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ADVERTISEMENTS,
MISCELLANEOUS

1984-1985

2017/193
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WILD TREES PRESS (Robert Allen) — SMALL DISPLAY AD, For Mother Jones: code J3
(in 8 picas, 9 pts.)
AND, for MS. Magazine: code M-3 (13 picas, 6 pts.)
as of October, 1984

file: e3WTre; disk: 24 General
fonts: Optima Medium Roman, Optima Bold Roman (1/23, 3/102)
lenses: 6, 7, 8
Blooming Graphics/bb/Oct. 1984

Mother Jones ad: (text = 8 picas, 9 points; box = 1.5" vertical × 9.5 picas horz.)

(using 7/9 head & 6/6.5 at
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Wild Trees Press
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attn: Robert Allen

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July 22, 1984

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Code: P

Dear Plexus:

I would not presume to trash women's self-defense programs in Los Angeles. Yet, A. R. Poole, without any apparent knowledge of our programs in San Francisco, does just this.

I have been conducting self-defense for women programs in the Bay Area for eleven years. What I learned early on was that self-defense skills are survival skills, and that in order to survive on the streets, a woman needs to take a multi-faceted approach to assault prevention: Prevention, Psychological, and Physical. Tear gas has a definite role, as part of physical defense.

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One thing that we must be aware of is that there is a significant difference between *mace* and C.S. tear gas. *Mace* may not work on drunks, people on drugs, crazies, and dogs. C.S. does work on the above. I have found that many police officers promote the use of *mace*. I can only guess as to the motives of the police since approximately 80-90% of individuals taking the certification classes are women.

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Judith Fein, Ph.D.
Black belt, Tae k'won do
Author, *Are You a Target? A Guide to Self-Protection, Personal Safety and Rape Prevention* (Wadsworth)
San Francisco, CA

News

Hookers Seek Safety in Parlors and Streets

By Priscilla Alexander

Decriminalization of prostitution and instituting safer working conditions were the focal issues at the 3rd International Hooker's Convention week in San Francisco. Organized by COYOTE (Call Off Your Old Tired Ethics), the convention drew together currently-working prostitutes, ex-prostitutes, and non-prostitutes from all over the United States and from the Netherlands.

The participants — women identified as straight, lesbian, and bisexual — came up against the fact again and

books exist for the purpose of making money, and ignore the related purpose of protecting prostitutes from dangerous customers. Another example is that of prostitutes who work on the street. The safest system for street work is to work with a partner. When one prostitute goes off with a client, the other takes down the license plate number and, if the first fails to return in a certain amount of time, gives that number to the police. In the Seattle area, where the Green River Killer(s) have been operating, and in nearby Vancouver, prostitutes have begun to establish such teamwork, but the fear of arrest keeps most street prostitutes

been discussed. The document, which resulted from the Convention, includes the following resolutions:

POLITICAL GOALS: Decriminalization of all aspects of voluntary adult prostitution. Elimination of artificial distinctions between the sex workers in pornography and prostitution. Management of prostitution should be subject to standard business regulation in order to control fraud, coercion, and violence. Public policies about prostitution should be established by committees made up of prostitutes (who should constitute the majority), ex-prostitutes, community members, urban planners, and service providers. Such policies must recognize prostitution as legitimate work. Disputes between prostitutes, customers, management, and/or neighborhood residents should be settled by mediation boards, not by criminal prosecution.

SAFETY PROPOSALS: All prostitutes should be trained by experienced prostitutes in the skills necessary to work safely. We recommend all massage parlors, brothels, and related businesses provide security. We recommend that prostitutes who have information about dangerous (violent or diseased) customers share this information with other prostitutes, including across state and national borders. This should include the right to establish computer networks to exchange such information. Anyone who exploits the sexuality of any individual against their will should be criminally prosecuted.

AGE: We recommend that no one work as a prostitute who is under the age of 21, although no punishment should be imposed on young people who work under the recommended minimum age. Resources should be allocated to provide services for underage prostitutes and their families. Such services should include counseling programs, shelters, job-training and development projects, and halfway houses. Sex education in the schools should be mandatory, and should include a realistic discussion of prostitution. □



Photo by Sean Reynolds

At the Hookers' Convention this summer, such notables as Margo St. James (right) and Carol Leigh (also known as Scarlot Harlot) talked of computerized client lists and partnership.

again that the laws prohibiting prostitution, and particularly the related laws against pimping, pandering, and conspiracy (to commit prostitution), make safe working conditions nearly impossible. Any attempt by prostitutes to share information about customers, such as a history of sexually transmitted disease, violence, or other problematic behavior, can be used as evidence of a conspiracy, which is a felony; to commit prostitution is a misdemeanor. An example of such information is what is known as a "trick" book, a book which contains a list of clients with relevant information. The police contend that such

from making alliances with other street workers, leaving them at greater risk of abuse.

While the majority of the women were white, the group included several women of color, and the class backgrounds ranged from poor and working class to middle class. Those who were prostitutes represented all levels of the profession, having worked on the street, in massage parlors, in brothels, for escort services, and as independent sex workers with a close circle of clients.

On the last day of the Convention, the prostitutes voted on resolutions dealing with most of the issues that had

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Correction

The convention coverage in the August issue displayed two articles, one titled *Mondale Falls Into the Gap*, the other titled *A Woman is the Gimmick*. The second article was actually the beginning of the first, and constituted one piece written by Rosemary Regello whose by-line did not appear as it should have beneath *Mondale*. As News editor I sincerely regret this production oversight as Regello's coverage was of excellent quality and deserved proper credit.

Irene Young took the photograph of Alicia Bridges that ran on page 20 in the August 1984 issue.

Front page and convention coverage (pages 4 and 5) photographs were taken by Helen Keller for the August 1984 issue.

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SENATE BILL 1472

BATTERERS MAY CONFRONT COPS AND COURTS

By Nancy Lemon

Under Anglo-American law, wife-beating was condoned, as long as the batterer did not use a stick bigger around than his own thumb—resulting in the phrase, "Rule of Thumb." Due to years of hard work by activists in the battered women's movement, we now have shelters, counseling, and laws prohibiting domestic violence and providing for restraining orders. However, enforcement of these laws varies greatly within each police department with each officer, due in part to the attitude that domestic problems are not crimes, and in part to lack of any required officer training on the subject.

Many departments presently have written or unwritten policies favoring dispute mediation, in which the police officer functions as a "counselor" in an attempt to "mediate" the assault between the batterer and the victim, or their policies are to not intervene at all. Reasons include doubts that the District Attorney will prosecute, expectations that the victim will reconcile with the batterer, and the high incidence of officer fatalities when responding to domestic violence calls.

A recent study in Minneapolis conducted by the Police Foundation compared the effectiveness of three possible responses: mediation, asking the batterer to take a walk around the block, and arrest. The results, not surprisingly, showed that arresting batterers resulted in a significant decrease of repeat batterings. Failing to make an arrest implied to the batterer that he could get away with violence, resulting in further beatings and repeat calls for help from the victim.

Years of litigation and negotiation between activists and police chiefs in California have produced a settlement decree in Oakland and voluntarily adopted policies in San Francisco, Gilroy, Sunnyvale, Bakersfield, and all of Contra Costa County (except Pinole). A class action suit against the Los Angeles police is still pending. Marin County is about to adopt a county-wide policy. The goal of all this work is the adoption by police departments of written guidelines, sometimes called General Orders, stating that domestic violence will be treated as a crime, and detailing how officers are to respond in such cases.

After years of negotiating city by city, four battered women's activists in the California Alliance Against Domestic Violence sat down and drafted proposed statewide legislation. One part required law enforcement to keep statistics on all domestic violence calls. A second part required domestic violence training for all officers. The third part described a "General Order" for the whole state, describing how officers were to treat domestic violence calls and how to enforce restraining orders. Senator Diane Watson (D-LA) introduced the bill, which became SB 1472.

The next challenge was getting support from law enforcement, which took hours of meetings with California Peace Officers Association (CPOA—the chief's organization), Police Officer Standards and Training (POST), and the two beat officers' unions, COPS and PORAC. Interestingly, both the unions soon decided to support the bill, and have testified several times in the state legislature on its behalf. The opposition from POST and CPOA continued off and on until quite recently, however. The source of that opposition seemed to be based on two things: the chiefs in CPOA expressed fear of increased liability if their officers did not comply with the new law, and both CPOA and POST just did not want either the legislature or battered women's activists telling them what to do. Another concern they expressed was the appropriateness of a uniform statewide policy, rather than letting each department determine its own policy.

Because the Alliance was worried that even if the legislature passed the bill in spite of this opposition, Governor Deukmejian might not sign it, the Alliance representatives in

charge of the negotiations agreed to several amendments. The principal one now would allow each department to adopt its own unique policy, as long as that policy follows certain guidelines (e.g., domestic violence must be treated as a crime, the policy must include sections on citizen arrest, officer arrest, enforcement of restraining orders, report-writing, etc.). Police are supposed to consult with domestic violence experts, such as the local shelter staff, in formulating the guidelines. Due to the amendments, all the police agencies are now supporting SB 1472, which of course increases the chances that the Governor will sign it.

If SB 1472 becomes law, battered women should receive better treatment from the criminal justice system. First, the legislation specifies that POST must consult with representatives from the Alliance, the State Commission on the Status of Women, the State Bar, California Women Lawyers, officers experienced in conducting domestic violence training, and at least one ex-battered woman, in developing the training curriculum. The training could greatly improve the attitude of police officers toward battered women, and clarify their responsibility to enforce the law.

Second, having accurate statistics on domestic violence calls to police will aid in documenting the magnitude of the problem and in developing further solutions, inside and outside the legal system. With figures we can more easily find out and document whether domestic violence cases are in fact less likely to be charged by the DA's office

than other crimes by comparing the appropriate statistics, and can then work on solving this problem. The need for community training and for funding shelters will become even more apparent than it is at present.

Lastly, when officers do not treat domestic violence crimes as crimes, we will no longer be forced to register complaints based just on our own opinions of how these cases should be treated, but will be able to cite the violation of the department's own policy.

SB 1472, like all pending legislation, must clear the legislature by August 30, 1984, and will then go to the Governor for signature.

Another bill sponsored by the Alliance, AB 2697 (Johan Klehs-San Leandro), is also currently pending. This legislation would require that judges take child abuse and domestic violence into account when making custody and visitation orders. The reference to domestic violence was taken out at one point on the grounds that beating an adult is irrelevant to further contact with children, and then put back in due to Alliance lobbying.

For the latest update on the status of SB 1472, call Nancy Lemon at (415) 372-3211 (*Battered Women's Alternatives*), Sue Martin or Debbie Lee at (415) 552-6554 (*SF Family Violence Project*). For information regarding AB 2697, call Nancy Lemon, or Janet Carter at (415) 362-0454 (*Western Center on Domestic Violence*). Letters of support to the Governor are recommended as most helpful at this time. □

- * A woman is battered every eighteen seconds in this country, and one-fourth of all women who are beaten are pregnant.
- * In 1971 in California, one out of three female homicide victims was killed by her husband; when women murder their husbands, it is seven times more often in self-defense than in the reverse situation.
- * In 1977, two-thirds of all murders in the United States were committed by a relative, friend or acquaintance of the victim.
- * Only 2 percent of the men who beat their wives or female living partners are ever prosecuted.
- * At least 10 percent of the children who witness parental violence eventually become batterers.
- * Children are battered in half of the families involved in domestic violence.
- * 63 percent of boys, ages 11-20, who commit homicide murder the man who was beating their mothers.
- * 41% of all assault calls in 1982 to the SF police were domestic violence calls.
- * Family violence cuts across race, class, social and economic backgrounds. It is widespread and occurs as often among the upper class as among the lower.

from the Domestic Violence Practice Manual, published by the State Bar of Calif., 1982.

Continued from p. 1

been molested. At least one of you has a mother who is being beaten. One of you has an alcoholic mother or father, or both. Someone is having trouble with a violent lover. And someone's father is beating them."

In each of the five classes, reported Lee, the reaction to the tape was the same: "Everyone froze into a total silence."

In response to the tape the children froze into total silence.

The youngsters asked Lee personal questions. They talked about the women on the tape and the effects of domestic violence. Lee told them about her daughter who, after having tried to commit suicide at 20, told her that at age 14 she had been raped by her stepfather. When the bell rang, no one wanted the class to end.

The next day, the teacher suggested that the students write to thank Rana Lee for her visit. She received 105 letters. "These were not the customary courtesy notes," Lee said. The student's letters expressed how much they had been touched and had appreciated Lee's presentation.

"I learned what I had never learned on TV," wrote a student. And another: "Not many people like to talk about their experiences. That's why I think you are special to share with us things that are happening now and that are very real." A few wrote that they had found the presentation too depressing because there is not much they can do about the problem. Some wrote more personal letters about their own

experiences of being abused or of knowing friends or relatives who are. Another student discovered that her story was not as unusual as she thought: "I realized that my situation was very similar to others. My mother used to be a battered woman."

One student's letter reflects a hope that may come closer to its realization through Lee's newly-funded educational outreach: "I learned something very important . . . please continue to talk about what happened to you and to millions of other women, to more and more people . . . maybe with more and better educated people there will be less violence." □

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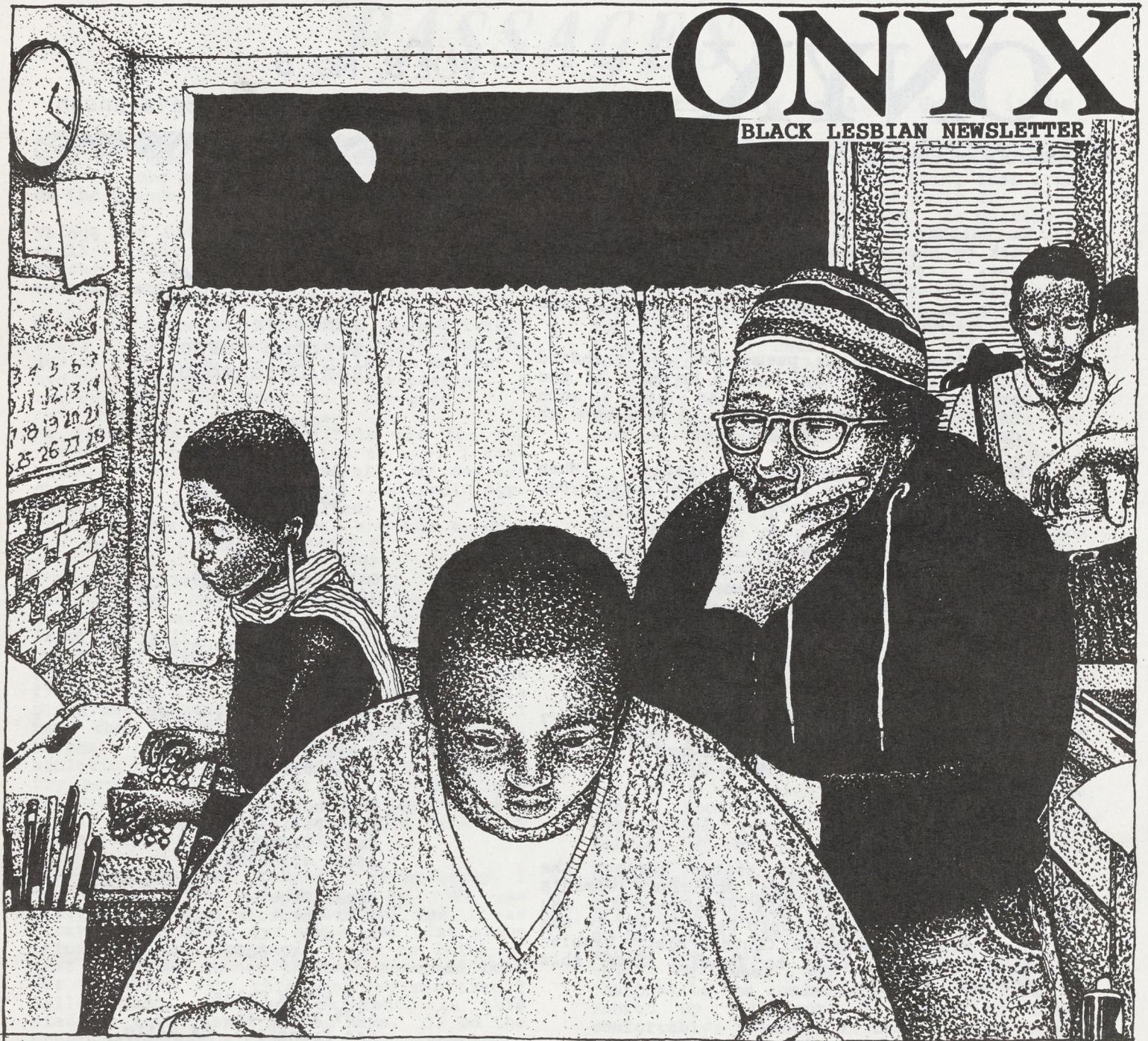
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ONYX is now a bimonthly publication. (When submitting, please send written work typed and double-spaced if possible).

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After graduating from college, I packed my bags and went home to a dying town: there were no jobs and no future for Blacks. Most of the younger generation had already left.

