveloped Emerging Issue centered on the question of whether anybody has the right to own, centralize, and regulate the medium of print to such an excessive degree as is being practiced today. As publishers we are uniquely equipped to develop and propagate this issue and thus enlist wide support from the book trade and the general reading public for the cause of alternative independent publishing. As the only national organization of independent presses, COSMEP is a logical center for this activity, but only if the organization is itself truly independent.

9



# Changes

I wanted to write something about my changing position in the bookstore and the emotions that went with that change. That much I can remember. What it was that I wanted to write--that I can't remember. So I'll just begin & hope it comes back. If nothing else, just naming the changes might help someone else. That would be worth the writing. It might jog someone else to remember something & share that. That might help me.

I guess the first change was going from working in a bookstore run by a large collective (9-13 Q) to opening a bookstore with one other woman. Having to be responsible for everything. Either doing it myself or making sure I had a clear agreement with the other woman that she was doing it, instead of sharing the responsibility among so many women (the theory) or just assuming that someone else would do it (too often the practice) and leaning heavily on the women who had been there longer and were more experienced. (They would make sure X was done and Z business procedure that I had never heard of and hence didn't take the least responsibility for--got done.)

Then something about the two years of running/working/loving the store. The 50-60 hr. (and at first 70+) work weeks. How the bookstore was my life. Learning and learning and being good at it. The responsibility. Joy. Sense of accomplishment and skills. The literal existence of the bookstore/community gathering, connecting space. Loosing my lover relationship to the store. Would it have gone anyway? Making a work relationship in its stead. The ups and downs of that. The process & pressure of that.

After a year and a half of having too much work (again--the store was growing. Still--it almost never ceased being "too much"), but having a little more money beginning to look for some one to share the work and the meager wages. Finding her, after months, but at almost the same time finally admitting that my/our attempt at creating a work relationship out of/in place of/re-placing our lover-relationship was not viable for me. (How's that for condensing an enormous amount of living into one sentence?!!) Facing that meant that one of us would have to leave. Trying to be ready to leave it it was me. Trying to be ready to take on TOTAL responsibility if I was the one to stay. Mediations. An Agreement in keeping with both our needs. I would stay. (she would/did go to another Q store.)

The 'third' partner came in, actually becoming the 'second' again soon after. Me being almost totally responsible. Training, teaching, sharing skills, insight, experience as quickly as I could. Fiercely, passionately, tenderly, joyfully, wearily, wisely, poorly. Learning to teach the things I was least competent at as well as what I knew well. The following exhaustion of teaching so intensely with one side of my brain, keeping an eye on everything with the other half. Remembering everything that needed doing and doing everything I hadn't yet taught someone else to do. Teaching the women who came in part-time (and godnose, kept me & the store together with their willing energy) and being right there to answer every little question and catch every little (mushrooming) mistake. The one part-timer who had been there all along, who didn't want to become a partner/full timer (damn) coming through. Again and Again. Which all added up to running the store alone tho not singlehandedly. Holding the whole place in my hands, keeping it running, the energies flowing through Christmas, through the winter term book rush. In some way OWNING the store myself, alone, while at the same time not owning it at all. (Owning it psychically but not materially?) Confirming my belief that I could do it. That was important to me, tho decreasingly so as I got closer to actually doing it.

One of the part-timers becoming a collective member and the bookstore making the movement I had dreamed of from a 'partnership' to a 'collective', whatever the subtleties of that difference are. That being a long and continuing process. My part being to continue sharing skills, passing on knowledge. Separating opinion from expertise. Continuing to disperse the power that I still hold. Owning the power my experience gives me. BEing conscientious with that power and learning, continually to be more responsible with it. To deal better with it. And the joy and relief in sharing vision. Responsibility. The work. Not to have to be creating that bookstore alone everyday.

