

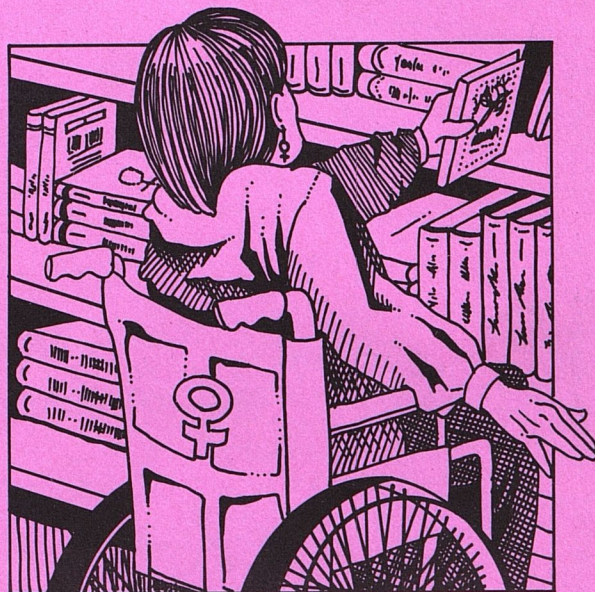
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# Feminist Bookstore News



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January/February 1991

*Femina SERIAL am F32978*

Volume 13 Number 5

*Am. J. 3/7/91*



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# NOTES FROM THE COMPUTER TABLE



War, of course, has been the main thought on all of our minds as we attempted to finish this issue. I had hoped that we would be through, or nearly through with the issue before the war deadline expired. Our hard disk crash (see below) blew that hope and, when war exploded, production ground to a halt as we all went out to the streets to protest. Our usual "last week" late hours were spent on various streets, in various marches and demonstrations, in closing down the federal building, cheering those who closed the Bay Bridge and, alternately, being glued to the radio with horror. Eventually we decided to go to press with what was finished, and save everything else for the next issue. Still, even seemingly simple tasks and decisions are taking about three times longer than usual. I'm running a wild fantasy that this war will be over by the time you read these pages, but it seems so very unlikely.

Our original plan for this issue was to do a quick, short (!) issue to give ourselves and our readers a chance to catch up. We've almost succeeded with the "short" part. Seventy-six pages, rather than a hundred-something does shorten the production time. I *think* seventy-six pages is a short issue. Seventy-two pages was a mega-issue only three years ago. Our current norm is running at about 125 pages. The size issue raises questions in terms of work load, printing bills and postage bills — and also, more importantly, questions of how much information is useful, where is the overload point, which kinds of information are most important in the 90s, should we condense more (or not?) — all questions on my mind that I look forward to discussing with feminist booksellers at the feminist bookstore day in May and at ABA.

The "quick" part of the goal was a little less successful. The first Monday morning of our two-week production cycle, I came to work, turned on my

computer, and the hard disk crashed. Just like that. Experienced as I now am, I can advise that hard disks are *expected* to crash between the end of year two and year three, unless (I'm told) you regularly run a program like SpinWrite that realigns the hard disk on a regular basis. Based on our experience, I can also advise that, if given a few small miracles, the aid of a support organization like CompuMentor, and about twenty-hours of undivided attention, one can easily recover from a hard disk crash. Our odd "miracle" was that the hard-disk logged back on for no apparent reason on the third day, we were able to recover everything, reformat the disk, reload everything — and it has behaved impeccably since then.

During the second week of production the main production computer started acting up. Problem? Hopefully just a garbled sector, one that deleting and

## FBN Deadlines

Spring Announcements  
March/April Issue

February 11

ABA Issue  
May/June  
April 8



reloading the appropriate program solved. So far, so good! We'll know more over the next few weeks. Meanwhile, I'm having wild fantasies of a job where I get to do interesting and fascinating work and I'm *not* the main techie.

And then, of course, there was the looming threat of war. The diminishing hope that either Bush or Saddam would choose any other path but war. And then the war itself.

A bit of good news on the publishing front as we go to press: Pandora Press (recently purchased by HarperCollins in the Unwin-Hyman package) will be distributed and promoted in the U.S. under the Harper San Francisco umbrella — a move that should vastly increase Pandora's visibility and sales.

FBN made *Ms Magazine*. See page 65 of the January/February issue. The issue hit the stands yesterday and we're already getting calls (*lots of calls*) from women who want to know where the feminist bookstore in \_\_\_\_\_ (city) is.... So I know it will be very effective in terms of visibility for feminist bookstores. I enjoyed doing the interview a lot — it created one of those lovely moments of clarity about exactly what my work is about, why I do it, and the enormous successes of the women-in-print movement in the last twenty years. I am truly awed and quite unappreciative, however, of *Ms'* ability to produce what appears to be a profile of FBN and my work — but just happens to omit the word "lesbian" from every context. Being familiar with *Ms'* tendency to make lesbian work invisible, I took care to use the L-word a multitude of times during the interview in a futile attempt to make that impossible. I'm no happier to have feminists wanting to edit the "lesbian" from my life than I am to be working with gay men who want me to drop the "feminist" out of my lesbian/feminist self to work on projects with them. Didn't we resolve all this years ago?

The "bad" news is that we raised FBN's subscription price by \$10/year and advertising rates by 10%. I hated doing it but am cheered by the fact that these are only the second raises in prices we've done in four years. Not bad, given inflation *and* the increased number of pages we publish a year!

FBN is still looking for a new University Press columnist. Kris would like to pass the job on at the end

of the Spring season — or sooner! Please call her or me if you're interested.



## Year End Sales Patterns

One of the features I had promised to write and then dropped when the war hit was a report on December sales this recession-bound December. So here's the summarized version:

I talked to booksellers in ten stores across the country. Overall, sales varied tremendously by region.

Three stores, all in states very strongly affected by the recession, reported that December sales were "flat" (same as December 1989) or within 1% or 2% of last December's sales. Only one store reported that their overall sales for the year were down slightly. The other two stores in this category reported that the year's sales were "a little ahead" and "a bit better than last year."

Young stores (Judith's Room in NYC and Inklings in Houston, on their second and third holiday seasons) continue to show strong growth for the year (25-35%) and "satisfactory" growth (10%) for December despite the imminent threat of recession.

Of the two California bookstores reporting, one reported that December sales were "somewhat better than last year," the other reported "flat" December sales. Except for November and December, sales in the first store were significantly better than the same month the year before. Overall sales in the second store, in an area more quickly affected by the recession, were still "a bit better than last year."

Book sales in the middle of the country were strongest. A Room of One's Own (Madison) projected a 7% growth for the year and exceeded their expectation. Amazon (Minneapolis), under new management, showed a 10% increase in December and 12% for the year. Pandora (Kalmazoo) was up 21% in December, reflecting in part their expanded selling space. And Book Garden (Denver) reported an "excellent" December and a 30% increase in sales for the year.

Yours in spreading the words,  
Carol Seajay ○



# FBN

Editor & Publisher  
Carol Seajay

Columnists

Art Books	Tee Corinne
Canadian Content	Donna Murray
Gay Men's Literature	Ed Hermance
Mainstream Publishers	Sandi Torkildson
Mysteries	Mary Lowry
Poetry	Laura Zimmerman
Science Fiction	Susanna Sturgis
University Presses	Kris Hoover
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415-626-1556

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.

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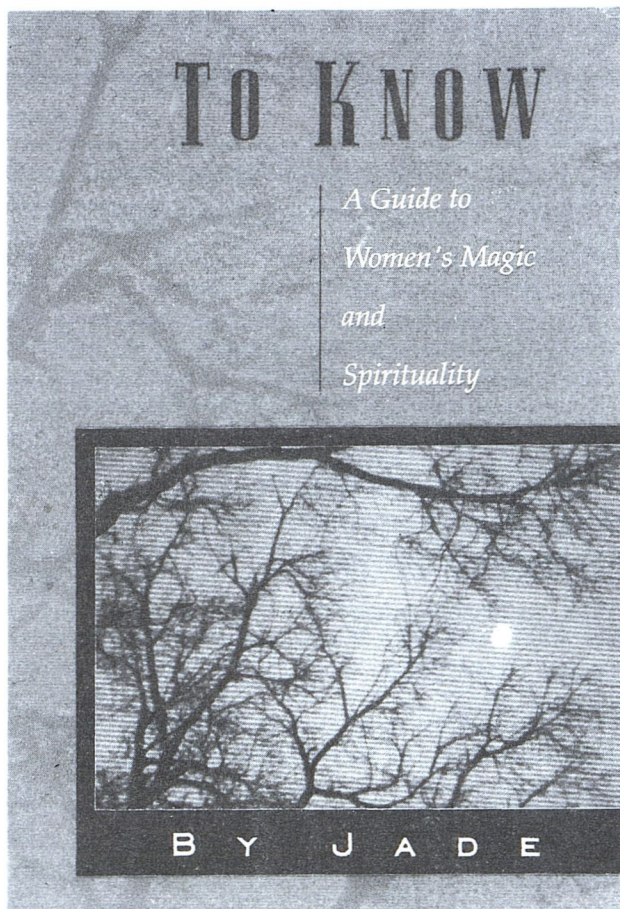
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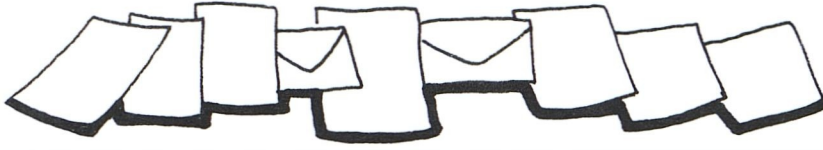
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# LETTERS



gynergy books  
Box 2023  
Charlottetown PEI Canada C1A 7N7

Dear FBN,

It was great to read about Ragweed Press/gynergy books in your latest issue. Ann Morse did a thorough job in providing a profile of the publishers that are represented by the LPG sales force. Canadian small presses, especially the "alternate presses," publish a variety of innovative and groundbreaking books of interest to readers on both sides of the 49th parallel.

On another subject, I do want to set the record straight (sic) when it comes to ownership of Ragweed/gynergy. Sisterhood is powerful: I have four sisters, all of whom support me in my life choices. Lee, my youngest sister, is probably known to your readers as the co-founder and co-owner of the Ottawa Women's Bookstore for the first five years of its existence; she is also the editor of *By Word of Mouth: lesbians write the erotic*, published by gynergy books just six months before I bought the press. Computer whiz, singer-songwriter, filmmaker, accounting genius and editor of an anthology of lesbian fiction about community to be published this fall all describe her many talents. Confidante and volunteer par excellence, her support, knowledge of the book world, not to forget her *joie de vivre* are sisterly assets that anyone venturing into the publishing arena would love to have — and she only lives five minutes away from me and my business.

So who am I. At the age of 38, I threw off the shackles of a senior government job and all its attendant compromises and inherent misogyny for a career in an environment where feminism is an integral part of the workplace. It's over a year since I bought the press and I am happy to have found work that is fun,

challenging and where I can make a contribution. Watch for upcoming lesbian/feminist titles from gynergy books.

Louise Fleming  
Publisher



gynergy books  
Box 2023  
Charlottetown PEI Canada C1A 7N7

Dear FBN,

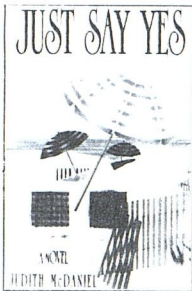
Even though I am no longer a bookseller, it's such a treat to read your publication; empathy, interest, nostalgia, and keen curiosity are some of the feelings elicited from me after an hour spent immersed in FBN (once a bookseller always a bookseller I guess).

After reading Ann Morse's article on Canadian Presses in the last issue, and finding myself described as, not only the co-founder and operator of the Ottawa Women's Bookstore from '82-'87, and editor of *By Word of Mouth: Lesbians Write the Erotic* (all accurate info) but also the Publisher at Ragweed/gynergy, (if only!) I *do* want to clarify that Louise Fleming, my sister, affectionately known as "the Queen of Everything" is the rightful possessor of the title "Publisher" here. As Louise is one of a handful of Lesbian-Feminists publishing in Canada, it might be of interest to FBN readers to know a bit more about her.

When Louise decided to jettison her bureaucratic drag outfits (panty hose, brassieres, etc.) and quit her job at the Department of Veteran Affairs (working for, as she put it "aging white men") and purchase Ragweed from then owner Libby Oughton, everyone agreed that it made perfect sense. Louise possesses strong organizational and management skills, has an informed understanding and love of Canadian and



*Enjoy Spring's first warmth. . .*

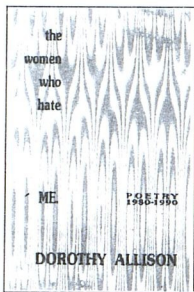


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*. . . Firebrand in February.*



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lesbian-feminist literature and a Taurus humour and compassion in her work environment. She is *complete-bilangue* to boot. In the fifteen (and counting) months since Louise has become publisher, Ragweed/gynergy has been modernized, computerized and organized in a way that makes me tired just thinking about it. And booksellers can look forward to more lesbian and feminist material from gynergy books including (here's where the free plug comes in!):

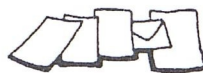
*Somebody Should Kiss You*, by Brenda Brooks and *getting wise* by marg yeo, both wonderful volumes of lesbian poetry; *The Montreal Massacre*, the English translation of *Ecole Polytechnique*; a new anthology of lesbian fiction (still untitled) that I am editing on "Turning Points in Lesbian Identity and Community" (Fall, '91) and much more. I think FBN booksellers will be getting to know and see a lot more of gynergy books in the years to come.

You can look forward to more innovative, high quality reads from Louise in the years to come. Sisterhood is indeed powerful!

Lee Fleming

*Unfortunately, I must take sole credit for this blooper. Thinking I was a bit more familiar with Ragweed and gynergy and their titles, I ghost-wrote over Ann's good work and, in the process, merged Louise and Lee into one entity. I am totally embarrassed. My apologies to the readers I confused, to Ann, and especially to Louise and Lee. And my thanks to the readers who brought my error to my attention, and especially to Louise and Lee for their cheerful good humor about the whole thing.*

— Carol Seajay



Sisterspirit  
Women's Bookstore and Coffeehouse  
175 Stockton Ave.  
San Jose CA 95126

Dear FBN,

I just wanted to drop you a note about Sisterspirit Bookstore in San Jose, CA and tell you about our recent move. We unexpectedly had to move because we were subleasing from the Billy DeFrank Community Center and they found a new location. Since we were going with them we had to move fast.

On the first weekend of November about twelve women from the collective, with the most generous



help of friends, put up two walls with doors and windows. It took a little longer than we thought but did reopen on Monday, Nov. 12.

When we opened our doors four years ago we had two boxes of books. When we moved out last month we had 8 bookshelves with 1500 titles and a small storeroom stuffed with sound equipment and coffeehouse supplies.

Now we are entering into a new phase for Sisterspirit. We have tripled our size to 1000 square feet with 16 bookshelves, 8 display tables, a piano, and a display case for other merchandise.

Soon when you enter the front door you will be ambushed by ambiance: A social area filled with lots of plants and little tables where you can look through the reference material we are starting to collect, buy coffee and cookies, and sit down and look through the books and magazines you've purchased.

Our smaller coffeehouses will be in the bookstore but we'll still use the Center's performance hall for the likes of Lucie and Deirdre and Diane and Tret.

In January we'll host our first author who will be speaking and signing her book in what we hope will become a monthly event at Sisterspirit.

We add new titles every day; books by, for and about women.

We have two coffee houses a month — minimum. If anyone is interested in performing at Sisterspirit please send Clarice a demo tape and a short bio to: Sisterspirit Bookstore, 175 Stockton Ave., San Jose, CA 95126.

Thanks to all the wonderful women out there who do the writing and the singing and the buying. We at Sisterspirit love your hearts.

Clarice Mazzanti

Ottawa Women's Bookstore  
272 Elgin St.  
Ottawa ONT Canada K2P 1M2

Dear Carol,


I'm thrilled to announce that we're moving to a larger, street-level (i.e., wheelchair-accessible) location on January 1st, 1991. Our new address is: Ottawa Women's Bookstore, 272 Elgin St., Ottawa, ONT Canada K2P 1M2. The phone number remains the same 613-230-1156.

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Business has been booming the last couple of years and we've been bursting at the seams for the last six months. 5000 titles, lots of customers, one big dog, four full-time and two part-time staff simply can't fit into 650 square feet! Not without going crazy, that is. So we're expanding just in the nick of time.

We've also finally taken the plunge and bought a computer. Figured if we were going to disrupt our lives we might as well go whole hog.

And further on the theme of expansion and risk-taking — we've begun to carry *On Our Backs*. We've been selling *Susie Sexpert's Lesbian Sex World* like crazy since it came out; we were mightily impressed by her writing and wanted to make all her work available to our customers. Any author who can make safer sex the stuff of fantasies deserves a place of honour on our shelves.

What reactions there have been from our customers (and among ourselves) have inevitably resulted in unusually thoughtful discussions of our views of sexuality and self-image.

That's all our news for now (surely that's enough!). All the best to you and FBN in the coming year.

Kim Nash





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by  
**Pele Plante**

---

CC, a therapist, is convinced  
that more than the deer  
were the victims of this hunter.  
Wealthy widows  
were his target!

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*The Best in Lesbian Fiction*

IV International Feminist Bookfair  
c/Valencia 302  
08007 Barcelona Spain

Dear FBN

In early November the organizers of the I, II and IV International Feminist Bookfairs (the women from Montreal have dissolved) we had a meeting in Barcelona in order to evaluate the different proposals concerning the future Fair. Amsterdam, with a very solid report, was nominated to organize the V International Feminist Bookfair in 1992.

The Dutch organizers shall get in touch with you as soon as they will obtain a definite address. Meanwhile, their provisional contact address is:

Gerda Meijerink  
Schinkelhavenstraat 29  
1075 VP Amsterdam  
The Netherlands.

At the same meeting, taking up one of the conclusions of the IV Bookfair, we all agreed on the convenience of formalizing a permanent Secretariat to ensure not only the continuity of the project between one Fair and the next. An Advisory Board was also created — a small number of women from different parts of the world — to ensure that the wealth of information and experience accumulated is not lost. We expect that this permanent structure will be of great help for all the future organizers of the fair:

Permanent Secretariat — Carole Spedding;  
Advisory Board — Carole Spedding (I Bookfair),  
Elisabeth Middelthon (II Bookfair),  
Maria Jose Aubet (IV Bookfair),  
Barbel Becker (Frankfurt Bookfair),  
Jester Thuma (Zimbabwe Publishing House),  
Urvashi Buthalia (Kali for Women, India) and  
Carol Seajay (Feminist Bookstore News).

The following materials of the IV International Feminist Bookfair are now available: Memoria on the Fair (800 pts. Participants with stands and authors will receive it free but postage); Press Report: 250 pts. Write to Casa Elizalde, Valencia 302, 08009 Barcelona.

And something else, very important: We shall be publishing the debates of the Fair. In due time we shall inform you about it.

It was great to have you all here in Barcelona. We want to thank you once again for coming. We shall keep you all in our hearts and... in our files too! Because we, as



a team, plan to go on with a new project. We shall be here at our regular address for some time, for anything you may need. The next news on the V International Feminist Bookfair shall reach you from Holland.

Hoping to hear from you,  
With kindest regards and love,  
The team of the IV International Feminist Bookfair.



c/o Rita Arditti  
82 Richdale Ave.  
Cambridge, MA 02140

#### Open letter Re Pergamon Strike:

Several communiques have appeared in various feminist publications documenting a year-old strike at Robert Maxwell's Oxford based publishing house, Pergamon Press, and calling for a boycott of all Maxwell's titles. The editors of the *Athene Series*, the *Women's Studies International Forum* and *Issues in Reproductive and Genetic Engineering* want to take the opportunity to respond to the situation and to inform readers of our own efforts to affect this dispute.

In July, some of our editors wrote to Mr. Robert Maxwell urging him to bring about a swift and fair settlement of the strike. We also noted that a democratic climate in which workers are safe to voice their views and have the right to union representation is only just. Two of us also met with two of the women on strike. In September, we received a response from Maxwell to this original letter. In November, we received a letter from Dr. Belinda Stratton, from the National Union of Journalists (NUJ), thanking us for our letter to Robert Maxwell.

It is difficult to assess the situation from afar, but there are several points that we feel have not been clarified by Maxwell's response to our initial letter. First, it seems that several unions are involved in the negotiations to settle the strike and that there is disagreement between the NUJ Secretariat and the NUJ National Executive. In discussions between the company and the unions, several things were agreed to by the union negotiators, but rejected by the workers.

One basic point of difference is the issue of reinstatement. In the discussions conducted by the company with the union representatives, it was accepted

that "reinstatement is not possible." We believe that reinstatement of the workers is a basic issue, and that this is what they have consistently sought. Reinstatement cannot be dismissed at the outset.

Second, as we have been informed, negotiators agreed to the sum of £100,000 to be shared between the 23 employees, but this was rejected by the membership. This amounts to a sum of £4350 each and seems more in the category of a pay off than a fair and just settlement.

We are however, deeply concerned that the feminist book and journal series at Pergamon have been singularly targeted by the strikers in their campaign to raise the consciousness of groups who would support their cause. We feel that there could have been better ways to solve the problem had the editors of these series known about the worker's demands before the boycott of Maxwell's titles was called for. The boycott of the work of feminist authors does not seem, in our view, to be in the best interests of the strikers. Furthermore, it penalizes authors for the behavior of their publisher. Their intelligent and radical voices need to be heard. We plan to continue pressing for a just and equitable solution to this strike. At the same time we urge readers not to silence feminist voices.

Farida Akhter (*IRAGE* Editor, Bangladesh)

Rita Arditti (*IRAGE* Editor, USA)

Gloria Bowles (*Athene Series* Editor, USA)

Jalna Hanmer (*IRAGE*, Managing Editor, U.K.)

Charlotte Hogsett (*WSIF* Editor, USA)

Renate D. Klein (*Athene Series* Editor, *IRAGE* and *WSIF* Editor, England)

Janice Raymond (*Athene Series* Editor and Consulting Editor *IRAGE*, USA)

Sue V. Rosser (*WSIF* Editor, USA)

Robyn Rowland (*IRAGE* and *WSIF* Editor, Australia)

Ailbhe Smyth (*WSIF* Editor, Ireland)

Christine Zmroczek (*WSIF* Managing Editor, U.K.)

Note: *IRAGE* stands for *Issues in Reproductive and Genetic Engineering*. *WSIF* stands for *Women's Studies International Forum*

*Editor's Note: Rita Arditti was one of the co-founders of New Words Bookstore; Farida Akhtar is a co-founder and core-staff member of Narigrantha Prabartana, the*



Bangladesh women's bookstore; Ailbhe Smith is core staff (editorial) at Attic Press. - CS



Beacon Press  
25 Beacon St.  
Boston MA 02108

Dear FBN,

The Beacon Press edition of Ann Petry's *The Street* is still available! In fact, it is the *only* edition of this wonderful book. The Houghton-Mifflin edition that was mentioned in the November/December issue of FBN was announced prematurely by the folds at H-M. Beacon holds rights on this classic — which launched our Black Women Writers series — until October 1991.

In addition to *The Street*, Beacon also has three other books by Ann Petry: *Miss Muriel and Other Stories* (\$10.95, trade paper, ISBN 0-8070-8311-9); *The Narrows* (\$12.95, trade paper, ISBN 0-8070-8303-8); and a children's book *The Drugstore Cat*, with illustrations by Susanne Suba (\$15.00, cloth, ISBN 0-8070-8308-7/\$6.95, trade paper, ISBN 0-8070-8309-7).

Thanks for your help in setting the record straight.

My best,  
Dan O'Connell  
Publicity Manager

Clothespin Fever Press  
5529 N. Figueroa  
Los Angeles CA 90042

Dear Carol,

As I mentioned to you at ABA in Las Vegas, Carolyn Weathers and I support ourselves and Clothespin Fever Press working as librarians. Carolyn works part-time for the City of Los Angeles and I work full time for the County of Los Angeles.

What I felt would be interesting to readers of FBN was the fact that my most recent library position happens to be with the West Hollywood library. Never having worked in a city that is openly gay and lesbian, I find my work simply wonderful. The library has an HIV Center which is devoted to stock-

ing all books that concern AIDS. The library also has a Gay and Lesbian fiction section and we are actively adding to it. My official title is Reference/Children's Librarian I. This means that in addition to adult reference I am in charge of developing the children's books and doing book talks and a limited amount of school programs.

Any publishers interested in sending me their catalogs may write to: Jenny Wrenn, West Hollywood Library, 715 N. San Vicente Blvd., West Hollywood CA 90069.

Although the library world is filled with lesbian librarians, we seldom have as much freedom to promote lesbian and feminist books as my community location allows me to do. And, yes, I will be adding FBN to our periodical subscriptions.

Best,  
Jenny Wrenn



2740 Lincoln Lane  
Wilmette IL 60091

Dear FBN:

I'm sorry to tell you that *Ariadne* is out of stock and in danger of going out of print. (*Phaedra* has already been remaindered.) At present, I'm trying to persuade St. Martin's to print another edition of *Ariadne*. Linda Bubon at Women and Children First here in Chicago suggested that FBN might be willing to help spread the word.

I'm writing to ask that anyone who has any plans to order a copy of *Ariadne* for herself or a friend or to use it in a class or a discussion group place their orders *now*. My editor told me that it would take orders for about 1000 books to have any effect on St. Martin's decision. Fortunately, two women who teach classics at Northwestern University in Evanston have already put in an order for almost 400. That leaves only 600 to go!

I think there's a chance St. Martin's can be persuaded to keep it in print if even small orders come in from scattered spots. They know that *Clytemnestra*, my third Greek myth revision, will be ready in about two months. That should revive interest in both other novels.

Yours,  
June Brindel

○



Taking a Stand:

# LA-NOW Calls for Knopf/Vintage Boycott

The news is old. In December, Simon & Schuster, after nearly a year of internal discussion, dropped Bret Easton Ellis' novel *American Psycho* from their January '91 list after concluding that its violent content was "in poor taste" and that Simon & Schuster did not want its name associated with a book of such questionable taste. The S&S decision came at the end of a year of lobbying by S&S staff members — primarily women, we are told — to drop the book. Ellis kept the \$300,000 advance. Two days later, Sonny Mehta, President of Knopf and Vintage, picked up the book for an undisclosed advance (reports range from \$75,000 to \$200,000) and promised paperback publication of the book by Vintage in early '91. These events have unleashed a furor in the publishing world. The book, allegedly a satire, describes, in vivid and graphic detail, the extremely violent and grisly murders, rapes and mutilations of a dozen women, of children, of a gay man, and of animals.

The Authors Guild wants to talk about contract rights. Ellis is screaming "censorship" (bringing to mind the little boy who cried wolf). Mainstream media — including *Time*, *The New York Times*, *Publishers Weekly*, *Spy*, the Cable News Network and others have discussed the issues and, for the most part, have been strongly critical of the extremes of violence portrayed in the book. The Los Angeles chapter of NOW has called for a boycott of all Knopf and Vintage titles, except for books by feminist authors, until the book is dropped or the end of 1991 (whichever comes first).