Things had not changed at home. Daddy was still getting drunk, gambling away his paycheck, and threatening Mama. I was in a constant state of turmoil.

Weeks of searching for a job proved futile until finally one day the principal from the junior high school called to inform me that I had been selected as a substitute teacher. I was desperate for money, so I accepted.

My first day as a substitute was for the chorus instructor. Needless to say, I knew nothing about singing--afterall, my degrees were in zoology and microbiology. Fortunately for all involved, there was a record player with records, and the teacher was only ill two days.

I next substituted in girl's P.E. This job was to have been more secure because the instructor was on maternity leave for at least a year. Now, Mama and I were guaranteed some financial security: the first in a long time. However, after that first class with all those screaming little girls and all those hard little exercises, I knew that I was not cut out to be a P.E. teacher (I had never done anything more athletic than walk to school). But I had to try because nothing else was available and because Mama needed me. I had begun to see myself as her only ray of sunshine in a dark situation; her only way out.

After two weeks of pretending to be happy, I had to admit to myself that my life was pretty miserable: I was unhappy and I was decaying rapidly. For the first time since before the gun incident, I had to think of just me. Mama seemed to have accepted both her existence with this menacing man that I called Daddy, and her existence in this stagnant town that I called home. I, on the other hand, could take no more. Something had to give.

I decided to talk to Mama and try to persuade her to leave with me. But first, I called my uncle in Chicago and asked him to help me look for a job. He complied by saying that he was coming to get me within the week. Now I had to step into action. Here was a chance for me to make a new start.

I told Mama that I was leaving and wished that she would come too. To my surprise, she wished me well but said that she had chosen her life there. "For better or for worse" she was staying with her man. I was shocked, how could someone deliberately choose grief and strife or perhaps even death over happiness and peace and life? I didn't argue with her, I just knew that for my own health and sanity, I had to get away from that place.

The days seemed like years, but finally my uncle came. I was overcome with joy. For a fleeting moment, I felt something that I had not felt (and would not feel again for a long while) -- a taste of FREEDOM. As quickly as the feeling came, it went: I knew for many reasons that I was not free yet.

After arriving in Chicago, I began an earnest search for a job (in my field of study) and for freedom: both proved hard to find. I stayed with my uncle and his wife while I looked for work. Although I was surrounded by family members and constantly kept aware of their daily problems, I was lonely. I longed for someone that I could talk to; someone that would listen to me.

To escape becoming further involved in my family's problems, I took two daring steps: I moved into my own apartment and I became more active in the church. Having my own place proved beneficial for my emotional growth. But increasing my activities in the church was another matter.

I soon found a church that seemed to possess all of the attributes that I was looking for. I began to nestle in and to feel at home. Soon, however, I began to notice some very big discrepancies. First of all, the church was totally male-dominated: women were treated as second-class citizens. Now if I was going to obtain any type of freedom (i.e. spiritual, physical or emotional), I could not do it by seeing myself as not equal to men. I soon began to see the Bible as a patriarchal book: there were plenty of heroes, but very few heroines.

Secondly, the church placed many restrictions upon its members: dressing properly, no drinking or smoking, no hair cuts for women, no movies and basically no thinking. But no matter how hard I tried not to, I began to think of what was happening and to rationalize the consequences upon my life. I wanted my hair cut, I wanted to dress comfortably; I wanted an occasional drink; I wanted to go to the movies. I began to realize that the church was another form of enslavement. I had fallen into another trap -- first my family, now the church.

After two months I found a job as a molecular biologist. It was here that I was introduced to the beauty and magic of research.

My life was falling apart, but my job was a joy. It was about this time that I had another clash with my sexual identity.

Lee was the editorial secretary in our building. Because I had to deal with her a lot, we became friendly. We had similar interests and quite naturally, began to go places together. I found that I was drawn to Lee. She was the first "free spirit" that I had ever met.

(Continued on p. 8)

Open Letter To The Black Lesbian Community

by Helen L. Keller *1984

Dear Sisters,

This is an urgent call for unity and mutual support from all positive and progressive Black lesbian-women-identified-women. I extend this call because I feel compelled. Over the last few years, I have noticed a definite reactionary shift in attitudes and in priorities of the women's (i.e. white) political/cultural community in the Bay Area. Some say it's "just California" but despite the efforts of publications and organizations like ONYX, BAYBLAG (Bay Area Black Lesbians & Gays) and countless other progressive individuals and groups, the visibility and self-determination of Black lesbians (and all women of color) seem to be diminishing.

I constantly hear the following complaints that there are no places for us to go and really feel comfortable; that there are too few environments in synch with our style of partying and hanging out. Whenever we go to white women's clubs, events, etc., and are gathered in numbers greater than five, white women become threatened by our presence. They become disrespectful, rude and condescending.

The extent of our representation at events like the recent women's music festival in Santa Barbara is reflective of a current trend where women of color are seen and heard from less and less. White women appear to be becoming more comfortable with this trend and not as concerned as they once were about the lack of real cultural diversity at these events and in their lives. One woman who attended the Santa Barbara festival reported that out of at least 2,000 women, there were not more than 20 women of color. She commented that whatever the reasons were for that small number, the environment wasn't very conducive to our participation. She said she saw more than a few confederate flags waving proudly on campsite tents!

I'm sure it's obvious to most of us by now that the "gay world" is basically just a microcosm of the larger society (and more limited). And though lesbians tend to be a little more politically progressive and conscious than the general population (we need to get our spiritual thing more together), we've still got a long way to go.

A few racism workshops and readings of The Color Purple or This Bridge Called My Back, etc., have helped to enlighten some white (and white identified) lesbians about the problems and oppressions lesbians of color face. But the reading of these books has also allowed many of these women to romanticize our lives and distance themselves from the struggles we fight in our own lesbian community. Black lesbians (and all lesbians of color) must deal with internalized racism by working with each other through our societally induced self-hatred until we get to a place of mutual self-love and recognition.

We have all been immersed in the classic American melting-pot identity crisis (to be or not to be an honorary white girl). For the last decade we have vacillated and been in a perpetual state of conflict over who we will identify with. Should we attempt to meld (disappear) into the white lesbian community for support or should we focus more on developing our own cultural structures while maintaining alliances with them? It has been a painful and confusing time. As a result, few of our needs as Black lesbians have been addressed or met. In 1984, many of us find ourselves feeling disillusioned and ripped off. But we know now what must be done. We've got to really get together and deal from a wiser and more loving place.

I am not advocating separation as a solution to our problems but the bitter lesson has been learned by many of us that though we still suffer from gay oppression, our dark skins (quiet as it's kept) are still a fundamental issue that we must constantly deal with in the world-- even in the gay community. We have a lot of hard things to deal with and work through -- so much responsibility that we sometimes feel overwhelmed by it all. As individuals and as a group, we are faced with racism, internalized racism, sexism, homophobia, poverty, alcohol and drug abuse, lack of education and low self-esteem, the list goes on. And the really ironic part is that we have even been subjected to resentment for being "privileged with all these really cool oppressions" from insane and ignorant people whom we mistook as our allies.

We need to have more control over the production and marketing of our energy and talents which are constantly being coopted and ripped off. This would mean taking the initiative to produce concerts, festivals, etc., which presents us with an incredible challenge and opportunity for growth and productivity.

We have to be extremely creative and determined to get our economic resources together. (We do not have the same readily available economic resources that white lesbians have - trust funds or affluent relatives to borrow from, etc.). We have to get and keep our goals and priorities clear. For example, making responsible and disciplined decisions about when, where and on what we spend our money. It means understanding and accepting that we can't work with everybody (i.e., every Black lesbian), but let's work with those that we can.

Although we do not have the past experiences of success in various enterprises, we do have the abilities and talents of true survivors/winners! There is nothing we can't do if we put our minds to it.

(Continued on p. 5)

Open letter/ (Continued from p. 4)

ONYX, for example, could be a powerful and dynamic vehicle for us to express ourselves and to network and communicate effectively with each other and whoever else is interested. Of course it won't be easy, there will always be ideological and aesthetic problems to work out, but those are just problems to solve. Having to solve problems shouldn't stop us from doing things.

We should think about the tremendous amount of love and work that has gone into the production of ONYX thus far and realize that ONYX can only be what we make it! We must support it. That means subscribe, submit articles, reviews and interviews, place ads and contribute plain hard work.

No, most of us haven't had experience in writing or producing a publication. Doing it is a new and scary experience for most people and definitely for us. We have been deprived access to this kind of experience because of our cultural history, sex and sexual orientation. But developing ONYX into a vital publication can and should be done. Without your active support and input ONYX cannot survive or grow.

We each have something to offer, so I want you all, and I won't loud talk nobody and mention any names (you know who you are), to submit. I want you writers to write. I want you artists to draw. I want you people with all the opinions about everything to let your opinions be known. We need to dialogue, to develop and expand our networks and share our knowledge and expertise with each other. We need love and validation from each other more than from anywhere else. We cannot sit back any longer bemoaning our fate, expecting others to do for us what we must do for ourselves. As Black lesbians we have many wonderful assets, talents and strengths to share, so let's put it out there.

In Unity & Love

Helen L. Keller

WRITERS NEEDED

ONYX needs writers now! Write about local happenings, do interviews, review books, etc. Call and leave a message for Marlene or Sarita at (415) 540-0671 and we'll get back to you.

NEW STAFF NEEDED

We must expand our staff. Women are needed to write, edit, and just plain help pull the newsletter together. Let's hear from you now! Call and leave a message for Marlene or Sarita at (415) 540-0671 and we'll get back to you.

HELP! In order to provide you with a more extensive events calendar, we need your help. Please notify ONYX (BLN) by mail or phone about upcoming social and political events of particular interest to women of color for our next issue and each succeeding issue. Thank you.

BAYBLAG Bay Area Black Lesbians & Gays

Urge all their Brothers and Sisters to Register by Oct 6 and VOTE NOVEMBER 6, 1984

DON'T LET THE DREAM DIE

Tony Henry/M. Midgett - co-chairs - 864-0876

READINGS ... Due to the limited amount of space available in this issue, the bibliography section was omitted. It will be continued in the Dec.-Jan. issue.

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Spoken From the Heart

When I first came out as a Lesbian Separatist I was unaware of the depth and richness of this self-definition. I only knew that I hated men and wanted to be rid of them in the most complete sense possible. I knew that other Separatists also wanted the same and sought this goal despite community antagonism and social reproach.

The first thing I learned as a Lesbian Separatist was that it was not considered the acceptable politic within the feminist community. Now this baffled me then and continues to baffle me now. Why do they hate us so much? I think it has something to do with beating the messenger with the bad news. We point out what men do and the clear pattern of femicide, and women and Lesbians hate us for it, instead of hating the men. How can any Lesbian not be aware that all men are involved in an obvious plot for the destruction of women's bodies, souls, minds and hearts?

The next thing I learned was that Black Women were certainly not Lesbian Separatists because all Lesbian Separatists were the most racist of white women in the movement. Unfortunately, I believed and trusted the sources of this propaganda and consequently stayed away from Lesbian Separatist groups, fearing untold horrors and insensitivities. I remained isolated, a Lesbian Separatist among Lesbian Separatist haters, yet holding on to my politics defiantly. I did and do hate men and felt that directing my anger to its proper source was most healing. I didn't want to include men in my personal life and basically found their energy either draining or just plain boring.

I knew other Lesbian Separatists, but only individually. All of the Black Lesbian Separatists (about four) I knew were just as isolated as myself. At one point, I tried organizing a group but it never got off of the ground. I think the fear of actually

seeing ourselves all together and acclaiming our strength was too intense. Then I met an African-American Lesbian Separatist who dismissed all of the propaganda she had heard. She joined a group, was the only Black Lesbian in the group, which later organized a gathering. She invited me to it, and because I trusted her judgement, I came.

I was a little frightened but basically open and excited. After all, Jamila would be there so there would at least be one person for me to relate to. As it turned out, there were three Black Lesbian Separatists there and we did talk to each other quite a bit. I found the gathering not only fun and informative but also inspiring. It was one of the few times in my life I have been among true peers. Instead of teaching I was being taught by some of the most experienced, politically sophisticated Lesbians I have ever met. The discussion was electric and I felt safe and at home in the setting.

Well, after the gathering I was invited to join the group (S.E.P.S. - Separatist Enraged, Proud and Strong). I joined eagerly. It has become the most important group in my life and I cherish sincerely our meetings. There is not only support, but also much information sharing and many political raps. We share food, humor, tragedies, and personal accomplishments.

Right now we are creating a Lesbian Separatist journal. We will be examining present, past and future theories about Lesbian Separatism and how our reality is defined. We will be discussing healing that comes from the release of anger towards its source of perpetuation. We will take current beliefs and actions and lay bare their hidden motives and agendas. In short, we are going to contribute to a redefinition of ourselves, Lesbian Separatism, and our community in general. We will show our diversity, beauty,

conflicts and connection through articles, poems, graphics and interviews.

There are four of us in S.E.P.S: two African-Americans and two European Americans. This was Vivienne's story of how she came into S.E.P.S. We are presently looking to expand this core group with more Lesbian Separatists of Color who are deeply rooted in their ethnic cultures and who do not get white-skin privilege, so that Lesbian Separatists of Color will be a majority in S.E.P.S.

We are: Jamila A., (415) 821-7809; Linda Strega and Bev Jo, (415) 482-0635; and Vivienne Louise, (415) 548-6661 (answering service). We will send our biographical information to any interested Lesbian Separatist who sends a self-addressed, stamped envelope to: S.E.P.S., P.O. Box 11469, Oakland, CA 94611-1469.

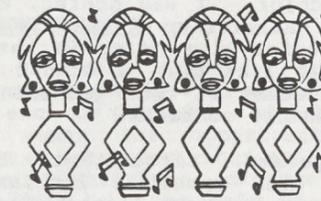
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¡QUE VIVA LA MUSICA!



We in the San Francisco-Bay Area are fortunate in that there are a number of talented Black women artists residing here. One such artist is Avotcja (pronounced Avacha).

Avotcja, who was raised in Spanish Harlem, is a forty-three year old poet/musician/vocalist. She has performed professionally since the age of fourteen. Along with the guitar, Avotcja uses a number of percussion instruments including the chereke (a hollowed-out gourd that has been varnished and strung with beads). Her musical background includes Boleros/Jazz/Calypso/Gospel/African/Blues/Salsa, as well as a mixture of Brazilian music. Avotcja has performed with Rasaan Roland Kirk, Sonida Afro-Latina, Casselberry-Dupree and Terry Garthwaite, among others.

Avotcja's poetry/music, which she does not see as separate art forms, speaks of her life experiences. The detrimental affects of dope and alcohol, callous social workers, ghetto street scenes as well as the joys of love and happiness, are all part of her personal message.

Besides holding down an almost fulltime job, making and selling cherekes, D.J.(ing) on a local radio station*, and performing around town, she has also found the time to write three books: *L'a Voz Boricua*, *Oh Yeah* and her newest, *Pura Candela/Pure Fire*, a book of poetry, short stories and photographs.

To be able to devote full time to the poetry-music, is her dream. But like most entertainers, the money made from performing is not enough to support her. She wishes that our society would value the arts more and realize that artists are as important to our survival as doctors and lawyers.

It was not until recently that women of color began attending her concerts. Avotcja feels that the reason for this turn of events is that some women of color are beginning to tire of the one-dimensional scenes offered by disco and white women's music. Her music differs in that it provides the listener a more inclusive musical program.

We invite our readers to attend one of her concerts. (See calendar listings for dates and places where she will be performing.)

*KPOO, 89.5 FM (Noon until 3:00 PM Fridays)

TODAY

Today I've been walking around sideways
Bumping into walls, and laughing at myself
And laughing at you, and laughing at all
those funny people
Who pass me by, and don't realize that
today I'm SUPER WOMAN!!
Feelin' good

Feelin' finer than fine
Feelin' high flyin'
Feelin' just like I'd drunk a gallon of wine
..... and downed an ounce of smoke
And all I did was kiss you

A i
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by Avotcja

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PASSAGES

(Continued from p. 3)

Lee was rain on a hot summer day; sun on a cold winter night; fresh air in a stale environment. I loved our times together and I always looked forward to seeing her.

Lee and I went to every movie that came to town, we went to "happy hour", we went for midnight swims and we went for long walks in the woods. Of all the good times that we had together, my favorite was when we went to a medieval fair and rode on an elephant.

The elephant ride was a daring thing to do because it was rumored that the year before someone had fallen off of one of the elephants and had been trampled. Nonetheless, our quest for adventure spurred us on. Lee and I decided to go all out and ride on the elephant's neck--the only unprotected area. I was terrified, but Lee assured me that we would be safe. So, we climbed up the ladder to the neck. Lee mounted first and held on to the elephant's ears. After she was secured in her position, I mounted and held on to her. Then the elephant began to move--swaying from side to side in a sort of elegant, hypnotic fashion. I liked the feeling of holding tightly onto Lee and at the same time, feeling the side to side rubbing motion of the elephant's back on my crotch. I relaxed and let myself enjoy the ride. I began to feel a tingling sensation that radiated from my crotch to my toes, to my fingers. Involuntarily, I drew closer to Lee. She, probably thinking that I was afraid, nestled back into my legs and onto my breast. I could feel the warmth emanating from her body. I tried to hold onto that moment, the elephant's back rubbing me in a most provocative manner, me tingling all over, and Lee nestled close to my breast. All too soon, however, the ride and the moment were over.