And then leaving the store, temporarily for three months. A sanity break I desperately needed. Had needed long before the overload of running the store 'alone' happened. Getting out of the bookstore and doing something else with my life. Affirming parts that consistently got pushed aside by the last 2 1/2 years in the store. Getting out of the store to get to the country, to write, and in some way not yet clear, to free up a part of myself to be a lover again....Which meant leaving the store to the newly trained women. Leaving a "new" collective member (6 months) to train an old part-timer (from another energy crisis) and the one stable consistent part-timer. Leaving them to work it all out, to do everything. To run the store. An act of faith in them, in my own and my past-partner's training. In their willingness and <sup>more</sup> commitment to do it. To get me out of this store for this time. Me knowing how much/the store will be theirs in a way it never would be if I was always there, looking over shoulders, answering questions, solving the problems that come up. Looking forward to that difference when I get back, not to deny the personal pain, the difficulty of giving up the power/ownership I've had--for better & worse. The relief of that. Meanwhile knowing that some things are waiting for me to get back. Waiting for my insight, experience, expertise. Getting clear with myself that I want to be important to/in that bookstore, but not essential to it. That I want the store to manifest the particular expertise and interests that I bring, that feels like giving my best. But with the store being strong enough, with enough workers--all competent--that its existence is not dependent on me. ("If it can't get along without you, if no one else can or will make it run and you haven't been



hoarding the power, then it's not important enough for you to give your life to keeping it together." a friend said as I left a floundering political organization to go on with my life years ago. I still believe her.)

Looking forward to summer when our whole collective will be back together, making the bookstore blossom---our different skills, shared vision, manifesting our individual visions... Being important, not essential. NOT living with the burden of being the pillar that holds the store up. Rather living a more nearly whole and balanced life.....

BLITZ\*\*\*\*\*URGENT\*\*\*\*\*DO IT NOW\*\*\*\*\*BLITZ\*\*\*\*\*URGENT\*\*\*\*\*

Write to WW Norton & ask them to put May Sarton's AS WE ARE NOW in paperback. Tell them you're getting requests for it from teachers who would like to use it in classes but can't ask students to buy the hardcover. Tell them that customers keep asking when it will be out in paperback. Tell them you want to give it to your grandmother...If we all blitze them, they will probably respond. They put THE SMALL ROOM in paperback on the request of ONE women's studies teacher in Colorado, or so I've heard.

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## FROM THE ORALE

Feeling Free . . . With Disabilities, Mary Beth Sullivan, Addison-Wesley, 5.95.

"Kids of an award-winning television series explore what it's like to be different."

Birth of a Family: The New Role of the Father in Childbirth, Nathan Cabot Hale, Anchor/Doubleday, 7.95. Photo-essay of three couples expecting their first babies.

WOMAN'S CREATION: SEXUAL EVOLUTION AND THE SHAPING OF SOCIETY, Elizabeth Fisher, Anchor/Doubleday, 19.95. "Feminist turns to anthropology & prehistory to refute theories of male dominance advanced by male scientists"

OLDER WOMEN/YOUNGER MEN, Jane Seskin & Bette Ziegler, Anchor/Doubleday, 7.95. "Focuses on emotional, financial & social aspects."

THE BEST WAY IN THE WORLD FOR A WOMAN TO MAKE MONEY, David King & Karen Levine, Atheneum, 8.95.

CONTINUING EDUCATION, Dorothy Weil, Atheneum, 7.95. Fiction about what happens to a family when a woman goes back to school and tries to break out of the wife/mother Stereotype.

THE TWO-PAYCHECK MARRIAGE: HOW WOMEN AT WORK ARE CHANGING LIFE IN AMERICA, Carolyn Bird, Atheneum, 9.95.

A WOMAN OF INDEPENDENT MEANS, Elizabeth Forsyth Haily, Avon, 2.50. "Fictional story of a woman as told through her letters over half a century." July

WOMEN: A BOOK FOR MEN, Ed: James Wagenvoort & Peyton Bailey, Avon, 6.95. Five women & two men explore "general social attitudes that have been assumed to be part of a genetically dictated reality."

WOMANLY ART OF SELF\*DEFENSE, Kathleen Burg, A & W Visual Library, 5.95. Learning to "employ common sense and the basic human instinct of self-preservation."

MALE CHAUVINISM! HOW IT WORKS, Michael Korda, Ballantine, 2.25. "Study of man's monopoly of authority, power, money and prestige."

ONLY WHEN I LAUGH, Erica Abeel, Ballantine, 2.50 June. "True account of a woman's search for her own life after divorce."

THE SEXUAL SENSITIVITY OF THE AMERICAN MALE: THE SHANOR STUDY, Karen Shanor, Ballantine, 2.75 June. By men disclosing myth-shattering experiences.

GETTING STRONG: WOMAN'S GUIDE, Lance, Bantam, 2.50.