John Baker, *PW* Editor-in-Chief, in a rare editorial, describes *American Psycho* as a book that "does

transcend the boundaries of what is acceptable in mainstream publishing. The extremely graphic nature of the brutality, the apparent reveling in pornographic detail, the sadistic excesses against homeless people, children and animals, as well as women, the strained attempt to record, in heated prose, the most revolting physical horrors imaginable all seem to go far beyond the author's avowed attempt to satirically equate the materialistic '80s with the rampages of a Wall Street madman."



International Women's Tribune Center

Nor is anyone saying that the book is well written. Only the author and publisher Sonny Mehta (among the 200 or so people nationwide who have read the manuscript) have voiced belief in the book's alleged value as satire. Nor is anyone claiming that the book is "great literature" (and therefore exempt from normal standards). Nor are readers finding "socially redeeming value." The writer has clearly failed in his (stated) goals.

There's a serious problem with *American Psycho*: it eroticizes brutality. Ellis claims that the book is a satire. (We're supposed to know that he doesn't really advocate this kind of violence.) But every good writer



— Judith's Room's —  
Statement for *PW*

"In a society which at best tolerates and at worst extolls women-hating as ours does, the publication of a book such as this by an up-until-now respected mainstream publishing house was only a matter of time. It was the inevitable next step, an escalation of the war against women. By publishing this book, Random House is telling us that there are no limits to the ways in which women can be defamed, degraded, mutilated, raped and murdered. They are also telling us that it's okay if these ways are contained between the covers of a book — that those ways are not real and that we have no reason to worry. But women in this country know differently. They do worry. It is real. And violence against women is not contained. The publication of *American Psycho* does more than just condone violence against women, it suggests that violence against women has now been elevated to an art form. We demand that Random House remove this book from its list and we call on all women to make your voices heard. ○

learns early on that boring the reader is not an effective way to convey a character's boredom. Writers who do not learn to describe the experience of boredom without being boring do not get published. Likewise, if Ellis needs to describe the extremes of madness and brutality possible for his character, madness and brutality can be conveyed without reveling in every detail. Ellis' failure to do so either reflects his inabilities as a writer or suggests that Ellis finds eroticizing brutality to be an acceptable vehicle for selling a lot of books, making money, and/or building a reputation.

Mehta, at this point, is in a difficult position. He has severely misjudged the American tolerance for violence against women. He's gone out on a limb for this book and, if he backs down, he'll lose face here and at corporate headquarters in Great Britain. Unfortunately, backing down is the only real choice he has. If, in fact, the book has a gem of valuable satire buried within it, as he claims to believe, it is going to take a massive rewrite to bring the satire into view. If the book is of value, as Mehta believes, then it deserves

thorough editing and time for a massive rewrite. If there is a silk purse here, it will have as much literary value on Vintage's '92 or '93 list as it will have on this Winter's list. Unless, of course, the primary purpose is to cash in on the abhorrence generated by the book as currently written. Random House/Knopf has suffered greatly in prestige and credibility in the last year. Mehta's move will either be a move to restore Knopf's dignity or will be a move that further erodes Knopf's reputation.

Mehta seems not to want the input of his own staff. According to *PW* (January 11, 1991) Mehta still hasn't allowed anyone at the imprint to see or read the manuscript. Rumor is that jobs are on the line for Random House staff who criticize the book. This hardly bodes well for the future of Random House.

Will this book (as written) contribute to violence and brutality performed on women? Of course it will. People — even brutally violent men — rarely do what they cannot imagine. And this book will take a lot of readers far beyond what they had previously been able to imagine as well as providing instructive detail on how to do it. Will readers of the Vintage Contemporaries imprint utilize this information on women's bodies? That seems to me (though not apparently to Mehta) to be a valid concern in making a publishing decision. Ellis' stated goal of "making reading exciting to people who might not usually buy books" indicates that he wants another market as well. And I, personally, have no doubt that some of these readers will find the book informational and that at least a few will test its accuracy on the bodies of women — an issue that mainstream media has failed to examine.

Instead, the media addresses the question of censorship — a topic it seems much more comfortable discussing. Is it censorship for Simon & Schuster to withdraw their support from this book? Clearly not. Is it censorship if an entire book publishing industry chooses, on a house by house basis not to publish this book? No. It is, however, censure. And censure is the appropriate response.

It troubles me that many well placed people, in commenting on this situation, seem unclear about the difference between censure and censorship. Censorship is a serious issue in this country. Censorship



presumes the authority to suppress, to prohibit publication or distribution. Censure is the expression of strong disapproval and is, oftentimes, a rebuke. The U.S. government has the power to censor. Customs censors. Local school boards and libraries often attempt to censor by attempting to prohibit distribution. Booksellers and distributors who refuse to distribute this book are censoring Ellis and Random House. *Refusing to circulate* is a vitally different act than *prohibiting circulation*. Power is the key variable here. If every bookstore (and every distributor) in the land, each in its own way and time, decided not to sell the book, what we would have would be a consensus of censure but not censorship. None of the bookstores, even the chains, have the authority or power to prevent other booksellers and distributors from selling/distributing the book. Governments and Customs have power to prevent distribution — and they frequently abuse it.

It's a vital distinction, a nuance of language perhaps, but language is what literature is about. Ellis' cry of "censorship" in response to censure trivializes the real issues of censorship.

The LA-NOW-initiated boycott offers an action of censure. It is a statement that eroticized brutality, torture and violence against women are not acceptable in literature, nor anywhere in society. LA-NOW asks supporters to convey their sentiments to Alberto Vitali and Sonny Mehta (Random House, 201 E. 50th St., NY NY 10022) and to boycott books published by Knopf and Vintage, the divisions of Random House under Mehta's command, except for books by feminist writers. LA-NOW also asks booksellers to support this boycott. Ironically, in this situation, the leadership in this move will have to come from general booksellers. Feminist bookstores stock primarily books by feminist writers, so feminist bookstore stocks of Knopf and Vintage books are generally titles that are exempt from the boycott.

In a letter to FBN (see sidebar) former bookseller Ellen Strong offers a number of ways booksellers — both feminist and general — can respond. I also encourage you to convey your appreciation of Simon & Schuster's decision to drop the book to S&S and to your S&S sales rep. — Carol Seajay

LA-NOW can be reached at 8909 W. Olympic Blvd. Suite 112, Beverly Hills CA 90211. Phone 213-657-3894, FAX 213-657-8578. ○

Strong Bindery  
2026 Murray Hill Road, #201  
Cleveland OH 44106

Dear FBN,

Thank you for sending the letters from Los Angeles N.O.W. and *Publishers Weekly*. I have been thinking about Tammy Bruce's request for ideas on how to respond to Random House's publication of *American Psycho*. Here are a few thoughts:

1. Do a major *returns* of Random House books. Keep only the ones you go to the bank with. If Simon and Schuster and Random House both have a book on Chocolate Soups, keep the S&S and return the R.H.

2. Notify your clientele about the book and N.O.W.'s called for boycott of Random House books. Xerox N.O.W.'s flier and post it in your store.

3. When special ordering from Random House, use the single copy order form. Cut back on ordering.

4. Write to women authors with Random House and ask them to apply pressure to their editors to drop the book.

5. Talk to other bookstores in your area. Encourage them to join the boycott.

6. When the Random House sales rep comes this spring, cut way back (20-50%) on your orders. Only order women authors, and let the rep know your and your customers' response to the book. You can live with a 20% cut in R.H. books — Random House can't.

I hope these ideas are useful. In Cleveland we have just put up 3 billboards that say "Murdering and Raping Women Is Unacceptable. We Will Fight Back." This is my way of fighting back.

Sincerely,

Ellen Strong

cc: Tammy Bruce, President, Los Angeles N.O.W.

Editor-in-Chief, *Publishers Weekly*

*Editor's Note: Ellen was bookseller in the days of the first National Women-In-Print Conference. She added a note, "I thought these up during Christmas — I had time since I'm no longer in retail."* ○







# Short Stories

## PUBLIC LIBRARY BANS SANTA CRUZ FEMINIST PAPER

The director of the Steinbeck Library in Salinas has ordered that *Matrix*, the Santa Cruz women's news magazine, cease distributing at the library because, as the staff member who delivered Mr. Harris' message cryptically explained, "Some patrons have complained."

"Probably not coincidentally," *Matrix* explained, "The ban followed the November issue, in which the works 'Lesbian Sex' proudly graced the headline of the lead article. We wrote a letter to Dave Harris asking him why he placed more importance on a few patrons' discomfort than on freedom of expression and the exchange of information. He hasn't responded. We also wrote to the Salinas Library Commission, but guess what? Harris is director of that, too."

*Matrix* has called for their 25,000 readers to "drop him a line." FBN readers are encouraged to do likewise. Postcards and letters can be sent to: Mr. Dave Harris, Director, Steinbeck Library, 110 West San Luis, Salinas CA 93901.

Harris' action leaves *Matrix* with no distribution in Salinas. ○

## SECOND SMALL PRESS SWEEP FOR CAREY-THOMAS AWARDS

Small presses swept the Carey-Thomas Awards for the second year in a row. This year's principal winner was Verso — a British based publisher with an expanding U.S. branch, "in acknowledgment of 20

years of courageous political publishing." Recent Verso titles familiar to feminist bookstores include: *Invisibility Blues: From Pop to Theory* and *Black Macho and the Myth of the Superwoman* both by Michele Wallace.

The Honor Citation went to Dalkey Archive for its "discovery of experimental writers and rediscovery of neglected writers from the past." Recent Dalkey titles include Djuna Barnes' *Ryder* and *Cleaned Out* by Annie Ernaux.

Special Citations also went to Bay Press (*AIDS Demo Graphics*) for its "bold critiques of contemporary culture" and to Feminist Press for its "exemplary dedication during the past two decades in bring to light lost work by women writers."

The Carey-Thomas Awards are sponsored by *Publisher's Weekly* and are given annually to honor a distinguished project in book publishing. Criteria include editorial judgment, exceptional display of initiative, imagination, co-operation with author, appropriate manufacturer, and successful promotion and marketing. Nominations for the awards are made by the staff of *PW*. ○

## InBOOK REPS HIT THE ROAD

InBook, Inland's newest brain child, was launched this January with a catalog featuring the books of the publishers who have joined the program and a core of sales reps to walk the catalog into the bookstores and take the orders.

Inland, of course, will continue to carry its 20,000+ titles from a wide range of publishers. InBook will, initially, stock about 750 titles from a very small number of presses. So it will be easy for bookstores to support both organizations. For those bookstores that are reluctant to open yet another account, InBook offers a feature unheard of anywhere else in the book



business — InBook's reps will, if requested, forward your order to the distributor of your choice. Direct orders are, of course, best for InBook, but their commitment to getting the books out supersedes even the percentage point difference between InBook sales and sales through other wholesalers.

Although InBook shares facilities with Inland and InBook draws on Inland's considerable insight and expertise, it is an independent, free-standing business with its own staff, billing and shipping departments.

Publishers who will be represented by InBook include: The Women's Press/U.K., Second Story Press (Canada), Banned Books, Curbstone, Africa World, Red Sea, Third House, Bruno Gmünder Verlag, Los Hombres Press, Cane Hill, Earthscan, Steeleworks, The Lunar Calendar, and Susan Riecken. More publishers — including Zephyr Press — will begin distribution with InBook beginning at ABA.

InBook's sales reps are: Nanci McCrackin in New England, Franlee Frank and the rest of the Clove Group in the Mid-Atlantic, Linda Roghaar in the Southeast, David Gottschalk in the Rocky Mountains, and the Miller Brothers in the Southwest and Beth Weise on the West Coast. Ann Grossman, of Unwin-Hyman until it was bought up by HarperCollins, is the Sales Manager.

InBook's toll free number, if you haven't received a catalog or don't see these reps, is 800-253-3605.

More latebreaking Inland news:

Inland has become a distributor for the Literary Press Group, so all the Canadian titles listed in last issue's Bookslinger/LPG article will now be available from Inland, as well. Hooray for more U.S. distribution of Canadian small press titles!

Meanwhile, Inland is talking with LPG about getting some Canadian government support for bringing Canadian writers to American stores — which would certainly help these writers to become better known — and more widely read — in the U.S.

Another announcement from Inland: Inland is now offering a 42% discount for orders of 1,000 books at a time. The order can comprise both a WomenSource order and a regular Inland order (on separate PO's but to be shipped together), so that the store can get their maximum discount on the WomanSource

titles and also use that order to count toward the 1,000 book to get 42% on regular Inland stock. (Sorry, magazines don't count.)

Inland recognizes that not every store can do this (ever) and that even the biggest stores can only do it once in a while, but they are trying to help stores as much as they can. Small presses (and their associated wholesalers) cannot afford to work on the very tight margins that the biggest publishers and wholesalers maintain, so take a moment to balance the value of freight and discount incentives offered by the mega-wholesalers against the long-term value of supporting the wholesalers with a proven track record of commitment to feminist, gay, progressive, and other small presses. — CS ◊

## SOVIETS CRACK DOWN ON LESBIAN/GAY EDITORS

These are traumatic times for gay and lesbian editors in the Soviet Union. Some of the political risks associated with publishing, which appeared to lessen under perestroika, received new life with the recent Soviet crackdown.

"The KGB is alive and well. Gorbachev is really turning more and more toward the military for support," said Julie Dorf, the San Francisco-based co-founder of the International Gay and Lesbian Human Rights Commission.

Gay activists are still reeling in the wake of the recent murders of two progressives — one straight man, Vladimir Pergoment, and one gay activist, Alexander Lukeshev, who published a pro-democracy newspaper.

"It looks like the government," Dorf said. "There's no concrete data, but people are scared."

Roman Kalinin, founder of the Moscow Gay and Lesbian Union and publisher of *Tema*, the Soviet Union's first lesbian and gay newsletter, has had to leave his apartment because his landlord learned he was gay. The KGB has harassed Kalinin and his parents and, in mid-December, police summoned Kalinin and other gay activists for questioning.

"We survived the first attack," Dorf said Kalinin told her. "He believes it will be the first of a series of



attacks he's expecting. He still fears charges will come."

While lesbianism is not a crime in the USSR, the Soviet Penal Code Article 121.1 criminalizes anal sex between men. Violators are sent to labor camp. In Leningrad, however, the government charged Olga Zhuk, the lesbian founder of that city's gay group, with violating Article 121.1(!) and with "gathering groups of criminals"! To date, however, no formal papers have been filed in that case.

Dorf has not heard recently from Anna Vetrova (see FBN Vol. 13 #3), who edits *Tema* and the lesbian magazine *The Lyre of Sappho* and has been organizing a lesbian/feminist publishing house, *Ariadne*. Dorf added that she would have heard if something had happened to her.

Although there is some good news — the crack-down and increased press coverage has generated some support, more activists are speaking out, *Pravda* wrote a piece about Kalinin's AIDS work, an art exhibit in Leningrad included works by a number of openly lesbian artists — Dorf is not optimistic.

"Moscow looks bad," Dorf said, adding that most crackdowns generally start there.

Send letters or telegrams in protest to USSR, Leningrad, Lensovet, Isakovskaya Ploshad, dom 6, The Commission for Social and Political Organizations, and USSR, Moscow, Mossovet, Mr. Gavriil Popov.

Dorf has back issues of *The Lyre of Sappho*, available for \$5 each, and *Tema*, 75 cents each or free if you join the International Gay and Lesbian Human Rights Commission for \$15 a year. Write to her at 2978 Folsom St., San Francisco, CA 94110. Copies of *Women Reading*, a feminist newspaper, are available from Helena Gosciolo, 1307A Wildwood Drive, Chapel Hill, NC 27514. Of the seven issues, #6 focuses exclusively on lesbianism. Prices for the first six issues are: #1 - \$9; #2 - \$10; #3 - \$11; #4 - 9; #5 - 7.50; #6 - 9. The Commission recently published the first issue of *Tema International*, a 12-page newsletter, to come out quarterly, which contains translations of articles from *Tema*. The newsletter is available for \$1 to individuals and at 35 cents for bookstores. Direct West Coast orders to Dorf, and East Coast orders to Masha Gesson, 310 Clermont Ave., Second Floor, Brooklyn, NY 11205. — AM ○

## HELAINE HARRIS, EIGHT OTHERS RESIGN FROM NEA PANELS

Nine of the 11 members of the 1989-1990 Literary Publishing Panel of the NEA, Michael Anania, Denise Chavez, Katharine Harer, Helaine Harris, Susan Howe, Brooks Haxton, Peter Meinke, E. Ethelbert Miller, and Jennifer Moyer, have announced their resignation to protest the Fiscal 1991 Interior Appropriations Bill passed by Congress. The resignations were in response to language requiring the NEA chairman to "ensure" that grants are made "taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public." In their joint letter of resignation, the nine state, "We question the constitutionality of the language. We deplore the implied threat of censure and attempt to constrict freedom of artistic expression and the rights granted by the First Amendment." Helaine Harris also resigned from the 1990/1991 Publishing and Distribution Panels. See sidebar (next page) for complete text of her letter. ○

## CONDITIONS CHANGES FORM, NOT CONTENT

With the November 1990 release of issue 17, *Conditions* magazine has ceased publishing as a periodical. The Conditions Collective — Cheryl Clarke, Deborah Cox, Paula Martinac, and Marina Romo-Carmona — announced that they have contracted with Cleis Press to edit a series of topical anthologies, the first of which will appear in Spring 1992. The Conditions anthologies will continue to provide a forum for new writing by women with an emphasis on writing by lesbians, and to stress the issues of race, class, age, and ethnicity. The Collective is committed to publishing writing by women from all over the world, a tradition begun with the International Focus issues, *Conditions* 13 and 14.



## — Helaine Harris' Letter to the National Endowment for the Arts —

Daedalus Books  
4601 Decatur St.  
Hyattsville MD 20781  
November 8, 1990

John E. Frohnmayer, Chairman  
National Endowment for the Arts  
Washington DC 20506

Dear Chairman Frohnmayer,

I have had the great honor of serving on the last two Literature Panels for the National Endowment for the Arts. I believe that the publication of some of the finest literature has been made possible only by funding from the NEA. So it is with great regret, and only after much serious consideration, that I have decided to resign from this year's panel. I am resigning because of the restrictive decency clause in the new legislation. I am concerned about this because it implies censure and challenges the right to artistic expression and the rights guaranteed by the First Amendment. I don't believe that any panelist or the chairman should interpret "general standards of decency."

When you met with our committee last December to make us aware of the anti-obscenity language in the previous appropriation, you assured us that we should be aware of this language, but that our

decisions should be based on artistic merit and thus, we wouldn't need to be concerned with the issue of obscenity. Even though I had grave concerns with last year's restrictions, I decided to remain on the panel because of your reassurances. Then came the requirement that grantees sign an anti-obscenity pledge. Then you vetoed grants to Karen Finley, Holly Hughes, John Fleck, and Tim Miller. The peer panel process seemed to fall by the wayside when it became politically expedient.

How will you interpret what is decent or indecent art? Again this year we panelists have been advised to make our decisions based on artistic merit. I believe that it is with good intent that the staff has instructed us this way, but we cannot ignore these new restrictions. The new legislation requires that grants be awarded "taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public." I feel that I can be a judge of artistic merit, but I don't feel that I should pass judgment on decency. I refuse to be a part of this self-censorship process. Sadly, I tender my resignation, and hope that one day we will again see a National Endowment for the Arts without restrictions.

Sincerely,  
Helaine Harris

○

*Conditions* was founded in 1976 by Elly Bulkin, Jan Clausen, Irena Klepfisz, and Rima Shore. In the last few years, the current editors found that the growing administrative tasks involved in producing a journal were infringing on the editing process. To facilitate its editorial work, the Collective decided to publish with Cleis, a feminist press with an impressive list of anthologies and an increasingly international outlook.

The first *Conditions* anthology will focus on women and censorship. The Collective is currently seeking submissions of fiction, poetry, essays, interviews, journal entries, and translations on this topic. How does censorship relate to, for example, race, class, age, relationships, sexuality, women in prison, women with HIV/AIDS, and the women's and lesbian movements? Submissions could also explore

the ramifications of censorship on future writing; the ways that women censor each other; or the hysteria over "homeroetic" writing and images. Black and white photographs and artwork will also be considered. The Collective welcomes the work of women around the world who feel that commitment to women is an integral part of their lives. Send submissions only (typed, double-spaced, up to 15 pages, with a SASE for return) to *Conditions*, PO Box 1640, Cooper Station, New York NY 10003. Deadline: June 1, 1991. ○







# Planning A Future

## Hard Work, Careful Planning, Accurate Forecasting and Sheer Nerve

*At the Montreal (International) Feminist Bookfair, Roisin Conroy, representing Attic Press, stressed the importance of spreadsheets and computerized accounting systems as tools for feminist publishers, and spoke on the value of detailed sales information for each book to Attic's long range planning. Two years later, at Barcelona, she and Ailbhe Smyth outlined Attic's 5-year plan to move Attic from an eight books per year subsistence publisher to a full-scale, economically viable press averaging 100 books per year on their fund-raising process. Attic has, so far, raised about \$55,000 through outside investment. Assuming that their plan succeeds, Attic will be the first autonomous feminist press to move into this size range.*

*The article that follows is a very brief summary of Attic's presentations at the International Feminist Book-fairs.*

— CS

By Ailbhe Smyth, Editor and Roisin Conroy, Publisher

In the beginning, in 1978, was the *Irish Women's Guidebook and Diary*, produced by a group of women under the banner of Irish Feminist Information — because Irish women's access to information was so lamentably rare and scarce. Then IFI ran two highly successful — and EEC (European Economic Community)/State-funded — training courses, designed to equip women with skills in all areas of publishing, because to make information genuinely accessible, there has to be women working in mainstream pub-

lishing as well as with community groups and of course setting up our own presses. Which is exactly where Attic Press comes in.

Set up six years ago to continue publishing the *IFI Diary* and to develop the burgeoning list started by the women on the publishing courses, Attic Press now has

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*Last year we achieved our target of 20 books, this year it's 35, with a target of 100 books by year five.*

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a backlist of more than a hundred books, in a very wide range of areas from history to biography to sexual politics to information guides, polemical pamphlets, books for young adult women, anthologies, fiction and much more. Many of the authors are Irish, or Irish-based — but Attic also publishes work by women world-wide. We define ourselves as an "International Women's Press based in Dublin, Ireland."

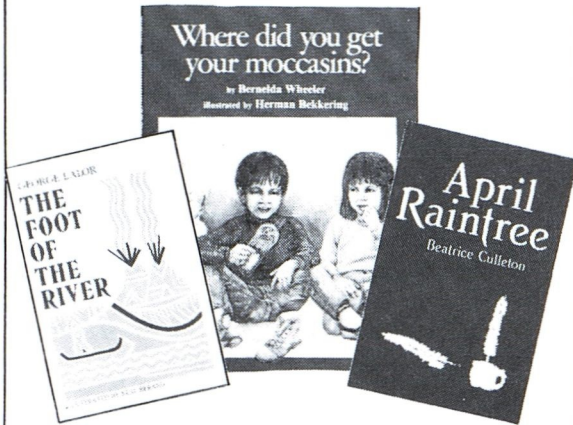
For the first four years, Attic published an average of 6-8 books a year — just enough to support two women working full-time but never enough to create a sense of real security. The crunch came in 1988. 1987 had been a slender year with very few books although





## PEMMICAN PUBLICATIONS

is proud to announce that it is entering its second decade in the publishing business. A special thank you goes to the many valued customers and supporters who have made it possible for Pemmican to establish itself as a leading publisher of Native books.



We also wish to give our thanks to the many writers, illustrators, editors and consultants who have given their valuable time and effort towards Pemmican's goal of presenting the varied and rich lifestyles and beliefs of the aboriginal people.

### Trade & College Store Discounts

1 - 49 books	-	40%
50 - 199 books	-	42%

### Pemmican Publications Inc.

412 McGregor Street, Winnipeg, Manitoba  
Canada R2W 4X5 (204) 589-4351

one of those had been a bestseller: *Lyn: A Story of Prostitution*. We knew that we were moving in the right direction — it just wasn't happening fast enough. So we had to make decisions. There were three options:

1. Disappear altogether — but since there was now no other Women's Press in Ireland, that scenario was neither politically desirable nor economically acceptable.
2. Continue with our modest level of production, living from hand to mouth, accumulating debts and stress and probably going out of business eventually.
3. Decide to go for dramatic growth, changing our structure and raising capital to finance a much expanded list of books and create more secure employment for more women.

The third option was by far the most attractive. Of course, it takes some time to set up the new structures, but last year we achieved our target of 20 books, this year it's 35, with a target of 100 books by year five of our expansion. We have a small board of directors. There are now 6 women working full-time (and overtime!) with an increasing number of part-timers and freelancers. Each one of us seems to do the work of at least two people — but we are producing and selling more books than we ever thought possible way back in 1984. The sense of achievement is a great motivator.

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*We now have a small number of shareholders (five) although the major shareholding is held by those who founded and now run Attic Press.*

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Growth has been rapid but part of a carefully planned strategy. Focusing on building up the backlist has been important in developing the profile of the press and strengthening our financial base. We are also quite unashamed about setting out to make a profit on every book we publish but Attic is profit-making not profit-taking. Publishing books at a loss is *not* part of our strategy. We do not see why good books by women should not make money — but that profit



goes straight back into the press to finance further development.

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*One of the first and most expensive investments made by Attic at the very start was a computer.*

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The major decision for the press was undoubtedly to seek external finance — or “capital,” to give it its proper name — to invest in the press and finance our expansion. “Capitalism,” “investment” and “feminist publishing” are not, on the whole, realities that sit easily together and we must stress that we were extremely careful in how we went about raising money. We took expert advice — for which we paid — in relation to areas such as company structure, shareholdings, taxation and so on. And the advice was well worth it. A small number of potentially interested investors were indicated to us, mainly women. We decided to meet those with whom we felt we would be most in tune. We talked with them, emphasized the sacrosanct nature of editorial, made it plain that publishing (at least on Attic’s scale) is not about megamillions of dollars (pounds!), stressed that it is a capital intensive business with a slow return on investment and so on. We were up-front about the business and, of course, about our plans. We now have a small number of shareholders (five) although the major shareholding is held by those who founded and now run Attic Press. We have a board of directors: four altogether, two of us involved in Attic on a day-to-day basis, one a lawyer and the other a financial consultant. Raising the money required us to prepare extremely precise cash-flow charts over a five-year period. This meant we had to be absolutely clear about what we were doing — types of book, costings, developing new markets, new staff and so on.

We recruited new staff with very specific skills — a production editor, Michelle Cullen, who had worked in computers and a new marketing and sales coordinator (Karen Armstrong).

One of the first and most expensive investments made by Attic at the very start was a computer. We purchased an accounts software package and had it adapted to suit our needs. Into it we poured all the

basic information on our titles and from then on we were able to monitor our sales (and returns). We could see at a glance how and where each book was performing and most importantly, make decisions really fast.

Alongside the accounts programme we had a spreadsheet which we use for planning. Onto this spreadsheet we listed every possible cost for every book. From this, we established a unit cost for each title. This also converted to a cash-flow chart for monitoring the cash reality.