It was clear to me that I was attracted to Lee. It was an attraction that grew from a special kind of friendship, and a special kind of love. Although she never said anything, I think that Lee loved me too.

It became more and more apparent that I was not expressing my true self. Obviously, a change had to be made.

The opportunity to change my life came in the form of a job transfer. I was offered a position in a branch of our lab that was located on the West Coast. I knew, from all that I had heard and read, that San Francisco was full of gays and lesbians. I felt it would be easier for me to express my true self in this environment. I accepted the position.

When I arrived in the Bay Area a sense of anxiousness enveloped me. I wanted to run right out and meet the woman of my dreams because I knew that the first Black woman that I met would be mine.

Six months later, I had dismissed many of the negative things that had been a part of my life but, I had not met anyone.

By sheer chance, I found out about a party for lesbians of color. I was scared, to put it mildly, but I gathered up my courage and went. I had a wonderful time being in the company of other women like me. I didn't meet the woman of my dreams at this gathering, but I made some valuable contacts.

...Time has passed. Circumstances have been such that I call myself a lesbian. Now, there are other journeys...other Passages to be made.

I was born the year of the Brown vs. The Board of Education decision; supposedly a time of change in the South. Although I now reside in the San Francisco-Bay Area, I grew up in rural Louisiana. My writings reflect that time, that place.

Mayrann Turner

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WORKSHOPS/CONFERENCES

FOCUS ON BLACK WOMEN, a Wash. D.C. - based organization will sponsor a two day conference on Oct. 6th and 7th to provide Black women the opportunity to come together for education and information sharing. Workshops, caucuses and panel discussions will be held on such topics as, single parenting, Black feminism, Self-employment and preparations for attending the International Women's Year Conference in Nairobi, Kenya. For more info about this conference and their other activities, contact Collette M. Hopkins or Ann Tsaubirangi Greene at (202) 462-9014 or write Focus on Black Women, P. O. Box 5724, Takoma Park, MD 20912.

COUNSELING/GROUPS

Pacific Center now has Third World counselors and groups available. Volunteers are needed. Sliding scale. Call switchboard, (415) 841-6224.

Plans are now being made to set up a support group for lesbians of color whose parents were alcoholic. The group will be held at the Pacific Center. Interested, contact Celinda at (415) 824-7723.

BLACK LESBIANS interested in joining a coming out group, please call Mary c/o ONYX (415) 540-0671.

NOTICES

Photography for the woman in your life. Portraits/Groups and fantasy photographs for a special someone. Other services include portfolios, slide projects. Call Lindsay, (415) 533-8153.

Peer counselor training for lesbians and bisexual women begins in October at the Pacific Center. Meetings will be once weekly for 2½-3 hours for approx. 10 weeks. Focus of training will be developing basic counseling skills within a feminist therapy framework. If interested, contact Ann Strack, (415) 548-8283.

Drop-in Legal Clinic for women to get one-to-one legal advice in a supportive setting. Wednesdays 7-9:30 p.m., Community Women's Center, 6536 Telegraph, Oakland. Call ahead if possible. (415) 652-0612. \$3-5 donation requested.

ATTENTION ARTISTS/PHOTOGRAPHERS

ONYX needs your black and white artwork and photographs. Call and leave a message for Marlene or Sarita at 540-0671.

JOB OPPORTUNITIES

Display Ad Sales Rep. needed for ONYX (BLN). Commission. Call ONYX (415) 540-0671.

PT Circulation Coordinator for PLEXUS, monthly women's newspaper. Record keeping, reports, staff supervision, sales outreach and subscription maintenance. \$5. hr. 60+ hour/mo. Send Resume by Oct. 12 to PLEXUS/Kelly, 545 Athol, Oakland, CA 94606.

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DEADLINES FOR CLASSIFIED ADS, DISPLAY ADS, AND ANNOUNCEMENTS

Nov. 17th for the December/January issue;
Jan. 15th for the February/March issue.

For classified ads, enclose \$1 per line (\$2 minimum per ad). There are 30 characters per line. Each letter, punctuation mark or space between words counts as a character. We reserve the right to use our discretion in the selection of advertisements.

Calendar

Wednesdays

Women of Color Health Clinic in South Berkeley. For information, call (415) 843-6204.

Lesbians of Color/Third World Lesbians Support Group/Drop-in Group. Pacific Center 8:00-9:45 PM. For more info., call Gloria Rodriguez (415) 548-8283.

Bay Area Black Lesbians and Gays (BAYBLAG) rap sessions, featured speakers and business meetings. 437 Webster St., S.F. (between Fell and Oak) 6:30 PM For info call Midgett at (415) 864-0876.

Thursdays

Midgett's Place, an alternative to the bars. Music, refreshments, games, massage, fireplace, etc. 160 Haight St., S.F. 7:00-12:00 midnight. RSVP (415) 864-0876.

SUNDAYS

Bay Area Black Lesbians and Gays (BAYBLAG) hold monthly potluck each third Sunday. 437 Webster St., S.F. (between Fell & Oak) 6:00-9:00 PM For more info call (415) 864-0876.

Sunday, October 7th

Avotcja, Janis Mirikitani-poet, John Santos-percussion/folklorist, Michael Mayo-poet, perform/read at Valencia Rose, 766 Valencia St., S.F. 8 PM \$4 For more info call (415) 863-3863.

The Linda Tillery Band, Bobby McFerrin and dancer Ed Moch perform at the Great American Music Hall, 859 O'Farrell St., S.F. in a benefit show for S.F. supervisorial candidate Pat Norman. 8 PM Tickets (\$8.50) are available at the GAMH (415) 885-0750 and all BASS outlets. Call (415) 621-1780 for details.

Saturday October 13th

Dalila Jasmin does BELLY DANCE "especially for women"; 8 PM, Mama Bear's 6536 Telegraph, Oakland, \$5. For info, call (415) 428-9684. For info about other dates in October, call (415) 654-9633.

Sunday October 14th

"Blowin" A Photo Exhibit of Women Musicians. Photographs by Helen L. Keller. Opening reception, 5:00-8:00 PM Brick Hut Cafe, 3222 Adeline St., Berkeley. For info, call (415) 653-7861. Exhibit runs through Nov. 14.

An all women's CHAMPAGNE BRUNCH for S.F. supervisorial candidate Pat Norman. At the Women's Inn, 3775 25th St., S.F. 10:30 AM-12:30PM \$10. For info, call (415) 285-4140.

Saturday October 27th

HALLOWEEN PARTY with Avotcja, Maria Cora - vocalist/percussion, Chabella Yrigoyen - vocalist/guitar, Susan Pampanin - multi-percussionist. Artemis Cafe, Valencia & 23rd St., S.F. 8:30 PM \$3 in costume, \$4 without. Everyone welcome - children under 10 free. For info, call (415) 821-0232.

Tuesday November 6th

REMEMBER TO VOTE!!

Friday November 9th

Dalila Jasmin does BELLY DANCE "especially for women", Artemis Cafe, Valencia & 23rd St., S.F. A full hour of dance, \$4-5 ss, 8 PM For info about this and other performances in November call (415) 654-9633. WA

GROUPS

Pacific Center Groups - see ad for address

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LESBIAN INCEST SURVIVORS SUPPORT GROUP
6:00-8:00 PM CLOSED

TUESDAYS:
LESBIAN RAP GROUP
8:00-9:15 PM DROP-IN
LESBIANS WITH PHYSICAL DIFFERENCES
7:00-9:00 PM DROP-IN

WEDNESDAYS:
LESBIANS OF COLOR RAP GROUP
7:45-9:30 PM DROP-IN

THURSDAYS:
SLIGHTLY OLDER LESBIANS (SOL)
FOR WOMEN OVER 30 ONLY
7:30-9:30 PM DROP-IN

FRIDAYS:
UNDER 21 LESBIANS RAP GROUP
FOR YOUNG WOMEN ONLY
4:00-6:00 PM DROP-IN

SATURDAYS:
LESBIANS OVER FIFTY
3:30-4:00 PM DROP-IN

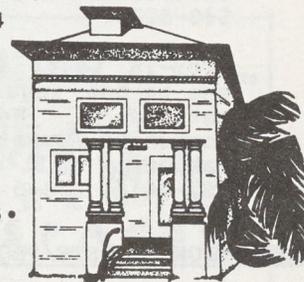
For information on these groups or any PC programs, call the switchboard at: (415) 841-6224.

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July 23, 1984

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Moreover, our ads have a proven record of success. For example the University of California at Berkeley launched a minority recruitment program that uses our services. According to an article in **THE NEW YORK TIMES MAGAZINE** (5/11/75), "Berkeley's affirmative action . . . requires that all positions be widely advertised, not merely in the usual disciplinary bulletins but also in magazines like **THE BLACK SCHOLAR** and **The Spokeswoman**. Such advertisements have produced a vast increase in the number of applications for any one job: Professor Flanagan reports that last year the English Department received over 1,000 applications for three positions."

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As a service to its subscribers, **THE BLACK SCHOLAR** publishes a book supplement titled **Black Books Round-up**. It includes listings from most major publishing houses, as well as small black presses, of their books by black authors or of interest to black readers. **Black Books Round-up** accepts display ads from publishers. It is distributed to subscribers, book stores that sell **THE BLACK SCHOLAR**, and sent to ethnic studies departments around the country. You may write for a sample copy.

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- Black Psychology and Sexuality
- Feature Articles and Interviews
- Book Reviews and Record Reviews
- Black Political Economy
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ROBERT HAYDEN

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Edited by Frederick Glaysher

Foreword by William Meredith

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THE BLACKSCHOLAR BOOK REVIEWS

WITHERSPOON, by Lance Jeffers, George A. Flippin Press, 1983, 253 pp., (hardback), \$10.00, P.O. Box 92147, Morris Brown Station, Atlanta, GA 30314.

Reviewed by John O. Killens

In the year (1983) that has been weak notably in Black fiction, notwithstanding the best-seller lists, Pulitzer Prizes, National Book Awards, etc., it becomes a great pleasure to call the readers' attention to a novel written by a writer who loves the people he writes about. We are aware by now of the formula for immediate success for Black writers: prizes, awards, best sellers, etc.; write a novel in which you portray Black people, especially Black men folks as grotesque people, animalistic in essence, steeped in self hatred; your novel must cater to all the Caucasian prejudices vis-à-vis the Black Experience, and you will secure to yourself all the Keys to the literary Kingdom.

But follow the admonishments of Sister Mari Evans and "SPEAK TRUTH TO THE PEOPLE . . . Free the people with love and courage and care for their being." And you're sure to get the quiet treatment. Such a novel is *Witherspoon*. It speaks the truth to the people and frees them with love and courage and care for their being. It will not win for Lance Jeffers the Pulitzer Prize, but it should win for him the love and admiration and appreciation from the people about whom he has written.

Another interesting thing about *Witherspoon*: Usually when a formidable poet such as Jeffers moves into the genre of prose, he or she forgets he or she is a poet and leaves his or her poetry behind him or her. But this poetry has enriched this tale of Black heroism with powerful imagery and metaphors and similes. It is a beautifully written book, written in poetic prose. The very beginning is an example of what I am referring to.

Rev. Lucius Witherspoon stood deep in the shadows of his study, alone in the depths of the semidark.

In his mind, chains clanked, and black slaveflesh walked before him. At first there was nothing but black and ashy ankles, bare, unlacerated, emaciated almost to the bone. Then the ankles were chained, they moved before him up a hill ungrassed and dusty, the ankles were chained and emaciated, they moved slowly and pain. The vision changed. He saw the bare breasts of African women, full and luscious breasts, the women were rowing a boat, there was anguish on their faces as they rowed.

An ironic half-smile parted his mouth as he watched the vision in his brain, then his face grew grim . . . In his vision Witherspoon heard suddenly a black woman's

soaring voice great with grief—he could see her: middle-aged huge-bosomed, bending far over in agony to one side as she sang, her voice soaring: "My Lord, what a morning," the poetry in her voice so powerful that it seemed as if it could rip the horizon up from where it lay and send the dusk colors streaming back down the sky past earth into the black and mindless heavens whence they came.

Thus the story of Witherspoon and his people begins. The place—a little cracker town in Dixie not far across the State line from Atlanta, Georgia. Lucius Witherspoon and Willie Armstrong and Jim Corwul struggle valiantly for their dignity in a hostile society which demands that they deny their dignity and self respect at every turn. It is a struggle that goes on in many dimensions on many levels, against the cruel physicality of white oppression, against the uncle tom endemic within too many Black folks. Throughout the length and breadth of this beautiful novel I seem to hear the words of Frederick Douglass.

"If there is no struggle there is no progress. Those who profess to favor freedom and yet deprecate agitation are men (and I would add women) who want the crops without plowing the ground. They want the rain without the thunder and lightning. They want the ocean without the roar of its many waters. . . . Power concedes nothing without a demand. It never did and it never will. Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrongs which will be imposed upon them and these will continue till they are resisted with either words or blows, or with both."

If I had one problem with this beautiful novel, it was the over-use of the term, nigger, herein, even by all the Black folks, even by the militant heroic Black folks. Perhaps this is a personal thing with me that will not bother most of the readers. I simply cannot understand us calling ourselves "niggers" and getting upset when white folks calls us "niggers." We have no right to expect our oppressors to respect us more than we respect ourselves. For the late Richard Moore was right when he taught us: "Only dogs and slaves answer to the nicknames imposed upon them by their masters. Free men name themselves." Notwithstanding, the novel, *Witherspoon*, is a fine job of writing, living, loving. It is a liberating experience.

Reverend Witherspoon is a Black preacher, pastor of Black working class church in a shack-ridden, under-classed neighborhood. He is ambitious and seeks the approbation of the

problem with *Black Studies* is that the movement has produced shallow and superficial scholarship, "defensive," "protest" research and writing.

On the other hand, too much of the Black Studies movement's alleged interest in Africa comes across as a mental avenue for romantic political escapism from the hard realities of Afro-American political survival in the United States. It is very easy to hide behind the skirts of "Mother Africa" in the guise of Pan-Africanist cultism and quackery leading to the retreat to "African" villages in the Louisiana and South Carolina swamps.

One of the intellectual problems that is pervasive in dealing with Africa is that according to some points of view, Africa is a continental "fiction." One of the leading Afro-American organizers of the last Pan-African Congress at Dar-es-Salaam, after encountering the stark reality of African regional and tribal divisions, plus the politics of territorial associations of false "nation" sovereignties, returned to the United States with the conclusion "*There Is No Africa!*" Yet, fiction or faction or whatever, we know that an unprecedented amount of Western history writing about Greece, Egypt, Ethiopia and the Middle East is also fiction that favors the Greek presence with lies, distortions and omissions.

But, in keeping with Karenga's emphasis given to both History and Creative Production, a very critical observation must be made. One prominent indicator of the serious intellectual lag in the Afro-American creative tradition is the absence of original fiction and drama depicting African antiquity, which remains wide open for the fictional recreation of everything William Leo Hansberry or Chancellor

Williams ever contrived to put in print. Beginning with Shakespeare down to the present day, the white writers have repeatedly recreated the myths, the facts, the fictions of Ancient Greece, Rome, Persia and Egypt in novels and dramas. Despite the fact African antiquity cries out for the same treatment, the creative intellectuals of the "African People" produce nothing (even "Roots" is not much of an exception).

CONCLUSION

In sum, the purely intellectual problematics facing the Afro-American in coping with the academic, research and political standards outlined by Karenga and the Afro-Centrists seem insurmountable and beyond the scholarly range of all but an infinitesimally few professionals. As Karenga asserts, the intellectual challenge is truly "multi-dimensional." However, either Black Studies itself succeeds in producing a reputable corps of its own representative scholars for the long haul towards standardization, or Black Studies in the short haul will see its meager intellectual accomplishments coopted and absorbed into the contents of standardized liberal accumulations of academic and research scholarship.

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THE BLACKSCHOLAR BOOK REVIEWS

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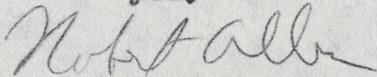
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Linda Gardiner, *Editor*

August 7, 1984

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Best regards,

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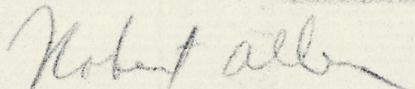
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Single, 18 to 80? Widowed? Divorced? Refined introductions nationwide! Free information. Write: Identity, P.O. Box 315-MJ, Royal Oak, MI 48068.

Cheap Trips
GREAT T-SHIRTS OF THE WORLD

A great conversation starter: Wear an Alaska or New Orleans T-shirt to the grocery store! Or wear one of our Maritime or Zurich T-shirts on the tennis court. 38 professional attention-grabbing designs in all! For FREE catalog, send 20¢ stamp to CHEAP TRIPS, Box 31104-LE, Bethesda, MD 20814. (These T-shirts make great gifts, too!)

Over 40? Single? Seeking respectable companions? Write to: Over 40 Clubs, P.O. Box 8502, Albuquerque, NM 87198 or P.O. Box 309, West Chester, PA 19381.