CHANGING OF THE GODS, Naomi Goldenber, Beacon, 9.95. Author believes that "when feminists succeed in changing the position of women in Christianity & Judaism, they will shake these religions at their roots"

HIDDEN VICTIMS: THE SEXUAL ABUSE OF CHILDREN, Robert L. Geiser, Beacon, 19.95. Deals with child rape, molestation, incest, pornography & prostitution as hostility directed against children. Could be void of feminist perspective.

URBAN SURVIVAL: THE WORLD OF WORKING CLASS WOMEN, Ruth Sidel, Beacon Press, 9.95. From many interviews, 8 New York women of diverse ethnic range discuss work, welfare, men, medical care, education, poverty, children.

THE LANGUAGE OF THE NIGHT\*ESSAYS ON FANTASY & SCIENCE FICTION, Ursula LeGuin, Berkeley/Putman, Cloth. Edited and Introduced by Susan Wood.

THE QUEEN BEES: THE WOMEN WHO SHAPED AMERICA, Stephen Longstreet, Bobbs-Merrill, 10.95. A gathering of mini-portraits of the "matriarchs and the female reformers who altered American social and legal standards." From Margaret Fuller to Joan Baez.

THE JOYS OF MOTHERHOOD, Buchi Emecheta, Braziller, 8.95. Story of a Nigerian chief's daughter whose fortunes are dictated by biology & tradition. "A sad, strong story about a black woman who, in her own way, represents an Africa lost."

ALTERNATIVE AMERICA: A DIRECTORY OF ALTERNATIVE LIFESTYLE GROUPS & ORGANIZATIONS, Richard Gardner-Ed., Caroline House, 4.95 June. (Don't know about this one)