Computerisation has been crucial for us in developing marketing and in making sales decisions. It has also enabled us to identify problems on the way for which there are not always readily available solutions. But having information about problem areas has been very important. With the money we raised we invested in more technology and all editorial and production work — up to camera ready copy — is produced in-house. This speeds up the process and also gives us a great deal more control. We now expect our authors to send manuscripts on disk — and they do.

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*We had to be absolutely clear about what we were doing — types of books, costings, developing new markets, new staff and so on.*

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Expansion has meant a great deal of hard work, very careful planning at every stage and in every area, extremely tight and precise financial control and the ability to get the margins right. We are now very much more accurate in forecasting our print-runs and also in assessing the optimum number and proportion of books per season and in which areas (fiction and non-fiction). It also required a fair amount of sheer nerve and confidence.

Moving toward 1991, we believe we made the right choice. One of our novels, *Whispers in the Wind* by Mary Ryan, has been Number 1 Bestseller here since October publication while two more (new “Bright Sparks” series for teen-agers) are Christmas sell-outs. And we have a sound basis for development. It feels good! ○

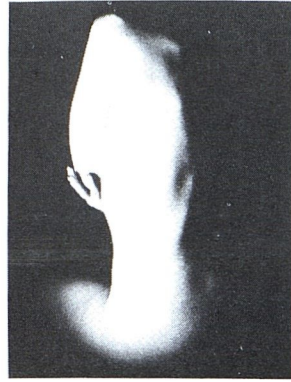




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# Taking Care of Business: Honoring Our Work, Honoring Ourselves

*Discussion of feminist business ethics, structures and process rarely appear in print so I was excited to find the following article in Of A Like Mind's Fall Equinox issue. Although the product is different (jewelry vs books), the concepts of building a women's movement-based business practicing a feminist ethic, the interplay of vision and business practice, and finding new ways to share work and honor individual skills all seemed exactly pertinent to feminist bookselling. Thanks to Jane, Anita, & OALM for committing this discussion to print and allowing us to publish it here, as well.*

— CS

By Jane Sipe and Anita Storms

At Jane Iris Designs, Inc., we feel that we have found the key to having it all. We are eight women who are able to make a living doing work that makes us feel good: producing Goddesses and other metaphysical images that demonstrate the power of the feminine aspect.

Our primary, ongoing goal is the empowerment of women, including ourselves and our customers. One way we do this is via the images themselves: Goddesses, pentagrams, pendulums, altar pieces, crystals and animal totems. The designs we work with are clearly symbols of power. Women who are drawn to our pieces understand that they are intended for use as tools for personal growth; and, because people truly want these symbols in their lives, we are also able to contribute to the prosperity (and therefore empowerment, of sorts) of those who market them for us.

Everyone who works here is encouraged to claim a segment of the company for herself. Once a woman has taken responsibility for some aspect, she is trained to a high level of competence and confidence. There is a special moment in time when she has learned all that

anyone else here knows to teach her, and she begins to increase her knowledge and skill on her own. At that point she becomes our resident expert on her part of the operation. Because there are so many aspects, there is room for lots of experts, and literally everyone is expert in something. It is a power-making approach, and we find that instead of promoting competition (power grabbing), it encourages cooperation. We all enjoy working with other experts.



Receptivity, Jane Iris Designs

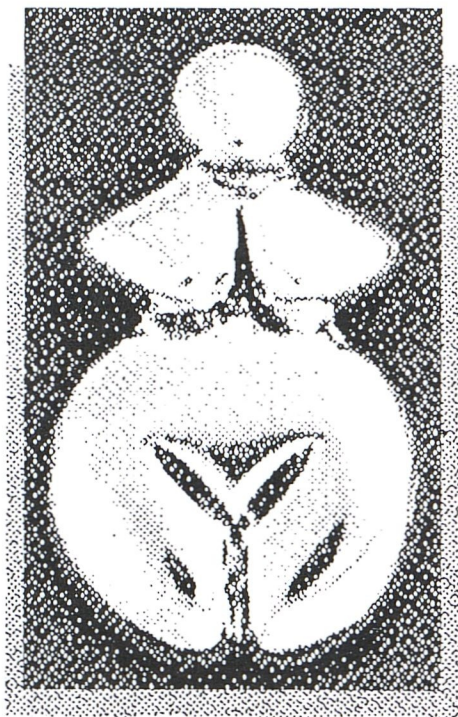
We believe that it is possible to incorporate feminist ethics into a profit-making enterprise. Money is not inherently bad or exploitative, though it can be used in those ways. It can also be used to make people happy and healthy and to support those who are doing work



that we wish to see done, but are not able to do ourselves. Here at Jane Iris Designs, Inc., we believe in the concepts of abundance and self-determination.

We feel that the way a person or business handles money is fundamental to her political belief system. Integral to any business enterprise is the concept of cash flow: how we get money and how we spend it. We receive money by selling our products. Pricing has always been a balancing act and, finally, it has come down to making sure that we make a product that we are proud of (we use high quality materials and focus on quality craftsmanship), that we use fair marketing practices (we don't attack our competitors and we don't use high pressure sales techniques), and that we pay ourselves competitive wages.

Surprisingly, we have found that often times traditional business methods are actually quite functional for the achievement of alternative ends. For example, we have periodic employment reviews with everyone who works here. We highlight the individual's accomplishments and areas of special ability. Together, we set goals which increase respon-



Goddess Primordial, Jane Iris Designs

sibility and/or skills and determine what "the organization" can do to facilitate the realization of them. We also discuss any areas where things could be done better. Everyone, including management, is reviewed periodically with the intent of constantly improving the company through promoting the growth of the individuals who make it up.

All of us are expected to keep our interpersonal relationships with our co-workers clear. When dynamics pop up, those involved are encouraged to work it out. If they are unable for any reason to do that, then one or both of us (i.e., "management") will facilitate the process for them.

Jane Iris Designs, Inc., is a company which practices, as well as promotes, alternative spirituality for women. As founder, Jane has discovered that designing jewelry springs from her own process of spiritual growth and learning. Creating these images also works in the other direction in that it often sends her seeking more information, deeper answers. She says that it is a highly satisfying interplay of energy. "The earliest motivation for making spiritual jewelry images for women started at the first Michigan Women's Music Festival that I attended in 1977. Those early days of discovering a spirituality that honored the feminine generated a mission for me of creating talismanic jewelry for women. Since that time, it has been my good fortune, my pleasure, to see that dream become manifest."

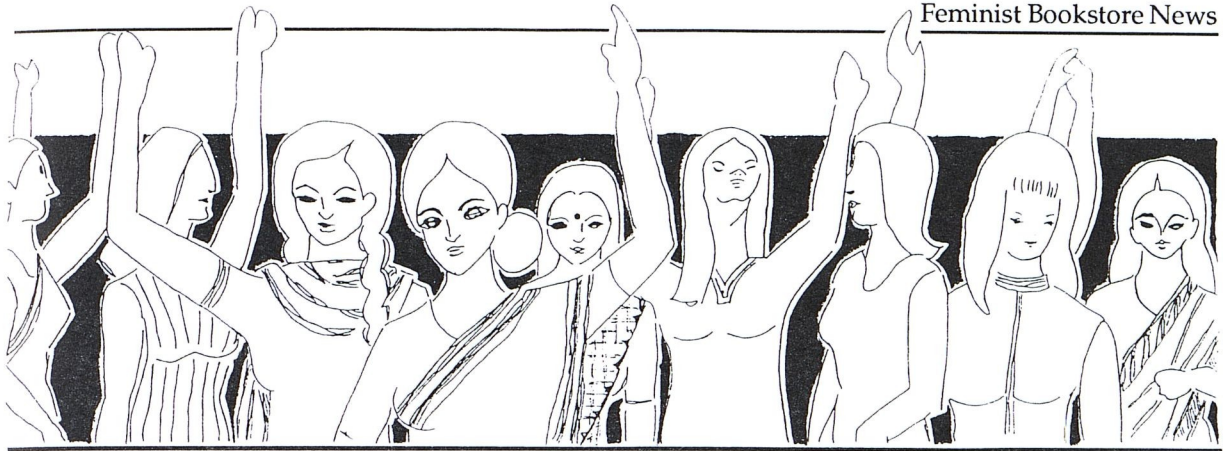
The women who have been drawn to work with her all share a common motivation toward personal growth, power, and spiritual understanding.

Each piece that Jane has designed (excluding custom work, which actually expresses the person who commissioned it), has struck a chord for her personally. She used to say that she made everything for herself first, and later decided to sell it. There is more than a little truth in that. A few years ago she really enjoyed making crystal jewelry — until it became too commercialized. Jane says, "The Goddesses are dearest to my heart right now; for me, they symbolize the divinity and power of women. They show me possibilities and potentials in myself and in the women around me."

Indeed, those possibilities become manifest daily as we all grow. Recently Sherri, who has worked here the longest and is also the youngest worker, was the first to achieve our third level of experience. The criteria for the level are: at least three years in the

*See Honoring Ourselves, page 75*





Finrrage-Ubinig poster

# Rewriting Women In India

By Urvashi Butalia and Ritu Menon, Kali for Women

To anyone who has either observed or participated in the publishing trade in India over the past 15 or 20 years, the emergence of what is broadly called "women's studies" has had a significant impact on the kind of writing and publishing of women's literature that we are witnessing today.

If one were to date this trend, one could fairly accurately put it at or around 1975. The UN declared 1975-85 as the International Decade of Women, the Indian Council of Social Science Research set up its innovative Women's Studies Cell in 1975, the SNTD Women's University in Bombay started its Research Unit on Women in 1974 and the special committee set up by the Government of India to report on the Status of Women in India submitted its Summary Report in the same year. Within the next few years, other organisations and initiatives with women-focussed activities also came up, including: *Manushi* one of the first women's magazines to tackle issues that had to do with women *and* society; the Centre for Women's Development Studies that, through research and action pro-

grammes, looked at development and women, in particular, and published a journal, *Samya Shakti*; the Institute of Social Studies Trust in Delhi and Bangalore which had similar areas of concern; the research-cum-action Centre for Women's Studies at Rajasthan Univer-

*By the early '80s, one could say that women had gained a kind of "visibility" that had eluded them for years.*

sity; the Indian Association of Women's Studies, to name only a few. Meanwhile, the government, both state and central, started various programmes for women, and international agencies, both donor and inter-governmental, had begun to channel funds into a number of women-related activities that included material production, literacy aids and research — and development-oriented projects. By the early '80s, one could say that women had gained a kind of "visibility" that had eluded them for years.



This was a direct consequence not only of a conjunction of circumstances but of the presence of a strong and resurgent women's movement and of any number of women's groups and other voluntary organisations working consistently to bring women's issues into public notice. "There is no doubt that the groundswell of the women's movement is responsible for the shift in academic focus," says Dr. Vina Mazumdar of the CWDS, "as distinct from, say, something like population studies which originated in response to a stimulus from above, by people like policy planners, demographers and so on. In women's studies we have always tried to see the link between action and research, what Madhuriben Shah (when she was Chairperson of the University Grants Commission [UGC]) called 'the third dimension' of university education."

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*In their enthusiasm to criticise women's books, critics often forget that any new discipline, in the initial stages of its growth, has some fairly indifferent material.*

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In 1974 Vina Mazumdar wrote a Summary Report of the findings of the Committee on the Status of Women in India which, in addition to highlighting the appalling condition of their status, exposed the many information gaps that existed in relation to them. According to sociologist M.N. Srinivas, it showed "the utter incapacity of the social sciences to follow-up on research" and became the impetus for the ICSSR setting up its women's studies cell. Its concern was, in Dr. Mazumdar's words, "to focus research on those women who had so far remained invisible to the social sciences, to policy makers and the general public, in order to bring about policy changes in areas identified by research, to persuade social scientists to examine their methodologies that had led to the intellectual marginalisation of women, and to revitalise the debate on the women's question that had been eclipsed since Independence." As an initial step in this direction, it was decided that the research papers commissioned by the CSWI would be published as books by the SNDT.

The publishing industry, meanwhile, continued to publish the occasional academic title on women, not unduly stirred by the prospect either of Women's

Studies as a discipline or the economic viability of projecting such books as might emerge from it as anything other than a projection of their regular social science lists.

A few chinks in the armor, though, were beginning to show.

Books like Rama Mehta's *Inside the Haveli* and Promilla Kapur's *The Divorced Indian Woman* sold remarkably well; others followed slowly — B.R. Nanda's *Indian Women: From Purdah to Modernity*, Gail Omvedt's *We Will Smash This Prison*, Patricia Jeffery's *Frogs in a Well*, Devaki Jain's *Indian Women's Quest for Power*, etc. — finding their way into the market and creating a space for a kind of writing that addressed both the academic and the general reader. This was a kind of writing, moreover, that was informed by a certain perspective, both political and analytical, that had a direct relationship to the issues and campaign taken up by the women's movement and to the development of feminist scholarship, here and in the West.

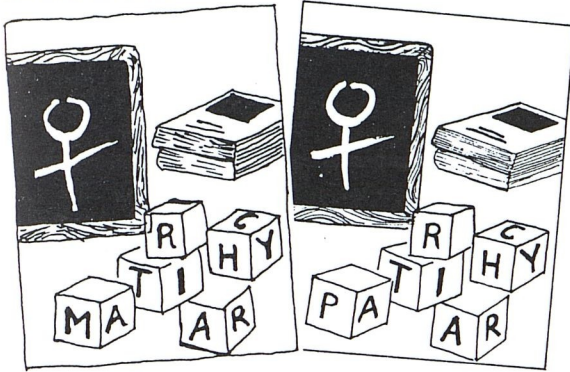
"People identify closely with the subject — men and women — so that has created a market, and of course there's a lot of money in it," says Aisiya Beteille of Oxford University Press. Some of this money came in the form of a \$1 million grant made by the Ford Foundation to the UGC for the purchase of books on women. The rest was anticipated with the UGC's announcement in 1981 of its decision to set up women's studies centres in selected universities and introduce women's studies courses at the M.A. level. Although these courses have still to be developed and offered to students, publishers are gearing up to meet the demand that will be generated by them.

In 1982, Vikas became the first mainstream publisher to start a separate women's list under its Shakti imprint.

The crystallising of interest in publishing women's books however, came with Kali for Women, India's first feminist publishing house, set up in 1984. In the initial phase, doubt and scepticism greeted this development. "Women's books," said an editor of a reputed academic publishing house, "they're just a flash in the pan. Who will buy them? And how will you sustain yourselves?" Today those books are not only sustaining themselves, but are to be increasingly seen in bookshops and people's homes; indeed the setting up of India's first feminist publishing house



was soon followed by the opening of a feminist bookstore, Streelekha, in Bangalore. Both continue to do well today, and mainstream houses are getting into the area as well.



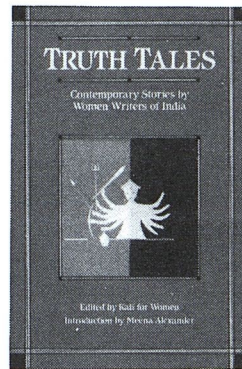
Part of the scepticism and doubt was, of course, because women's books encompassed areas such as women's studies as well as "informal work" — popular writings, fiction, biographies, autobiographies, handbooks, activist books, etc. — which were seen as non-serious. Most of the authors — many of whom happened to be women — took a statedly political position vis a vis their work and were therefore labelled 'non-academic', 'non-objective' and consequently unscholarly. Aisiya Beteille asserts that: "The problem with feminist scholarship is its lack of objectivity. It can and does make for very good ethnography, but unfortunately people are not satisfied with ethnography. Everyone wants to be a Marx or a Weber and that's difficult."

Today, publishers who may earlier have been quite sceptical, have come round to recognising that there is something here to contend with. "When you see Gayatri Spivak and Julia Kristeva being cited in footnotes, you are forced to consider it seriously," says Rukun Advani of OUP.

More and more of the mainstream publishing houses are developing women's lists and all recognize that books on women sell well. Tejeshwar Singh of Sage who has, over the past few years, developed a substantial women's list says: "Women's studies books form a growing percentage of our list and we would be happy to publish more if we could find material of quality... You can expect a certain minimum sale from most women's studies titles — more than for other social sciences in fact. And what makes

it a good discipline to publish in is that there are more individuals who are interested in buying." Ramesh Jain of Manohar Book Service confirms: "Although women's books do not form a major part of our list, we find that they sell very well indeed and we have had to reprint several titles."

But at home too there have been changes. The market for books in India has primarily been an educational one, that is, mainly in institutions and libraries (more than 80% of the books published in India sell to libraries.) In recent years however, a number of small publishers have begun to publish fiction — both books written in English and translations into English. Kali's contribution of novels and short stories (translated from Indian languages) helped to open up a space for such writing and in many ways was part of creating a market for fiction (in English) in India. Today, there are several small publishers who bring out works by new Indian writers, many of which have no mean successes!



With the spurt in sales and the availability of money for book purchase, has come the inevitable loss in quality. "I'm glad there is this development of these books," says Tejeshwar Singh, "but of course there are problems... following on the West we seem to have gone "gung ho" on this and lots of people have climbed onto the bandwagon. This includes publishers as well. A lot of material we get offered is of poor quality and authors are often reluctant to revise it as they know they can simply take it to someone else and have it published." There's little doubt that a great deal of very mediocre material gets published simply because there is money around and very few publishers care to put time and energy into editing and properly vetting manuscripts. But, as Ramesh Jain points out: "This is not particular to women's publishing,



rather it is something that is true of Indian publishing in general. There's hardly any professional input, and most people will just publish any old thing — some publishers are even recycling old books, putting new titles on them and bringing them out."

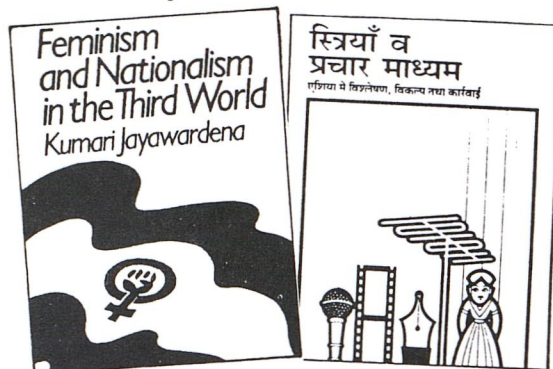
***Women's books today are inextricably linked with women's movements the world over. Hence you have authors, and indeed even publishers, whose theoretical work informs their action and vice versa.***

While many publishers feel that the responsibility for providing good quality material rests with the authors, the truth of the matter is that publishers too must be more rigorous in selecting manuscripts for publication. Nonetheless, in their enthusiasm to criticise women's books for their poor quality of research and their lack of objectivity, critics often forget that any new discipline, in the initial stages of its growth, has some fairly indifferent material and it is only gradually that things settle down and the really good material begins to come out. Meanwhile, there is always some gold in the dross, but it is all too often missed because the dross is so much more visible, that that is what seems to count.

"I feel that many women's books often take two very different, rather polar, but ironically quite similar (in their impact) positions vis a vis patriarchy," says Vidya Rao, editor at Orient Longman, pointing to another dimension of the problem. "Either you have the very confrontationalist approach which seems to say, we are the oppressed ones, you are the oppressor, and therefore we can't have any dialogue with you, or the more radical feminist sort of stance that only wishes to speak to itself, and explore its own meanings. And both in a sense are separatist and isolationist. In this, the real scholars, the ones who are what we might call the real mainstream of this discipline, seem to be merely at the fringes of this inner circle. And yet, they are the ones who are doing the real work, who are informing what has traditionally been seen as the mainstream..." On the other hand, Sujit Mukerjee, editorial adviser to the same firm, points out that there

is a possibility that "because there are more women editors, more women are being published who may not otherwise have come in...?"

Whatever people's various objections, few deny that there is good work being done in the area of writing and publishing women's books. There is little doubt that the market for English language books in India, hitherto confined mainly to libraries, has been stretched, expanded and opened up to include individuals, and much of this has been because of the gradual erosion of established canons by women's writings. Speaking of those who read and buy such books Aisiya Beteille points out: "There is a kind of moral responsibility that has been created which obliges people to consider material that they might not otherwise have done. But some material should actually be suppressed in order not to do a disservice to the whole enterprise."



Most publishers concede that individuals buy more in this discipline, than they would in any of the other social sciences. "Even where exports are concerned," says Tejeshwar Singh, "we do better with our women's titles — there seems to be more of a sorority if you like. People abroad and at home seem to be more interested in what is happening to women all over the world than say, an economist outside would be in writing on Indian economics. The general attitude here is a different one." That the export market for women's books has been a lucrative one to tap has been amply proved by Kali who have managed to sell several of their titles outside India, once again establishing the "difference" of women's books for, in most other areas, Indian publishers complain that the export market has been a tough one to break into.

*See Women In India, page 75*



Bookstore Profile

# Pandora Bookstore:



## Staying With It for the Long Haul

By Margaret DeRitter

For feminists, it's a feminist bookstore.

For lesbians, it's a lesbian bookstore.

For gay men, it's a gay bookstore.

For those involved in 12-step addiction recovery programs, it's a 12-step store.

For River Artz, the owner of Pandora bookstore, 226 W. Lovell, in Kalamazoo, Michigan, it's all of these things and more.

It's a bookstore, an information center, a referral service, a meeting place for writers and readers. But, above all, it's a place where people's need for knowledge and support are taken seriously.

"It's important to respect each person and their

request, no matter what it is," says Artz.

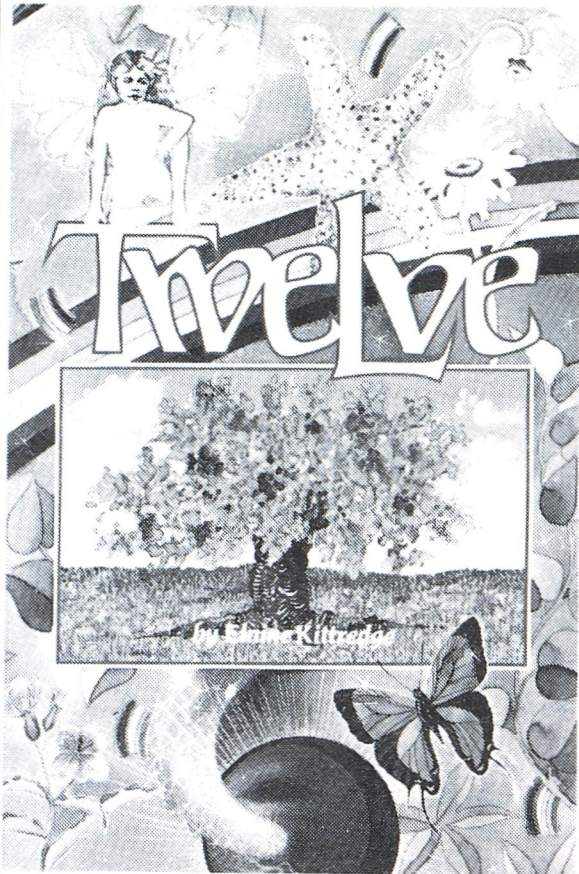
"If a woman walks in with a black eye and says her husband or boyfriend hit her, I need to be calm and caring. I do the best I can to give her the right information or direct her to the domestic assault program. Sometimes what people need isn't a book."

Artz, 38, has the qualifications for the many roles she assumes as owner of Pandora. Besides a bachelor's degree in psychology from Western Michigan University, she has a master's degree in counselling from Western.

And her extensive involvement in community events and organizations — the National Organization for Women, the former Susan B. Anthony Women's Center at Western, the former Kalamazoo Women's Centre at the YWCA, the Kalamazoo Women's Festival and



## *This Book Is A Classic!*



***TWELVE, by Elaine Kittredge, is the story of a boy of nine on his journey to twelve, his special relationship with his mother, and her gentle way of encouraging his emotional growth and sensitivity in a non-co-dependent way. A real treasure. Endorsed by Madeleine L'Engle, Hugh Prather, Jerry Jampolsky, John Holt Associates, teachers, therapists, writers and others.***

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Planned Parenthood, to name a few — makes her a pro at referring customers to local resources.

"If I got paid a consultation fee for all the referrals I do, I wouldn't have to worry," says Artz.

But money's not the motivator for her referrals. "I enjoy helping to build community around me," says Artz.

In her primary role as a bookseller, Artz's goals are "to look for a need and help meet it, to make information available to people about what really happens in their lives."

She went out of her way, for example, to find a book on sexual abuse of male children since her store didn't have any books on the subject. She also offers an extensive list of gay and lesbian titles, noting that mainstream bookstores here carry few works in this quickly growing subject area.

Artz opened her bookstore 8½ years ago in a small storefront on Davis Street. But it outgrew that space, and Artz moved her operation a year and a half later to the distinctive red and white building on Lovell St.

Last fall, after seriously considering moving to a larger location, Artz worked out an agreement with her landlord to expand by 50% the store size by knocking out a wall. "It was much easier than moving and getting all of our customers to find a new store. This way we 'only' had renovation to deal with." Part of the new lease agreement included tearing down a garage behind the store to add a few new parking places.

Artz attributes the store's success, in part, to her own commitment. "The first few years, in a business sense, I didn't make it. But I kept at it because I believed in making available things that people otherwise didn't have access to."

Changes in society's attitudes also have created a market for the kinds of books Pandora offers, Artz points out.

"The civil rights movement, the anti-war movement, the gay pride and feminist movements — we're living in a time when people are speaking out about their lives. And because we're into truth telling, that's starting to show up in print. Ninety percent of what I carry today was not in existence when I opened eight years ago."

Her goal for the bookstore in the '90s?

"I hope to keep making it bigger and better," says Artz.

*Reprinted from the Kalamazoo Gazette. Photo by Carl Bennett.*





# CANADIAN CONTENT

*This month's article is from Joan Turner of Bold Print in Winnipeg, Manitoba. She gives us a look at Bold Print's operations and offers insight into how Bold Print continues to flourish in times that are not promising for small feminist bookstores.*

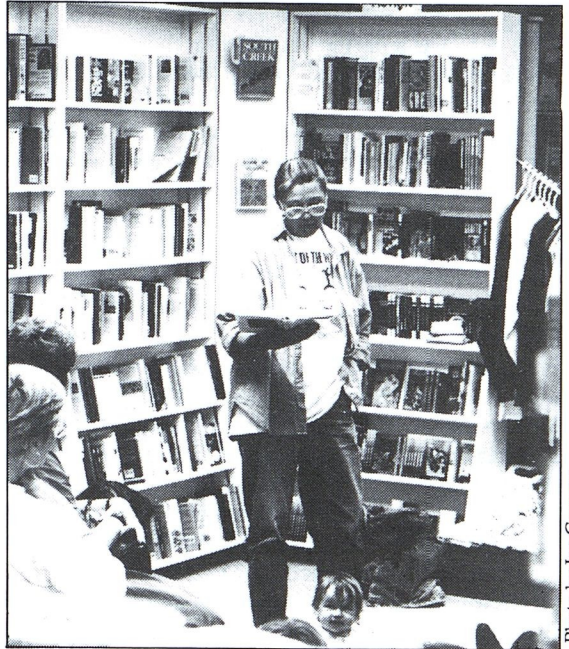
— DJM

By Joan Turner

How strange it feels to write for an American publication. I wonder who my readers are, or if only Canadians read "Canadian Content". So I stop for awhile and browse through 1989-90 FBN's looking specifically at "Bestsellers" for US stores listing Canadian books. I expect to find at least a few Canadian books and, just as I'm about to give up, I find Anne Cameron and Margaret Atwood's titles. Maybe US feminist bookstores have difficulty getting Canadian books, or perhaps Canadian feminist books aren't of interest to Americans. Knowing many excellent feminist writers across Canada and having just finished editing *Living the Changes*, an anthology about Canadian women which I'd particularly like to see broadly distributed, I'm interested in how Canadian authors and Canadian books can be promoted in the USA. Having been one of the contributors to *Healing Voices*, an anthology by Canadians Toni Laidlaw, Cheryl Malmo and Associates, published by Jossey-Bass, in California, I see that there are marketing advantages to being published in the U.S.A. where there is money and power and a greater population base. Although that choice leaves me disquieted about our support of Canadian Publishing, I realize to publish and market in the USA is one way for Canadians to reach an American audience. But then how will Americans know about fine Canadian feminist poets like Di Brandt and Dionne Brand who publish in Canada?