Meet, correspond with lovely Latin American/Filipino ladies. Free report: Alfa, P.O. Box 979-MC, 1002 San Jose, Costa Rica.

Lesbian correspondence club. Years of reliable service. Discreet, inexpensive. Hundreds of members. Send SASE to: New Dawn, P.O. Box 1849, Alexandria, VA 22313.

Lovely Japanese, Asian, European singles seek friendship, someone special! For information write to: Inter-Pacific, P.O. Box 304-MJ, Birmingham, MI 48012.

One Picture Is Worth 1,000 Words

And it costs a lot less. With a picture of your product and **BOLD HEADLINES** you'll instantly grab the attention of over 560,000 readers nationwide who count on MOTHER JONES CLASSIFIEDS for easy mail-order shopping.

RATES:

PER INCH: \$100 per column inch (1" deep, 1 1/16" wide)
PER WORD: (There is a 16-word minimum) 1 issue: \$2.50 per word; 3 issues: \$2.40 per word per issue; 6 issues: \$2.30 per word per issue; 10 issues: \$2.00 per word per issue. Phone numbers & zip codes count as 1 word each, P.O. boxes as 2.
CLOSING DATES: the 15th of the month, 2 1/2 months before the issue in which your ad will appear (for example, January 15 for April issue). Feb./March & Aug./Sept. are combined issues.

TO ORDER:

I. I've got the picture. Here's my camera-ready art. Please run my _____ inch display ad _____ times.
II. I'm verbal. Here's my copy (attached). Please run my _____ word ad _____ times.
Name _____
Address _____
City _____ State _____ Zip _____
Include payment & sample of product or catalog with all orders.

MOTHER JONES CLASSIFIEDS

1663 Mission Street, San Francisco, CA 94103
415/558-8881



T-SHIRT

100% cotton hwyght. hand screened black & red on white SMLXL \$9.00 postpaid
ART BEAT
P.O. Box 1251 Spokane, WA

Brilliant rainbow crystals. Pyramids, prisms, mobiles, figurines, jewelry. Catalog, \$1 (refundable), with sample, \$2. Send to: Aurora Traders, P.O. Box 8472-M8, Santa Cruz, CA 95061.

22" Cotton Bandana
"I'd rather be ironing!"

Includes 14 Other Official Slogans From **LADIES AGAINST WOMEN** ©
Choose hot pink or baby blue. Send \$5 (or 2 for \$8) to: NATIONAL RUTABAGA CO. #7 20400 West 5th St., Sonoma, CA 95476

Arkansas handcrafted quilts. Warmth and satisfaction guaranteed. Write to: Betty Toy, 2609 Shay Cove, Little Rock, AR 72204. VISA welcomed.

Wild Trees Press
P.O. Box 378
Navarro, CA 95463
August 9, 1984

Eileen Byrnes
Advertising Manager
MOTHER JONES MAGAZINE
1663 Mission Street
San Francisco, CA 94103

Dear Eileen Byrnes:

Enclosed is a revised version of our display ad which we wish to have included in your November issue. Also enclosed is a check for \$150.00.

Please advise how we may qualify for discounts for multiple insertions.

Thank you.

Robert Allen
General Manager

Key: J-2

CLASSIFIED

MERCHANDISE

TYE DYE ART from THE FARM
 T-shirts seen in the revolutionary movement. These shirts are brilliantly hand dyed to add color and symmetry to your world. Not just another shirt.
 Write to: DYE WORKS
 P.O. 179 Summertown, TN 38483
 Free brochure 100% cotton

Brilliant rainbow crystals. Pyramids, Prisms, Mobiles, Figurines, Jewelry. Catalog, \$1 (refundable), with sample, \$2. Aurora Traders, P.O. Box 8472-M9, Santa Cruz, CA 95061.

Join the World War III!
 Top Quality T-Shirts
 Two Color Print
 Specialty White or Grey
 Sizes S, M, L, XL
 \$9.95 Check or Money Order
 5'x5" Vinyl Sticker \$1.50
 Bumperstickers
 or Buttons \$2.00 ea.
Buster Brothers
 Dept. C
 P.O. Box 1231
 Bellingham WA 98227

NOW OR NEVER


 100% Cotton Painters Caps \$2.95 ea.
 One size fits all. Green on White.
 Bulk Discounts.
 ESI, 1001 Connecticut Ave., N.W.
 Suite 830, Washington, D.C. 20036

Camouflage clothes and hats. Discounts. Camping accessories, day packs, bandanas, etc. Send \$1 for catalog. Brad's Backpacking, P.O. Box 5255F, North Hollywood, CA 91616-5255.

ALICE WALKER NOTECARDS

Beautiful photographic notecards with selections from Alice Walker's works. A thoughtful gift. Ten (10) cards and envelopes, boxed; five (5) different images and passages. (Cards folded, blank inside.) \$10 plus \$1.50 for shipping and handling. Send check or money order to:

WILD TREES PRESS
 P.O. Box 378-J2, Navarro, CA 95463
 Full refund if not satisfied. Allow 4 to 6 weeks for delivery.

earthshoes

Kalzo® Earth® Shoes, Boots, Sandals
 Woman's Sizes 5-12
 Men's Sizes 3½-14
 Widths A-EE
ORIGINAL negative heel shoe
 Free Catalogue Shoeworks
 3930J South Troost, Tulsa, OK 74105
 (918) 663-9818

NATURAL PRODUCTS

Guaranteed 100% pure Mexican spirulina: \$17.95/lb. Order five pounds or more for only \$16.50/lb. Spirulina growing kits, \$44.95. Include \$3 for shipping. Send to: Guadalupe Natural Products, Inc., 3004 Northeast Drive, Austin, TX 78723; (512) 928-2027. VISA, MasterCard accepted.

Pure personal care products. Our catalog contains complete ingredient listings for hundreds of natural soaps, moisturizers, shampoos, and healing products. Send \$1 (refundable). InterNatural, P.O. Box 463, Dept. MJ, South Sutton, NH 03273.

Natural fruitcake. Sugarless, delicious. 1¾ lb. tin. Basic: \$14.95. Rum: \$17.95. Order by VISA, MasterCard, or money order. Present Happiness Co., P.O. Box 9129-MJ, Santa Fe, NM 87504; (505) 988-2468.

MISCELLANEOUS

Inventions, ideas, technology wanted! Industry presentation/national exposition. Call 1-800-528-6050. Ext. 831.

PERSONALS

Lonely? Club for both sexes. Enclose stamp. Exciting. P.O. Box 324, Ontario, CA 91761.

Gay Women: write/meet with dignity through *The Wishing Well* magazine. Integrity and quality since 1974. Confidential, supportive, prompt. Tender, loving alternative to "The Well of Loneliness." \$5 for introductory copy, ppd. (mailed discreetly first class). Free information. P.O. Box 117, Novato, CA 94948-0117.

Over 40? Single? Seeking respectable companions? Write to: Over 40 Clubs, P.O. Box 8502, Albuquerque, NM 87198 or P.O. Box 309, West Chester, PA 19381.

Lesbian correspondence club. Years of reliable service. Quarterly directory, geographically arranged. Hundreds of profiles written by lesbian individuals/couples nationwide, international also. Confidential I.D. numbers assigned, discretion assured. Reasonable fee. Send SASE to: New Dawn, P.O. Box 1849, Alexandria, VA 22313-1849.

Incarcerated white male, 32, seeking meaningful relationship with women into life, love, realism, and one man. Douglas Hyson, P.O. Box 779-160271, Marquette, MI 49855.

Scandinavians and other European singles seek correspondence, sincere friendships. Scanna, P.O. Box 4/J, Pittsford, NY 14534.

Cheap Trips
 GREAT T-SHIRTS OF THE WORLD
 A great conversation starter. Wear an Alaska or New Orleans T-shirt to the grocery store! Or wear one of our Martinique or Zurich T-shirts on the tennis court. 38 professional attention-grabbing designs in all! For FREE catalog, send 20¢ stamp to CHEAP TRIPS, Box 31104-LE, Bethesda, MD 20814. (These T-shirts make great gifts, too!)

PUBLIC INTEREST

The Feminist Alert Network: When time counts, get fast notification of critical developments about the issues of your choice! Free brochure.

1250 South La Cienega #376, Los Angeles, CA 90035.

Attention! Balding men and women: ten steps to hair growth including latest medical discovery. \$2. Send SASE to: P.O. Box 10286T, Oakland, CA 94610.

CHALLENGE YOURSELF

International Christian Youth Exchange seeks youth (16-24) committed to social justice and intercultural awareness for year-long service or secondary school experience abroad. Past service situations include working with disabled persons in Belgium, women's rights organizing in Costa Rica, construction work in a Bolivian Indian village, and anti-nuclear work in West Germany. College credit and some scholarship aid available. International exchangees also placed with host families and community service organizations in US. Contact ICYE, 134 W 26th St., Room 400-J, New York NY 10001; 212-206-7307.

RECORDS & TAPES

Latin American records!!! Cuba, Andes, Brazil, Argentina, Mexico, Folk, jazz, popular, "new song," salsa, African, more! Fast, convenient service. Free catalog! Write to: Ipanema Records, P.O. Box 49452-J, Austin, TX 78765.

Music of Japan

Shakuhachi and Koto

Records • Tapes • Instruments
 Teaching Materials • Instruction
 For information and price list, write:
 The Japanese Music Institute of America
 P.O. Box 22003 / San Francisco, CA 94122

Free cassette catalog. Home study courses: meditation, spiritual, yoga, health, stress management, astrology, reincarnation, karma. Write to: Kriya Yoga Center, 2414 North Kedzie, Suite 220, Chicago, IL 60647.

T-SHIRTS

REAGAN for EX-PRESIDENT
 1st Quality Heavyweight
 100% Cotton
 Black Hanes
 T-Shirt
 S, M, L, XL
 \$9.95
 Sound-Off
 America
 P.O. Box 3192
 Richmond, Va. 23235

TRAVEL

Womantrek: travel adventures for women! Switzerland, New Zealand, China, India, Peru, Alaska, more! Womantrek, P.O. Box 1765-MJ, Olympia, WA 98507; (206) 357-4477.

WOMEN

Loving Women. Illustrated, sensitive sex handbook for women loving women. Discreetly wrapped. Send \$7.95 postpaid to: Nomadic Sister, P.O. Box 751-NS, Saratoga, CA 95071. (California residents add 6% tax.)

MOTHER JONES

READER SERVICE

MOVING?

Let us know as soon as possible so *Mother Jones* can follow you. Attach a mailing label from a recent issue to this space and write your new address below.

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP _____

PROBLEMS?

If you encounter any problems with your subscription, you can save time by writing directly to our computer house at the Ohio address listed below. Please enclose a recent mailing label or invoice for accurate handling.

Note—because of our advance mailing schedule, please allow six to eight weeks for address changes, payments or other adjustments to be reflected on your subscription label. If for some reason the adjustment to your account seems to be taking longer than that, feel free to write to the address below, or to Louise Boas, *Mother Jones*, 1663 Mission Street, San Francisco, CA 94103

From time to time we make our subscriber list available to carefully screened organizations that advertise by mail. If you would rather not receive such solicitations, please check the box below, and affix your mailing label to this form.

Please remove my name from your mailing list.

MAIL THIS FORM TO:

MOTHER JONES

1886 Haymarket Square
 Marion, OH 43305

CLASSIFIED

MERCHANDISE

TYE DYE ART
from THE FARM

T-shirts seen in the revolutionary movement. These shirts are brilliantly hand dyed to add color and symmetry to your world. Not just another shirt.

Write to: DYE WORKS
P.O. 179 Summertown, TN 38483
Free brochure 100% cotton

Brilliant rainbow crystals. Pyramids, Prisms, Mobiles, Figurines, Jewelry. Catalog, \$1 (refundable), with sample, \$2. Aurora Traders, P.O. Box 8472-M9, Santa Cruz, CA 95061.

Save the World the Fall!

Top Quality T-Shirts
Two Color Print
Sweat, White or Gray
Size S, M, L, XL

\$9.95 Check or Money Order

5'x5" Vinyl Sticker \$1.50

Bumperstickers
or Buttons \$2.00 ea.

RONBUSTERS

Buster Brothers
Dept. C
P.O. Box 1231
Bellingham WA 98227

NOW OR NEVER



100% Cotton Painters Caps \$2.95 ea.
One size fits all. Green on White.
Bulk Discounts.

ESI, 1001 Connecticut Ave., N.W.
Suite 830, Washington, D.C. 20036

Camouflage clothes and hats. Discounts. Camping accessories, day packs, bandanas, etc. Send \$1 for catalog. Brad's Backpacking, P.O. Box 5255F, North Hollywood, CA 91616-5255.

ALICE WALKER NOTECARDS

Beautiful photographic notecards with selections from Alice Walker's works. A thoughtful gift. Ten (10) cards and envelopes, boxed; five (5) different images and passages. (Cards folded, blank inside.) \$10 plus \$1.50 for shipping and handling. Send check or money order to:

WILD TREES PRESS
P.O. Box 378-J2, Navarro, CA 95463
Full refund if not satisfied. Allow 4 to 6 weeks for delivery..

earth shoes
Kalso® Earth® Shoes, Boots, Sandals

Woman's Sizes 5-12
Men's Sizes 3½-14

Widths A-EE

ORIGINAL negative heel shoe

Free Catalogue Shoeworks
3930J South Troost, Tulsa, OK 74105
(918) 663-9818

NATURAL PRODUCTS

Guaranteed 100% pure Mexican spirulina: \$17.95/lb. Order five pounds or more for only \$16.50/lb. Spirulina growing kits, \$44.95. Include \$3 for shipping. Send to: Guadalupe Natural Products, Inc., 3004 Northeast Drive, Austin, TX 78723; (512) 928-2027. VISA, MasterCard accepted.

Pure personal care products. Our catalog contains complete ingredient listings for hundreds of natural soaps, moisturizers, shampoos, and healing products. Send \$1 (refundable). InterNatural, P.O. Box 463, Dept. MJ, South Sutton, NH 03273.

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RECORDS & TAPES

Latin American records!!! Cuba, Andes, Brazil, Argentina, Mexico. Folk, jazz, popular, "new song," salsa, African, more! Fast, convenient service. Free catalog! Write to: Ipanema Records, P.O. Box 49452-J, Austin, TX 78765.

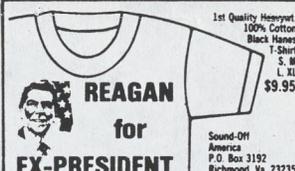
Music of Japan
Shakuhachi and Koto

Records • Tapes • Instruments
Teaching Materials • Instruction

For information and price list, write:
The Japanese Music Institute of America
P.O. Box 22003 / San Francisco, CA 94122

Free cassette catalog. Home study courses: meditation, spiritual, yoga, health, stress management, astrology, reincarnation, karma. Write to: Kriya Yoga Center, 2414 North Kedzie, Suite 220, Chicago, IL 60647.

T-SHIRTS



1st Quality Heavywt.
100% Cotton
Black Heats
T-Shirt
S, M, L, XL
\$9.95

Sound-Off
America
P.O. Box 3192
Richmond, Va. 23235

TRAVEL

Womantrek: travel adventures for women! Switzerland, New Zealand, China, India, Peru, Alaska, more! Womantrek, P.O. Box 1765-MJ, Olympia, WA 98507; (206) 357-4477.

WOMEN

Loving Women. Illustrated, sensitive sex handbook for women loving women. Discreetly wrapped. Send \$7.95 postpaid to: Nomadic Sister, P.O. Box 751-NS, Saratoga, CA 95071. (California residents add 6% tax.)

MOTHER JONES

READER SERVICE

MOVING?

Let us know as soon as possible so *Mother Jones* can follow you. Attach a mailing label from a recent issue to this space and write your new address below.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

PROBLEMS?

If you encounter any problems with your subscription, you can save time by writing directly to our computer house at the Ohio address listed below. Please enclose a recent mailing label or invoice for accurate handling.

Note—because of our advance mailing schedule, please allow six to eight weeks for address changes, payments or other adjustments to be reflected on your subscription label. If for some reason the adjustment to your account seems to be taking longer than that, feel free to write to the address below, or to Louise Boas, *Mother Jones*, 1663 Mission Street, San Francisco, CA 94103

From time to time we make our subscriber list available to carefully screened organizations that advertise by mail. If you would rather not receive such solicitations, please check the box below, and affix your mailing label to this form.

Please remove my name from your mailing list.