- OPTIONS, Marcia Seligson, Charter, 1.95 June. "Examines polygamy, open marriage & total sexual freedom as alternative lifestyles from authors own experiences.
- HOMOSEXUALITIES & FRENCH LITERATURE: CULTURAL CONTEXTS/CRITICAL TEXTS, Elaine Marks-Ed. Cornell Univ., 18.50. Questions the role homosexuality plays in the work of an individual writer- is there an imagination unique to their work. Aug.
- ALONE AROUND THE WORLD, Naomi James, Coward, McCann & Geoghegan, 19.95 Aug. "Personal story of first woman to sail around the world single-handedly."
- MOTHER, AUNT SUSAN AND ME, William Jacobs, Coward McCann, 7.50. Story of Elizabeth Cady Stanton & Susan B. Anthony as described by Stanton's daughter"(9-12)
- ELECTRIC FOREST, Tanith Lee, Daw, 1.75 June. "Sci.Fi.about synthetic beauty." (Don't know about this one - physical or environmental beauty?)
- DID YOU HEAR WHAT HAPPENED TO ANDREA?, Gloria Miklowitz, Delacorte, 7.95. Fiction about the rape of 15-year-old and the effects on her and her family.(young adult)
- STEFFIE CAN'T COME OUT TO PLAY, Fran Arrick, Dell pb. 14-year-old becomes prostitute, don't know if it's ok or not.
- WOMEN OF CRISIS: LIVES OF STRUGGLE AND HOPE, Robert Coles & Jane Hallowell Coles, Dell/Delta, 4.95 June. Biog. of 5 American women: migrant farm worker, miner's wife, chicana, Eskimo, maid.
- THE WOMEN SAY, THE MEN SAY: WOMEN'S LIBERATION AND MEN'S CONSCIOUSNESS, Evelyn Shapiro & Barry Shapiro, Dell/Delta, 8.95. "Illustrated collection of statements from both movements seeking to eliminate sexism from American society."
- ROSIE: THE INVESTIGATION OF A WRONGFUL DEATH, Ellen Frankfort & Frances Kissling, Dial, 8.95. Investigation into the relationship of a woman's death following an illegal abortion and the cutback of federal abortion funding. Actual case.
- ROSEBUD YELLOW ROBE, TONWEYA AND THE EAGLES AND OTHER LAKOTA INDIAN TALES, Pinkney-pictures, Dial, 7.95. "The daughter of an Indian chief contributes a new dimension to Native American Folklore." (7-11)
- RUNNING WITH RACHEL, Frank & Jan Asch, Dial, 3.95 pb 7.28 cloth."A girl's experience of running is conveyed in text and caught-in-action photographs."
- TWO WAYS ABOUT IT, Mearian, Judy. Dial. The impact on two girls of Mother's breast cancer operation. (young adult)
- CONTRIBUTIONS OF WOMEN: LABOR, Marcia Biddle, Dillon, 6.95. (young adult) part of a series
- CONTRIBUTIONS OF WOMEN: DANCE, Carol Fowler, Dillon 6.95. " " " " " "
- FAMOUS WOMEN TENNIS PLAYERS, Trent Frayne, Dodd, Mead, 5.95. Photos. (young adult)
- MORE MODERN WOMEN SUPERSTARS, Bill Gutman, Dodd, Mead, 5.95. Photos. ( " " )
- CALL THE DARKNESS LIGHT, Nancy Azroulis, Doubleday, 12.50 Aug. Historical novel, mid 1880s, Lowell, Mass., "about a woman fighting for the right to be responsible for her own life."
- THING LIKE A MAN, ACT LIKE A LADY, WORK LIKE A DOG, Derek Newton, Doubleday, 6.95.
- WOMEN CAN WAIT, Terri Schultz, Doubleday/Dolphin, 4.95. "Based on 100 case histories, focuses on psychological & sociological aspects of having children relatively late in life."
- DORTHY HAMILL, OLYMPIC SKATING CHAMPION, Edward Dolan, Doubleday Signal, 5.95. Biog.
- DIRECTORY OF SMALL MAGAZINE/PRESS EDITORS & PUBLISHERS, Len Fulton & Ellen Ferber-Ed. Dustbooks, 7.95 (ninth edition)
- THE WORKING MOTHERS COMPLETE HANDBOOK, Gloria Norris & Jo Ann Miller, Dutton, 7.95 June. "Sourcebook based on interviews with working mothers across country." (May be too how-to-keep-your-husband-happy oriented)
- FRONTIER WOMEN, Jeffrey, Julie, Farrar, Straus & Giroux, \$10. "Deals with the role of American-born women of European descent who penetrated agricultural trans-Mississippi West between 1840-1880."
- THE POSSIBLE SHE, Susan Jacoby, Farrar, Straus & Giroux, 7.95. "she writes about facets of feminism that have little to do with the frustrations & restlessness of the vocal upper-middle-class women who seem to many to be the sum & substance of the movement."
- THE WHOLE SINGLE PERSON'S CATALOGUE, Emily Collins, Farrar Staus & Giroux.
- BLACK FOREMOTHER: THREE LIVES, Dorothy Sterling, Feminist Press, 4.25 June. Biog.
- LILITH SUMMER, Hadley Irwin, Feminist Press. 12 yr old spends Summer with her 77 year old Grandmother, growing close after initial distrust & antagonism (young adult) 9-12
- CUT OF THE BLEACHERS: WRITING ON WOMEN AND SPORT, Stephanie Twin, Feminist Press, 5.00. Anthology about myths & realities of women's participation in sports. (June)
- THE CREEP, Susan Dodson, Four Winds, 7.95. fiction of 16-year-old girl who volunteers to act as a decoy to lure a child molester. Based on actual case.
- SHARK LADY: TRUE ADVENTURES OF EUGENIE CLARK, Ann McCover, Four Winds, 6.95. About a woman who's interest in fish, especially sharks, evolved into a career as an ichthyologist. (6-10)
- ALICIA ALONSO: THE STORY OF A BALLERINA, Beatrice Siegel, Frederick Warne, 8.95. Cuban woman who became a world-renowned dance figure in spite of personal & political barriers. (12 & up)
- MY ISLAND GRANDMA, Kathryn Lasky, Frederick Warne, 7.95. The sharing of a relationship throughout a summer and set in nature. (4-8)
- LIVING WITH A PARENT WHO DRINKS TOO MUCH, Judith Seizas, Greenwillow, 6.95. (9-12)
- KATHARINE THE GREAT: KATHARINE GRAHAM AND THE WASHINGTON POST, Deborah Davis, Harcourt, Brace Jovanovich, \$10 Aug. Biography of the newspaper publisher whom some consider the most powerful woman in America.



