

Planning focuses on getting out the issue at hand and perhaps the one following. As a result, circulation has stayed constant at around 2500. With concentrated effort—mass mailings, trips to festivals and bookstores—who knows? The point is that whoever is on the collective brings her interests and abilities and available time, and these determine how business is directed.

And then we published . . .

The concept of *CL/LL*¹⁸ is the basis for most of her editing and design characteristics. Once something is in print in a beautiful journal, it's easy to imagine that the author or artist or photographer is someone really different, someone you'd never know yourself. We knew the lesbians we were publishing were just dykes from any town, and not famous "stars" to be otherized as in the capitalist system. We printed authors' bios right after their pieces, so readers could associate what they'd read with an individual. We also asked that bios be personal and not patterned after academic bios that are written in the third person and list publishing credits. After all, most of the lesbians in *CL/LL* have never been published before. First-person bios that include the contributor's ethnic/racial heritage are required, and after that, any personal info she would like to share.

Editing is not done to a given style. Authors are asked whether or not they want their spelling corrected, and any changes made for clarity are first OK'd by the writer. The hope is to retain and honor the integrity of every woman's language. Selection is specifically made for reasons of inclusion. A lesbian whose experiences or culture or point of view has been underrepresented in *CL/LL* or the world in general gets priority. Those who have never been published rank higher than those who have. Submissions are handled with respect: when received they are acknowledged with a letter that explains the selection and editing process, and decisions are made so that no one waits longer than six months.

Forty issues provide a litany of milestones. With #5 the

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