MAIL THIS FORM TO:



1886 Haymarket Square
Marion, OH 43305

Foundation *for* National Progress

625 THIRD STREET • SAN FRANCISCO, CA 94107-1999 • (415) 495-6335

OUR NEW ADDRESS IS:
1663 MISSION STREET
SAN FRANCISCO, CA 94103
(415) 558-8881

Wild Trees Press
P.O. Box 378-J2
Navarro, CA 95463



MOTHER JONES

1663 MISSION STREET • SAN FRANCISCO, CA 94103

(415) 558-8881 • CABLE: MOTHER, SAN FRANCISCO, CA

Closing Dates for 1984

Issue	Space Reservations	Camera-Ready Art	On Sale
Feb./March '84	November 21	December 8	January 31
April	January 18	February 2	March 20
May	February 22	March 8	April 26
June	March 21	April 5	May 29
July	April 25	May 10	June 28
Aug./Sept.	May 30	June 14	August 7
October	July 18	August 2	September 18
November	August 15	August 30	October 16
December	September 19	October 4	November 20
January '85	October 17	November	December 20
Feb./March	November 19	December 6	January 27

Advertising Offices

San Francisco:

Eileen Byrnes
Western Advertising Manager
1663 Mission Street
San Francisco, CA 94103
(415) 558-8881

New York:

Stephen Parker
Advertising Director
400 Madison Avenue
Suite 1204
New York, NY 10017
(212) 308-3001

MOTHER JONES

1663 MISSION STREET • SAN FRANCISCO, CA 94103
(415) 558-8881 • CABLE: MOTHER, SAN FRANCISCO, CA

Mail Order Discount Rates

Paid Circulation: 175,000

Rate Card

Effective: April 1984 issue

No. 7

Black & White	1 Time	3-Time	10 Time
Full Page (Inside)	2395	2275	2155
2/3 Page	1690	1605	1520
1/2 Page	1275	1210	1150
1/3 Page	875	830	785
1/6 Page	495	470	445
1/12 Page	270	260	240
2nd/3rd Cover	2640	2510	2375

Two-color rates available upon request.

Four-Color:	1 Time	3-Time	10 Time
Full Page (Inside)	3535	3360	3180
2/3 Page	2890	2745	2600
1/2 Page	2060	1950	1850
1/3 Page	1695	1600	1515
1/6 Page	1350	1275	1205
2nd/3rd Cover	3900	3705	3510
Back Cover	4065	3860	3660

Classified Rates

Per word (16 word minimum)	\$2.50
Per word (3 consecutive issues)	\$2.40
Per word (6 consecutive issues)	\$2.30
Per word (10 consecutive issues)	\$2.00

Classified Display Rates

Camera-ready only (1 1/16" Wide)	\$100/Column inch
1/4 Page Vertical	1 1/16" x 8 7/8" \$720
1/4 Page Square	3 5/16" x 4 3/8" \$720
1/8 Page	1 1/16" x 4 3/8" \$430

Payment and sample of your product or catalog must accompany classified ad.

Copy & Contract Regulations

1. All advertisements are accepted and published upon the representation that the agency and/or advertiser is authorized to publish the entire contents and subject matter thereof. In consideration of the publisher's acceptance of such advertisements, the agency and/or advertisers will indemnify and hold the publisher harmless from and against any loss or expense resulting from claims or suits based on the contents or subject matter of such advertisements, including, without limitations, claims, or suits for libel, violations of right of privacy, plagiarism and copy-right infringement.

2. The publisher reserves the right to reject or cancel any advertising that does not conform to the standards of the publication. Unless a position premium is paid, the position of all advertising is at the publisher's discretion.

3. All advertisements must be clearly identified as such, or the word "advertisement" shall be printed at the top or bottom.

4. Publisher shall have no liability for errors in key numbers.

5. Cancellations by the advertiser or its agency are not accepted after the closing date.

6. All insertions are accepted subject to provisions of our current rate card. Rates are subject to change upon notice from the publisher. Should a change in rates be made, space reserved may be cancelled by the advertiser or its agency at the time the change becomes effective without incurring short-rate charges, provided the advertisements published to the date of cancellation are consistent with the appropriate frequency rate. Cancellation of space reservations for any other reason in whole or part by the advertiser will result in an adjustment of the rate

(short-rate) based on past and subsequent insertions to reflect actual space used at the earned frequency rate.

7. Publisher shall not be liable for any costs or damages if for any reason it fails to publish an advertisement.

8. Publisher shall have the right to hold advertiser and/or its advertising agency jointly and severally liable for such monies as are due and payable to publisher for advertising which advertiser or its agent ordered and which advertising was published.

9. No conditions other than those set forth in this rate card shall be binding on the publisher unless specifically agreed to in writing by the publisher. Publisher will not be bound by conditions printed or appearing on order blanks or copy instructions which conflict with provisions of this rate card.

10. As used in this section entitled "copy and contract regulations," the term "publisher" shall refer to MOTHER JONES magazine.

11. All first-time advertisers, unless represented by a recognized advertising agency, must accompany their insertion order with payment.

Advertising Offices

All contracts, insertion orders and artwork should be addressed to Advertising Department, MOTHER JONES, 1663 Mission Street, San Francisco, California, 94103. Please indicate if advertising material is to be returned.

San Francisco:

Eileen Byrnes
Western Advertising Manager
1663 Mission Street
San Francisco, CA 94103
(415) 558-8881

New York:

Stephen Parker
Advertising Director
400 Madison Avenue
Suite 1204
New York, NY 10017
(212) 308-3001



Advertising Rate Card No. 7

Paid Circulation: 175,000

Effective: April 1984 issue

Winner of three National Magazine Awards:

- Reporting Excellence
- Public Service
- Belles Lettres

Ten times per year, combined issues in February/March and August/September



Published by the Foundation for National Progress

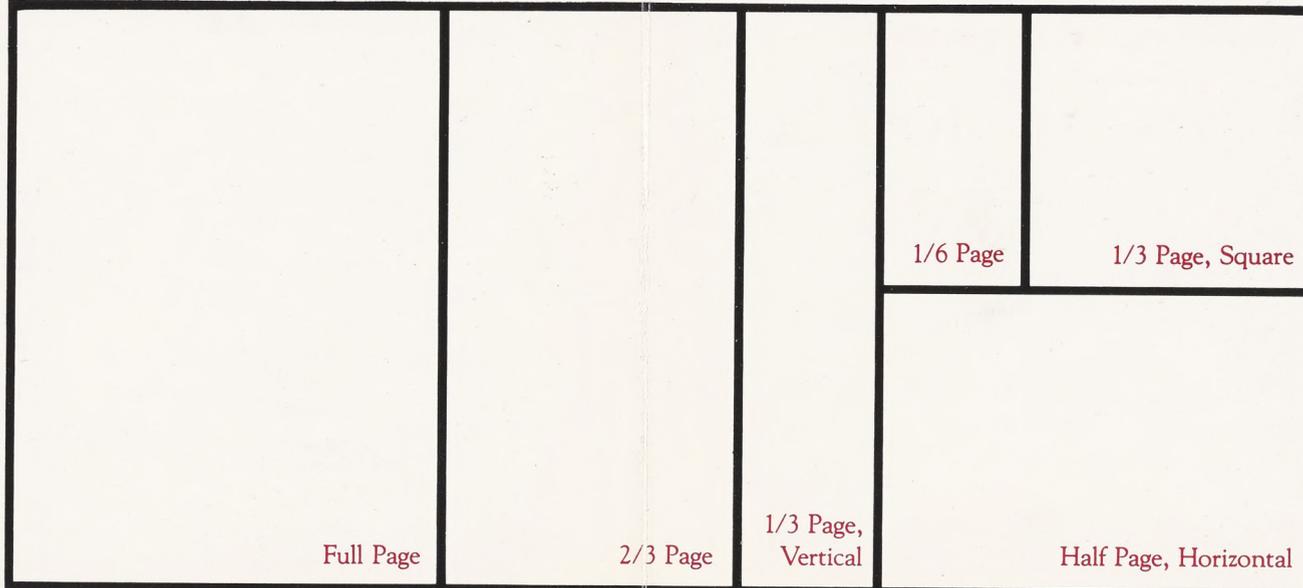
Rates

Black & White	1 Time	3-Time	10 Time
Full Page (Inside)	2910	2765	2620
2/3 Page	2045	1945	1840
1/2 Page	1550	1475	1395
1/3 Page	1060	1005	955
1/6 Page	600	570	540
1/12 Page	330	315	295
2nd/3rd Cover	3200	3040	2880

Two-Color	1 Time	3-Time	10 Time
Full Page (Inside)	3405	3235	3065
2/3 Page	2540	2415	2285
1/2 Page	1880	1785	1690
1/3 Page	1385	1315	1245
2nd/3rd Cover	3745	3560	3370

Four-Color	1 Time	3-Time	10 Time
Full Page (Inside)	4265	4050	3840
2/3 Page	3405	3235	3065
1/2 Page	2445	2325	2200
1/3 Page	1950	1850	1755
2nd/3rd Cover	4690	4455	4220
Back Cover	4905	4660	4415

Quarter page units available in Classifieds section. Prices for inserts and other special units available. Bleed Charge: 10% Position premium: 10 percent. Other frequency discounts available.



Specifications

Size of Advertising Units	Width	Depth
Full Page	7 1/16" or 42 1/2"	9 3/8" or 57"
Half Page, Horizontal	7 1/16" or 42 1/2"	4 5/8" or 28"

3 Column Page Units	Width	Depth
2/3 Page	4 5/8" or 28"	9 3/8" or 57"
1/3 Page, Vertical	2 1/4" or 13 1/2"	9 3/8" or 57"
1/3 Page, Square	4 5/8" or 28"	4 5/8" or 28"
1/6 Page	2 1/4" or 13 1/2"	4 5/8" or 28"
1/12 Page	2 1/4" or 13 1/2"	2 1/4" or 13 1/2"

Black & White and Two-Color:

Preferred artwork is offset negative, right reading, emulsion side up, or velox with art in position, 133 line screen. Additional production or camera work will be billed at prevailing rate.

Four-Color:

Supply complete film negatives, right reading, emulsion side up, 133-line screen, accompanied by progressive and composite proofs. All negatives should have four center register marks located outside of the trim area.

Trim size: 8 1/8" x 10 7/8"
Bleed size: 8 3/8" x 11 3/8"
Column depth: 9 3/8"
Column width: 2 1/4"

MOTHER JONES is printed by web offset. Binding is saddle stitch.

MOTHER JONES is a national, general-interest magazine written for young, well-educated, professional men and women who seek quality in their lives and in the products they buy. Our readers are environmentally conscious, concerned about human and social rights, and informed about vital world affairs.

MOTHER JONES is a valued part of our readers' lives because it covers so many aspects of their lives: politics, entertainment, work, books, health and relationships.

Issuance & Closing Dates

MOTHER JONES is published monthly, except for the February/March and August/September issues, which are combined. See our publishing schedule for exact issue closing dates. Average paid circulation: 175,000 (ABC). National newsstand distribution by Curtis Circulation Company. Single copy price: \$1.75. Annual subscription rate: \$18.00.

Commission & Cash Discounts

A 15% discount is available to recognized advertising agencies. 2% of the net allowed for payment within ten days of invoice date. Advertising must be inserted within one year of the first insertion to earn a frequency rate. Frequency discounts are available only when a regular advertising schedule is adhered to. Otherwise, frequency discounts will be computed at the end of the advertising year, and a rebate made to the advertiser at that time to the nearest applicable discount.

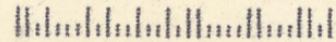
MOTHER
JONES
1663 MISSION STREET • SAN FRANCISCO, CA 94103

Bob Allen
Wildtree Press
P.O. Box 378
Navarro, CA 95463

Mother Jones

SAN FRANCISCO, CA 94114
PM
29 JUN 1984

SAN FRANCISCO CALIF. 94114
U.S. POSTAGE
3023442
.20





OFF OUR BACKS • A Women's News Journal

1841 Columbia Rd. N.W., Rm. 212 Washington DC 20009 202-234-8072

August 6, 1984

Mr. Robert Allen
General Manager, Wild Trees Press
P.O. Box 378
Navarro, CA 95463

Dear Mr. Allen:

We are in receipt of your check and ad copy for your product. There are a few things that we need to clear up, though.

yes
off our backs does not publish a September issue---we do an August-September issue, which has already been printed, and an October issue. Would it be all right if we run your ad in the October and November issues?

The second thing is we're not sure what size ad you want to run. Your ad measures 1 3/4" x 3". None of our ad sizes quite cover, especially not in multiples of two. I have enclosed an ad rate sheet with the current ad rates, and the proper display ad sizes. Our ad rates are due to rise on October 1, but since you requested ad space now, you will be charged at the current rate.

Please review the enclosed ad rate sheet and advise me the size ad you would like us to run. We are able to enlarge the ad copy you've given us, so there is no need to send new ad copy. Also please enclose any amount necessary to pay for a larger size ad.

Thank you for choosing to advertise in off our backs.

OK
called
8/13

Sincerely,

Denise

Denise Kulp
for oob

Rate Card #10
Effective October 1
1982

Display and
Classified
Advertising

Off Our Backs

women's newsjournal

has a national paid circulation of 6,000, with a proven outreach to 18,000 women readers who depend on us for national and international news and analysis.

Since 1970 the *Off Our Backs* staff has provided coverage of women's news from the United States, Europe, Asia, Latin America, and Africa. Regular foreign and domestic news sections are complemented by in-depth features on economics, health, labor, politics, and the arts. Each issue also includes special commentaries, reviews of books, records, and films, and the liveliest letters-to-the-editor column in monthly journalism.

Off Our Backs is a leading source of news about and by women. Our subscribers are avid readers who look to *Off Our Backs* for the best in feminist journalism. Our reasonable rates make *Off Our Backs* a steady and economical way to reach women about your products or events.

Off Our Backs
1841 Columbia Rd. NW, Rm. 212
Washington, D.C. 20009
(202) 234-8072

Display Rates

Basic rate: \$12 per column inch. Three-column tabloid format. Columns are 24 picas or 4" wide, 17" deep. Two columns are 8½" wide; three are 13" wide. Discounts

are available for multiple insertions and for impoverished worthy causes. Ad exchanges available for publications.

Modular Sizes

	1-4 insertions		4-6 insertions		7-10 insertions		more than 10 insertions	
	Billed	In Advance	Billed (10% discount)	In Advance (15% discount)	Billed (15% discount)	In Advance (20% discount)	Billed (20% discount)	In Advance (25% discount)
1 col. inch	\$ 12.00	\$ 11.00	\$ 10.80	\$ 9.35	\$ 10.20	\$ 8.80	\$ 9.60	\$ 8.25
Eighth Page	\$ 51.00	\$ 48.00	\$ 45.90	\$ 40.80	\$ 43.35	\$ 38.40	\$ 40.80	\$ 36.00
Quarter Page	\$ 93.00	\$ 87.00	\$ 83.70	\$ 73.95	\$ 79.05	\$ 69.60	\$ 74.40	\$ 65.25
Half Page	\$150.00	\$168.00	\$162.00	\$142.80	\$153.00	\$134.40	\$144.00	\$126.00
Full Page	\$320.00	\$300.00	\$288.00	\$255.00	\$272.00	\$240.00	\$256.00	\$225.00

	width-depth (in inches)
Full Page	13 x 17 1/2
Half Page (horiz.)	12 3/4 x 8 3/4
Half Page (vert.)	6 1/2 x 17 1/2
Quarter Page	6 1/2 x 8 3/4
Eighth Page	6 1/2 x 4 1/4

BEFORE PREPARATION

Classified Rates

20¢ a word

- 6 or more insertions, 15¢ a word

Special rates available for continuous insertion.

In general

- all classifieds must be prepaid; enclose payment with order
- \$2 minimum charge
- copy must be typed or clearly written
- no commissions on classifieds

All space of **non-modular** sizes charged at column-inch rate.

Commissions & Discounts

- Agency commission 15%
- Terms: net cash. Special discounts for bulk contract ads.

Deadlines and Specifications

Off Our Backs is published on the 20th of the month, dated the following month. All advertising copy and artwork, including classified ads, must be in the hands of Off Our Backs by the 10th of the month. Camera-ready copy required for display ads or there will be a minimum \$5.00 charge for preparation. Rates for complete ad preparation available upon request. Off Our Backs is printed offset, with an 85-line screen. The entire issue is reduced slightly before printing.

Off Our Backs
1841 Columbia Rd. NW
Rm. 212
Washington, D.C. 20009

Wild Trees Press
P.O. Box 378
Navarro, CA 95463
July 22, 1984

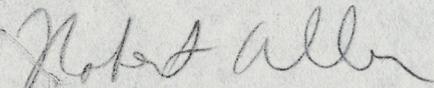
Advertising Dept.
OFF OUR BACKS
1841 Columbia Rd, Rm 212
Washington, DC 20009

Dear Friends:

Please publish the enclosed display advertisement in your
September and October issues. Enclosed is a check for \$72.00
to cover the cost.

If there is any question you may call me at (707) 895-3681.

Thank you.



Robert Allen
General Manager

P.S. Please send info on ad discounts.

Key: L

WOMAN SPIRE

AWAKENING • RISING • SPIRALING

FOR ALL WOMEN
who want to discover
their spirituality
unlock their
female power
and use it to heal
ourselves, others, the planet

WOMANSPIRE OFFERS

- Feminist Astrology • Feminist Rebirthing • Healing Circles
- Motherpeace Tarot • Guided Imagery
- Affirmations

WOMANSPIRE • 9120 Glenridge Road • Silver Spring, MD 20910 • (301) 565-2052



conditions a feminist magazine

BOX 56A VAN BRUNT STATION BROOKLYN, NY 11215

We are concerned that women's/lesbian publications have often failed to reflect the experiences and viewpoints of Third World, working-class, and older women. We want *CONDITIONS* to include work in a variety of styles by both published and unpublished writers of many different backgrounds. We welcome submissions from all women who feel a commitment to women is an integral part of their lives.