- WOMEN IN SCIENCE, Louise Habor, Harcourt Brace. Biog.
- THE DAUGHTER, Judith Chernaik, Harper & Row, 9.95. A novel using fact and fiction to focus on the short and tragic life of Karl Marx's youngest daughter, Eleanor who lead a hard life as a trade union & women's rights organizer and dies by suicide.
- GOOD RIDDANCE, Barbara Abercrombie, Harper & Row, 8.95 july. Fiction about woman coping with emotional hurts of her recent divorce.
- I'M DANCING AS FAST AS I CAN, Barbara Gordon, Harper & Row, 8.95. First person account of emotional breakdown and recovery- "draws a devastating picture of mental health establishment" as she searches for the roots of her problem which involved a dependency on valium.
- RUN PATTY RUN, Sheila Cragg, Harper & Row, 7.95. True story of Patty Wilson, an epileptic, who made an 11-day run and set the world distance record for women.(Aug.)
- ADRIENNE'S HOUSE, Lari Siler, Holt, Rinehar, Winston, 8.95. Story of a New York Apartment house owner and its problems, widowed young, remarried, kids, mastectomy, tracing her growing up & maturing as a "survivor".
- MY MON, THE MONEY NUT, Betty Bates, Holiday House, 6.95. Story of mother & daughter whose relations are tense and sad until the girl begins to understand her mothers obsession with money matters. (9-12)
- WEST TO THE SUNRISE, Grace Harris, Iowa State univ., 9.95 Illustrated autobiography of Grace McAdams Harris, a successful pilot & aviation executive (Aug.)
- MY BODY, MY HEALTH: THE CONCERNED WOMAN'S GUIDE TO GYNECOLOGY, Felicia Hance Stewart, Felicia Gues, Gary Stewart, Hohn Wiley & Sons, 5.95. By three doctors and one health educator, emphasizes the importance of familiarity with one's body to make informed decisions about gynecological care. "simple & objective prose". (june)
- GLENROSE CALLING, Amanda Wells West, Jove, 2.50 june. "Fiction about a million-dollar cosmetics company reveals the livew of its door-to-door saleswomen and the truth behind a myth."
- NANCY CUNARD, Anne Chisholm, Knoph, \$15. Biog. of "a woman who was at war with her her world and with herself." Influenced writers and artists in the 20's & 30's, founded a press, took to causes including a scandalous affair with black musician.
- POISON PENMANSHIP: THE GENTLE ART OF MUCKRAKING, Jessica Mitford, Knoph, \$10. Collection of essays printed over a period of 20 years, analyzing her techniques of investigative journalism with commentaries that follow each peice.
- DURING WATER PEACHES, Laurel Trivelpiece, Lippincott, 6.95. Novel of young woman's first steps toward independence during W.W.II (young Adult) (Can't tell about this one)
- ISRAELI WOMEN SPEAK OUT, Geraldine Stern, Lippincott, 8.95 "Contains the personal revelations of 19 women on many aspects of Israeli life with emphasis on status of women."
- EARLY STAGES, Anne Jackson, Little, Brown, 8.95. Autobiography of an actress, effects of growing up in rural Pennsylvania during Depression, move to Brooklyn, Catholic Mother, socialist Croatian father.
- HOMOSEXUALITY IN PERSPECTIVE, Masters & Johnson, Little Brown, 17.50 Based on research and clinical findings. (the "experts" are arguing a lot over this one.)
- THREE: "AN UNFINISHED WOMAN," "PENTIMENTO," "SCOUNDREL TIME", Lillian Hellman, Little, Brown, 16.95. Includes brief commentaries by Hellman & photos, "her interior visage becomes more plain when read in close succession.
- WHAT CAN SHE BE? A COMPUTER SCIENTIST, Gloria & Esther Goldreich, Lothrop, 5.95. Newest in What Can She Be? series. (children)
- THE HUMAN CONNECTION, Ashley Montagu & Gloyd Matson, McGraw-Hill, 10.95. "Anthropological & sociological examination of human communication." (Remember, The Natural Superiority of Women?) Montagu's colleagues are still using Man as generic so this might be worth a try?
- SHARING IN THE KITCHEN: A COOKBOOD FOR SINGLE PARENTS AND CHILDREN, Sharon Cadwallader, McGraw-Hill, 5.95. "Collection of recipes for one-parent households.
- THE WOMAN'S SELLING GAME: HOW TO SELL YOURSELF-AND ANYTHING ELSE, Carole Hyatt, M. Evans, 8.95. "programed from childhood to serve, to please others, women have the persuasive power that constitutes sales ability, she claims." (YUK?)
- EVER SINCE ADAM AND EVE, Terry Hekker, Morrow, 7.95. Deals with housewife as obsolete attitude, sacrifices mothers may undergo in order to liberate themselves. (this could all be a joke and not feminist at all)
- COLLECTED EARLIER POEMS 1940-1960, Denise Levertov, New Directions, 3.95 May. Extracted from four publications including her earliest book, "the Double Image".
- REINVENTING WOMANHOOD, Caroly Heilbrun, Norton, 11.95. Based on her study of early Feminist movement she sees the past failures as eroding the movement today, showing how women's attitudes about themselves contribute to that erosion. The "honorary-men" syndrom fallen into by women who have achieved significant goals thereby scornful and condescending toward feminism & the power of women as a group to ensure equal rights.
- EVERYTHING YOU NEED TO KNOW ABOUT BABIES, Linda McDonald, Caklawn Press, 5.95. Up-to-date info on all aspects of infant health- indexed.
- THE JOY OF BREASTFEEDING, Linda McDonald, Caklawn Press, 4.95. "Practical expertise about what bothers mothers in real life."