It is a difficult time to be writing. As well as being unsure of FBN reader interest, I am very anxious

about the americanization of Canada through politics and big business and the media, and about the Canadian economy and the future of Canadian small businesses and the Canadian book industry. I am particularly worried about the Canadian feminist book industry — relatively small and vulnerable at the best of times. On January 1, 1991, Canadian postal rates increased and the new controversial Goods and Services Tax, a 7% federal tax, must be applied to every item purchased in our store. The cost of gasoline has markedly increased. They say it is because of war in the Gulf. The reality of all of this is that Canadian consumers have less purchasing power and less



Anne Cameron of Powell River BC on occasion of readings (Canada Council sponsored) at Bold Print.

Photo by Joe Connor



disposable income with which to purchase books and music. Will Canadian feminist bookstores survive? As I write about the Canadian context I wonder about the value of listing our problems. We can't expect our American sisters to help us. In fact, American distributors might interpret what I say as a reason to refuse us credit terms and insist on prepayment. I should be concentrating on returns of dated stock and finishing correspondence to American distributors. I convince myself that Carol Seajay, editor and publisher of this much appreciated publication, and Donna Murray, co-ordinator of "Canadian Content," are waiting for this piece.



Some months back Donna asked me to write about changing the structure of Bold Print from an incorporated business to non-profit status. After consideration of a variety of alternatives including becoming a collective or a co-operative we decided to leave the structure of the store as it is for now rather than changing our income tax status. In 1986, Bold Print began as a partnership and on the advice of our lawyer we incorporated. I was to be background person arranging for financing and clerking part-time. When about the time of our first anniversary my partner, the full-time manager quit, Heidi and then Anne were hired to manage the store. I completed my last term teaching social work at the University and we gradually figured out what to do, struggled and survived. In time the legal documents were revised. I am the only Director, the sole shareholder and President and Secretary. For a person who left her academic position at the University in part because she wanted less paperwork these titles seem onerous, implying more paperwork and no one with whom to share the financial burden. For example, when the bank across the street decided without warning to cancel our line of credit because they were changing their policies I was the one who scurried to acquire a new line of credit using personal securities to do so.

Earning my living by working as a therapist and owning a store which provides incomes for two single parent households, one artist-poet and a student, keeps me sensitively aware of how scarcity of money

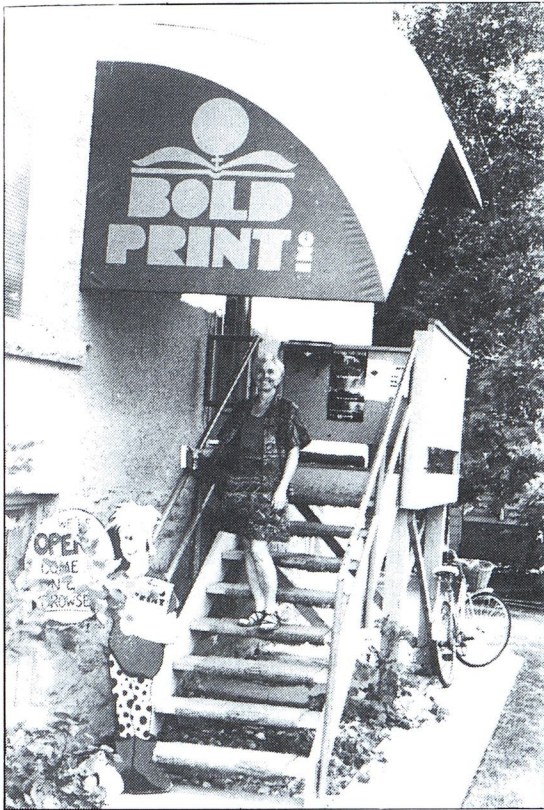
creates enormous anxiety in the lives of women. Some days I feel very optimistic about the continuation or even the growth of Bold Print and other days when customers don't buy or the Canadian media describes the increase of bankruptcies, the doom and gloom of the economic recession and the possibility of war in the Gulf, I wonder how long we — I — can carry on. We've been in business six days a week for more than 4½ years and finances have consistently been the challenging part (not unlike other feminist bookstores, or bookstores in general).

Last year our gross sales increased to \$126,000. Our mail order and volume sales to schools and organizations have increased. We are being asked to do booktables for most women's organizations and for many helping profession and teacher events and in 1990 did several tables in rural Manitoba. Booktables at conferences and author readings seem to be the best way for us to promote the store, and to increase customers and revenue. Four times a year (the maximum possible) we sponsor Canada Council funded author readings in the store, bringing in Canadian authors like Anne Cameron, Betsy Warland, Dionne Brand, Lee Maracle and Beth Brant. We host author readings for as many other women authors and playwrights as we can wherever possible seeking co-operative advertising with publishers. This week I'm meeting with our local writers guild to plan our first feminist writers workshops.

Now that I am 54 years old and my birth daughters have graduated from medicine and moved away and I have finished *Living the Changes* (University of Manitoba Press, Winnipeg, 1990 distributed by University of Toronto Press), I find myself appreciating endings which create space for new beginnings. I am in another transition. I yearn for more personal space and time, more time for art and music and reading *whole* books and for writing and walking, for reflection, and travel. Is that possible while owning a women's bookstore in a harsh climate in rather hard times? I ask the question knowing that I am on a journey, a personal quest with many questions and not yet the answers. I wonder about the ideal structure and leadership of Bold Print. I read in FBN about Amazon Books in Minneapolis and make a mental note to find out how staff became shareholders and now managers. I'm interested in hearing about how other feminist stores have structured themselves and



how they have found financial support in their communities. I notice that Ladyslipper and Woman of Power ask for donations of money but do not yet know how we could do that successfully.



Joan Turner at Bold Print, September 1990

Photo by Joe Connor

A year or so ago we wrote to all the Canadian feminist bookstores asking for their by-laws for we knew we would have to articulate ours if we were to apply to our provincial government for non-profit status. We received some replies but no one sent by-laws. It seems that most Canadian stores are owned by one or two women or as in Victoria are a volunteer collective with unpaid workers or Toronto a collective with paid staff, and few if any have defined their by-laws or terms of reference well enough to share them. One of our working principles has been that staff get paid, for we believe that women should get paid for their work although we have not yet been able to apply that principle to myself. Decisions about salaries, staffing and other policies are made in staff

meetings held as needed. On a day-to-day basis each of us makes decisions about our own areas of work, and we communicate in person during briefly overlapping shifts, by telephone and through notes in our log book. On an ad hoc basis we have accepted volunteer help at book launches and booktables, or to advertise author readings. Recently, for a small fee (\$15) we registered our first "affiliates" giving them six months free use of our lending library and the right to be mailed notices of author readings, book launches and sales.

I take time out from writing and go into the store to give Heidi a lunch break and the store is humming with people. Rima from Duluth sitting cross-legged on the floor has opened her suitcase and spread out her Dream Catchers and shields on the floor for us to choose our first consignment stock. The Dream Catchers which we first read about in FBN are to catch the bad dreams and dispose of them. What wonderful timing Rima had visiting us now! I leave the store and return to finishing writing, my spirits bolstered with the support of the Dream-Catchers and Rima and customers enthusiastically purchasing and students visiting for the first time excitedly commenting about what they find. Bold Print will survive another cold Winnipeg winter! We will continue to offer feminist services to a provincial community. And maybe we'll see some of you at ABA 1991 in New York and/or at the 1992 International Feminist Bookfair. I've just begun to dream of those possibilities of travel. Thanks FBN and Rima, you have stimulated my creativity and changed my thinking from negative to positive. Maybe I'll write to Judith's Room in New York and propose I do an author reading there. After all *Living the Changes* was our best seller in December 1990 and *Healing Voices* has been one of our four best non-fiction sellers for several months. The Canadian Consulate and/or Canadian Studies Department at one of the universities might provide some financial support. Peggy Harris is "right on" (Canadian Content, FBN December 1990) when she proposes that Americans might consider asking Canadians to read and speak. So Canadian feminists, let's be more assertive and see where it takes us! 1991 is going to be another exciting year!

*Joan Turner, Bold Print Inc., 478A River Ave., Winnipeg Manitoba Canada, R3L 0C8. Phone 204-452-9682.*



## No News is Good(s and Services) News

On January 1, 1991 the federal government of Canada instituted a widely unpopular Goods and Services Tax (GST). Not only was the regressive GST introduced in a confused and confusing manner surrounded by a lot of political brouhaha, but to the dismay of booksellers, an unprecedented tax has been placed on reading. Never before have books been taxed in Canada. The GST is currently set at 7% but the skeptical can imagine an inevitable, if not immediate, rise.



The immediate effect of the GST is to increase the cost of goods and services by a blanket 7%. For bookstores this will mean charging GST on all products sold including sideline items which in most provinces are already subject to a provincial sales tax. In BC for example, PST is 6% so a \$1.98 card sells for \$2.10 with PST and now rings in at \$2.22 with GST. On two bucks it doesn't sound like much but on a number of items in a single sale, it adds up. With the financial state of affairs in Canada as gloomy as that in the States, many people are personally fighting the tax by simply reducing their purchases. For some, the choice is further reduced to food (some of which is subject to GST) or books.

Other long-term effects include the increase in operating costs for feminist bookstores in set-up time (repricing, extra bookkeeping), accountant's fees (subject to GST), and in many cases for the cost of a cash register which can calculate the complicated taxes.

Imported books will be subject to the GST and after a six-month period of grace US suppliers (and presumably those of other countries) will be required to list GST on invoices or have imports of over \$5.00 held at the border to be cleared at customs by the recipient.

The next few months will be a period of adjustment for booksellers and book purchasers alike. Many will be nostalgic for the former straightforward pricing of books. All will feel the direct increase in the cost of books and anxiously await the inevitable slump in business exacerbated by the GST.

## Tax Us, Then Limit Our Sources

The federal department of communications is proposing legislation to amend the copyright act, aiming to protect exclusive distribution rights for Canadian publishers. This would make it illegal for books to be imported by anyone other than the Canadian agent holding the rights to the book. Several implications arise: if a title were out of stock at the CDN agent holding distribution rights, we would no longer be able to turn to a US wholesaler to get the books; if an agent represents a British or US [or other] publisher but stocks only titles with a wide appeal — hence not the more “obscure” (read women's lit) titles — it would become impossible (read illegal) to obtain the desired books elsewhere. We would be helpless in the face of mainstream distributors who, by design or default, let “specialized” titles languish out of stock. Where distribution rights are not in question, CDN booksellers will be able to continue to import. The Canadian Booksellers Association is mounting a campaign against the proposed law.



*Canadian Content hasn't had any direct response to the ideas for integration offered by Peggy Harris in last issue's column. The past season has probably prohibited many booksellers from entertaining her suggestions seriously — i.e., Canadian booksellers providing a list of books that could present a Canadian perspective, including reviews, etc.; US and Canadian booksellers twinning with a sister store; US stores inviting Canadian authors/speakers for a cultural change; or, working holidays in another women's bookstore — but the floor is open for comment. Send in those lists. Let us know if you have tried any of the above ideas. How do you get to know your sister-sellers?*

*Next column will feature a checkup from across Canada to find out how the GST has affected sales, operations and customer satisfaction — not to mention the morale of booksellers trying to sell books to a population with already limited resources. And we will follow up on the federal proposal for copyright changes to see if the feds have backed off. — DJM*

*Ed. note: FBN would dearly love to have a Canadian Books column. If you're even remotely interested, please call Carol at FBN, 415-626-1556. ○*



# SHORT RAVES

## Libby Roderick

Libby Roderick, a folk/pop songwriter out of Anchorage, Alaska was our second best-selling musician this summer (after Holly Near). Libby has a rich, expressive voice and writes thoughtful lyrics that bear repeated listenings. Overall we're really impressed with her debut album. — Pokey Anderson, *Inklings/Houston* ○



Booklight, Siné Anahita

## Road Song

The best book I've read in a long time. I only ordered two copies for the store, but I took one home and after reading it, I ordered 10 more, made it book of the month, and we have sold over 35 copies despite the \$18.95 cover price. My copy has made the round of the workers here who invariably read it in one sitting and come in raving about what a wonderful book it is. **Road Song** (Natalie Kusz, FSG) is a memoir about the author's family moving from LA to Alaska when she was six years old. The winter after they moved she was attacked by a sled dog

which ripped off half her face and one of her eyes. The book is about that experience, of course, but more it is the story of her family and their moving through the struggles of their lives. Natalie writes from a place of amazing wisdom and healing, all the more surprising because she is only 27. — Barb Wieser, *Amazon Bookstore* ○

## Reclaiming Our Past

*For Sylvia: An Honest Account* by Valentine Ackland, Methuen, 1985, \$6.95. By the lover of Sylvia Townsend Warner and a wonderful surprise, this is the story of an English alcoholic lesbian who came before and survived.

*Despised and Rejected* by A. T. Fitsroy. Gay Male Press, 1988, \$10.95. This 1918 reprint by a woman whose real name was Rose Allatini looks at underground London where conscientious objectors and gays rallied for mutual support at the height of WWI. Passionate, intellectual, part of our history.

*Lesbians in Germany: 1890s-1920s* by Lillian Faderman and Brigitte Erickson. Naiad, \$8.95. Reissue of the 1980 book. Another piece of our history.

*Crystal Boys*, a novel by Hsien-yung, translated by Howard Goldblatt, \$11.95. *Delight of Hearts* by Ahmad al-Tifashi, translated by Edward A. Lacey, 1988. \$10.00 Gay Sunshine Press. The first is a novel of gay male life in China, about four teenagers under the protection of an older man in the parks and bars. The second is a collection of stories, poems and anecdotes from the Arab Middle Ages. Gay Sunshine is doing our culture a great service by widening our sense of gay culture in other times and places.

*Aubade* by Kenneth Martin, 1957. *Enchanted Boy* by Richie McMullen, 1989. Gay Male Press, \$8.95. The first is a classic of British-teenage-coming-out by the author of the more recent *Billy's Brother*. The second is a touching autobiography of a working-class English boy who becomes a prostitute and later founds a



center to help other prostitutes.

*Coming Out Under Fire: The History of Gay Men and Women in World War II* by Allan Berube. Free Press, \$22.95. The story of a generation of Americans who, while fighting for their country, were also fighting against their oppression by that country. Well documented and lots of personal history.

*The Trouble With Harry Hay: Founder of the Modern Gay Movement* by Stuart Timmons. Alyson. \$19.95. Bio of an important gay male pagan spiritual leader. A fascinating man.

— Lee Lynch ○

## Gilda's Good Reads

Reprinted with permission from *New Words Fall 1989* newsletter.

Being the fifth and last collective member to tackle this column has given me the opportunity to postpone this task for as long as possible. However, the cohesiveness of our collective mind at New Words has been revealed in the fact that many of my favorite books have already appeared on Mary, Kate, Joni, and Laura's lists. I also found as I scanned my bookshelves at home that I don't own most of my favorites. A kind of post-revelatory enthusiasm caused me to lend them out — never to be seen again.

My current passion is *The Bean Trees* by Barbara Kingsolver. It's a recent gem which met all my reader's needs: literary, cultural and political. It has an unpretentious, resourceful, and winning female protagonist. The book is long on humanity, featuring courageous ordinary women and an upbeat humor that sparkles. This is also a novel with a strong sense of place — primarily rural Kentucky and Tucson, Arizona.

Jo Sinclair's *The Changelings* depicts the brutality of life in a working-class Jewish community facing racial integration in a midwest city. Judy Vincent and Clara Jackson, both 12 years old, one Jewish, one African-American, are the "changelings" in their families, forging a secret bond that defies the fear and desperation around them.

Ella Leffland's *Rumors of Peace* presents World War II as the backdrop against which Suse Hansen approaches adulthood in northern California. With the bombing of Pearl Harbor the secure sameness of her world is shattered. Her story is wonderfully written, and this has long been a New Words recommendation for a great "all-purpose" novel.

A lighter and more youthful version of the growing consciousness of adolescence is found in Edith Konecky *Allegra Maud Goldman*. Very funny and wise, it is a story of growing up Jewish in upper middle class pre-WWII Brooklyn.

*The Bread Givers* by Anzia Yezierska is a classic of early 20th century Jewish immigrant struggle with a feminist spirit. Originally published in 1925, its re-appearance in 1975 brought Yezierska's autobiographical novel to a whole new generation of readers. (The large print in the current edition makes it ideal for people who are bothered by the small type and crowded print so common in small paperbacks). For me there was an added thrill in rediscovering a lost treasure from an earlier time.



Graphic from: Wpflash

*Bronx Primitive* by Kate Simon is autobiography in a similar vein, half a generation later. The writing has a grace and agility that left me eagerly awaiting the sequel, *A Wider World* — also wonderful. Of all the books in this genre — "growing-up-Jewish-in-an-immigrant-family-in-the-Bronx" — *Bronx Primitive* is the most vivid and authentic — according to my mother who did it.

For a story of growing-up-Black-and-gay-in-an-immigrant-family-in-New York, there is nothing quite like Audre Lorde's *Zami*. There is nothing like it in any genre. Lorde's biomythology opens new places, reveals unseen lives, and leaves a deep impression.

Like *The Bread Givers* and *The Changelings*, *Their Eyes Were Watching God* belongs to the ranks of classics forgotten and restored. The difference is that Zora Neale Hurston's *Their Eyes Were Watching God* has achieved such solid popularity in the ten years since Alice Walker reclaimed it, it's hard to believe it was "lost" all those years. The writing radiates across the decades.

A story that spans not a lifetime but generations is Isabel Allende's *The House of the Spirits*. A tale set

See *Short Raves*, page 76



## But Can She Type?

# Seller Beware!

By Nett Hart

The marketplace is not apolitical. We cannot assume that because there is a buyer we are justified in making available a product of questionable politics.

Let us first distinguish between making judgments and censorship, because censorship is the first charge that will be hurled. Censorship is when it is legally impossible for a work to be made public, when it is banned by the government, confiscated by its agents. This enforces one morality and one national identity. When a publisher decides not to publish a particular book, when a store decides not to sell it, when a given reader decides not to buy it, these folks are making judgments rather than censoring the book.

Enter now another factor: the oppression/suppression of non-dominant views. That the great books, classics and bestsellers underrepresent women, people of color, poor, disabled and other marginalized classes is no accident but an effect of sexism, racism, heterosexism, classism, ageism, ableism, etc. That is, there are deliberate and insidious ways in which the culture of the ruling class perpetuates itself, even or especially, when it imperializes the experience of women, people of color, and so forth. Many "classics" are *about* non-dominant people written *by* white men or others who do not share the oppressions about which they write.

If we are accused of being "politically correct" we need to look at the circumstances of this accusation and why it threatens us. No decision is value free. We are not accused of making judgments when our judgments are consistent with the values of patriarchy. We are accused of making judgments/passing judgment when we act from a politic, from a value, that comes from our consciousness as feminists. Yet "politically correct" is thrown at conscious feminists as though by

making judgments consistent with anti-patriarchalism we were repressing patriarchy. I only wish.

Feminism is too narrowly defined if it is limited to anti-sexism because all the other oppressions affect the women within this category disproportionately, the effect of multiple oppressions being more than addition. To end sexism it is necessary to end all other oppressions simultaneously. In its best moments, the Women's Liberation Movement has been committed to this inclusive agenda.



Sudie Rakusin, *Dreams and Shadows*

Feminist bookselling, publishing and writing is about making judgments. If there were no judgments to be made, there would be no need for these endeavors. It is fully within our stated reason for existence to

*See Seller Beware, page 58*



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A thematic history of the women's movement in India, this visually rich book, illustrated with photographs, old and new documents, excerpts from letters and informal writings, covers the period from the nineteenth century to the present day, providing a wealth of information in an easily readable style.

### MUSLIM WOMEN IN INDIA

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by *Shahida Lateef*

Hb. 240 pp. Rs. 160, 1990

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This study of Indian Muslim women offers startling new insights into the disparity between the Muslim female stereotype and the actuality. It assesses the im-

port of planned economic development in the post-independence decades on Muslim women who bear a particular cultural responsibility within the community and are also affected by the region and strata to which they belong.

### THE QUILT AND OTHER STORIES

by *Ismat Chughtai*

Translated from Urdu by Tahira Naqvi and Syeda S. Hameed

Pb. 226 pp. Rs. 70, 1990

ISBN 81 85107 10 6

U.K. edition: The Women's Press

Anger, irony, humour and sensitivity inform this collection of stories (some of them in translation for the first time) by one of India's best known, much loved and widely acclaimed writers.

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by *M.K. Indira*

translated from Kannada by Tejaswini Niranjana

Pb. 140 pp. Rs. 35, 1990

ISBN 81 85107 09 2

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Pb. 165pp Rs. 60, 1990

ISBN : 81 85107 21 1

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U.K. edition: The Women's Press

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As proud sponsor of the LAMBDA LITERARY AWARDS, *Lambda Book Report* invites you to participate in this year's exciting toast to gay and lesbian literary excellence by nominating your favorite books for the "LAMMYS." (See ballot below.)

Only titles published in the United States in 1990 are eligible for this year's awards. Individual nominations need not be made in every category. All ballots must be received by **FEBRUARY 15, 1991**. A nominations committee will survey the results of the voting and determine five finalists in each category, to be announced on March 1, 1991. A panel of expert judges from around the country will then select the recipients from the finalists.

The **THIRD ANNUAL LAMBDA LITERARY AWARDS Banquet** will be held **MAY 31, 1991**, in New York, NY, to coincide with the American Booksellers Association Convention. There, the recipients of the 1990 LAMMYS will be announced. (Ticket information and banquet site to be announced in early 1991.)

For more information on the Lambda Literary Awards Program, call the LAMMYS LINE at (202)462-7924.

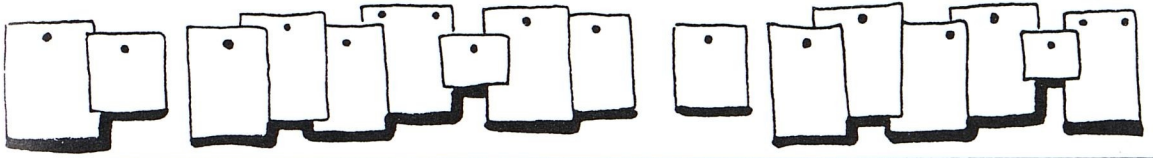
## NOMINATING BALLOT FOR THE 1990 LAMMYS

GAY MEN'S FICTION	_____	(AUTHOR) _____
LESBIAN FICTION	_____	(AUTHOR) _____
LESBIAN ANTHOLOGIES	_____	(AUTHOR) _____
GAY MEN'S ANTHOLOGIES	_____	(AUTHOR) _____
GAY MEN'S NONFICTION	_____	(AUTHOR) _____
LESBIAN NONFICTION	_____	(AUTHOR) _____
LESBIAN & GAY HUMOR	_____	(AUTHOR) _____
LESBIAN MYSTERY	_____	(AUTHOR) _____
GAY MEN'S MYSTERY	_____	(AUTHOR) _____
LESBIAN SCIENCE FICTION/FANTASY	_____	(AUTHOR) _____
GAY MEN'S SCIENCE FICTION/FANTASY	_____	(AUTHOR) _____
LESBIAN POETRY	_____	(AUTHOR) _____
GAY MEN'S POETRY	_____	(AUTHOR) _____
AIDS (a special category)	_____	(AUTHOR) _____
GAY MEN'S DEBUT AWARD <small>For first published work by a writer or editor</small>	_____	(AUTHOR) _____
LESBIAN DEBUT AWARD <small>For first published work by a writer or editor</small>	_____	(AUTHOR) _____
LESBIAN PUBLISHER'S BOOK AWARD <small>For a single book published by a lesbian press</small>	_____	(AUTHOR) _____
GAY MEN'S PUBLISHER'S BOOK AWARD <small>For a single book published by a gay male press</small>	_____	(AUTHOR) _____

Mail completed ballots (copies welcome) to *Lambda Literary Awards*, 1625 Connecticut Avenue, NW, Washington, DC 20009-1013.  
Or FAX your vote: (202) 462-7257. Remember, all ballots must be received by **February 15, 1991**.



# ANNOUNCEMENTS



## Third Side Press Opens

Midge Stocker, coordinator for the Writers Festival held in conjunction with the National Women's Music Festival is starting Third Side Press, a new feminist press predicated on the experience that "every issue has more than two sides." Third Side will publish feminist and lesbian titles with a focus on lesbian fiction and non-fiction and health issues.



Third Side's first two titles will be *Hawkwings* and *Cancer as a Women's Issue: Scratching the Surface*. *Hawkwings*, by Karen Lee Osborne, is a lesbian novel with a mystery sub-theme about a recovering alcoholic. It is, we are told, "a well written, well crafted novel with good sex scenes." Osborne's first novel was published by Academy Chicago in 1984. (\$9.95 pb, 1-879427-00-1.) *Cancer as a Women's Issue* will be the first volume of the Women/Cancer/Fear/Power series. The anthology will be composed of personal stories that focus on empowerment, telling what happened and what the woman did to address cancer in her life, as well as analytical and political pieces. (\$10.95 pb, -02-8.) The books will be published in May, 1991.

Third Side Press' address is 2250 W. Farragut, Chicago IL 60625. ○

## Lammy Nominations Are Open

WASHINGTON, DC: Nominations are open for the Third Annual Lambda Literary Awards. The awards,

intended to recognize excellence in gay and lesbian writing and publishing, will be presented May 31, 1991 in New York City during the American Booksellers Association Convention.

The public is invited to nominate their favorite gay and lesbian books of 1990 in 18 categories (see ballot). Books must have a 1990 copyright date in order to be eligible. Nominating ballots must be returned to *Lambda Book Report* offices by the February 15 deadline.

Five finalists in each category will be announced March 1, 1991. Then 90 judges from across the country will select a single book in each category. Award recipients will not be announced until the May 31 awards banquet.

For more information, contact *Lambda Book Report*, 1625 Connecticut Ave. NW, Washington, DC 20009, or call the Lammys Line at (202)462-7924. ○

## OutWrite Gears Up for Second Writers Conference and a Lesbian Benefit

Edward Albee, Paula Gunn Allen, Kate Millet and John Rechy will be the keynote speakers at OutWrite '91: National Lesbian and Gay Writers Conference, to be held March 1, 2 and 3 in San Francisco. There will be a benefit for the lesbian writers participating in OutWrite '91 on February 28 at the Victoria Theater in San Francisco.