SUBSCRIPTIONS (three issues)

\$15. individual; \$25. institution; \$9. special "hardship" rate; \$20. or more - supporting subscription; Single Issues: \$6. individual; \$9. institution. Overseas distribution: add \$2. for subscription and \$3.50 for single issue.

BACK ISSUES (five and subsequent issues still available): \$4.50 each.

GREAT GIFT IDEA! ORIGINAL INK DRAWINGS ON FINE NOTE CARDS



#1-OUR STRENGTH IN OUR ROOTS



#2-WOMYN'S CONSCIENCE

\$8.50 per gift pack-10 CARDS
(packaged with ribbon & tag)

\$1.00 per single card

SINGLE CARDS IDEAL FOR—

- HANUKKAH CARDS
- CHRISTMAS CARDS
- WINTER SOLSTICE

Clip coupon & send with check or money order to:

UNIQUE DESIGN P.O. BOX 319
COLLEGE PARK, MD 20740

PLEASE SEND ME:

_____ quantity of single cards (___ #1 & ___ #2)
x 1.00 (free card for every 8 purchased)

_____ TOTAL COST OF SINGLE CARDS

_____ quantity of gift packs
(___ #1, ___ #2, ___ half #1/half #2)
x 8.50 (free pack for every 8 purchased)

_____ TOTAL COST OF GIFT PACKS

_____ TOTAL AMOUNT ENCLOSED

Name: _____

Address: _____

City _____ State _____ Zip _____

POSTAGE INCLUDED

1984

What do we do now?

A CENTRAL VIRGINIA LESBIAN CONVENTION

October 26-28, 1984
Madison, Virginia

Workshops, Seminars, Sports, Arts and Music
with
Charlotte Bunch, keynote speaker
and
Teresa Trull and Barbara Higbie in concert

Sponsored by Charlottesville Lesbian-Feminists
with a grant from the Chicago Resource Center

Workshops cover:

Women's Heritage:
legacy of patriarchy

Integration & Participation in Society:
legal documents
lesbian mothers
relationship contracts
sports

Planning for Survival:
car maintenance
financial planning
substance abuse and alcoholism

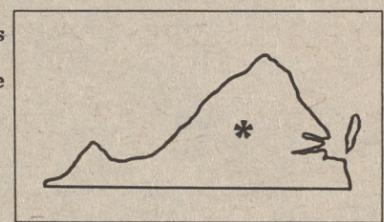
Improving Quality of Life:
couples communication
macrobiotics
massage
meditation techniques
stress management

Exhibiting & Creating Our Arts:
concerts
dance
songwriting

Networking

[Note: workshops subject to change]

Location: SevenOaks Retreat is located on 150 secluded, wooded acres in Madison, Virginia, in the heart of the Blue Ridge Mountains. Camping space and dormitory rooms are available, and there are a wide range of outdoor activities to take advantage of in addition to the Convention events. Vegetarian meals will be provided starting with Friday's dinner.



Registration:

Please complete the registration information below, detach, and return, along with your check or money order, to: Charlottesville Lesbian-Feminists, PO Box 3290, Charlottesville, VA 22903.

There are about 50 dormitory spaces available at SevenOaks, plus ample space for tents and outdoor camping. Dormitory spaces are available on a first-come, first-served basis (unless it is a physical necessity for a convention participant). Children can be accommodated ONLY in tent/camping spaces. No male children over 5 years old are permitted, and we are unable to provide childcare overnight. Registration is limited to 200 participants. Sorry, pets and illicit drugs aren't allowed at SevenOaks, and smoking inside the buildings is prohibited.

Name _____
Address _____

- Dormitory space (\$40)
 I want to share a room with _____
 Dormitory space is a physical necessity for me.

Tent space (\$30; children under 12, \$15)

To help us assign sleepspace, please check the following if applicable:
 I want to be in a chem-free area (no alcohol).

- I am quiet.
 I am boisterous.

I will need:
 disabled resources (you must register at least 2 weeks in advance)
 childcare

I would like a convention T-shirt (\$7). My T-shirt size is _____

Do you have skills in disabled resources or childcare you might share with us?

Do you have any special needs we should know of?

Refunds: 1/2 of the registration fee will be refunded up to 2 weeks before the convention.

INVEST IN YOUR PRINCIPLES.

Now you can put your money where your heart is.

There is a new generation of professional organizations and money managers dedicated to balancing your investment objectives with your social concerns.

For example—
MONEY MARKETS like the *Working Assets Money Fund*. It offers the same high rate of return and check writing privileges of any money market. But, it invests your money in housing, higher education, family farms, small businesses and renewable energy.

MUTUAL FUNDS like the *Calvert Managed Growth Portfolio*. It trades on the New York Stock Exchange. But, it selects investments with criteria like environmental responsibility, product quality, affirmative action, and participatory management.

MONEY MANAGERS like *Joan Bavaria*. Her firm offers a full range of traditional investment serv-

ices. But, she'll sit down with you to screen your portfolio for social impact—as well as income and capital growth.

ALTERNATIVE INVESTMENT BROKERS like the *Institute for Community Economics*.

Their investments will give you the income and security you want. But, they deal exclusively in land trusts, low-income housing, co-operatives and community development projects.

The Funding Exchange has thoroughly researched the options available to the socially responsible investor.

The result? The 1983-84 **FUNDING EXCHANGE DIRECTORY OF SOCIALLY RESPONSIBLE INVESTMENTS**.

We believe it's the most thoughtful, detailed, helpful and up-to-date introduction to socially responsible investing anywhere.

We invite you to send for your copy now. Simply, clip the coupon and mail.



This is the year I start putting my money where my heart is.

Enclose \$5.00. Send me the 1983-84 **FUNDING EXCHANGE DIRECTORY OF SOCIALLY RESPONSIBLE INVESTMENTS**: the most up-to-date list of socially responsible money markets, mutual funds, co-operative enterprises and investment advisors.

Name _____
Address _____
City _____ State _____ Zip _____
Mail to: Funding Exchange, Room H, 135 E. 15th St.,
New York, NY 10003

Sex and Politics

Gay Community News

THE WEEKLY FOR LESBIANS AND GAY MALES

Gay Community News is the national newsweekly on the cutting edge of sexual politics and liberation.

In times such as these, issues such as the direction which our movement takes, its actions and reactions, who makes the decisions and for what reasons, are critical. For over ten years *Gay Community News* has been dedicated to the principle that an informed community is our greatest asset.

Each week, *GCN* brings you current, incisive news and analysis about lesbian and gay liberation.

Stay informed about the issues affecting you. Subscribe today.

"The gay movement's newspaper of record."

— *The Village Voice*

Subscriptions are available for \$29.00 for 50 issues (1 year) and \$17.00 for 25 issues. **Special introductory offer — 12 weeks/\$8.00.**

Send check or money order to *Gay Community News*, 167 Tremont Street, Suite 54, Boston, MA 02111.

GCN is published by the non-profit Bromfield Street Educational Foundation.

WIN NEWS

WOMEN'S
INTERNATIONAL
NETWORK

187 GRANT ST., LEXINGTON, MASS. 02173. U.S.A.
WIN NEWS. FRAN P. HOSKEN, EDITOR/PUBLISHER

WIN NEWS IS AN OPEN PARTICIPATORY QUARTERLY BY, FOR AND ABOUT WOMEN REPORTS ON THE STATUS OF WOMEN & WOMEN'S RIGHTS AROUND THE GLOBE

SUBSCRIPTIONS \$30.00 Institutional Check // \$20.00 Individual Check POSTAGE OVERSEAS ADD \$3.00 // AIRMAIL ADD \$9.00 ALL BACK ISSUES AVAILABLE FROM 1975 TO PRESENT

WIN NEWS started publication 1975-IWY-International Women's Year & supports the IWY Women's Action Plan. WIN NEWS has ongoing columns on women and health, women and development, women and media, environment, violence, United Nations and more. International career opportunities are listed; an investigation on genital/sexual mutilations regularly reports; news from Africa, the Middle East, Asia & Pacific, Europe and the Americas are featured in every issue.

YOU ARE INVITED TO SEND NEWS AND PARTICIPATE!

ALICE WALKER NOTECARDS

Beautifully designed notecards with quotations from Alice Walker's works. A gift for someone you love. Ten (10) cards and envelopes, boxed; five (5) different designs and quotations. (Cards folded, blank inside.) \$10 plus \$1.50 for shipping and handling. Send check or money order to:

WILD TREES PRESS
P.O. Box 378, Dept. L
Navarro, CA 95463

Full refund if not satisfied.
Allow 4-6 wks. for delivery.

For Anyone Who Has Ever
Tried To Reach Consensus . . .

MURDER IN THE COLLECTIVE
A NEW FEMINIST MYSTERY BY BARBARA WILSON

(\$7.95 & \$1.00 postage)
The Seal Press • 312 S. Washington, Seattle, WA 98104

Women & Performance A Journal of Feminist Theory

- Interviews with women in the performing arts
- Documentation of historic women's performance
- Reviews of feminist performance
- Analysis of mainstream theatre and film
- Discussions of feminist aesthetics

Please **RENEW** my subscription, beginning with Vol. 2, No. 1

2 issues (1 year) \$9 4 issues (2 years) \$18

Please **ENTER** my new subscription, beginning with Vol. 2, No. 1

2 issues (1 year) \$9 4 issues (2 years) \$18

Institutional subscribers:

2 issues (1 year) \$15 4 issues (2 years) \$30

Please send me the following issues @ \$5 each:

Vol. 1, No. 2 Vol. 1, No. 1

- Single issue price \$5

NAME _____

ADDRESS _____

\$ _____ ENCLOSED

Send checks payable to *Women & Performance* to:
Women & Performance
NYU/TSOA Performance Studies Dept.
51 W. 4th St., Rm. 300
New York, NY 10012
(212) 598-2597

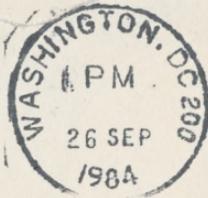


OFF OUR BACKS • A Women's News Journal
1841 Columbia Rd N.W. Rm 212 Washington DC 20009

WILDTRAILS PRESS

P.O. Box 378, Dept. L

NAVAMO, CA 95463



Wild Trees Press
P.O. Box 378
Navarro, CA 95463
July 22, 1984

Advertising Dept.
UPFRONT
P.O. Box 2293
Washington, DC 20013

Dear Friends:

Please publish the enclosed display advertisement in your
Fall issue, and bill us for the cost.

If there is any question you may call me at (707) 895-3681.

Thank you.

Robert Allen

Robert Allen
General Manager

Key: C

Wild Trees Press
P.O. Box 378
Navarro, CA 95463
August 17, 1984

Advertising Department
Essence Magazine
1500 Broadway
New York, NY 10036

Dear Friends:

Please run the enclosed display ad in your October or November issue, whichever is first available. Enclosed is a check for \$490 to cover the cost of the ad. Please send us an advertising rate card with information on discounts for multiple insertions.

Thank you.

Robert Allen
General Manager

Key: T

SOJOURNER

R. Amy Elman

Advertising Representative

143 Albany St., Cambridge, MA 02139

(617) 661-3567

SOJOURNER

THE WOMEN'S FORUM

143 Albany Street, Cambridge, Massachusetts 02139 (617) 661-3567

August 3, 1984

Dear MR. Allen-

Thank you for the camera ready ad. All of us in the office agreed that you would do well with it.

Enclosed please find the information on extra discounts. If you ran the ad one more time (3 times) you would receive an additional 10% discount. Please keep this in mind.

OK

Should you have any questions, do not hesitate to contact me. We also request full payment for the first ad for first time advertisers. So that payment must be received by us here by August 21, 1984.

Best Wishes,

R. Amy Elman

R. Amy Elman

\$ 33.15
OK sent
8/13

called
8/17

SOJOURNER

THE WOMEN'S FORUM

143 Albany Street, Cambridge, MA 02139 (617) 661-3567

Advertise in SOJOURNER— the only newspaper for women in Greater Boston!

I've been advertising with SOJOURNER every month for over a year. Why? Because the response always justifies the expense. I get new customers every month from SOJOURNER. It works.

—Manager, Bill Rodgers Running Center

Our growing health practice depends on our advertising in SOJOURNER. The rates are low, and our ads are always attractively designed—at no cost!

—Trudy Cox, CNM

We've really been pleased with the response to our ad. Reservations have come from as far away as Maryland and Pennsylvania.

—Owners of Highlands Inn, Bethlehem, NH

We always use SOJOURNER to publicize our upcoming events. It's the only way to make sure women put them on their calendars!

—Allegra Productions

Call today to join these SOJOURNER advertisers!

Purpose and Reputation

Founded in 1975, SOJOURNER is one of the oldest and largest women's newspapers in the world. Its purpose is to provide a monthly forum for the ideas, interests and concerns of a broad spectrum of women. Highly regarded for the excellence of its writing and the depth of its coverage, SOJOURNER is also known for its handsome appearance.

"Bright and informative—Cambridge-based, but national in influence."

—*Boston Globe*

"Relentlessly non-polemic, professionally written and designed, and open to all points of view."

—*Ms. Magazine*

"SOJOURNER is an unusually handsome and intelligently written journal: serious, responsible and stimulating."

—*Adrienne Rich, National Book Award winner*

Reader Profile

- 63% earn over \$20,000 annually
- 51% are between 31 and 40 years of age
- 60% hold a master's/professional degree or higher
- 69% pass their copy of SOJOURNER on to others
- 53% keep their copy of SOJOURNER for over a month

SOJOURNER's ever-increasing readership of 45,000 is a prime advertising audience: active, educated, career-minded women who feel strong loyalty to the paper and its advertisers.

Distribution and Circulation

SOJOURNER is available by subscription throughout the U.S. and around the world, and enjoys an exceptionally high renewal rate. The paper is also distributed in newsstands, bookstores, libraries, universities, restaurants and other high-traffic locations in Greater Boston, New England and the U.S. at large. Current readership is estimated at 45,000.

Publication Schedule and Themes

SOJOURNER is published monthly, reaching subscribers and outlets on or before the first of the month. Each issue focuses on a particular theme, a SOJOURNER trademark. Advertisers are advised of upcoming themes and tie-ins to maximize ad impact. Recent themes have included Health, Families, Business, Reading, and Music.

Advertising Rates

Per column inch (see Specifications).....	\$13.00
¼ page.....	\$225.00
½ page.....	\$400.00
¾ page.....	\$550.00
Full page (except back page).....	\$700.00
Back page.....	\$800.00

• Minimum ad size: 3 column inches •

Special placement..... Add 20%

Color:

If same as banner color *and* on back page..... \$25.00

If any other color or placement..... \$175.00

Discounts

5% for camera-ready, exact-size copy *supplied by advertiser*. Available for completely camera-ready copy only: no typesetting or camera work of any kind required.

5% for full prepayment of one-time ad*

10% for full prepayment of ad running twice or longer (contract ad)*

10% for non-profit, tax-exempt organization

10% for two- to five-month contract**

15% for six-month or longer contract**

• Maximum discount: 25% •

*Full payment must be received at least 24 hours before first ad's appearance, or *full price* will be charged.

**Cancellation of contract before normal expiration will result in loss of this discount.

Production Fees

SOJOURNER provides typesetting, design and layout services *free of charge*. On ads of 20 column inches or larger, camera work (including halftones, photostats, screens and reversals) is provided *free of charge* up to these limits:

20-60 column inch ad..... One free camera shot

61 column inch or larger ad..... Two free camera shots

Any additional camera work required is billed to the advertiser at SOJOURNER's then-current cost.

Mechanical Specifications

SOJOURNER is offset on newsprint. Original artwork is preferred, if available; positive prints are acceptable.

One column inch.....	1¾" wide x 1" high
Page size.....	15¾" x 9¾"
Columns per page.....	5
Length of each column.....	15¾"
Column inches per page.....	80

Additional Terms

- All advertising copy is subject to the approval of the SOJOURNER Editorial Board.
- Payment terms are net 30 days. A charge of 1½% per month is assessed on all amounts past due.
- SOJOURNER accepts no responsibility for copy provided by the advertiser. SOJOURNER's liability for mistakes in all other advertisements is limited to publication of an advertisement of equal value in the next subsequent issue of SOJOURNER.

**For more information:
Advertising Dept.
SOJOURNER
143 Albany Street
Cambridge, MA 02139
(617) 661-3567**

—All rates effective April 1, 1984—

Wild Trees Press
P.O. Box 378
Navarro, CA 95463
July 22, 1984

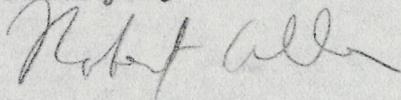
Advertising Dept.
SOJOURNER
143 Albany Street
Cambridge, MA 02139

Dear Friends:

Please publish the enclosed display advertisement in your
September and October issues, and bill us for the cost.

If there is any question you may call me at (707) 895-3681.

Thank you.



Robert Allen
General Manager

P.S. Please also send infor on ad discounts.