- THE SICK DAY, Patricia MacLachlan, Pantheon, 6.99. Picture book about what happens when mother goes to work and father stays home to care for sick child. (4-8)
- AFRICAN WOMAN, Maria Cutrufelli, Pathfinder, Aug. "First general study on woman's social condition in the context of Africa's development- pre-industrial, colonial, national independence. Considers wage-labour, prostitution, abortion, urbanization and education.
- IN THE MIDST OF LIFE, Janet Gooch, Pathfinder, 2.95. Poetry concerned with mother's relationship to child, cycles of womanhood, contemporary woman's predicament.
- IPHONISSA (THE MURDERESS), Alexander, Papadiamantis, Pathfinder, Aug. Classic of modern Greek Lit. written in 1903. Old woman tries to deliver girls of her village from servitude she suffered by transgressing certain social bounds.
- RACIST AND SEXIST IMAGES IN CHILDREN'S BOOKS, Pathfiner, 1.45. Collection of pamphlets Includes analysis of Doctor Dolittle books, treatment of minorities, Charlie and the Chocolate Factory.
- SEXISM IN CHILDREN'S BOOKS, Ed. by Children's rights Workshop, Pathfinder, 1.45. Compilation of articles which define sexism and show its prevalence in children's lit.
- MENOPAUSE: A POSITIVE APPROACH, Reitz, Penquin, 2.95
- PENQUIN BOOK OF WOMEN POETS, Cosman, Penquin, 4.95
- INITIATION, Elisabeth Haich, Pocket Books, 2.50. "Autobiographical novel bringing together the spiritual growth of a woman growing up in 20th cent. with vivid recollections of her earlier life as a priestess in ancient Egypt.
- NATURAL CHILDBIRTH THE SWISS WAY: THE NEW PROGRAM FOR A MORE COMFORTABLE PREGNANCY AND EASIER CHILDBIRTH, Esther Marilus, Prentice Hall, 4.95
- HE AND SHE: HOW CHILDREN DEVELOP THEIR SEX ROLE IDENTITY, Jeanne Brooks-Gun & Wendy Schemp Matthews, Prentice-Hall/Spectrum, 4.95 July. "Explores personality growth from infancy through adolescence and discusses how TV, school and peers influence a child's self-image.
- PROTECT YOURSELF: A SELF DEFENSE GUIDE FOR WOMEN- FROM PREVENTION TO COUNTER-ATTACK, Robert G. Barthol, Prentice Hall/Spectrum, 6.95 Aug. Focuses on defense maneuvers to guard against robbery, rape & assault and shows how to prevent injury if attacked.
- MY MOTHER IS NOT MARRIED TO MY FATHER, Jean Okimoto, Putnam, 7.95. Story of adjustment of two sisters to their parents separation and acceptance of step-parents. (10-up)
- FILAREE, Marguerite Noble, Random House, 8.95. Historical novel about pioneer women in Arizona Territory early 1900s centering on Melissa and the hardships she endures. T.V. version scheduled starring Lily Tomlin.
- UP AGAINST THE CLOCK: CAREER WOMEN SPEAK ON THE CHOICE TO HAVE CHILDREN, Marily Fabe & Norma Wikler, Random House, \$10.
- HOW TO BE A MOTHER AND A PERSON, TOO, Shirley Radl, Rawson,Wade, 9.95. Coauthor of Mother's Day is Over.
- THOSE WONDERFUL WOMEN IN THEIR FLYING MACHINES, Sally Keil, Rawson,Wade.
- PREGNANCY-AFTER-30 WORKBOOK, Gail Brewer, Rodale Press.
- ALABASTER CHAMBERS, Emily Ellison Hudlow, St. Martin's Press, 8.95 July. Novel about young woman who has anorexia nervosa & the woman pshychiatrist who helps her.