IMPACT II: A Benefit of Lesbian Performance will feature Paula Gunn Allen, Cheryl Clarke, Holly Hughes, Ana Maria Simo, Judy Grahn and the Electric Poets, and others. The producers have the support of Poets and Writers to pay half an honorarium to each writer. They are looking for co-sponsors to contribute \$50 or more toward the production costs, and to help publicize the event by listing it on mailings, or by

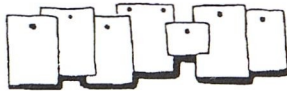


mailing out Impact II flyers. Co-sponsors will be named on all publicity and will have access to space in the lobby of the theater to distribute flyers and information about their organizations. Address all correspondence to Amy Scholder, 4253 18th St., San Francisco, CA 94114; make checks payable to IMPACT/OutLook Foundation.

More than 1,800 booksellers, writers, publishers, editors, critics, literary agents and readers from across the nation are expected to gather for the OutWrite '91 conference, which will include panels and workshops on topics such as the visual aspects of lesbian and gay print media, publicizing books, writing and censorship, Queer Theory, the Mexican Renaissance of lesbian and gay literature, mainstream vs. small presses, disabilities and sexuality, and writing and recovery.

The conference is sponsored by OutLook Magazine and will be held at the Cathedral Hill Hotel. Registration is \$40 for the entire conference. Checks should be payable to the OutLook Foundation, 2940 16th St. #319, San Francisco, CA 94103. For more information about the conference, write the above address or call 415-626-3334.

For discounts on travel and accommodations, contact the Cathedral Hill Hotel at 1-800-522-0855 in California, and at 1-800-277-4730 outside California; or American Airlines, refer to Starlines 10304G when you call 1-800-433-1790. ○



## Governor General Finalists Announced

CANADA: The Canada Council has announced the finalists for the 1990 Governor General's Literary Awards, Canada's most prestigious literary award. The names of the winners will be announced January 22. The English-language finalists for fiction and the jury's citations are:

Sky Lee, for *Disappearing Moon Cafe*, a powerful, moving, often humorous, inherently feminist, and technically brilliant portrayal of four generations of the Wong family in Vancouver's Chinatown. Sky Lee makes us enter into the lives of people in a way most of us have never known before. Reading this book is a truly illuminating experience. Douglas & McIntyre.

0-88894-683-X. Distributed by University of Toronto Press. Seal Press has bought the U.S. rights and plans to publish it in Fall '91.

Alice Munro, for *Friend of My Youth*, stories that seem to happen as easily as breathing, effortless and flawless in their finely drawn portrayal of ordinary people. Munro possesses uncanny insight into human nature. We see ourselves reflected in her mirror. McClelland & Steward. 0-7710-6697-X. Published in the United States by Random House, it will soon be out in paperback from Vintage. \$10 pb, 0-679-729577.



Leslie Hall Pinder, for *On Double Tracks*, a courtroom drama that expands beyond the boundaries of the courtroom and throws light on all of British Columbia society. *On Double Tracks* is especially timely since it focuses on Indian land claims and on the relations between aboriginal people and the rest of society. A rich, beautifully textured and compelling narrative. Lester & Orpen Dennys. 0-88619-239-0 cl, -214-2 pb. Distributed by University of Toronto Press.

Nino Ricci, for *Lives of the Saints*, an exquisite novel, precise and powerful in its evocative portrayal of the inhabitants of a village in the Italian Appennines. The central figure, Cristina, an independent woman out of place in a society that attempts to repress her, is unforgettable. A strong, new voice in Canadian literature. Cormorant Books. 0-920953-23-9 cl, -25-5 pb. Distributed by University of Toronto Press and Bookslinger.

Diane Schoemperlen, for *Man of My Dreams*, a refreshingly original, inventive and daring collection of short stories by a writer whose voice has a signature that is unmistakable. She is able to illuminate commonplace situations and make us see them as if for the first time. MacMillan of Canada. 0-7715-9973-0.

We don't have complete information on nominees for other categories, but we know that Dionne Brand, author of *No Language is Neutral* is among the poetry finalists. Coach House Press, 0-88910-395-X, distributed by Inland. We'll have more news for you about the other finalists and the winners in an upcoming issue.

- AM ○



# BESTSELLERS

## L'Androgyne

Montréal, Québec  
1990 Bestsellers

### LESBIAN BOOKS IN ENGLISH

- 1 **New, Improved! Dykes to Watch Out For**, Alison Bechdel.
- 2 **Lesbians in Canada**, Sharon Stone.
- 3 **Lesbian Bedtime Stories**, Terry Woodrow.
- 4 **By Word of Mouth: Lesbians Write the Erotic**, Lee Flemming.
- 5 **After the Fire**, Jane Rule.

### LESBIAN BOOKS IN FRENCH

- 1 **Une année amoureuse dans la vie de Virginia Woolf** (roman), Christine Duhon.
- 2 **Elle** (roman), Martine Roffinella.
- 3 **Marguerite Yourcenar: Une liberté buissonnière** (biographie), Josyane Savigneau.
- 4 **Les amies d'Héloïse** (roman), Hélène de Monferrand.
- 5 **L'ange inconsolable: Une biographie d'Annemarie Schwarzenbach**, Dominique Grente et Nicole Müller.

*Note: We have just published our first complete catalogue. It is available free of charge; just send us a note. 3636 St. Laurent, Montréal, Québec, H2X 2Y4.*

## Bookwoman

Austin, TX  
Christmas Bestsellers

- 1 **Common Bonds: Stories by and about Modern Texas Women**, Suzanne Comer, SMU Press.
- 2 **All I Need to Know I Learned from My Cat**, Suzy Becker, Workman.
- 3 **When I am an Old Woman I Shall Wear Purple**, Sandra Martz, Papier Mache.
- 4 **Meditations for Women Who Do Too Much**, Anne Wilson Schaef, Harper San Francisco.

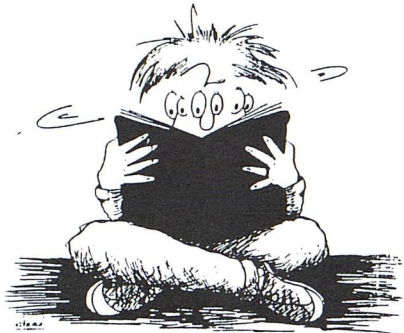
- 5 **Writing a Woman's Life**, Carolyn Heilbrun, HarperCollins.
- 6 **Henry & June**, Anais Nin, HBJ.
- 7 **Oranges Are Not the Only Fruit**, Jeanette Winterson, Atlantic Monthly.
- 8 **Wish You Were Here**, Rita Mae & Sneaky Pie Brown, Bantam.
- 9 **Confessions of a Failed Southern Lady**, Florence King, St. Martin's Press.



Bookwoman, by Kiki. Cards, t-shirts, & posters available. Positive Images, 2304 Hancock Dr. #7A, Austin TX 78756.



- 10 **Susie Sexpert's Lesbian Sex World**, Susie Bright, Cleis Press.
- 11 **Straight From the Heart**, Ann Richards, Simon & Schuster.
- 12 **Lesbian Bedtime Stories II**, Terry Woodrow, Tough Dove.
- 13 **Cries of the Spirit: A Celebration of Women's Spirituality**, Marilyn Sewall, Beacon.
- 14 **Language of Letting Go**, Melody Beattie, Harper San Francisco.
- 15 **Making Face, Making Soul**, Gloria Anzaldúa, Aunt Lute/Spinsters.
- 16 **Permanent Partners**, Betty Berzon, NAL.
- 17 **Slick**, Camarin Grae, Naiad.
- 18 **Frida Kahlo: The Brush of Anguish**, Martha Zamora, Chronicle Books.
- 19 **The Lesbian Erotic Dance: Butch, Femme, Androgyny & Other Rhythms**, JoAnn Loulan, Spinsters.
- 20 **Women on Women: An Anthology of American Lesbian Short Fiction**, Joan Nestle, Plume.
- 20 **Side by Side**, Isabel Miller, Naiad.
- 20 **Captive in Time**, Sarah Dreher, New Victoria.



**Bold Print**

Winnipeg, Manitoba  
November 1990

**NON FICTION**

- 1 **Everywoman's Almanac**
- 2 **Fire in the Rain, Singer in the Storm**
- 3 **Women & Self-Esteem**
- 4 **Healing Voices**
- 5 **1991 Sylvia Book of Days**
- 6 **Meditations for Women Who Do Too Much**
- 7 **The Politics of Reality**
- 8 **The Courage to Heal Workbook**

- 9 **The Courage to Heal**
- 10 **The Book of Jessica**

**FICTION**

- 1 **Agnes in the Sky**
- 2 **Shame On** (broadsheet), Chrystos, Press Gang.
- 3 **Scuttlebutt**
- 4 **Escape to Beulah**
- 5 **Sexing the Cherry**
- 6 **The Missing Child**
- 7 **The Passion**
- 8 **You Are Not Who You Claim**
- 9 **After the Fire**
- 10 **More Lesbian Etiquette**

**Clairelight**

Santa Rosa, CA  
December 1990

- 1 **Wild Mind: Living The Writer's Life**, Natalie Goldberg, Bantam Books.
- 2 **Wisdom of the Heart**, Karen Signell, Bantam Books.
- 3 **Lesbian Erotic Dance**, JoAnn Loulan, Spinsters.
- 4 **Side by Side**, Isabel Miller, Naiad Press.
- 5 **Illuminations**, Stephen C. Paul, HarperCollins.
- 6 **Wish You Were Here**, Rita Mae Brown, Bantam Books.
- 7 **Lesbian Bedtime Stories II**, Terry Woodrow, Tough Dove Books.
- 8 **Places of Interest to Women**, M. Ferrari, Ferrari Publications.
- 9 **Quotable Women** (mini), Running Press.
- 10 **Bean Trees**, Barbara Kingsolver, HarperCollins.

**New Words**

Cambridge, MA

1990's Top 25 Best Sellers

- New, Improved! Dykes to Watch Out For**, Alison Bechdel, \$7.95.
- Courage to Heal Workbook**, Laura Davis, \$18.95.
- Courage to Heal**, Ellen Bass, \$18.95.
- Permanent Partners**, Betty Berzon, \$9.95.
- Bananas Beaches and Bases**, Cynthia Enloe, \$10.95.\*
- Dance of Intimacy**, Harriet Lerner, \$10.95.
- Touching Our Strength**, Carter Heyward, \$10.95.\*
- Murder by the Book**, Pat Welch, \$8.95.



- Captive in Time**, Sarah Dreher, \$9.95.  
**Temple of My Familiar**, Alice Walker, \$5.95.  
**Bar Stories**, Nisa Donnelly, \$9.95.  
**Black Women's Health Book**, Evelyn White, \$14.95.  
**Intricate Passions**, Tee Corinne, \$8.95.  
**Fried Green Tomatoes at the Whistle Stop Cafe**,  
 Fannie Flagg, \$5.95.  
**Susie Sexpert's Lesbian Sex World**, Susie Bright,  
 \$9.95.  
**Women on Women: Lesbian Short Fiction**, Joan  
 Nestle, \$9.95.  
**1991 Places of Interest to Women**, Ferrari, \$9.00.  
**New Our Bodies, Ourselves**, Women's Health Book  
 Collective, \$17.95.  
**Lesbian Bedtime Stories II**, Terry Woodrow, \$9.95.  
**Making Face, Making Soul**, Gloria Anzaldúa,  
 \$14.95.  
**Joy Luck Club**, Amy Tan, \$5.95.  
**Chalice and the Blade**, Riane Eisler, \$10.95.  
**Heather Has Two Mommies**, Leslea Newman, \$7.95.  
**Dance of Anger**, Harriet Lerner, \$10.95.  
**Gaudí Afternoon**, Barbara Wilson, \$8.95.

\* Local authors

## Silver Moon

London, England  
 1990 Bestsellers

- Cat's Eye**, Margaret Atwood, Virago. This author goes from strength to strength and some think this is her finest novel. Shortlisted for the Booker Prize.
- The New Our Bodies Ourselves**, Boston Women's Health Book Collective, Penguin. This is the updated British edition edited by Angela Phillips and Jill Rakusen. Still the best health book by women for women.
- Skid**, Maud Farrell, Women's Press. Surprise best seller here at the shop. A welcome addition to our crime section and a roller-coaster of a mystery. (L)
- The Beverly Malibu**, Katherine V. Forrest, Pandora Press. Kate Delafield made her welcome return in this gripping novel about murder, prejudice and the lasting effects of McCarthyism. (L)
- An Emergence of Green**, Katherine V. Forrest and **Lessons in Murder**, Claire McNab, Silver Moon Books. I can't keep the smile off my face as I put these two in. And it's genuine — they really are bestsellers! (L)

- Generations of Memories**, Jewish Women in London Group, Women's Press. A ground-breaking collection which explores the many ways of experiencing and asserting a Jewish identity.
- The Women's History of the World**, Rosalind Miles, Paladin. This one has galloped off the shelves and still sells by the ton. Spiced with tales of individual women who have shaped history, it celebrates the work and lives of the unsung female millions and redefines the concept of historical reality.
- After Delores**, Sarah Schulman, Sheba. I didn't like it — but hundreds of our customers did, so if you haven't read it now is the time to find who you agree with! (L)
- Misogynies**, Joan Smith, Faber. This slim book was a bestseller for us in hardback and now in paperback has duplicated its success.
- Sexing the Cherry**, Jeanette Winterson, Vintage. Her novels tend to be slim but they are marvellous. Also available and back in this year's bestselling chart because of the wonderful TV adaptation of **Oranges Are Not the Only Fruit**, Pandora. (L)

*Note: All of the above titles except Generations of Memories and the film script of Oranges are available in the U.S. from other publishers. (L) indicates lesbian content.*



## A Room of One's Own

Madison, WI  
 December 1990

- 1 **Meditations for Women Who Do Too Much**, Anne Wilson Schaef, Harper San Francisco.
- 2 **Lesbian Bedtime Stories 2**, Terry Woodrow, Tough Dove Books.
- 3 **Road From Coorain**, Jill Conway, Random House.
- 4 **Lesbian Erotic Dance**, JoAnn Loulan, Spinsters.
- 5 **Different Mothers**, Louise Rafkin, Cleis.
- 6 **Joy Luck Club**, Amy Tan, Ivy.
- 7 **Sundays at Moosewood Restaurant**, Moosewood Collective, Simon & Schuster.
- 8 **Her**, Cherry Muhanji, Aunt Lute Books.
- 9 **Other Side**, Mary Gordon, Viking.
- 10 **Beloved**, Toni Morrison, Viking. ○







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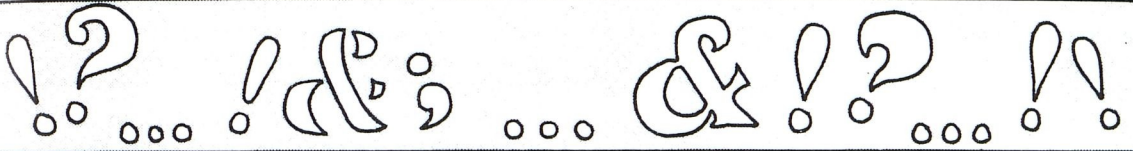
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Thanks for your support in the past.  
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# TRIVIA



The American Booksellers Association has announced two new programs: a book award (the ABBY Award) and a quarterly newsletter devoted to African-American bookselling.

ABA has initiated the first of several specialty membership programs to more fully serve the needs of an evolving bookselling industry. The first membership segment to be included in the program is African-American bookselling, which will be begun in March with the creation of a quarterly newsletter devoted to African-American bookselling. The newsletter will include bookselling news, profiles of African-American booksellers and authors, and a survey of bestsellers, among other features.

The program will also provide a directory of all ABA members within the specialty. Annual membership dues for the specialty groups will be \$25; the program is open to all ABA members. To join the African-American bookselling segment of ABA, send \$25 (payable to ABA) with your name, store name and address to ABA, 137 West 25th St., NY NY 10001. Attn: SP-T. Manzi. The next specialty segment to be launched will be science fiction bookselling, due sometime shortly before the ABA Convention.

The ABBY Award will honor the book that booksellers have most enjoyed handselling over the previous year. The author of the winning book will receive a \$5,000 cash award. Four honors books will also be selected. Any book in print is eligible and books of all subjects will receive full consideration. Each ABA member store is entitled to submit five titles on the ballot form included in the January 7 *Newswire*. (Deadline for nominations was February 1). Booksellers will vote for one of the ten books receiving the most nominations on a ballot to be published in a March issue of *Newswire*. The difference between this award and others is that this will be a *booksellers* award — for any

book that booksellers have enjoyed handselling. (Info from *Newswire*.)

Now is the time for all feminist, gay, & lesbian bookstores that would like to be listed in *Gayellow Pages* to send in your name, address, a contact name, and hours. Specify if you would like to be listed as: gay/lesbian owned; wheel chair accessible; and the group to which your services are primarily targeted (even if others are welcome) — gay & lesbian, lesbian only, women only, all people.... Bookstores should also specify: gay/lesbian; feminist; general stock, or special subject. Send information to *Gayellow Pages*, Renaissance House, Box 292 Village Station, NY NY 10014. 212-674-0120.



Jewelle Gomez is the new Director of the New York State Council on the Art's Literature Program. Yea!

Twenty three of Inland's top 27 fiction titles for 1990 are by women. Thanks to Cleis for passing that along!

Kathleen Turner will star in Disney's "Warshawski," a film based on Sara Paretsky's mystery novels. "Turner plays a tough-talking independent and sexy private investigator who becomes romantically involved with an ex-hockey player who is murdered. Private Eye Warshawski (Turner) is hired by the victim's 13-year-old daughter to find his killer." Meanwhile, back in bookland, *PW*, reviewing Jackie Collins' *Lady Boss* writes, "Collins' raunchy effervescence has a moral edge, making butts of male arrogance and vanity, and urging Hollywood to say no to films that hawk sexism and brutality." *Lady Boss* is published by Simon



& Schuster, the publisher that recently made headlines for turning down *American Psycho*, a novel that, to say the least, revels in sexism and brutality. Strange, isn't it, to have Disney making films out of "our" books, popular authors decrying sexism and male arrogance, and mainstream publishers refusing to publish anti-woman brutality. A strange and lovely moment to savor before turning to deal with Vintage's decision to publish *American Psycho*.

Congratulations to Marcus Books, San Francisco and Oakland's African-American bookstores on celebrating their 30th anniversary. The store currently stocks 2,000 titles. When Raye and Julian Richardson started the store in San Francisco, there were only three stores in the U.S. specializing in books by and about African-Americans.

The American Association of Retired Persons has once again published a full-color poster celebrating National Women's History Month that is useful as a Women's History Month window backdrop. This year's poster highlights 12 events in which women's action fostered change. Three of the 18 women featured are women of color. Poster is available at no charge from National Women's History Month Poster (D14199), AARP Fulfillment, 1909 K St. NW, Washington DC 20049.



According to *Private Eye* (the British magazine that inspired *Spy* and an uncommon source for feminist publishing news) Ursula Owen, managing director for Virago, has resigned from Virago to become a full-time consultant on a project funded by "mega-rich publisher" Paul Hamlyn to formulate an arts policy for the Labour Party. *Private Eye* goes on to comment that "By an extraordinary coincidence, there are now rumours in the publishing world that Paul Hamlin will shortly be making a bid for Virago." One certainly hopes not! Virago just bought itself out of male/corporate ownership a couple of years ago. We hope Virago will be able to maintain its independent ownership and management.

Take Comfort Where You Can Department: As this nation edges into war, there may be some small

comfort in the fact that John Bradshaw's *Home Coming: Reclaiming and Championing Your Inner Child* outsold Ronald Reagan's autobiography during December... Now if we could just get George Bush and Saddam Hussein to deal with their angry inner children, rather than taking it out on other children and adults...but that's a revolution that hasn't yet hit the political level. How much longer can it wait?

And, I'm sure you'll be glad to know that the Billy Graham Archives has jumped on the feminist publishing bandwagon at last. The BG Archives' annual photobook will feature "Women in Missions" this year. Does that make your buying season or what!

— CS ○

## Librarian Documents CIA Spying On Gays

For more than a decade, Daniel C. Tsang, a social sciences bibliographer at the University of California, Irvine, has used the Freedom of Information Act or Privacy Act to collect secret government files on lesbians and gay men.

Now, thanks to a recent \$2,000 grant from UC, Tsang has started the Lesbian and Gay Declassified Documentation Project, the nation's first repository of government surveillance files kept on gays and lesbians. Tsang hopes to put the collection on microfilm and make it available to researchers nationally and abroad. The Federal Bureau of Investigation already has promised Tsang some 17,000 pages of investigatory files on gays in the 1950s and '60s.

Tsang, also curator of the private Lavender Archives and a member of the editorial board of the *Journal of Homosexuality*, was himself a subject of CIA surveillance. When he asked to see his file, he received two pages which contained reviews on "anti-surveillance" periodicals he wrote for *Library Journal* in 1979. The CIA has refused to disclose additional files it has on Tsang.

Anyone with access to files released under the Freedom of Information Act or the Privacy Act is asked to contact Tsang at PO Box 28977, Santa Ana, CA 92799 or call 714-751-2856.

FBN will be very interested to see what information is revealed about government spying on lesbian/feminist publishers, periodicals and bookstores.

— AM ○



# BACK TO PRESS

## AND OTHER GOOD NEWS

### Back To Press

*Room of One's Own's* special issue on women and work, "Working for a Living," is back by popular demand. The magazine, a Canadian feminist quarterly of literature and reviews, has reprinted the issue, which includes writing by Helen Potrebenko, Cynthia Flood, Greta Hofmann Nemiroff, Jean Rysstad and 40 others, along with drawings and photos. It's available for \$5.50 (outside Canada add \$1 for postage) from *Room of One's Own*, P.O. Box 46160, Station C, Vancouver BC V6R 4G5 Canada.

*Reach for the Rainbow: Advanced Healing for Survivors of Sexual Abuse*, by Lynne Finney, has gone back to press for its third printing of 11,500 copies — there are now more than 20,000 copies in print. The book is distributed by Baker & Taylor, Bookpeople, Gordon's, Ingram, Inland, Moving Books, New Leaf and Pacific Pipeline. Finney has been speaking all across the country, been featured on more than a dozen television and radio shows and is set to appear on the Larry King show for two hours on January 1.

Nisa Donnelly's *The Bar Stories*, published by St. Martin's Press, is now in its third printing.

### Rights

Naiad Press has sold the rights to Katherine V. Forrest's *Amateur City*, *Murder at the Nightwood Bar* and *The Beverly Malibu* to a publisher in Japan.

### Awards

Selections from Andrea Natalie's new lesbian cartoon book *Stonewall Riots* will be featured in the PBS documentary "Funny Ladies," a film about women cartoonists. Look for the show in February.

*Ladies' Night* by Elisabeth Bowers has been nominated for Talking Book of the Year by the Canadian National Institute for the Blind. The award was presented in November in Toronto. *Ladies' Night* is pub-

lished in the US by Seal Press and in Canada by Seal Books, the Canadian division of Bantam.

Audrey Butler has been chosen as a finalist for the 1990 Governor General Literary Awards for her play *Black Friday?*, which was published by Women's Press in Canada. In July, Women's Press published another Butler book, *Radical Perversions: Two Dyke Plays*. In *Black Friday?* Terry returns to Cape Breton to come out to her mother and grandmother and to find out the truth about her father, a steel-worker and trade unionist who was jailed for sedition in the 1960s. *Black Friday* is the name given to the day the steel plant was temporarily shut down on Cape Breton Island in 1967. Butler is working on *Medusa Rising*, a comedy about seven urban witches in search of ritual healing.



"Working for a Living"/*Room of One's Own* Winners of *Hot Wire's* Fifth Annual Readers Choice Awards include:

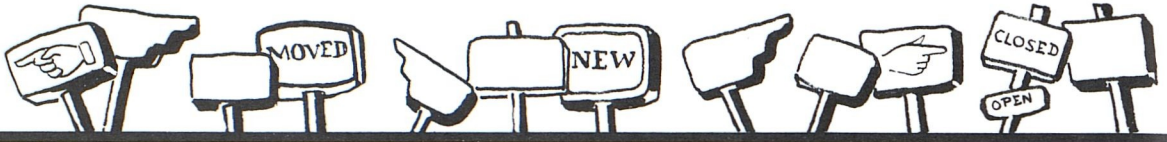
Favorite Fiction Book — *The Color Purple*, by Alice Walker; *Curious Wine*, by Katherine V. Forrest; *Rubyfruit Jungle*, by Rita Mae Brown; *Memory Board*, by Jane Rule; and *Daughter of a Coral Dawn*, by Katherine V. Forrest.

Non-fiction book — *Lesbian Lists*, by Dell Richards; *The Patience of Metal*, by Yvonne Zipter; *Lesbian Sex*, by JoAnn Loulan; *Going Out of Our Minds*, by Sonia Johnson; and the anthology *This Bridge Called My Back*.

— AM O



# THEY WENT THAT-A-WAY



## New Stores

Robin Woodman and Suzanne Pyle plan to open a mail order book service early in 1991. Send info and catalogs to 9 Chestnut Hill, West Newbury MA 01985.

Julie Catagnus has opened Step By Step, a recovery book store, at 126 West Chester Pike, Havertown, Pennsylvania 19083. She continues to do her mail order business Womanvision Books as well. PO Box 367, Springfield PA 19037.



Meristem is open and flourishing in Memphis. They're located now in a 100-year-old neighborhood that includes a happy mix of Black, white, and gay people that's in the midst of a major revitalization. They opened September 15th in the middle of a neighborhood festival that brought 20,000 people to the street — who bought 20% of Meristem's \$10,000 inventory the first day! What a welcome to business! Their immediate community has been very excited and helpful as well. The store is located in a woman-owned building, next door to another women's business. A group of local women pitched in to build a wall, a stage/performance area, paint walls, lay carpet, and build book shelves. Other women in the community donated professional services, and the local daily paper ran an article about the new store a week before they opened. Meristem's owners Audrey May and Vicki Scarborough are musicians and concert producers as well as booksellers and Meristem is designed to be a concert space as well as a bookstore. They've had three concerts since they've opened — all well received and well attended by an enthusiastic and pleased community. Since Oasis (Nashville) closed, Meristem is *the* women's bookstore for Tennessee, Arkansas and northern Mississippi. What's a meristem? The meristem are the cells in a plant that carry memory forward. — An image for always remembering

who we are. Meristem's bookstore address is 930 S. Cooper St., Memphis TN 38104.

## Publishers Get Around, Too!

Pandora Press, recently owned by Unwin Hyman — until Unwin Hyman was purchased by Harper & Row — which then changed its name to HarperCollins — is to be integrated into HarperCollin's Grafton list. Pandora Press U.K. can now be reached (we're told by the now-defunct London Unwin Hyman Publicity Department) at the new HarperCollins office at 77-85 Fulham Palace Road, Hammersmith, London W6 8JB. (And I used to think lesbians, women who use "nature names," and changing collectives were hard to track!)

Cleis has hired their first sales rep. Beth Weise will be representing Cleis to bookstores in California, Washington, and Oregon beginning with Cleis' Spring 91 catalog. You can contact Beth at 206-633-3973. Orders can, of course, continue to be sent to your favorite distributor or to Cleis.