Key: K

Goodbye to the Women's Peace Movement

by Barbara Findlen

In 1970, Robin Morgan wrote "Goodbye to All That," her feminist declaration of independence from the male-dominated New Left. In "Goodbye," Morgan exposed the outrageous sexism of male leaders of the Left, revealed that the roles available for women in the anti-war movement were defined and relegated to women by men, and appealed to women to desert the New Left for a growing, autonomous women's movement.

"It is the job of revolutionary feminists to build an ever-stronger independent Women's Liberation Movement . . . to use their power and rage and beauty and coolness in their own behalf for once, on their own terms, on their own issues, in their own style—whatever that may be," Morgan wrote.

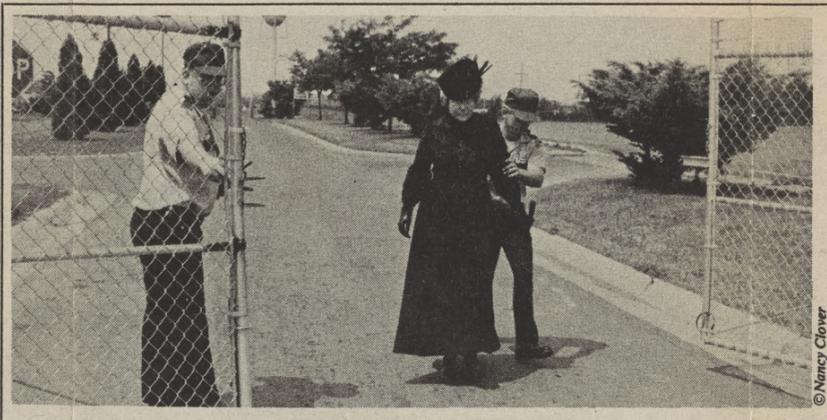
The 1980s' answer to women's alienation from the anti-war movement is the women's peace movement, an effort on the part of women all over the world to achieve nuclear disarmament and, ultimately, world peace. This solution seems to allow women to participate in a movement toward peace while remaining free of the sexism of the men who controlled the anti-war movement of the 1960s.

It is testimony to the strength of the women's peace movement that peace and nuclear disarmament are now so commonly identified as feminist issues. The increasing identification of feminism with the ideas and actions of the women's peace movement is so strong, in fact, that the two are sometimes understood to be synonymous. They are not.

It is tempting to believe that the women's peace movement is different from all other progressive efforts in which women have participated. Men do not control its actions or leadership, nor do they define women's roles within it. It is an independent movement of women in which they can comfortably discuss their individual emotional reactions to the nuclear threat, and are not pressured to adopt a "masculine" style of fighting it.

Women's encampments and direct actions for peace exemplify the benefits of this approach; their participants have used tremendous creativity in expressing their opposition to nuclear weapons and militarism in general. Further, the women's peace movement encourages its members to focus on many different issues. The Seneca Army Depot encampment, for example, provides women opportunities to explore racism, sexism, social and economic justice, homophobia, military conversion, "toxic wastes and leaking radiation in the environment, the increasing danger to the lives of all people on this earth, and to the earth itself and future generations," according to organizers.

But many feminists who remember the lessons of past anti-war movements are realizing that to form an autonomous women's peace movement as a response to disaffection with the male movement misses the point: feminism has taught us *not* to break away from sexism to pursue the goals of the old New Left, but to define our women's issues and to keep them a priority. "Sisters all," wrote Morgan, "with only one real alternative: to seize our own power into our own hands, all women, separate and together, and make the Revolution the way it must be made—no priorities this



Dressed as Matilda Joslyn Gage, a founder of the National Woman Suffrage Association in 1869, Minnesota women's studies professor Sally Roesch Wagner committed civil disobedience at the Seneca Army Depot on July 22 in the name of her two-month-old grandson. She entered the depot twice, was escorted out, and when the gates were closed against her, went under the fence. She was arrested in the name of Matilda Joslyn Gage.



time, no suffering group told to wait until after." What Morgan and others were learning in the 1960s was that not just Leftist men, but the *issues* of the Left, rendered women's concerns peripheral.

"Nuclear weapons represent the insane mentality of patriarchy that accepts death and violence easily and does not affirm life," according to one peace movement activist. The connection between nuclear arms—which men create and endow with the power to destroy the earth—and other forms of man-made violence is important. But it is also important for feminists to distinguish between male violence in general and male violence directed against women. Attacking problems as wide-ranging as toxic waste, "the feminization of poverty," and violence against women in the context of a nuclear disarmament movement obliterates the differences between dangers which threaten everyone equally and actual male violence against women.

Some peace activists have posited that nuclear weapons are a feminist issue because they represent the "ultimate" expression of patriarchal violence. This notion provides the ideal basis for fighting

against nuclear arms on feminist grounds, but it implies a dangerous acceptance of a hierarchy of violence. In fact, it is just as arguable that rape, as the quintessence of male power over women, is the "ultimate" form of male violence, and it is certainly more threatening to women *as women* than nuclear weapons.

"The oppression of women will not diminish one iota by the destruction of nuclear weapons," writes British feminist Jacky Bishop in the essay collection *Breaching the Peace*. This is because women are no more threatened by nuclear weapons than men are, but are subject to other, more immediate and actual forms of male violence which would damage our lives even if nuclear weapons were not threatening them.

Failing to discern which concerns belong uniquely to women will continue to result in neglect of our needs. "It is still difficult, it seems, for women to take their own oppression seriously, to see it as important and urgent for its own sake," writes Lynn Alderson in *Breaching the Peace*. Women-only political actions for feminist issues affirm that we consider our needs serious and important. Staging women-only ac-

tions on issues which are not of particular concern to women is not acting on our own behalf: "No priorities this time, no suffering group told to wait until after."

Given that women and men are equally threatened by nuclear war, demanding peace "as women" means not only that we take on responsibility disproportionate to our risk and ask no change on the part of men, but also that we believe there is something about us "as women" that makes us more peaceful or more deserving of peace, or that in some way we are more suited than men to working for peace.

Explanations of the phrase "as women" often mention women's special connection to life and nature because of our reproductive capability and/or because of our traditional role as altruistic "carers" and nurturers. While these may be worthwhile qualities in women, building a movement around them is inconsistent with feminist aims. How can women accept and exploit traditional roles as a peace movement tactic and at the same time work as feminists to make sure that no woman is bound by pressure or conditioning to those roles? This strategy hardly enables women to explore new roles and break old stereotypes. Instead of having our place in a "larger" movement defined by tradition, we now have an entire movement of our own defined by that same tradition.

Other peace activists maintain that the reason for women-only actions is to break from the tradition which requires that women function only in the private sphere. "[They allow] women . . . [to] come out of those areas and take part in politics and actually begin to affect and change the world," according to Katrina Howse of the Greenham Common encampment in England. But non-feminist women do have a political history—a history of participating in movements for change on behalf of other oppressed groups and the world at large—and it is perfectly consistent with women's traditional role in the private sphere as carer and giver. Women's political powerlessness comes not from simple inaction, but from inaction on our own behalf. Powerlessness cannot be alleviated by exploiting aspects of the prescribed role that contribute to that powerlessness.

"Means and ends merge into one another and cannot be separated, so that anything won by violence has the seeds of violence contained within it," write Greenham activists Alice Cook and Gwyn Kirk. Similarly, anything won by exploitation of women's traditional roles holds the promise of perpetuating women's responsibility to men, children, and the world—but not to ourselves. This forces women to identify our needs with those of others, thus preventing us from defining our distinct needs. Such a role division expects men to be warmakers and demands nothing more of them, and asks women to devote themselves to peacemaking.

One of the lessons feminists learned from their experience in the 1960s New Left was that a male-dominated movement is likely to be insensitive to women's concerns. We should also be willing to recognize that even a movement of women only will shortchange us if its priorities are not *women's* survival.

Barbara Findlen is a journalism student and feminist activist who lives in the Boston area.

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CALENDAR

CLASSES

LESLEY COLLEGE

SEPT. 5

Informational mtg. on Lesley's Prog. in Mgmt. for Business & Industry for working adults. 6pm at Lesley Coll., 29 Everett St., Wolford Rm., Camb. 868-9624 to reserve space.

EXPANSIONS DANCE STUDIO

SEPT. 15

Free open house. See ad, p. 6.

CAMBRIDGE WOMEN'S SCHOOL

SEPT. 20-21, 28-30

Classes at the School begin Oct. 1. Registration for women needing assistance is Sept. 20-21 from 4-7pm; all others, Sept. 28 (6-8pm), Sept. 29 (12-2, 6-8pm), Sept. 30 (2-4pm). At Camb. Women's Center, 46 Pleasant St. 354-8807.

MOVEMENT & SOUND IMPROVISATION

BEGINNING SEPT. 25

Classes with optional performing led by Marsha Hiller. 6:30-8:30pm. Sliding scale fee. For more info and to register: 776-6699.

RADCLIFFE SEMINARS

Seminars offer daytime and evening courses in liberal arts, landscape design and mgmt. Application deadline for fall semester Sept. 14. Classes begin Sept. 24. For info/application form: Radcliffe Seminars, 6 Ash St., Cambridge, MA 02138 or call 495-8600.

CAMBRIDGE YWCA

Variety of programs for women of all ages. See letter on p.5, call 491-6050, or write 7 Temple Pl., Cambridge, MA 02139 for info.

CAMBRIDGE ADULT EDUCATION

Fall classes start soon. See ad on p. 7, or call 547-6789.

BUNKER HILL COMM. COLLEGE

College offers tuition waivers for eligible students enrolled in culinary arts, electronic tech., general ofc. training. Programs begin Sept. 4. Call 241-8600, ext. 420, or attend free info session held daily at 2pm.

BOSTON ADULT EDUCATION

A variety of classes and workshops geared to women's needs. For free catalogue, write Carol Kort, BCAA, 5 Comm. Ave., Boston or call 267-4430.

FEMINIST APPROACH TO THERAPY

Seminar for women with clinical experience who want to explore ways of bringing feminist perspective to therapy. Leaders: Ronnie Littenberg, Ph.D., & Ginna Donovan, Ph.D. 6 sessions, 1 1/2 hrs. each. Thurs. eves. Call by Sept. 15. \$120. 354-6270.

GUITAR WITH MARCIA TAYLOR

Lessons with well-known musician. See ad p. 6.

WOMEN IN POLITICS & GOVT.

Program at Boston College. See ad, p. 6.

ROXBURY COMMUNITY COLLEGE

Variety of classes now offered. See ad, p. 6.

WOMEN & CARPENTRY

Course offered on Nantucket. See ad, p. 6.

ART INSTITUTE

Extensive fall program getting underway. See ad, p. 6.

JUNIOR YEAR AT DOUGLASS

Spend your junior year of college at leading women's studies program at Douglass Coll., NJ. See ad, p. 6.

U.MASS./AMHERST WOMEN'S STUDIES

Tenth anniv. of program. See ad, p. 9.

U.MASS. BOSTON

Saturday a.m. courses. See ad, p. 9.

EFFECTIVE WRITING

Writing for people who hate to, but have to. See ad, p. 8.

CREATIVITY & WORK BLOCKS

Study with Kendall Dudley. See ad, p. 8.

MUSICAL INSTRUCTION

With Buffy Berg. See ad p. 8.

NH SCHOOL OF HUMAN SERVICES

See ad on page 8 for details.

CAMBRIDGE COLLEGE

An ideal place for women to earn degrees. See ad, p. 8.

CARPENTRY INTENSIVE

Four-month course. See ad, p. 7.

FREEHAND

Feminist instruction in writing, photography, bodywork in Provincetown. See ad p. 7.

CONFERENCES

WOMEN & EDUCATION IN AMERICA

SEPT. 21-22

Symposium at Mt. Holyoke College. Papers & discussions on Perspectives from 2 Centuries of Higher Education of American Women, Co-education and Separate Educ. for Women, Paradigms for the History of Women's Educ., Black Woman & Higher Educ., After College What?, Work & Politics. Contact Irma L. Rabbino, 413-538-2222.

WOMEN, WORK & TECHNOLOGY

OCT. 11

With Autumn Stanley, Barbara Ehrenreich. Addressing Women in Agriculture, Access to Work & Wages, Technology & Clerical Work, Power in the Workplace, Technology & the Health Care System. At Univ. of CT. See ad, p. 9.

NATL. WOMEN'S THEATRE FESTIVAL

OCT. 4-14

Performances, workshops, forums, lectures in all modes of women's theatre: drama, reader's theatre, dance, mime, storytelling, farce, clowning, cabarets, poetry, standup comedy, more. Write: Natl. Festival of Women's Theatre, PO Box 1222, Santa Cruz, CA 95061. 408-462-0501.

MASKS, MY IHS, MARMALADE

NOV. 7-10

To explore the creative process in women. Includes vis. arts, theatre, dance, music, literature, film, folk arts, home arts. Exhibits, workshops, speeches, roundtable discussions. Participants include: Maya Angelou, Doriot Anthony Dwyer, Suzanne Benton, Rachel Harms Dance Co., Alivel, Gioia Timpanelli, Phyllis Curtin. Reg. fee, \$20. Contact: Carrie Koeturius, WVU Conference Office, 67 Towers, Morgantown, WV 26506. 304-293-4892.

EVENTS

CANDIDATES' NIGHT

SEPT. 5

Women's Alliance for Boston Elections forum for state rep races. J.P. High School, 6:30pm.

NANCY LEE HALL READING

SEPT. 6

Hall reads from her new book, *True Story of a Single Mother*. Also, a book signing. At New Words, 186 Hampshire St., Cam. 876-5310. 7:30.

WOMEN'S RESOURCE DIRECTORY MTG.

SEPT. 5

Looking for volunteers to research resources, writers, fundraisers, typists, ad reps, graphic artists. 6pm, Camb. Women's Center, 46 Pleasant St. Call Sharon, 864-9065.

KATIE GIBBS OPEN HOUSE

SEPT. 6

Introduction to 15-week daytime course for adults seeking to enter workforce or change careers, providing secretarial and administrative support skills. 9:30-11:30am. Call for reservations. 262-7190.

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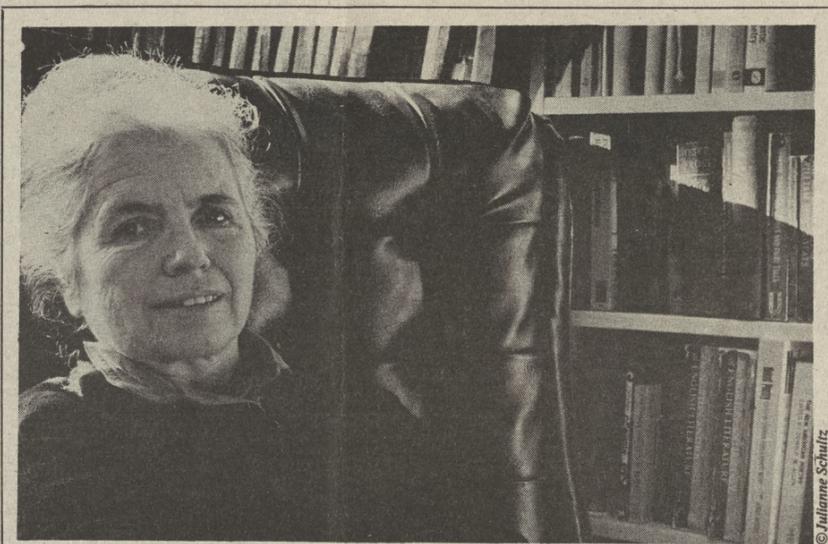
SEPT. 11

Ann Maguire and Arline Isaacson discuss lesbian and gay politics. All welcome. Free. 78 Waldeck St., Dorch. 7:30pm. 265-0681.

BOSTON LESBIAN & GAY POLITICAL ALL.

SEPT. 12

Community Networking Breakfast for represent-



Grace Paley helps inaugurate MIT's women's studies program with a reading on September 20 at MIT's Humanities Library at 4:00 p.m.

atives of gay/lesbian groups at 8am at Club Cafe, Columbus Ave. at Berkeley St. in Back Bay.

WILLA SCHNEBERG

SEPT. 12

Schneberg, Alice James Books cooperative member and NEA Residence Grant recipient, reads from *Box Poems* and new work. 7:30pm, YWCA Library, 7 Temple St., Camb. \$1.50 more/less.

NEW RISE OF THE MASTER RACE

SEPT. 13-OCT. 13

Play at Palace Road Auditorium of Mass. Coll. of Art. Book & direction by Maxine Klein. Performances Thurs-Sat, 8pm. Tickets \$8-\$5 (Thurs), \$9-\$5.50 (Fri), \$10-\$6 (Sat). Group & senior citizen rates avail. 232-2666.

GRACE PALEY, GNO, MIT WOM'S. STUDS.

SEPT. 17-21

All invited to opening celebration of MIT women's studies program, including fiber arts exhibit in Humanities Library. Sept. 18, lecture on Women's Studies in Technology & Science Educ. 8pm, 9-150. Sept. 20, opening reception for women's studies research room with Grace Paley reading, 4pm, Humanities Library. Sept. 21, afternoon concert with Girls Night Out, 4-6pm, Student Center steps. See ad, p. 7.