- VICTORIAN MURDERESSES: A TRUE HISTORY OF THIRTEEN RESPECTABLE FRENCH AND ENGLISH WOMEN ACCUSED OF UNSPEAKABLE CRIMES, Mary Hartman, Schocken, 6.95 "Significant contribution to 19th-century social history."
- DEATH OF A WIFE BEATER, Helen Yglesias, Simon & Schuster (in works) Based on research of a case in Vermont in which women killed her husband who was beating her.
- ORIGINALS: AMERICAN WOMEN ARTISTS, Eleanor Munro, Simon& Schuster, 19.95 A feminist art critic does profiles on known and little-known artists of 20th century with analysis of what it means to be an artist in an exclusively man's field. Includes photos of artists and representative work. Most comprehensive and readable.
- STARBURN, Rosalyn Drexler, Simon & Schuster, 9.95. "The memoirs of the leader of a feminist punk/rock group called The Great Mother Goddess Cult- a tasteless Farce" (How can punk be aligned with feminism?)
- BACK TO BUSINESS, Lucia Mouat, Sovereign, 7.95 June. Author holds out advice for the woman choosing to reenter the job market
- BREASTS: WOMEN SPEAK ABOUT THEIR BREASTS AND THEIR LIVES, Rophna Ayalah & Isaac Weinstock, Summit, \$10. Includes photos of breasts as well as interviews with women who talk about how their breasts have affected their lives.
- THE CUSTODY HANDBOOK, Persia Woolley, Summit, 9.95 Aug. Survey of numerous shared child custody arrangements.
- FEMINIST COLLAGE: EDUCATING WOMEN IN THE VISUAL ARTS, Judy Loeb-Ed., Teachers College Press, Aug. About the effect the fejinist movement of the '70s is having on contemporary women in the visual arts.
- THE NOVELISTIC VISION OF DORIS LESSING: BREAKING THE FORMS OF CONSCIOUSNESS, Roberta Rubenstein, Univ. of Illinois, 19.95. Comprehensive and scholarly, for Devoted Lessing fans only.
- WOMEN IN KENTUCKY, Helen Irvin, Univ. Press of Kentucky, 4.95. Study of those who shaped the states History over 200 yrs.
- ANYONE'S DAUGHTER, Alexander, Shana, Viking. Relates Patty Hurst's experiences on a personal level. Saw her trial as "a travesty, a psychiatric carnival, media swamp, legal circus."
- WOMEN & SPORTS: INSPIRATION & INFORMATION FOR THE NEW FEMALE ATHLETE, Janice Kaplan, Viking, 8.95 (sounds good)
- MARGARET MEAD: SOME PERSONAL VIEWS, Rhoda Vetrax-Ed., Walker, 9.95 july.
- MS. ENGINEER, Margaret Harmon, Westminster. (12-up)



More from the Oracle ....

MARY BETHUNE AND HER SOMEDAYS: A STORY ABOUT MARY MCLEOD BETHUNE, Jan Johnson,  
Winston, 1.50 "tells how educator, born to a poor Southern black farmer, struggled  
to learn and then to teach other black children to read.  
GOOD DAY CARE: FIGHTING FOR IT, GETTING IT, KEEPING IT, Kathleen Gallagher Ross-Ed.  
The Women's Press, 7.95. Illustrated with photos.  
SEXUAL HARASSMENT OF WORKING WOMEN: A CASE OF SEX DISCRIMINATION, Catharine MacKinnon,  
\*Yale Univ. Press, 5.95. Utilizes case histories in an attempt to understand  
sexual harassment as a pervasive social problem."

FEMINIST BOOKSTORES' NEWSLETTER  
c/o Old Wives' Tales  
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