*Conditions* has changed format and will now publish topical anthologies featuring poetry, fiction, analytical essays, novel excerpts, interviews, drama, journal entries, correspondence excerpts, and translations rather than book-length magazine issues featuring the same. Their decision reflects the sad fact that, in the current situation, books sell more copies, have a longer shelf life, get more reviews, get wider distribution and so have more impact, than most magazines. The anthologies will be published by Cleis.

The Talman Company, and the publishers they distribute, are no longer distributing with Inland. Feminist Press titles must now be ordered direct from Talman (154 5th Ave., Rm. 630, New York, NY 10011, 800-537-8894). Curbstone, previously distributed by Talman, has switched to InBook and will be available from Inland and most other distributors.

— CS ○



# WRITING WANTED



Andrea Natalie, author of the lesbian cartoon book *Stonewall Riots* and founder of the Lesbian Cartoonists Network, invites lesbian cartoonists from around the world to forward their ideas and information to her. In return, you will receive a free quarterly newsletter packed with articles written mostly by the cartoonists themselves. The cartoonists say the network, started in September, has helped them feel more informed and less isolated and invisible. They already are talking about having an informal convention, forming a guild or group syndicate and producing an anthology. For information, write to Andrea Natalie, care of Venus Press, 7100 Boulevard East, Suite 14N, Guttenberg NJ 07093.

*Trivia, A Journal of Ideas*, is accepting essays, reviews, translations and experimental prose for issue 18, Spring 1991. The issue will focus on collaboration, though submissions need not be limited to that theme. The editors are especially interested in material which explores ideas from culturally diverse perspectives and in writing on the boundary between fiction and theory. "In an individualist, competitive culture, it is striking to see how collaborations have flourished among women...What is it we call into being when we seek out women with whom to collaborate?" Send two copies with SASE to *Trivia*, PO Box 606, N. Amherst MA 01059. Send Canadian submissions to Lise Weil, 4083 Berri, Montreal Quebec, H2L 4H4. Deadline: March 15, 1991.

Submissions are wanted for a new Canadian anthology of lesbian short stories to be published in 1991. The editors are looking for stories of between 1,500-1,600 words that describe turning points in the formation of lesbian identities and the building of lesbian communities. Payment for successful submissions. Deadline was September 30, 1990, but they may still

be accepting works. Send submissions and a SASE to Lee Fleming, editor, gynergy books, P.O. Box 2023, Charlottetown PEI, C1A 7N7.

The Canadian Advisory Council on the Status of Women is looking for women of ethnic or racial minorities who might be interested in writing letters about their thoughts and feelings. The Council plans to put together a book, *Sharing Our Experiences*, based on these letters. The deadline was October 30, 1990, but may have been extended. Interested women should contact Yuen-Ting Lai at the Canadian Advisory Council on the Status of Women, PO Box 1541, Station B, Ottawa ONT, K1P 5R5, or call 613-995-2492.

The lesbians who brought you *Dykeversions: Lesbian Short Fiction* and *Dykewords: An Anthology of Lesbian Writing* are looking for writers to submit fiction and non-fiction for an anthology called *Tales of Seduction*. Send your short tales of your best seduction, best line(s) and most bizarre approach you've ever had or made of the seduction you've wanted, haven't had but are still waiting for...to *Tales of Seduction*, Women's Press, 517 College St., Station 233, Toronto ON, M6G 4A2. Deadline: February 28, 1991.



The editors of *Sage: A Scholarly Journal on Black Women* are soliciting essays, personal narratives and interviews for a special issue on intimate, friendship and family relationships. Send manuscripts and queries to the editors, PO Box 42741, Atlanta GA 30311. Deadline: September 1, 1991.

The Conditions Collective is accepting submissions for an anthology of new writing by women on the topic of women and censorship, to be published



by Cleis Press. How does censorship relate to the issues of race, class, age, relationships, sexuality, women in prison, women with AIDS/HIV, and women's and lesbian movements? Black and white photographs and other visuals also will be considered. The collective welcomes the work of women around the world who feel that a commitment to women is an integral part of their lives. Send submissions (typed, double-spaced, up to 15 pages, with a SASE) to Conditions, 247 Liberty Ave., Jersey City NJ 07307. Deadline: June 1, 1991.



A new Canadian publishing company, Queer Press, is calling for innovative lesbian and gay writing. Queer Press is committed to prioritizing the publication of lesbian and gay voices which are historically marginalized and socially disempowered. It is particularly interested in material produced by the poor or working class, rural, disabled, young, old, political radicals, people of color and the culturally and religiously diverse. Queer Press is now soliciting articles for an anthology, tentatively titled *Loving in Fear*, that will include writing by and about lesbian and gay survivors of childhood sexual abuse. Political analyses, autobiographies, poetry, graphics, legal information, fiction, therapy stories, etc. all welcome. Send to Q. Press, PO Box 485, Station P, Toronto ONT, M5S 2T1. Deadline: February 1991.

The sister and brother team of Molly (*Hard-Hatted Women: Stories of Struggle and Success in the Trades*) and Don Martin are seeking manuscripts, especially in the form of narratives or interviews, telling significant, humorous, tragic or poignant stories of lesbians and gay men with their gay siblings. They will consider non-fiction essays of all types. Send writing and SASE to Molly and Don Martin, 1016 E. 7th Ave., Olympia WA 98501. Deadline: July 1, 1991.

A Different Light Bookstore is accepting submissions for their art and reading series from interested lesbian and feminist artists working in fiction writing, spoken word performance and/or visual mediums. Address inquiries to Darrell-Lynn Alvarez, series coordinator, 489 Castro St., San Francisco CA 94114. Drop-ins are welcome Monday afternoons.

Rising Tide Press is soliciting manuscripts for full-length lesbian novels in all genres. They also welcome nonfiction submissions. For guidelines, send a SASE to RTP, 5 Kivy St., Huntington Station, NY NY 11746, or call 516-427-1289.

The *What is a Lesbian?* anthology seeks "radical, creative, uncensored approaches" to the topic. Send a SASE to Lise Weil, PO Box 70, Montague MA 01351.

*Making Waves: A Journal By and About Asian/Pacific Islander Women* is looking for essays, articles, prose, poetry, fiction and art work for its upcoming issue. Send a SASE to Nancy Yamaguchi, Center for Women Policy Studies, 2000 P St. NW #508, Washington DC 20036, or call 202-872-1770.

Send your fiction, art, poetry, comics, news and resources to *Dykes, Disabilities & Stuff*, the international networking newsletter especially for lesbians with disabilities and/or chronic illnesses. For information or to submit materials, contact *Dykes, Disabilities & Stuff*, PO Box 6194, Boston, MA 02114. If you're interested in subscribing, specify whether you want to receive the newsletter in Braille, cassette, print or large print.

Afra Goddess, a spiritual and cultural network, seeks articles, reviews, short stories, rituals and notices of events for its quarterly *Mamaroots*. Send with SASE to Asungi Productions, 3661 N. Cambell Ave. #108, Tucson AZ 85719.

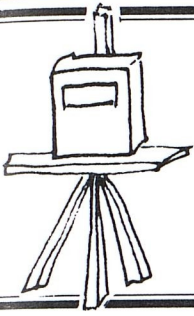
The National Gay Alliance for Young Adults sponsors an annual essay contest for high school students in grades 10 through 12. For information about the 1991 contest, mail a SASE to NGAYA, PO Box 190426, Dallas TX 75919.

How do body, mind and emotion interact? An anthology on women exploring the mind/body relationship seeks writings based on personal experiences, including illness, child abuse, spirituality, sexuality, childbirth, eating and aging. No manuscripts, please. Send a SASE for guidelines to Arachne Stevens, 50 Pleasant St. 9E, Brookline MA 02146. Deadline: July 1991.

— AM ○







# ART BOOKS

By Tee Corinne

Last issue Carol laughed at me saying, "You're trying to review everything that's come out!" She was right of course. There are so many more books on women in art now than when I started this column four years ago. The riches sometimes threaten to overwhelm me. There is room, however, to see a lot more books with feminist slant and content.

One of those which fills this need is **Northwest Originals: Washington Women and their Art**. A companion volume to *Northwest Originals: Oregon Women and their Art*, **Washington Women and Their Art** is physically beautiful and culturally inclusive, composed of images of creative contemporary women with their work paired with individual interviews. Although regional in focus, the material is broad and accessible. MatriMedia, Inc., distributed by IN, Far West and Pacific Pipeline, \$19.95 pb, 0-9624305-1-X.

Doris Shadbolt, author of the exceptionally fine *The Art of Emily Carr*, now gives us **Emily Carr**, a moderately priced, engaging volume about the British Columbian painter (1871-1945) justly famous for her landscapes, totem poles and deserted Indian villages. This book is informative and inspiring. University of Washington Press, \$19.95 pb, 0-295-97003-0.

The well researched **Georgia O'Keeffe** by Roxana Robinson is now available in paperback after selling exceptionally well in cloth. O'Keeffe (1887-1986) was a fabulous and dedicated artist whose flower and landscape paintings continue to touch people deeply. HarperCollins, \$12.95 pb, 0-06-092000-9.

**Goddess: Mother of Living Nature** by Adele Getty explores the Goddess in the art and lore of many cultures, often making cross-cultural connections. This book should be very popular. Thames and Hudson, \$12.95 pb, 0-500-81033-8.

**The Song of Eve: An Illustrated Journey Into the Myths, Symbols, and Rituals of the Goddess**, by Manuela Dunn Mascetti leans heavily toward sexual and decadent imagery. The book is beautifully produced and includes many paintings by European men. Simon and Schuster, \$16.95 pb, 0-671-68890-1.

The Smithsonian Institute Press has begun a new series called Photographers at Work. Two of the first four books are about women photographers. **The Photo Essay: Photographs by Mary Ellen Mark** is



Chalchihuitlicue, Mexican water goddess, from *Goddess, Mother of Living Nature*, Adele Getty.



powerful and compassionate. Pictured are elderly women exercising in Florida, a transvestite prostitute with his boyfriend, kids at a summer camp for children with cancer, white kids with a Black Santa Claus in Zimbabwe, a relief camp in Ethiopia. The images are clear and in color, yet have layers of meanings and overtones. Very powerful. Smithsonian, \$19.95 pb, 1-56098-003-6.

Beautiful but less accessible is **Pure Invention: The Tabletop Still Life: Photographs by Jan Groover**. Groover uses ordinary objects to make surreal images that have a timeless, dusty, airless quality which I've come to enjoy. The interview with Groover is very lively and would catch potential buyers' interest. Smithsonian, \$19.95 pb, 1-56098-005-2.

At a steep price, but worth every penny of it is **American Women Sculptors: A History of Women Working in Three Dimensions** by Charlotte Streifer Rubinstein. Rubinstein is the author of the wonderful and useful *American Women Artists*. This book opens up whole new areas of information. There are *no* other books even vaguely like it. It starts with the three dimensional art of early Native Americans and interweaves information about individuals, periods, styles, and ideas up through the 1980s. G. K. Hall, \$49.95 cl, 0-8161-8732-9.

Also pricey, but memorable is **Eudora Welty: Photographs**. Most of the photos are taken in the South, in the 1930s. They are rich with a warm, loving humor and seem to contain implied stories. Every time I pick up this book I think about how wonderful it is, how much I like the way that people and places are pictured in it. University Press of Mississippi, \$49.95 cl, 0-87805-450-2.

**Carry Me Home** by Debbie Fleming Caffery, like *Eudora Welty*, is a book of photographs by a Southern white woman picturing Blacks and whites. The images are moody, blurred, artful yet also obscuring. Two essays brilliantly discuss Louisiana history and imagery. The book begins with photos of field workers, often shown in fragments: a foot, a hand. The central figure in the book is "Polly" who is elderly, poor, and African American, and who is not given a last name. The book ends with images of Caffery's children. Smithsonian Institution Press, \$19.95 pb 0-87474-311-7; \$35.00 cl, 0-87474-299-4.

Last column I mentioned a catalog called **Dorothy Dehner/David Smith: Their Decades of Search**

and Fulfillment. The title is misleading. The text deals strongly with Dehner's work and the abusiveness of her relationship with Smith. I would want any woman getting out of a difficult relationship and trying to claim her creativity to have a copy of this book. Diner was born in 1901 and has gained wide attention as a sculptor. She was married to Smith, also a sculptor, for twenty-three years, a marriage that ended in the early '50s. Zimerli Art Museum, Rutgers University, Hamilton and George Sts., New Brunswick NJ 08903, \$6.50 pb, saddle stitched, 40% for 5+ if you tell them you are a feminist bookstore responding to this announcement.



Sedna, Eskimo Ocean Goddess, from *Goddess, Mother of Living Nature* by Adele Getty

Basketmaking predates pottery in the Southwest and is primarily a woman's art. **Southwestern Indian Baskets: Their History and Their Makers** by Andrew Hunter Whiteford includes many historical and contemporary black and white photos of baskets, their production and their uses, along with an engaging text. School of American Research Press, distributed by University of Washington Press, \$18.95 pb, 0-295-96686-6; \$35.00 cl, 0-295-96685-8.

Still available and deeply moving is **Käthe Kollwitz: Woman and Artist** by Martha Kearns. "In Kollwitz' work...it is the women who confront the crisis head on: they brave war, poverty, homelessness, their husbands' unemployment, servitude, widowhood, sexual abuse, and their children's hunger. In the darkest despair, the women continue to support the life of others." Especially in these times of violence and the fear of war, Kollwitz' (1867-1965) work speaks deeply to and of the experiences of women. The Feminist Press, \$10.95 pb, 0-912670-15-0. ○



## SUSANNA STURGIS



ON

## SCIENCE FICTION



Several columnists in the last FBN referred to *Uranian Worlds*, Eric Garber and Lyn Paleo's "guide to alternative sexuality in science fiction, fantasy, and horror," now in its second edition from G. K. Hall (\$35 cl). Not only do we stay up all night reading it, as Joanna Russ suggests; gay and lesbian fans and friends also spend hours in pursuit of esoteric references to add to the list.

Another resource is the *Science Fiction Writers of America Handbook*, subtitled "The Professional Writer's Guide to Writing Professionally," edited by Kristine Kathryn Rusch and Dean Wesley Smith. This is a sort of *Words in Our Pockets* for practicing and aspiring f/sf writers and covers such necessities as contracts, promotion, agents, publishers, and editorial etiquette. \$10 from Pulphouse Publishing, Box 1227, Eugene, OR 97440.



All five judges for the 1991 Philip K. Dick Award, honoring the best science fiction paperback original, are men, which makes it a Dick award in more ways than one.

Women writers were conspicuously absent from the 1990 World Fantasy Awards; however, editors Ellen Datlow and Terri Windling were recognized for the second annual *Year's Best Fantasy* anthology, and horror editor Peggy Nadramia for her work on *Grue* magazine.

For the fantasy novelists among your staff and clientele: The Gryphon Award goes annually to an unpublished fantasy novel (at least 75,000 words) by a woman writer who has published no more than one book in the fantasy field. The prize is \$500 and possible publication. Deadline is May 31, 1991; send manu-

scripts to Andre Norton Ltd., 1600 Spruce Ave., Winter Park, FL 32789. The 1990 winner is Lee Barwood, for *A Dream of Drunken Hollow*.

OK, after noticing that my last column listed "Ballantine/Del Rey" and "Del Rey/Ballantine" as separate publishers, I'm now putting publisher's name first, imprint second, e.g., "Doubleday/Foundation."

## ACE

Out in January is Cynthia Felice's *The Khan's Persuasion* (\$3.95), which is at least as much romance as sf, and Esther Friesner starts a new trilogy with *Gnome Man's Land* (\$3.95), in which the fabric of the universe splits behind a Flatbush Ave. deli.

J. F. Rivkin's *Mistress of Ambiguities*, the fourth "Silverglass" novel, is scheduled for April; woman-identified sword 'n' sorcery doesn't get much better than this.

In May, Emma Bull's *Bone Dance* may be worth a look; Bull has written *The War for the Oaks* and *Falcon* and co-edits one of the better shared-world series, "Liavek." May also brings a new hardcover by Patricia McKillip, *The Sorceress and the Cygnet*.

## ATTIC PRESS

*The Bray House*, by Eilís Ní Dhuibhne, £5.95. Deadline catches me halfway through this new title from an Irish feminist press. The central image is haunting; four Swedes, three women and one man, set out by boat to explore Ireland, buried under radioactive ash after a mammoth nuclear disaster in the next century. Science fiction readers will probably find the details sketchy — this Sweden could be almost anywhere, the near-future technology is vague, and why is pre-disaster Irish life so mysterious to



well-educated Swedes before a generation has passed?

### AVON

**The Shining Falcon**, by Josepha Sherman, \$3.95. A well-written, imaginative Slavic-inspired fantasy with strange magics, noble heroes (male and female), and arrogant villains (ditto) — though the predictable outcome is of the she-weds-her-prince-charming variety. Eastern European roots are hard to come by in fantasy; C. J. Cherryh's *Rusalka* and *Chernevog*, which aren't of particular interest to feminist stores, come to mind, and Lisa Goldstein's first novel, *The Red Magician*. Sherman's recent second novel is **The Horse of Flame** (\$3.95).



**Still Forms on Foxfield**, by Joan Slonczewski, \$2.95. Around 1981 or '82, a friend urged me to read this first novel, but it was already OP. Avon reprinted it in late 1988. At long last, I can recommend it from first-hand experience (rather than reliable-sourced hearsay). The Quaker community on Foxfield is rediscovered a century after its founding by officials from post-cataclysm Earth — where, to encourage species survival, the ratio is now two to one female, but imperial arrogance is by no means dead. The Foxfielders' survival depends on their interdependence with the planet's native, sentient beings and on their consensus self-government.

Speaking of Joan Slonczewski, her third novel, **The Wall Around Eden** (\$3.95), is out and about in paperback, though not in my clutches yet. A good bet.

### BAEN BOOKS

**Generation Warriors**, by Anne McCaffrey and Elizabeth Moon (\$4.95), is a sequel to *Sassinak*, of the rags-to-revenge young female superhero subgenre (sf division). Also due in March is **World Spirits**, by Aline Boucher Kaplan (\$4.50), a sf political intrigue with a young woman protagonist. March.

### BALLANTINE/DEL REY

**20/20 Vision**, by Pamela West, \$3.95. This time-traveling police procedural lives up to its reviews. A police archivist in 2040 and her younger 2020 self, a

seven-year-old computer genius, manipulate time to help a 2020 detective on the verge of retirement solve a 1995 murder that baffled him as a young man. My gripe: how come an author imaginative enough to turn time literally inside out and chart the slow deterioration of the environment in coming decades still has women taking their husband's names at marriage?

Barbara Hambly's **Dragonsbane** (Del Rey) was published five years ago, but I just discovered it. It's a marvelous antidote for anyone weary of the tediums of mediocre fantasy, with fully realized characters who really grow through the story, which actively undermines the conventions of romantic fantasy adventure. Protagonist Jenny, a healer with middling magic gifts, is given the chance to learn just how great her powers are, and to make her life choices accordingly.

### CROSSING PRESS

**Dreams in a Minor Key**, ed. by Susanna J. Sturgis, \$9.95 tp. My third f/sf anthology is focused on "magic realism," a term variously understood in and out of science fiction circles. Reality with a twist? Contributors include Rosalind Warren, Lorraine Schein, and Lucy Sussex, all in my earlier books; World Fantasy & John Campbell award winner Kristine Kathryn Rusch; editor-novelist Stephanie T. Hoppe; Guatemalan emigre Alcina Lubitch Domecq; and Batya Weinbaum, whose novelette "Bapka in Brooklyn" sends a Jewish woman from the midwest through a wild cultural looking glass. April.



### DAW BOOKS

**The Fire's Stone**, by Tanya Huff, \$3.95. I thoroughly enjoyed this well-written fantasy, whose three heroes — a thief, a prince, and a wizard — are all battling their destinies as the children of powerful fathers. The young wizard (female) is unwillingly betrothed to the prince, a third son with no aim in life beyond drinking and man/womanizing, who finds himself falling in love with the (male) thief — who was raised in a rough country where same-sex love was punished by death. Their struggles to come to terms with all of the above while saving the kingdom of



Ischia are honest, poignant, and funny, and the resolution heartily satisfying. It's also one of the best treatments of alcoholism and recovery that I've read in a f/sf novel.

Jo Clayton's *Shadowkill* is due in April and seems to follow *Shadowplay* and *Shadowspoor*, the story of Shadith who escaped from the diadem (are you still with me?). Is this a trilogy or will it, like the diadem saga, stretch unto the eighth or ninth volume? Watch this space.

*Blood Price*, by Tanya Huff, is on the list for May, as is *Ara's Field*, by Laurie J. Marks, probably part of the "Children of Triad" series. The first two books (*Delan the Mislaid* and *The Moonbane Mage*) have their good points but rely overmuch on torture-and-comfort plots for my taste. The merry month also brings *Redemption of Light*, the conclusion of Kathleen M. O'Neal's trilogy of interplanetary religious persecution.

#### DOUBLEDAY/FOUNDATION

*The Dagger and the Cross*, by Judith Tarr, \$10.95 tp, \$21.95 cl, picks up a decade after *Alamut*. Epic magic and romance during the Crusades, featuring an immortal magician/assassin named Morgiana and distinguished, say the reviewers, by the author's skill at narrative and characterization. February.

#### MACMILLAN/ATHENEUM

Atheneum has recently launched "Dragonflight," a YA fantasy series that will "explore many subgenres, including medieval worlds, comical spoofs, and time travel" and feature work by notable f/sf writers, male and female. Atheneum isn't new to YA fantasy, however; 1990 titles included *Tehanu*, the last book in Ursula K. Le Guin's Earthsea series.

Other recent, woman-authored works: *Charmed*, by Marilyn Singer (\$14.95 cl), features a 12-year-old heroine, a snake goddess, and an invisible deposed cat-like king. In a more science fiction vein is *Under Alien Stars*, by Pamela Service (\$13.95 cl), which finds a rebel Earth boy and a warrior girl of the ruling Tsorians surprisingly on the same side. In L. J. Smith's *Heart of Valor* (\$14.95 cl) three sisters and one brother assist a great sorceress (with the promising, portentous name of Morgana Shee) to fend off a cataclysm threatening contemporary Earth; this is a sequel to *The Night of Solstice*. Maeve, of Mary Alexander Walker's *The*

*Scathach and Maeve's Daughters* (\$12.95 cl), is the daughter of an eighth-century Celtic high king who attracts the help of the Scathach, a (female) coyote-ish being. And finally, in J. Alison James's *Sing for a Gentle Rain* (\$14.95 cl), a modern-day boy finds himself allied with Spring Rain, a girl of the thirteenth-century Anasazi, in a struggle against drought.

A boy-girl angle seems virtually obligatory in YA novels; on the other hand, clever and even powerful girls and young women abound, and adult women appear in a variety of roles.



#### UNIVERSITY OF MINNESOTA

*Close Encounters: Film, Feminism, and Science Fiction*, ed. by Constance Penley with Elisabeth Lyon, Lynn Spiegel, and Janet Bergstrom, tp.

#### WILLIAM MORROW

*A Woman of the Iron People*, by Eleanor Arnason, price n/a (cl). April.

#### PENGUIN/ROC

*Sunder, Eclipse & Seed*, by Elyse Guttenberg, \$4.50. A promising first novel and first of a trilogy, set in a world where "dreams are the basis of both magic and religion" and "a source of prophecy and a way to communicate with the gods." The protagonist is a princess (of course) with magic powers, and the title names the goddesses of death, deceit, and birth, respectively.

*Moonwise*, by Greer Ilene Gilman (\$4.95). *Locus* raves about this first fantasy novel; "astonishing," "unique," "concrete vividness," "succeeds brilliantly as a risk-taking balancing act," and, finally, "You've never experienced anything quite like this before." Plus the protagonists are two female friends. Try it. February.

Gael Baudino has *Dragonsword* due in May; after *Gossamer Axe* and *Strands of Starlight*, I will cross an eight-lane freeway in the dark to find whatever she writes.

#### ST. MARTIN'S/TOR

*The Ragged World*, by Judith Moffett, price n/a (cl). Subtitled "a novel of the Hefn on Earth," which



may be a groaner as a pun but Moffett (*Pennterra* and several outstanding short stories) is not to be dismissed. February.

**The Ghost Dance**, by Kathryn Ptacek (\$3.95). I'm sorry to say that for me this one fits the category of rip-off/distortion of Indian ways discussed in recent FBNs. The gruesome murder of a nice liberal Anglo collector of Indian artifacts leads a (white male) investigator to a ghost dance "cult," in which people of various tribes reclaiming their spiritual traditions are manipulated by a few bitter fanatics toward apocalyptic ends.



**Four from the Witch World** (\$3.95) incorporates a long tale each by C. J. Cherryh, Judith Tarr, Elizabeth Boyer, and Meredith Ann Pierce, all set on Andre Norton's Witch World.

Two more titles already available in hardcover: another Comte de Saint-Germain vampire novel from Chelsea Quinn Yarbro, **Out of the House of Life** (\$19.95); and **Lizzie Borden** (\$18.95), by Elizabeth Engstrom, a fictional portrait of the first family of old Fall River, Mass.

Pamela Dean's **Tam Lin** is due, also in cloth, in April. I assume it's based on the old song/tale about Tam Lin, Janet, and the Queen of Faery. Here's hoping it's at least half as good as Ellen Kushner's ballad-based **Thomas the Rhymer**.

In paperback in May comes the intriguingly titled **The Illegal Rebirth of Billy the Kid**, by Rebecca Ore, author of the well-received *Becoming Alien* (etc.).

## WARNER/QUESTAR

Lee Killough's **Dragon's Teeth** (\$4.95) is a fast-paced, enjoyable sf/mystery/police procedural set in a not-too-distant future. What bothered me most was that Janna, the female half of the duo (who debuted years ago in *The Doppelganger Gambit*), is so often the tag-along for her flashier, quicker-witted, less conventional male partner — who persistently suggests that Janna's preference for solitude and singlehood is somehow pathological.

Note that Lynn Abbey's **The Forge of Virtue** (\$4.50) is based on a role-playing fantasy game; pass it by. ○

## **Seller Beware**, from page 37

make judgments about books and other materials based on the inclusive politics of feminism. This is not censorship.

When we speak of a multicultural movement we are careful to distinguish between encouraging people of many cultures to speak our own realities — in the idioms and rhythms of our own culture — from the old amerikan notion of a melting pot in which the deadness and colorlessness of the dominant culture is given a facade of life by its colonized members. Imperialism is any time the voice of the dominant speaks for "others." We will not know more about or gain appreciation for non-dominant peoples if the material is collected and written by dominant people. (At the same time it is useful to hear the voices of the exploited speak our own reality including the world of the oppressor as experience by the oppressed.) Patriarchy is built on exploitation. Sometimes this is done by well-intentioned people who are enlivened by another culture and want to share it. We are here not making judgments against certain people but calling into question practices which have seemed normal. Exploitation is normal. We do it every day, but we can stop.

Our movement will stall if we become "liberal," tolerant, or non-judgmental. This is not a time to be timid, to be subtly opinionated. Some stores have become "creative" in their shelving, putting books about American Indian spirituality written by white women into Fiction instead of Spirituality and how-to-do-sadism in the Violence Against Women section instead of Sexuality. If a book is inconsistent with your feminist politics, why sell it?

