

subtitle was changed from "a lesbian feminist quarterly" to "a lesbian quarterly," gaining praise and criticism in equal measure. #8 documented (on special glossy paper) artwork by 21 Iowa City lesbians. Hundred-word book reviews of self-published and small press books began in #11, #12 featured a "Lesbian Family Photo Album" (the closest *CL/LL* ever came to having a theme issue), and #14 printed (in purple!) a Lesbian Songbook, lyrics and tunes by 6 Iowa City dyke musicians. #17 was the final issue to be printed by the Iowa City Women's Press, killed by Reaganomics.¹⁹ After printing #18 and #19, our new (straight) press at the University of Iowa refused to print #20 because of Noel Furie's beautiful photographs of lesbians making love; another press was found, and *CL/LL*'s complaint and suit led to total vindication and a gratifying settlement.²⁰

The collective consciously decided not to have special issues by theme. In addition to avoiding the extra time and work special issues demand, we felt our role was to be selectors of what came at will from lesbians, not as guides to what we wanted to see in print.

Disappointments

The major shortcoming of *CL/LL* has been in our attempts to broaden the diversity of the collective.²¹ White, middle-class lesbians have always comprised the majority. While there has always been a minority of poor or working-class lesbians, only two lesbians of color have ever served, and since the founding group, one Jew. No one over fifty or under eighteen has joined. Fat lesbians have been well represented; disabled lesbians have not. The collective has dealt with this reality in a number of ways. Sincere attempts to reach out to lesbians from underrepresented groups have been made, though never

19. Thankfully, Annie Graham still persists. Long may she wave.

20. The University Press agreed to print three issues for free and was compelled to write clear guidelines of acceptability of material. However, the process was draining and obnoxious. The collective was prepared to drop the suit entirely if it threatened *CL/LL*'s survival.

21. Poetry selection groups have reflected far greater racial and ethnic diversity than the collective.