Feminism is not popular culture. Not everything that women want or women buy is feminist. Once we make something available, we have promoted it, endorsed it. Choosing not to make something available because it is not feminist is not fascism, censorship or prudery. Feminism has content to the extent that our judgments give it form. Red pencils, anyone?

This is a piece of opinion written by a white, 42-year-old, mostly able-bodied Lesbian, rural, low-income, of working class origins. Your opinions on this subject are encouraged. Please also describe yourself.

*Editor's note: Write to Nett care of FBN or care of Wordweavers, P.O. Box 8742, Minneapolis, MN 55408. ○*



# FROM THE SMALL PRESSES



Compiled by Ann Morse

Women diagnosed with AIDS die an average of six times faster than men with AIDS. **Women, AIDS and Activism**, by the ACT UP/NY Women and AIDS Book Group addresses this horrific statistic and presents strategies for change. This powerful 300-page book, with photos, shares the experiences of women with AIDS and looks at safer sex and sexuality, HIV testing, treatment, drug trials, public policy, activism and the intersection of AIDS and sexism, classism and heterosexism. It also examines issues specific to lesbians, heterosexuals, bisexuals, prostitutes, intravenous drug users, teen-agers, mothers, pregnant women and women in prisons. \$7 pb, 0-89608-393-4; \$25 cl, -394-2. South End Press, 116 St. Botolph St., Boston MA 02115. 5+ at 40%, copies to women in prison are free. Distributed by Bookpeople and Inland.

Bell Hooks takes on post-modern theory, cultural criticism and the politics of race and gender in the 23 essays collected in her fourth book, **Yearning: Race, Gender and Cultural Politics**. In **Yearning**, Hooks — author of *Feminist Theory: From Margin to*

*Bookpeople (BP) and Inland (IN) distribute small press books to bookstores. "BP" or "IN" at the end of an annotation means that the books are available from that distributor. Both distributors stock a wide range of titles and publishers of interest to feminist bookstores. If you are a new store or don't already work with both distributors, drop everything and call for catalogs.*

*Inland Book Company, PO Box 120261, 140 Commerce St., East Haven CT 06512. Order number: 800-243-0138 (including Canada and Connecticut.*

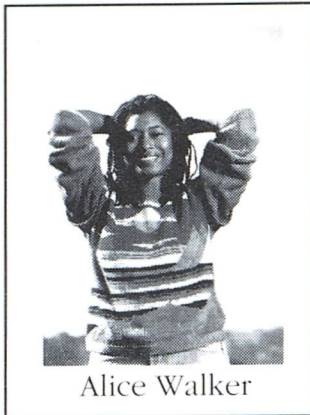
*Bookpeople, 2929 Fifth St., Berkeley, CA 94710. Phone: 800-999-4650.*

*Center, Ain't I A Woman: Black Women and Feminism and Talking Back: Thinking Feminist, Thinking Black* — values post-modernism's insights, but warns that "discourse" about "difference" is dangerously detachable from the wars we all must wage against racism, sexism and cultural imperialism. \$10 pb, 0-89608-385-3; \$25 cl, -386-1. South End Press. BP, IN.



A trio of abortion-related books provides crucial historical and practical information for abortion rights advocates and providers. In **Abortion Without Apology: A Radical History for the 1990s** (\$5 pb, -384-5. South End Press. BP, IN), Ninia Baehr collects the experiences, successes and ideas of the pre-*Roe v. Wade* abortion rights movement, beginning in 1959 — the year abortion-repeal activist Pat Maginnis committed herself to the organizing that resulted in the 1973 *Roe* decision. The book, which is based on 25 interviews with pioneers in the fight for reproductive freedom, is designed as an organizing tool. The first three chapters are devoted to history, the fourth summarizes general lessons of the past and the fifth suggests organizing strategies for the future. Throughout the book, Baehr argues forcefully that the abortion rights fight must broaden its focus. **From Abortion to Reproductive Freedom: Transforming a Movement**, edited by Marlene Gerber Fried, continues this refrain. Through the voices of culturally diverse activists, journalists and academics, the book also presents a history and critique of the movement, starting from the late 1960s to the present, and calls for an expansion of the issue into a multi-cultural feminist movement. **From Abortion...** addresses racism, classism, disability rights, AIDS, pregnancy and drug use, workplace issues, lesbian/gay liberation and





Alice Walker

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reproductive freedom, birth control, sterilization, menstrual extraction, RU-486, clinic violence and more. \$13 pb, -387-x; \$30 cl, -388-8. South End Press. BP, IN.

One book that Brenda Cummings, FBN's production, office and ad manager — and in-house abortion rights advocate — says should be on the shelves of all bookstores advocating abortion rights is Warren M. Hern's **Abortion Practice**, an essential guide for people providing abortions or advocating for the future of abortion. When Lippincott took the book out of print in 1989, Hern, a vocal abortion rights advocate, director of the Boulder Abortion Clinic and frequent target of anti-abortion groups, took over the rights to the text. It is now distributed through Alpenglo Graphics, 1130 Alpine, Boulder CO 80304. General readers will find that although the book is a medical text book, that includes information on how to set up an abortion practice, do first and second trimester abortions and Hern's pioneering efforts in the field of second-trimester abortions, it is clearly written and also addresses issues including counseling, clinic-client relations, staffing and staff attitudes, clinic-community relations, how to evaluate clinics and the legal aspects of abortion practice. The definitive work

on abortion practice. Should abortion become illegal in this country, this book will serve as a technical resource for physicians and groups of women who will continue to make safe abortions available. \$35 pb, 0-9625728-0-2. 40% discount for bookstores.

The reader meets the 20-year-old narrator of Annie Ernaux's novel **Cleaned Out** while she is dying from the consequences of an illegal back-alley abortion. While awaiting help, she looks back at her past, her Catholic girlhood, her lower-class background, her relationships to peers and parents. **Cleaned Out**, originally published in French in 1974, was the first book of Ernaux's career. The author has since earned the Prix Renaudot for a work in memory of her father. Translated by Carol Sanders. \$19.95 cl, 0-916583-65-1. Dalkey Archive Press, 5700 College Road, Lisle IL 60532. ILPA, Inland and Small Press Distribution. Also from Dalkey Archives comes a new edition of Djuna Barnes' first novel **Ryder**, with illustrations by Barnes and an afterword by novelist Paul West. \$9.95 pb, -55-4.

Another addition to works on Djuna Barnes comes from Paragon House. **Life is Painful, Nasty and Short...In My Case It Has Only Been Painful And Nasty: An Informal Memoir of Djuna Barnes** by Hank O'Neal. O'Neal, author of *Berenice Abbott: An American Photographer*, was introduced to Barnes by Abbott and served as Barnes' literary executor. **Life is Painful**, which includes 30 black-and-white photographs, is the account of their relationship. \$19.95 cl, 1-55778-394-2. Paragon House, 90 Fifth Ave., New York NY 10011.



**In Uncertain Terms: Negotiating Gender in American Culture**, 20 female anthropologists examine the changes that feminism and the women's movement have made in the lives of American men and women. Their articles focus on women and religion, reproduction and education; women at home, with families and careers; women fighting gender, racial and ethnic stereotypes. *Publishers Weekly* says, "How women in diverse classes and from ethnic and racial minorities define and 'negotiate' such politically volatile issues as sexual and reproductive rights is eloquently expressed in their own voices. And, despite (sic) their declared feminist position,





the contributors' illuminating commentaries are admirably objective." \$24.95 cl, 0-8070-4612-4. Beacon Press, 25 Beacon St., Boston MA 02108. Distributed by Farrar, Straus & Giroux.



*EastWest: The Journal of Natural Health and Living* examines contemporary issues from a holistic standpoint while challenging mainstream assumptions. (Their press releases also describe them as the "#1 Health Magazine Choice Among Natural Food Shoppers.") They've recently made an effort to reach feminist readers "because we feel we have something unique to offer the feminist community." FBN was interested to see their November 1990 issue, which focuses on women's health, and the December 1990 issue, with a cover story on goddess worshipping. The women's health issue presents five women healers' views on ten conditions — from yeast infections and menstrual cramps to migraines and benign breast conditions. The issue also includes pieces on the role of women in medicine through history, birth control, smoking and one woman's spiritual odyssey to wellness. Abortion was not addressed in this more than 30-page section of the 112-page magazine.

Upcoming issues include: September 1991 — a Women's Health column on alternative menstrual products and a feature on holistic approaches to healing sexual abuse; October 1991 — a column on menopause and a feature on diagnosing breast conditions using thermography; November 1991 — a cover story on healing mother/daughter relations; and December 1991 — an article on breast health and a column on women and work. *EastWest*, 17 Station St., PO Box 1200, Brookline Village, MA 02147. Order directly from Kathryn Silver, Distribution Manager, for 50% off cover price of \$3.

**Go Ask the River** marks the last novel written by Evelyn Eaton, author of *Quietly My Captain Waits* and the highly regarded *I Send a Voice*. It's the haunting tale

of Chinese poetess Hung Tu, following her rise in the court of the governors of the Silk City between 760 and 824 A.D. \$9.95 pb, 0-89087-611-8. Celestial Arts Publishing, PO Box 7327, Berkeley CA 94707. Orders: 1-800-841-2665. Distributed by Bookpeople.

Para Publishing has come out with a revised third edition of their book for all would-be writers, **Is There a Book Inside You?**, by Mindy Bingham, known for her books *Choices, A Teen Woman's Guide to Self-Awareness and Personal Planning* and *Challenges*, and Dan Poynter, author of *The Self-Publishing Manual*. **Is There a Book Inside You?** is a sort of paint-by-numbers system for writing a book. Quizzes, charts, encouraging quotes and reference lists supplement the text which addresses issues such as how to pick and research a topic and break it down into easy-to-attack projects; how to find editing, writing and proofreading help; and how to evaluate

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publishing options, including self-publishing. \$14.95 pb, 0-915516-68-3. \$69.95 book and tapes, 0-915516-73-X. Para Publishing, PO Box 4232, Santa Barbara, CA 93140. Distributed by Bookpeople.

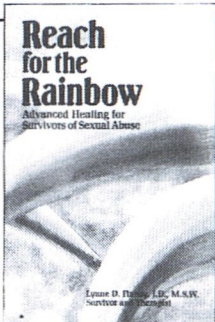
Our only disappointment with the **Tales of the Closet** comic-book series from the Hetrick-Martin Institute is that there are only five issues out so far — we'd love to see more of these remarkable books. **Tales**, written and drawn by Ivan Velez Jr., follows the lives of a multi-racial, multi-ethnic group of eight lesbian and gay teen-agers from a range of class backgrounds living in Queens. It tells of their isolation at home and school, the discovery that they are not alone, and first forays into Greenwich Village and lessons on safe sex. The first issues are rather grim — confronting head-on the realities of homophobia, gay bashing, alcoholism, teen prostitution, pregnancy and AIDS — but the editors promise things will get better. "...There are a lot of things to show. Some things that are not too pretty to look at. This story is shown through our characters' eyes, most of which are filled with a lot of fear, self-loathing and confusion. But they will learn to love and respect themselves, and even be proud. The light can be bright outside of the closet." The Hetrick-Martin Institute, formerly the Institute for the Protection of Lesbian and Gay Youth, is a not-for-profit social service agency serving lesbian and gay youth and their families. The books are clearly drawn

and lettered. The sixth issue should be out in early February. Books are \$1.25 each for individuals, \$1 each for bookstores doing bulk orders. Direct orders to Ivan Velez Jr., The Hetrick-Martin Institute for the Protection of Lesbian and Gay Youth, 401 West St., New York NY 10014; or call 212-633-8920.



Lesbian and gay couples and unmarried straight couples might want to check out **The Spousal Equivalent Handbook: A Legal and Financial Guide to Living Together**, by Johnette Duff and George G. Truitt. The 120-page manual discusses cohabitation agreements, wills, durable and medical powers of attorney, estate and financial planning and taxes. \$12.95 pb, 0-9627760-0-9. Sunny Beach Publications, 2180 N. Loop W., Suite 120, Houston TX 77018. 6-10, 30%; 11-25, 40%; 26-74, 45%. IN.

Also in the financial vein comes **Woman Traveler: How to Get Over the Economic Hurdles Along the Way**, by Blanche Fitzpatrick, author of *Women's Inferior Education*. The book discusses the economic problems women may face, as well as ways to handle these problems. Topics include education, medical care, job choice and salary considerations, child care costs, access to credit and insurance, and the legal



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system. In a letter addressed to the "Gentlemen" at FBN, the author writes that the book is especially helpful to women between the ages of 15 and 30. Unlike *The Spousal Equivalent Handbook* mentioned above, the author does not address the unique circumstances encountered by lesbians. \$5.95 pb, 9627397-1-5. Pemberton Publishers, PO Box 441558, Somerville MA 02144. 1-99, 40%; 100+, 50%.

Reviewing books like Michele Wallace's **Black Macho and the Myth of the Superwoman** and **Invisibility Blues: From Pop to Theory** it's easy to see why the British-based Verso was the principal winner of this year's Carey-Thomas Awards. Verso has reissued **Black Macho** (\$15.95 pb, 0-86091-518-2) — a critical look at the oppressive sexual politics of the 1960s Black Power movement — with a new introduction by Wallace in which she discusses the controversy generated by the book, reflects on her own evolving views about African-American women's lives and history and assesses the extent to which conditions for women of color have changed in the 10 years since the book first came out. In her latest work, **Invisibility Blues** (\$15.95 pb, -519-0; \$49.95 cl, - 301-5), Wallace continues to explore the politics of race and gender, answering some of the questions raised by **Black Macho** and voicing some new concerns. The book includes personal reflections of Wallace's life and an examination of the representation of African-Americans and women in pop culture, film, literature and critical theory. Distributed by Routledge, 29 West 35th St., New York NY 10001.

Don't be fooled by the title, **Becoming a Woman Through Romance** is not a handbook for Harlequin Romance readers. Instead, author Linda K. Christian-Smith has written an insightful book analyzing 34 adolescent romance novels, written in the U.S. between 1942 and 1982, and talking with 29 teen-agers about how they view these books. She also looks at the political significance of the content of these books — which are being used in some schools — in terms of the rise of the New Right and a return to "traditional" values. She illustrates the ways in which romance fiction is an expression of white middle-class gender ideology and a means of perpetuating sexist — and heterosexist — traditions. \$14.95 pb, 0-415-90104-9, \$42.50 cl, -03-0. Routledge.

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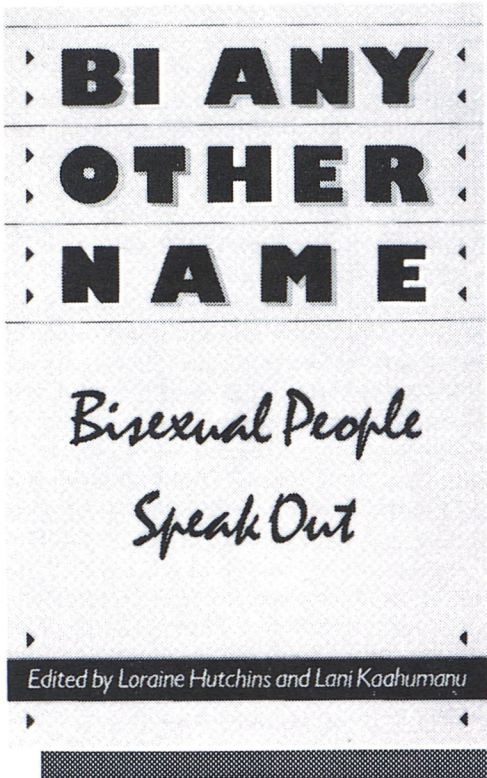
The 23 contributors to **Conflicts in Feminism**, edited by Marianne Hirsch and Evelyn Fox Keller, examine some of the critical divisive issues in feminism, including the ERA, the meanings of motherhood and fatherhood, literary criticism, and the relation of gender to race, class and sexual orientation. The book explores the roots of divisiveness and aims to provide models for a discourse of difference — "models that would preserve the dynamic possibilities but defuse the explosive potential for enduring disagreements." \$15.95 pb, 0-415-90178-2; \$49.50 cl, - 77-4. Routledge.

An elegant addition to the blank book section of your store might be Running Press' **The Goddess Within**, "a journal of reawakening, with quotes and space for notes." The cream-colored pages with



# BI ANY OTHER NAME ❖ Bisexual people speak out

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—Joan Nestle

“At a time when walls are collapsing in Eastern Europe, *Bi Any Other Name* dismantles another type of wall. The authors debunk the concept that people are *either* heterosexual *or* homosexual, and that bisexual women and men are fence-sitters. In reality, there is no fence. This anthology will help tremendously in securing for the bisexual community its rightful place within the larger movement for genuine progressive social change — a movement that will ultimately liberate us all.”  
—Warren J. Blumenfeld, co-author of *Looking at Gay and Lesbian Life*

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simple maroon sketches leave plenty of room for writing. Quotes range from Audre Lorde, Pearl Buck, Starhawk and Erica Jong to Joseph Campbell and Vaclav Havel. \$14.95 cl, 0-89471-871-1. Running Press Book Publishers, 125 S. 22nd St., Philadelphia PA 19103. Distributed by Bookpeople.

Two books that take the works of women performance artists from the stage to the page are **Out From Under**, edited by Lenora Champagne, and Karen Finley's **Shock Treatment**. **Out From Under** features texts by Holly Hughes, Beatrice Roth, Laurie Anderson, Karen Finley, Rachel Rosenthal, Laurie Carlos, Jessica Hagedorn and Robbie McCauley, Leeny Sack, Lenora Champagne and Fiona Templeton. \$10.95 pb, 1-55936-009-7. Theatre Communications Group, 355 Lexington Ave., New York NY 10017. 1-4, 20%; 5-14 40%; 15-49, 42%. BP, IN. Karen Finley's most provocative and acclaimed monologues, essays and poems are collected in **Shock Treatment**, which also contains illustrations by Finley. The five works in this book denounce misogyny, homophobia, abusive families, greed and state coercion of bodies and minds. \$6.95 pb, 0-87286-252-6. City Lights, 261 Columbus Ave., San Francisco CA, 94133. BP, IN.

**The Gay and Lesbian Almanac and Events of 1991** lives up to its motto to preserve the past and prepare for the future. This 160-page book takes a look back at some of the developments in lesbian and gay history in late 1989 and 1990 and provides a 1991 calendar of events, listing functions from gay/lesbian pride marches to festivals, conventions, meetings, sports, religious gatherings and benefits. The year in review section includes information on arts and entertainment, sports, media, health, legal issues, a (short!) chapter on lesbians and gay men of color, politics and religion and lots of charts, graphs and tables. \$9.95 pb, 0-945043-03-1. Envoy Enterprises, 740 N. Rush St., Suite 609, Chicago IL 60611. IN.

Two related titles from Alyson prove to be not only useful references, but good reading as well. The

**Alyson Almanac: A Treasury of Information for the Gay and Lesbian Community** includes information that you might expect — a look at gay and lesbian history, books, films, music, slang and symbols, people, religion, politics, travel and legal and health issues — as well as a section on penpals for lesbian and gay teen-agers and a chapter titled "Advice for everyday life," which includes short pieces on financial planning; finding a gay-affirming therapist, doctor or lawyer; the stages of a relationship; a gay man's guide to coming out and Carol Becker's essay on "The Lesbian Ex-Lover Transition." \$8.95 pb, 1-55583-019-6. Alyson Publications, 40 Plympton St., Boston MA 02118. BP, IN.



Lorraine Trenchard's guide to **Being Lesbian** touches very briefly on ex-lovers, the thrust of the book being on exploding myths surrounding lesbianism, coming out to yourself and friends and developing lesbian friendships. This unpretentious how-to book also shares suggestions on "finding lesbians" as well as information about health care, sex and legal issues. As the book is published by GMP Publishers in London, some of the references are specific to England. \$7.95 pb, 0-85449-113-9. Distributed in the U.S. by Alyson, BP, IN.

Finally, a very welcome addition to the dearth of books about gays and lesbians raised in alcoholic/dysfunctional families comes in the form of **Double Duty: Gay—Lesbian** by Claudia Black. This 80-page paperback is actually a chapter excerpted from the hardback edition of Black's book with a confusingly similar title: **Double Duty: Dual Dynamics Within the Chemically Dependent Home**. In **Double Duty: Dual Dynamics...**, Black, also the author of *It Will Never Happen To Me*, tackles the intensified life experiences of ACOAs who have had to contend not only with family alcoholism, but also with an additional factor, such as being gay/lesbian, food addicted, physically disabled, an



only child, chemically dependent, a person of color, physically abused or the child of two chemically dependent parents. \$25.00 cl, 0-345-36152-0. Ballantine Books, New York, NY 10022. BP. In **Double Duty: Gay—Lesbian**, Black focuses on the life stories of five gays and lesbians growing up in alcoholic/dysfunctional families. She addresses special issues for gay and lesbian ACOAs, and recovery considerations, including issues such as isolation, coming out and AIDS. \$7.95 pb, 0-910223-14-9. MAC Publishing, 5005 East 39th Ave., Denver CO 80207. 1-3, 25%; 4-25, 40%; 26-99, 45%.



In 1895 Frances E. Willard, president of the Women's Christian Temperance Union, published *A Wheel Within a Wheel*, her account of learning to ride a bicycle at 53. Her goal of helping women seek a wider world is everywhere apparent in this small volume. This March, in honor of Women's History Month, Fair Oaks Publishing is publishing the book as **How I Learned to Ride the Bicycle: Reflections of an Influential 19th Century Woman** with a short essay on Willard's life and work, and after-notes on women and cycling in a lovely (and affordable) gift-book

edition. It's easy to forget — in an era where many skills are likened to bicycle riding as "something you never forget" — that a short century ago, learning to ride a bicycle was forbidden to most women as a health hazard, a threat to reproduction and motherhood, and for being "unladylike" — and prohibited by law in at least one U.S. city. Learning to mount and ride a bicycle while wearing corsets and ankle-length skirts after a sedentary life was a challenge that Willard took on in the interest of health. From the essay on Willard's life, I learned that Willard was a woman of superb political skills, was far more radical than the organization she headed and pushed in an increasingly radical direction, that she lived with Anna Gordon, her "lifelong secretary and beloved companion," and that even her mother called her "Frank." Willard's enthusiasm for women — and for anything that improved the lot of women — is contagious. An excellent gift: keep it in mind for Mother's Day and birthdays. It's a wonderful study in social change and expanding freedom for women — one that even the most conservative women will have difficulty resisting. \$8.95 pb, 0-933271-05-0; \$14.95 cl, -04-2. 40% for 3-24 books, 50% for 25+. Fair Oaks Publishing, 941 Populus Place, Sunnyvale CA 94086. Distributed by Publishers Group West & BP. — CS O

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# FROM THE UNIVERSITY PRESSES



By Kris Hoover

## NEW YORK UNIVERSITY PRESS

Peggy Sanday's book, **Fraternity Gang Rape**, concerns a particular rape at the author's home campus, the University of Pennsylvania. She employs her skills as an anthropologist to present both the general and particular meanings of the rape, using her personal reactions, her students' views, and the candid testimony of the rapists and their friends. The university's cowardly handling of the rape as a public relations problem adds another dimension to the pervasive male disrespect and degradation of women Sanday uncovers. Told with boldness and clarity, and drawing on insights from other cultures, this is one of the best books on rape and male socialization in several years. \$19.95 cl, 0-8147-7902-6.

Costly in hardcover, but likely to be the standard work on the subject for some time is **Unequal Before the Law: A Legal History of U.S. Women**. Historian Joan Hoff covers the entire history of women's encounters with the law and their critiques of it. Neither liberal nor conservative jurists have seriously considered women's legal status, she demonstrates. Both, according to Hoff, have too much invested in the current adversarial system that supports both capitalism and patriarchy. \$39.50 cl, -3467-7, 456pp. Also of interest and in paperback is an anthology edited by Bertell Ollman and Jonathan Birnbaum, **The U.S. Constitution: 200 Years of Anti-Federalist, Abolitionist, Feminist, Muckraking, Progressive, and Especially Socialist Criticism**. Ollman, a durable socialist scholar, has clearly not lost his sense of humor or his zeal. \$17.50 pb, -6170-4, 416pp.

Cathy Roberts, a founder of the London Rape Crisis Centre, brings together her training as a sociologist and her many years of activism in **Women and**

**Rape**. Intended as a brief, readable women's studies text, this British account may also interest therapists working with women recovering from rape. \$15., -7412-1. Another readable new paperback from NYU is **American Feminism, A Contemporary History**, by Ginette Castro. Though slightly dated (1984), this highly opinionated French feminist historian's view of our familiar history is stimulating reading. \$12.50, -1448-x. Lastly, a unique though very expensive new hardcover is Evelyne Accad's **Sexuality and War: Literary Masks of the Middle East**. Lebanese novelist Accad combines recent Lebanese literature and interviews with Lebanese women to describe the links among conventional nationalism, militarism and patriarchal male sexuality. \$40. cl, -0595-2.



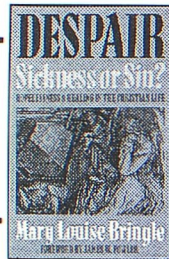
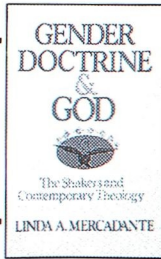
## COLUMBIA UNIVERSITY PRESS

**A Place in the News: From the Women's Pages to the Front Page** gives a comprehensive history of women in the U.S. newspaper business. Author Kay Mills, an editorial writer for the Los Angeles Times, knows how to write for a general audience and is uniquely qualified to comment on the influence women now have on what events become "news." \$15.50 pb, 0-231-07417-4; \$37.50 cl, -07416-6, 384pp, 16 illus.

In **Sacred Performances: Islam, Sexuality and Sacrifice**, anthropologist M.E. Combs-Schilling uses contemporary rituals and cultural history to link monarchy, ceremony, religion and male domination. For specialists, but extraordinarily well written. \$14.50 pb, -06975-8, 377 pp, 9 illus. Of more general interest, though still in hardcover is **Accommodating Protest: Working Women, the New Veiling and Change in**



# Historical voices, contemporary issues



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The Shakers are one of the few religious groups in Western Christianity with a fully gender-inclusive view of God. By exploring the challenges, contributions, and problems inherent in the Shaker understanding of God, Mercadante encourages us to reflect upon current ways of resolving issues of language, gender, and theology. **\$19.95, paper, ISBN 0-687-14041-2**

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Foreword by James W. Fowler

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**Cairo**, by Arlene Elowe McLeod. The author explains the apparently voluntary return to the veil by women clerical workers as a response to the contradictions they face at the crossroads of cosmopolitan wage-earning and traditional definitions of female virtue. \$30. cl, -07280-5.

Patricia Yeager's **Honey-Mad Women: Emancipating Strategies in Women's Writing** is an interesting discourse of women's powers of expression for literary theory insiders. She takes on the old, and I think peculiar, argument that "language" is so essentially patriarchal that women cannot express themselves, contradicting it with examples of women's writing she argues are authentic and liberating. I thought women were silenced, but not silent...but this got good reviews from those in the field. \$15.pb, -06515-9. Lastly, note a new British book on a perennial feminist theme, **Too Long a Child: The Mother-Daughter Dyad**. Author Nini Herman, a psychoanalyst, combines Melanie Klein's psychological theory with diaries and case studies. \$19.50 pb, 1-85343-067-6, 368pp.



## CORNELL UNIVERSITY PRESS

**Feminism in the Labor Movement**, by Nancy Gabin, aptly takes the case of the United Auto Workers to explore feminist activism within U.S. unions from the Depression, through the post-World War II layoffs of women workers, to the feminism of the 1970s. The UAW was the first union to endorse the ERA, but women's progress within it has been uneven. Though I wish Gabin had extended her history ten years to encompass the UAW's outreach to women clerical workers, she does successfully present the voices, successes, compromises and limitations of women who have tried to get their union to be the primary vehicle for their liberation. \$12.95 pb, 0-8014-9725-6, \$31.95 cl; -2435-6, 10 photos.

**Homosexualities and French Literature**, edited by George Stambolian and Elaine Marks, includes 26 essays and interviews with French writers on the question of whether lesbian and gay writers' work is essentially different from heterosexuals' writing. Viewpoints range from the richly informed (the editors) to the privileged and obtuse (novelist Alain Robbe-Grillet). \$12.95, -9766-3, 387pp.





### UNIVERSITY OF ILLINOIS PRESS

**Old Maids to Radical Spinsters: Unmarried Women in the Twentieth-Century Novel**, Laura Doan ed., is a collection of 13 essays on spinsters in the writing of May Sarton, E.M. Forster, Toni Morrison and others, tracing the transformation of the image of the unmarried women from a grim and pathetic figure to a model of female independence. \$14.95 pb, 0-252-06134-9; \$34.95 cl, -01731-5.

**Traditions and the Talents of Women**, edited by Florence Howe, is intended, I think, to be read in an introductory women's studies course. The articles, many by well-known scholars like Nellie McKay and Elaine Showalter, focus on the development of feminist history and literary criticism, and are lively enough to interest non-students, too. \$17.50 pb, -06106-3; \$39.95 cl, -01685-8.

**Parenting Together: Men and Women Sharing the Care of their Children**, by Diane Ehrensaft, explores the social and psychological implications for both parents and children when heterosexual couples attempt to "reconstruct" mothering by parenting together. Sensible, interesting, and unburdened by the need to sound like "research," this book will help female-male couples understand some of the conflicts they will find in sharing childraising (men often find home a welcome "haven," while women are anxious to escape its constraints, for example). The author also shares good insights for anyone considering how their parenting will affect their children's future relationships and gender identity. \$12.95, -06137-3.

Other new paperbacks from Illinois are: **The Lecherous Professor: Sexual Harassment on Campus, 2nd edition**, by Billie Wright Dziech and Linda Weiner, an update of their 1984 Beacon Press edition, which includes the authors' impressions of recent campus reforms and recent racist and sexist backlashes, as well as some sample sexual harassment policies. \$12.95 pb, -06118-7. **Men, Women, and Work: Class, Gender and Protest in the New England Shoe Industry, 1780-1910**, by Mary Blewett, the winner of

several major awards, is an exploration of women's early labor activism and their conflicting loyalties to their sisters at work and their families at home. \$13.95 pb, -06142-x, 472pp. **Summer on the Lakes** is feminist foremother Margaret Fuller's account of her travels to Chicago and the Wisconsin territory in 1843, including extensive comments on women living in the "west." \$8.95 pb, -06164-0. Lastly, **River of Eros** is the fictional story of an African-American woman's heroic efforts to make a good life for herself and her grandchildren in the ghetto on Chicago's South Side. Male author Cyrus Colter, a retired lawyer and professor of African-American studies, is also an award-winning novelist. \$8.95, -06089-x.

### PRINCETON UNIVERSITY PRESS

**Justice and the Politics of Difference**, by feminist philosopher Iris Marion Young, is a fairly difficult, but very interesting, discussion of central issues of social justice. Young's main audience is radical academics, but any reader willing to negotiate her dense writing style will find stimulating opinions about racism, cultural imperialism, oppression, exploitation, and powerlessness, and their converse: meaningful, democratic pluralism. Young's familiarity with "post-modern" criticism will interest lit crit readers, but doesn't overpower her prose. (See Indiana University Press below for a collection of Young's earlier and more journalistic essays.) \$12.95 pb, 0-691-02315-8; \$45. cl, -07832-7.



### INDIANA UNIVERSITY PRESS

Lynne Attwood's **The New Soviet Man and Woman: Sex Role Socialization in the USSR** presents contemporary Soviet debates over gender, including the disturbingly popular notion that *perestroika* will liberate women from their double day by making them all housewives. Timely, and published simultaneously



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**NORTHEASTERN UNIVERSITY PRESS  
BOSTON**

in paper and cloth. \$14.95 pb, 0-253-20615-4, \$35. cl, -31074-1.

In *The Gender of Modernism*, editor Bonnie Kime Scott has included several important African-American writers of the Harlem Renaissance — Jessie Fauset, Nella Larsen, Zora Neale Hurston — as well as the more usually anthologized white writers like Gertrude Stein. Critical commentary introduces the work of 26 writers in all. An important companion volume to recent literary and historical writing about women Modernists by Shari Benstock and Gilbert and Gubar. \$19.95 pb, -20584-0; \$45. cl, -35122-7, 736pp, illus. Another new title for the literary criticism section is Penny Boumelha's *Charlotte Bronte*, an accessible little book that stresses understanding Bronte's writing in the context of her times, and presents an insightful commentary of what it means to read older literature as a feminist. \$12.50 pb, 25455-8; \$29.50 cl, -30107-6, 160pp.



Feminist film criticism is a specialty of Indiana, and this season includes three new titles. *The Woman at the Keyhole: Feminism and Women's Cinema*, by Judith Mayne, came burdened with perhaps the worst publisher's catalog copy I've ever read. Maybe you'll recall reading that the book promises to juxtapose the object on one side of the keyhole, and the viewer on the other, and would speculate upon such weighty topics as what is in between. Look, it's got to be a door, right? Strangely enough, the book itself is good, even readable. Author Mayne outlines critical debates about how to interpret women's films and discusses a wide variety of movies, most of them foreign and "experimental" in structure and technique. \$12.95 pb, -20606-5; \$29.95 cl, -33719-4, 15 photos. *Issues in Feminist Film Criticism*, by Patricia Erens, is the most general of the new film crit titles. It introduces the ideas of 21 U.S. and British feminist critics and includes Hollywood films, women-made productions and documentaries. \$14.95 pb, -20610-3; \$35 cl, -31964-1, illus. *Indiscretions: Avant Garde Film, Video and Feminism*, by Patricia Mellencamp is probably the only feminist analysis of U.S. avant garde film, but in-group references and serious film crit jargon limit the audience for it. \$12.95 pb, -20587-5.





**Sexual Difference: A Theory of Social-Symbolic Practice** is the feminist vision of the Milan Women's Bookstore Collective. Their theoretical perspective focuses on nurturing women's differences from mainstream, male society and resisting liberal notions of "equality." Portions of the book in which the women recount Italian feminist debates over abortion and other familiar issues and describe how their feminism has changed over time may also spark readers' interest. As a feminist bookseller myself and a shameless promoter of the need for non-mainstream and non-U.S. feminist perspectives, I had high expectations for this book. Unfortunately, whether because this is the work of 50 authors or because of the translation, the writing style here is unnecessarily difficult and, frankly, boring. \$10.95 pb, -20605-7; \$25. cl, -33826-3.

Three new titles in feminist philosophy round out Indiana's long women's studies list: **Hypatia Reborn: Essays in Feminist Philosophy**, edited by Azizah al-Hibari and Margaret Simon introduces the many subjects and debates of feminist philosophy through essays reprinted from the journal *Hypatia*. \$18.95 pb, -20585-9; \$39.95 cl, -32744-x, 368pp. Iris Marion Young's **Throwing Like a Girl and Other Essays in Feminist Philosophy** is as lively and intriguing as its title, and Young's direct and frequently first-person style is refreshing. Topics include what's happening in socialist feminism, why feminist philosophers stopped worshipping Simone de Beauvoir, and the much neglected subject of breasts, both large and small. \$14.50 pb, -20597-2; \$29.95 cl, -36857-x. **Language and "the Feminine" in Nietzsche and Heidegger**, by Jean Graybeal, uses Julia Kristeva's themes to relate the work of these two male philosophers to issues of gender and identity. For specialists. \$10.95 pb, -20589-1, \$24.50 cl, 32628-1, 192pp.

### UNIVERSITY PRESS OF VIRGINIA

In 1905, reporter Dorothy Richardson posed as a factory worker new to the city and wrote **The Long Day: The Story of a New York Working Girl**. Her

story is interesting now both for its sensitive, first-person account of working women's poverty, and appalling working conditions, and for Richardson's postscript, in which she suggests reforms. The gap between her experiences as a factory worker and her implausible, even absurd, proposals poignantly illustrate the failure of imagination and enduring prejudice of well-intentioned white middle-class reformers. \$9.95 pb, 0-8139-1289-x.

### JOHNS HOPKINS UNIVERSITY PRESS

**Sex and Gender in Historical Perspective**, Edward Muir and Guido Ruggiero eds., brings Italian scholars' perspectives to a U.S. audience. The eight articles, all by women, span the middle ages to early in this century and such topics as women's family relationships and roles, reconstructing medieval women's lives, and women's spirituality. A stimulating book for anyone with a serious interest in women's history. \$12.95 pb, 0-8018-4072-4; \$35 cl, -3991-2.



### UNIVERSITY OF MINNESOTA PRESS

**Feminine Endings: Music, Gender and Sexuality**, by scholar and composer Susan McClary is an innovative volume of feminist music criticism, with topics that range from symphonies to Madonna. McClary sketches the gendered traditions of Western music and shows how some contemporary female composers are reworking them to create songs that communicate women's experiences. \$14.95 pb, 0-8166-1899-2; \$39.95 cl, -1898-4.

Chinese-American Rey Chow speculates on the critical perspective of ethnic-American readers as she explores a wide variety of books and films about modern China. **Women and Chinese Modernity: The Politics of Reading West and East** will mainly interest teachers and students, but is an important general development in feminist thought about ethnicity,



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cultural imperialism and literary interpretation. \$14.95 pb, -1871-2; 39.95 cl, -1870-4.

**Close Encounters: Film, Feminism and Science Fiction**, edited by feminist film critic Constance Penley and others, is an odd collection of essays on both early and recent science fiction films — odd because some of the essays seem very tangential to feminism. Perhaps those were the close encounters. Intended for a specialized film criticism, rather than science fiction, audience. \$12.95 pb, -1912-3; \$39.95 cl, -1911-5, 20 illus.



### UNIVERSITY OF TENNESSEE PRESS

**The Canon and the Common Reader**, by Carey Kaplan and Ellen Cronan Rose, takes a timely and reasoned look at the development of the "literary canon," the list of authors widely considered acceptable for teaching in school. You may have heard that the former U.S. Secretary of Education and other elite white males recently suffered apoplexy at the thought of Stanford students being exposed to novels by women of color. Kaplan and Rose use a historical approach to undermine these gentlemen's myths about the immutability of the canon, and show its most staunch upholders to be contemptuous of the needs and perspectives of "common readers." \$18.95 pb, 0-87049-675-1; \$39.50 cl, -674-3.

### UNIVERSITY PRESS OF MISSISSIPPI

In **Feminist Alternatives**, Nancy Walker shows that the techniques of irony and fantasy are key to the feminist messages in the writing of Doris Lessing, Joanna Russ, Toni Morrison and 22 other contemporary women novelists. Walker's writing is straightforward and her lively exploration of familiar authors' works may interest novel readers as well as the literary criticism audience. \$14.95 pb, 0-87805-442-1.

### UNIVERSITY OF TEXAS PRESS

Texas offers three winter paperbacks on widely divergent topics. Veronica Doubleday's **Three Women of Herat** recounts her friendship with three young mothers in a small city in Afghanistan. This is a sympathetic Western woman's view of women's daily lives, perceptions and sustaining relationships with other women under conditions of purdah. \$14.95





pb, 0-292-78112-1, 51 illus. In **The Feminization of the Quest Novel**, Dana Fuller explains the radical political and literary potential of the concept of "woman as hero," using such popular texts as Marilyn Robinson's *Housekeeping* and Anne Moody's *Coming of Age in Mississippi*. \$11.95 pb, -72471-3; \$25. cl, -77048-0. **Ruth St. Denis**, by Suzanne Shelton, profiles a charismatic founder of modern dance. Looking closely at St. Denis's mysticism and orientalism, Shelton also comments on the relationship between artistic and religious movements and on "orientalism" itself, the Western colonialist tendency to romanticize and eroticize Middle Eastern and Asian peoples. \$14.95 pb, -77046-4, 404pp, 63 illus.

#### UNIVERSITY OF CALIFORNIA PRESS

Eve Kosofsky Sedgwick's groundbreaking work of gay literary theory leads California's interesting but generally expensive fall list. In **The Epistemology of the Closet**, Sedgwick uses classic male-authored texts by Oscar Wilde, Herman Melville, Henry James and others, to develop an elaborate critique of the centrality of male homo/heterosexual distinction in 20th-century Euro-American culture and literature. Sedgwick's writing is graceful but dense, and she recognizes that she has made compromises in writing for her fellow scholars rather than for activists. Though she focuses on definitions of male gender and sexuality, she is quick to point out implications for feminist and lesbian theory and politics as well. \$24.95 cl, 0-520-07042-9. Stores with gay men's sections will also want Bret Hirsch's history of gay men's traditions in China, **Passions of the Cut Sleeve**, which includes one succinct chapter on the lesbian traditions in China. \$22.50 cl, -06720-7.

If you sell hardcovers well, also look at: **Women, Culture and Politics in Latin America**, authored by eight feminist scholars calling themselves the Seminar on Feminism and Culture in Latin America, surveys Latin American feminisms. \$38.50 cl, -06552-2. In **Perfecting Women**, translator Barbara Metcalf introduces the work of (male) Islamic reformist teacher

Maulana Ashraf 'Ali Thanawi (1864-1943). Thanawi's writing on women's similarities to men and other liberalizing topics has been very influential in the Islamic world. \$34.95 cl, -06491-7, 425pp. **Domestic Individualism**, by Gillian Brown, is a work of literary and cultural history that argues that "domestic" ideals and institutions shaped race, class and gender identity in the 19th century U.S. \$24.95 cl, -06785-1. Lastly, and from last season, **The World of the Scythians**, by Renate Rolle, contains the only convincing archeological evidence I've seen of "amazon" graves. Unfortunately, this extraordinary section is only six pages. The rest of the book is devoted to reconstructing the society and daily life of the warlike, nomadic Scythians, who roamed the current-day Russian steppes. The Scythians were contemporaries of the ancient Greeks and are best known today for their exquisite gold jewelry. Richly illustrated at \$29.95 cl, -06864-5, 141pp, 126 illus.



Fall paperbacks are: Joyce Gelb's **Feminism and Politics: A Comparative Perspective**, is a study of the feminist movements in Britain, the U.S. and Sweden. This is a liberal and slightly dry sociological approach, but the central discussion of how government and political party structure affect types and successes of feminist movements is quite interesting and easily read by activists as well as academics. \$11.95 pb, -07184-0. There is debate about whether anthropologist Marilyn Strathern can be seen as feminist, but she is one of the authorities on gender in New Guinea societies. Her new book is **The Gender of the Gift**, \$13.95 pb, -07202-2, 437pp. And on the general subject of social justice, there's **It Did Happen Here**, edited by Bud Schultz and Ruth Schultz, in which recent victims of political repression and "witch hunts" in the U.S. tell their stories. \$12.95 pb, -07197-2, 447pp.



## YALE UNIVERSITY PRESS

Feminist stores will find as many as nine new titles in cloth on Yale's fall list. Before the holidays, I mentioned the impressive and useful biographical dictionary, **The Feminist Companion to Literature in English**, Virginia Blain, *et al.*, eds. \$49.95 cl, 0-300-04854-8, 1200pp. Another excellent title in literature and the arts is **Marble Queens and Captives: Women in 19th Century American Sculpture**, by Joy Kasson. The author profiles sculptor Harriet Hosmer and many of her male contemporaries, and sets their familiar, idealized images of women within their historical context. A fascinating, well-illustrated work that gracefully relates popular art to the changing political economy and widespread anxiety about gender and power. \$40. cl, -4596-4, 105 illus.



**Growing Up in Boston's Gilded Age: The Journal of Alice Stone Blackwell, 1872-1874** is the charming diary of the only daughter of suffrage leader Lucy Stone and abolitionist Henry Blackwell. It can be read as the insights of a precocious feminist teenager in the Victorian era, and as a fascinating prelude to Alice Stone Blackwell's own long life (1857-1950) as an activist. Editor Marlene Merrill adds a postscript about the influence of Blackwell's two aunts, the pioneering physicians Elizabeth and Emily Blackwell, and details Blackwell's adult activities as a feminist, progressive and anti-racist reformer. \$25. cl, 04777-0, 44 illus. A more general book exploring women's changing social activism in the 19th century is **Lori Ginzberg's Women and the Work of Benevolence: Morality, Politics, and Class in the Nineteenth-Century United States**. \$25 cl, -04704-5.

**Learning Together: A History of Coeducation in American Public Schools** by David Tyack and Elisabeth Hansot is a comprehensive, lucid and entertaining study of the development of U.S. public education and the social significance of educating girls and boys together. The authors argue that despite the intrusion of sexism into the classroom, the public schools remain virtually the only institution in which males and females perform the same tasks in each other's presence. Without co-education, they suggest, critical insight into women's and men's essential similarities

would be much more difficult to achieve. Of interest to teachers and casual readers of women's history, this richly-illustrated book also demonstrates the use of old photographs (of classrooms, school outings, etc.) in reconstructing past gender practices. \$29.95 cl, -04756-8, 384pp, 60 illus. Reminiscent of Helen Horowitz' excellent study of elite Eastern women's colleges, **Alma Mater, is Gender and Higher Education in the Progressive Era** by Lynn Gordon. Like Horowitz, Gordon finds significant differences between the first two generations of women to go to college. The first was more radical and separatist and the second more liberal and more career-oriented in their feminism. This new book adds explorations of college life at coeducational schools and at colleges in other regions of the U.S. \$29.92 cl, -04550-6, 16 illus.

Other new cloth titles from Yale are **Divorce Reform at the Crossroads**, a collection of articles on the negative effects of no-fault divorce laws on women, edited by Stephen Sugarman and Herma Hill, \$28.50, -04831-9; **Catherine II, A Short History**, by Isabel de Madariaga, a concise biography of Catherine the Great of Russia, who has been the subject of much more ponderous studies, \$25. cl, -04845-9, 60 illus.; and the first biography of Russia's first female ruler, **Sophia, Regent of Russia, 1657-1704**, by Lindsey Hughes. \$29.95 cl, -04790-8, 352pp, 16 illus.



On the paperback list, Sylvia Ardyn Boone's **Radiance From the Waters: Ideals of Feminine Beauty in Mende Art** uses the West African Mende people's preoccupation with beauty as an expression of virtue and power to understand both women's culture and the fantastically beautiful masks for which the Mende people are famous. Mende culture affords women more power and respect than most others, but little has been written about them. This is only partly due to the usual sexist and racist reasons. Mende typically want little to do with outsiders, so Boone's beautifully written book is all the more unusual in its gut-level contact with these fascinating women's inspiring and sometimes disturbing lives and beliefs. \$19.95 pb, -04861-0, 90 illus. Also new in paperback is Cynthia Fuchs Epstein's frustrating **Deceptive Distinctions: Sex, Gender, and Social Order**. Intended to



be an appraisal of two decades of feminist research on the social construction of gender, this book selects only the most mainstream analyses, marginalizing the insights of women of color and lesbians. Epstein's conclusion that patriarchy is not essential or inevitable is fine, but the narrowness of her sources supports the dangerous myth that feminism is just a cause for elitist white women. \$13.95 pb, -04694-4. Lastly, note **The AIDS Disaster: The Failure of Organizations in New York and the Nation**, Charles Perrow and Mauro Guillen (male authors), \$9.95 pb, -04880-7, \$25. cl, -04879-3. ○

### **Women In India, continued from page 28**

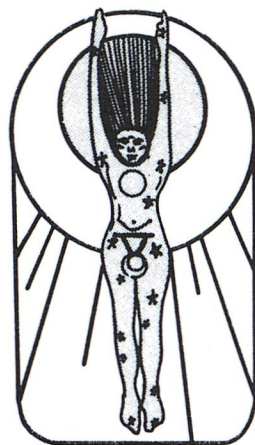
Part of the reason for this could lie in the fact that women's books today are inextricably linked with women's movements the world over. Hence you have authors, and indeed even publishers, who are both academics and activists within the movement, whose theoretical work informs their action and vice versa, and the books too, often bridge this supposedly unbridgeable gap. Thus, to the traditional academic, who still holds on to notions of objectivity and neutrality of scholarship, these books either represent a threat or need to be dismissed as non-serious. And yet, it's not easy to dismiss them, for women's books, like the women's movement, for all their unevenness and uncertain quality, are attempting to change and



enlarge the notions of scholarship and objectivity, to shatter patriarchal myths about knowledge and power...and it is as such that they must be seen. Indeed, by taking in such diverse areas as activist books, legal aid handbooks, fiction and scholarly books under one ambit, and showing the link between them, women's books are pressing at the established boundaries of different disciplines and are beginning to shatter the myth of a canon of good writing and scholarship that has been fixed once and for all time.

*Kali for Women may be reached at A-36 Gulmohar Park, New Delhi 110 049 India.* ○

**Honoring Ourselves, continued from page 24**  
company, ability to work competently and independently 95% of the time, ability to train others in basics as well as the details of the operation, and ability to act as supervisor when both Anita and Jane are away.



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These are major accomplishments for a woman of almost 20 years, and we celebrated the occasion with lunch, a ceremony, and testimonials. Sherri was awarded a candle (symbolic of lighting the way for those who follow her), sage (for purification and wisdom), and personalized hand tools of the trade (representing her accomplishments and contributions). She was gifted with a small Spirit Healer collar pin with a sapphire, symbolizing mental clarity and perception.

Honoring a woman's extraordinary accomplishments is a way that we are able to eradicate a few of the worldly messages that women receive daily that tell us to give up before we begin. For any one of us to accomplish so much is a tribute to all of us; we realize that we depend on each other to make it work.

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*Jane Sipe is founder and foremother of Jane Iris Designs, Inc., located in Sonoma County, California at PO Box 608, Graton CA 95444. Anita Storms is General Manager.*

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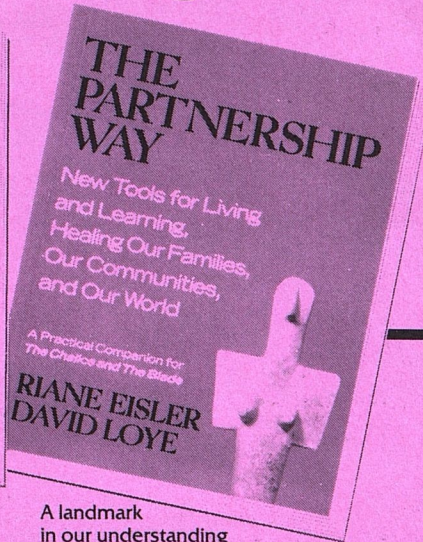
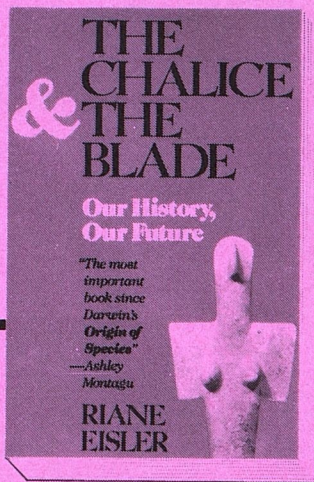
in Latin America, it chronicles political turmoil, spiritual force and the history of a land through the lives of the Trueba family — especially its women. This is a most satisfying "big" book.

A slimmer, but none-the-less powerful volume with a sense of spiritual mystery swirling through it is Harriet Doerr's *Stones for Ibarra*. Set in a small Mexican village it is the story of Richard and Sara Everton, two Americans who came to settle and reopen a copper mine abandoned by Richard's grandfather half a century before. This is Harriet Doerr's first novel, published when she was seventy-four, and a stunning tale of two people connected to each other and a dream.

Since I didn't write about her first, I must give Grace Paley a place of distinction and mention her work last. Choosing among her three short story collections, *Little Disturbances of Man*, *Enormous Changes at the Last Minute*, and *Later The Same Day*, is difficult — so I won't. There is a constant humanity and irony which warms the heart and charms the ear. To read Grace Paley is to be encouraged. ○

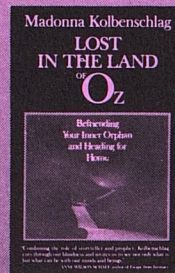
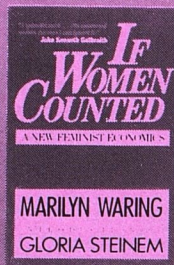
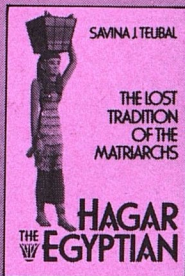
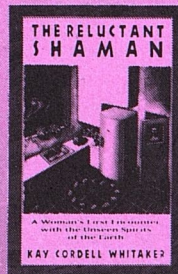
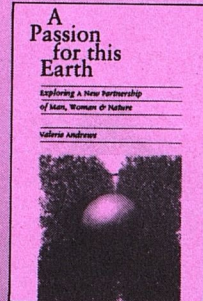
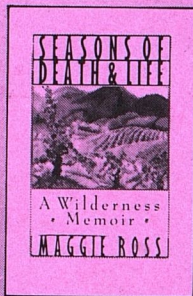


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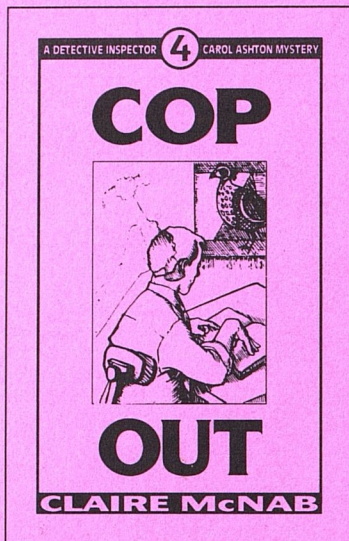
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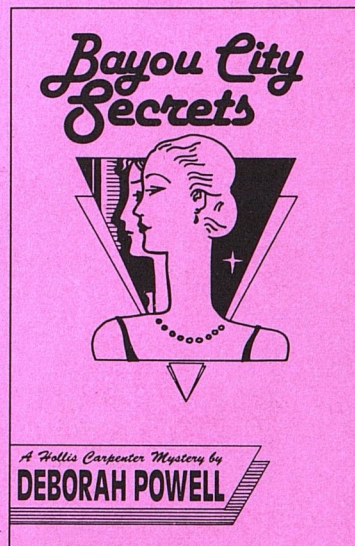
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