WELLESLEY COLLEGE

SEPT. 18, 24, 25

Sept. 18, Women in Finance Part I, Wall St. Warm-Up, by Mary Calhoun. \$5 gen. pub., free to Wellesley students, staff, 4:15pm, Faculty Common Rm. Sept. 24, First Steps for Re-Entry Women, for women who have not recently held a job, 7-9pm, \$20, call Center for Women's Careers, 235-0320, ext. 2352. Sept. 25, Career Exploration Program, Women in Finance Part II, Investment Banking, 7pm, Library Lecture Rm., \$5 gen. pub., free to Wellesley students, alumnae, staff, MIT undergrads. 235-0320.

ALICE ADAMS

SEPT. 18

Adams will speak on her new novel, *Superior Women*, about four women who meet at Radcliffe in the 40s, tracing their lives over the next 30 years. 7:45pm at Rabb Lecture Hall, Boston Public Library, Copley Sq. Followed by reception at Harvard Bookstore Cafe, corner Exeter & Newbury. 536-5400, ext. 216.

STALE ROLLS AND TIGHT BUNS

SEPT. 19

Stale Rolls and Tight Buns: Images of Women in the Media. Sponsored by OASIS. Donation \$3-\$5. 7:30-10pm at Perkins School for Blind, North Hall, Auditorium, 175 N. Beacon St., Watertown. 776-3452.

SUE STANDING & VALERIE MINER

SEPT. 20

Third Thursday poetry/fiction reading. 7:30pm, \$2 donation. 186 Hampshire St., Camb. 876-5310. Also, sign up for second Sunday Works in Progress open reading.

HAWC BENEFIT DANCE

SEPT. 21

Dance after Take Back the Night March, co-sponsored by Unit Against Rape & Sexual Assault and Help for Abused Women & Their Children. \$3. 9pm-1am, Salem Old Town Hall, 32 Derby Sq., Salem, MA 744-8552.

PEACE AND JUSTICE RALLY

SEPT. 22

Vote No to War—Build Peace & Justice is theme of New England-wide march & rally. Sponsored by over 50 groups, organized around these demands: Freeze Nuclear Weapons & Reverse Arms Race, Stop US Intervention in Central America & Middle East, Create Jobs & Fund Human Needs. People should assemble at Waterfront Park, Blackstone Park & Copley Sq. at noon and march to Boston Common (Chas. St. side) by 2pm. Program will include speakers & entertainment. 354-0008.

BOOK & POSTER SALE

SEPT. 23

Gigantic sale at Camb. Women's Center to buy

books & supplies for Center Library & Archives. Book donations welcome. 11am-3pm, 46 Pleasant St., Camb. 354-8807.

WORCESTER WOMEN'S ART

SEPT. 23

Program of womyn's art, poetry, music at Coffee Kingdom, 2 Richmond Ave., Worcester. 8pm, hat passed. 755-8936.

POWERLIFTING MEET

SEPT. 23

Squat, bench press and deadlift by women. Cameras welcome. Noon, South End Gym, 1355-A Washington St., #108, Boston. 451-3514.

WOMEN'S HEALTH SERIES

BEGINNING SEPT. 24

Fenway Comm. Health Center offers lecture series. Sept. 24, Michelle Harrison & Liz Volz, The PMS Dilemma. Oct. 29, Elizabeth Markson & Katherine Dallorey, Health Issues Affecting Older Women. Nov. 26, Buffy Dunker, Susan Love, Susan Robinson on Cancer & Women. Morville House Library, 100 Norway St., 7-9pm. Free, all welcome.

JENNIFER JUSTICE

SEPT. 27, 28

Performances of Who Shall Be Exalted—Inspirational Tales of Women in the Resistance During the Holocaust. At Rising Phoenix Studio, 244 Columbia St., Camb. \$5. For reservations, 776-4514.

PLAIN BROWN WRAPPER AT SNEAKERS

SEPT. 28

Politically aware, non-sexist rock and roll at Somerville's new women's bar, Sneakers, 50 Chester St., Som.

BARBARA SMITH, KAREN FIELDS

SEPT. 28

Naming/Claiming/Changing: Sojourns with Black Women. Series starts with Barbara Smith speaking on Black Feminism: A Movement of Our Own and Karen Fields talking about Remembering One's Kin. 7pm, Mass. Coll. of Art, 621 Huntington Ave. Sponsored by Women's Theological Center, 277-1330. Also, Center begins monthly liturgies, Oct. 7, 4pm, Marion Hall, Emmanuel Coll., 400 Fenway. See ad p. 5.

KATE CLINTON

SEPT. 29

Appearing at Sleeper Hall, Boston U. See ad, p. 36.

EXERCISE FOR MASS. CHOICE

OCT. 1-8

Mass. Choice, pro-choice organization, sponsors week of fundraising exercise. Call 720-1880 or see ad on p. 14.

GROUPS

MADRE

SEPT. 5

MADRE, a women's Central American Solidarity Group, meets at the CASA office, 1151 Mass. Ave., Camb. All women invited.

HOMEBASED BUSINESSWOMEN WEST

SEPT. 10

Regular open monthly meeting for Women Entrepreneurs. Homebased network for women working out of their homes. Guest speaker: Mickey Williamson, CEO, Qwertly Group, on Basics of Business Plans. No charge. Call Louise Bonar, 254-1729 or Sharon Jeffery, 653-2368.

CAREER CHANGE & SUPPORT

SEPT. 13

For women considering or going through job/career changes. Will share ideas, anxieties, fears, frustrations. At Camb. Women's Center, 46 Pleasant St. 354-8807.

LESBIAN & GAY HISTORY PROJECT

SEPT. 13

Special meeting, 7pm, for people interested in joining group and working on current projects or who have ideas for new ones. Call Libby, 354-8807, for meeting location and more info.



Holly Near appears alone at Boston's Berklee Performance Center on October 14, and with Ronnie Gilbert in New Haven on October 19.

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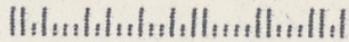
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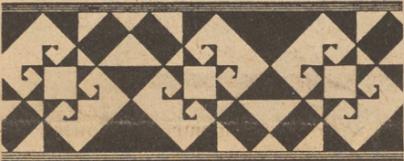
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Because these people are excluded from participation in the fight, they tend to be excluded from the decisions, and change can take place in their name but outside their control. (p. 27)

☆

Every peace movement and every women's movement takes place in a particular (not necessarily unique) historic time and cultural space. Today British women trying to integrate their anti-militarist and anti-nuclear work into their everyday lives as women are faced with unemployment, Conservative cuts in social services, privatization of public corporations and anti-trade union tactics. If they are not going to dilute resistance to these policies, women's peace efforts will have to reach out beyond the confines of single-issue anti-nuclearism. For their part, women writing in *Breaching the Peace* feel as though they are fighting for their lives. They seem to have been motivated to challenge the Greenham Common peace camp campaign out of a keen sense of how fragile the women's movement in Britain is in the mid-1980s. It is this that makes this brief pamphlet particularly timely.

In addition to the strains imposed by the Conservative government's policies since 1979, British feminism, far more than feminism in the U.S. or Canada, has had to contend with an already existing nationwide anti-nuclear movement, the Campaign for Nuclear Disarmament (CND). Despite the participation of thousands of women in CND, some in senior posts, many feminists remain skeptical of CND's commitment to ending women's oppression. This colors all four of these books. Just how women at Greenham, CND members and feminists—many of these the same women—continue to work out their differences will affect both women's role in the British peace movement and the theoretical arguments over that participation.



Finally, British women—along with their sisters in Canada, Holland, West Germany and Italy—share the status of being subject not only to their own governments but to the U.S.-dominated NATO structure as well. At last count there were 102 American military installations in Britain. 102.

It is the women who walked from Cardiff three years ago who put one of these hundred bases on our mental maps. When I recently viewed the video "Carry Greenham Home" in England I laughed and cried and felt frustrated and strong along with the fifty British women who were packed tightly in the room with me. We all knew that we had to take the women at Greenham seriously. It is possible to engage in historically significant political action without having every theoretical "i" dotted, every strategic "t" crossed. What is central to feminism is not some abstract or elite-produced political correctness. What is at the core of feminism is women taking each other seriously, and that means engaging in debate as well as consensus. The four books reviewed here are testimony to how seriously women are taking each other and how we can continue to hammer out a clearer understanding of missiles and militaries in a way that bolsters feminism for the long political haul. □

¹ Forthcoming this fall is a book by American women protesting Boeing Corporation's missile production from a Puget Sound peace camp: PSWPC members, *We Are Ordinary Women*; to be published by Seal Press, Seattle, WA.

² An especially useful dialogue has been occurring in the new British radical feminist journal, *Trouble and Strife* (P.O. Box MT16, Leeds, LS17 5PY, England), especially issues 1, 2 and 3. Further discussion appears in the May, 1984 issue of the British monthly *Spare Rib*.

³ For continuing coverage of what has gone on at Greenham, see the regular reports by Lynne Jones in the *New Statesman* (London). An alternative to the mainstream media's interpretation of Greenham women is a lively, often funny, video by a member of the camp: "Carry Greenham Home," distributed in the U.S. by Patti Stanko, 927 S. Saint Bernard St., Philadelphia, PA 19143.

DOWN-HOME TRUTHS

by Pamela Annas

The Women Who Hate/Me, by Dorothy Allison. Brooklyn, NY: Long Haul Press, 1983, 58 pp., \$4.50 paper.

What is especially fine about Dorothy Allison's first book of poems is that she chooses to pursue the hard, crude, painful, powerful, sensual, complicated truth, passing up polished turns of phrase and the easy language of denial to explore in detail her own tangle of self-identifications—American, woman, white, lesbian, southern, and particularly working-class. *The Women Who Hate/Me* contains 23 poems, ranging in length from the 12-line sensual lyric that opens the book, "Dumpling Child," to two long narrative poems, "Upcountry" and the title poem, "The Women Who Hate Me." The poems present characters from her childhood—her sisters, parents, grandmother, aunt, uncles, and of course herself—against a background of the voices of neighbors mouthing insults like "whitetrash/no-count/bastard." They contain lovers who abused her and left her, lovers who held her and let her cry when she needed to, lovers who laughed with her at hatred and fear. Allison's poems are filled with images of anger, danger, and desire. They powerfully evoke her southern working-class childhood and her adult lesbian identity in images and narratives that are rock hard, glass clear, and brilliantly illuminated. The aim and the theme that connect many of the poems in *The Women Who Hate/Me* is the necessity to cease lying and denying, to move out of silence into self-love through invoking and accepting the truth in all its complexity, allowing the past and the present to intersect.

I am saying that the world is wider than anyone thought, the women far more important, their true voices, the real events of their lives not cleaned up, not lied about stark, dirty, and hard. ("We All Nourish Truth With Our Tongues")

For the past six months I've had a love/hate relationship with this collection of poems, probably because, though my own background is not at all identical to Allison's, there's enough similarity to make these poems both important and frightening to me. The first time I read the book through, I remarked the affirming poems—"Dumpling Child" with its gloriously oral southern sensuality, "Reason Enough to Love You" about the comfort women can give each other, "A Woman Like An Ocean" with its joyful images of lovemaking, "I Chose This Ground" because of its strong political statement. The second time through I ran head on into Allison's pain and my own and promptly denied it, deciding I didn't like narrative poems anyway and these were too crude, too prosy, that even in her lyrics there were good lines but they weren't refined enough, sustained enough. I still think that line by line, even within poems whose overall effect is stunning, the writing is often uneven, but I will also say that I initially wrapped my academic training around me like an overcoat, beginning to contribute to what Allison describes in "Liar": "I had not heard that truth had died/ bleeding from a thousand papercut silences." I closed the book for three months. When I opened it again, I began to read the poems aloud and to share them with friends, some from working-class backgrounds and some not. I saw women stunned and moved almost to tears by "To the Bone," "Silence Grew Between Us," and "The Women Who Hate Me." Finally, I gritted my teeth and really read the poems, recognizing in Allison's dogged truth-telling my own denials, evasions and silences. In "Butter My Tongue," an invocation for recovery of voice, she writes of how she early

lost rhythm, language and soul curled down around my own tongue swallowed my people, my history and wrapped myself in a clipped language

The poems in *The Women Who Hate/Me* are not head poems. Many of them possess a quality of raw uncensored truth that resonates along your nerve-ends long after you put

down the book. Some of the poems which are less rooted in Allison's southern working-class past or in her present concern with truth-finding affect me less—poems like "The Terror of My Enemies," "When I Drink I Become the Joy of Faggots," and "She Plays It Tight." However, to find you can respond to 70% of the poems in a collection is to say something about the power of the poet.

☆

In this country, in this century, in this women's movement, there has been a conspiracy of silence about class differences, in spite of occasional works like the Furies collective's *Class and Feminism* (1974) and Lillian Rubin's *Worlds of Pain* (1976). Unlike the situation in countries where class divisions are more acknowledged in the society at large and so have been more recognized as real within the women's movement (whether or not they have been better dealt with), in this country it has taken the active and courageous work of women of color to initiate acknowledgement of crucial differences among ourselves. If we were white, it seemed initially easy (whether we were conscious of doing so or not) to hide our differences in groups of mainly middle-class feminists, and to tell ourselves it was our own personal and individual problem if we felt uncomfortable. So we tended to keep our mouths shut and pass, especially if we had somehow fought our way to some education and didn't any longer reveal our origins the minute we opened our mouths. But the cost of denial has been high. Allison writes: "I pulled my silence in around me, remembered years disappearing/ because I would not speak of them."

Adrienne Rich pointed out in "Women and Honor: Some Notes on Lying" that, though we are trained as women to lie for survival and comfort, we can't afford to bring that dubious skill with us into our relations with women. Because lying in all its forms—silence, omission, denial, distortion, shading the truth, and outright fabrication—is a defensive and static skill. It makes us less obviously vulnerable. It may protect us from being rejected, trivialized, ignored, feared, hated, though as Audre Lorde remarks in "A Litany For Survival," "when we are silent/ we are still afraid." Mainly, however, our own silences and denials protect other people from having to acknowledge and accept who we are even if it shakes up their world and forces them to confront the necessity for changes of their own. It keeps us from being known and from knowing ourselves. It keeps us from our own anger and pain and from our own powerful creativity on the other side of anger and pain. It keeps us uprooted, ungrounded. Finally, it keeps us from loving

ourselves. Reading *The Women Who Hate/Me*, I am personally moved and filled with admiration by Dorothy Allison's attempt in poem after poem to speak the truth of her life in all its unpretty anger, disappointment and hurt, to recover in strong, clear sensual detail not only what is pleasant to remember but also

that red brick porch and slanting yard a dirt stretch of dead grass and abandoned cars the country of all my dreams, night terrors where your eyes were always growing dull and someone was always screaming

the country where we knew ourselves despised.

("Upcountry")

Without all our past, we can't be present. The immediacy of many of the poems in *The Women Who Hate/Me* emerges from Allison's placing side by side images from her childhood and images from her present, simultaneously seeing the past through the lens of the present and making sense of the present through the past. Two poems, "Dumpling Child" and "I Chose This Ground," make the connections particularly clear. The opening poem of the volume, "Dumpling Child" evokes her childhood through food memories in the first stanza which modulate into images of lovemaking in the second stanza, putting together her southern working-class and her lesbian identities.

A southern dumpling child biscuit eater, tea sipper okra slicer, gravy dipper, I fry my potatoes with onions stew my greens with pork

And ride my lover high up on the butterfat shine of her thighs where her belly arches and sweetly tastes of rock salt on watermelon sunshine sharp teeth bit light and lick slow like mama's favorite dumpling child.

I suspect that some of the strongest images we have from our childhoods are memories of

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Reviews and Re-Visions, 1951-81

Edited by Jane Roberta Cooper

"Poetry has always been Adrienne Rich's way of getting at the disparity between the 'world as it is' and 'as it might be' . . . For more than thirty years she has written from the edge of an order she did not create, about the possibilities of one which would be more in keeping with her desire. That desire has undergone 'changes elemental and minute' . . . Yet there are continuities even in Rich's changes; her 'fierce attention' to . . . change itself has long enabled her to 'use what we have / to invent what we need' . . . In repossessing women's common experience, Rich makes us available to ourselves and to one another. She gives to women a vision of the future that honors our past and invites our continuing assertion of women's prerogatives. She is, as Ruth Whitman has written, 'in one woman, the history of women in our century.'"

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the tastes and smells of food; a comparison of class, ethnic and racial foodways would reveal more than we might think about our differences and connections. Allison uses food imagery throughout to intersect present and past. In "Silence Grew Between Us"—"the deep places between my breasts/ flooded light full of the smell/ of baking eggplant, pure desire." In "What Is the Dream of Flesh," she speaks of "the belly's cry for justice/ bean soup and quiet for the eating" and of "milk to the rim of the glass."

In declarative form and as strongly a statement of identity as "Dumpling Child" is the second-to-last poem in the volume, "I Chose This Ground." The poem begins with the connection between where she is now and where she came from, again expressed in remembered images of taste and texture.

I chose this ground
New York City in the coldest decade
a lifetime away from the cornbread
warm milk hunger of my childhood
fleeing, she says,

a region
where I wasn't supposed to exist,
where they say there are no black lesbians,
no poor white southerners who resist
being what everybody else thinks they are
no women who write to survive.

The second stanza is a memory of her grandmother who every Wednesday and Sunday swept her yard, "raked the dust into smooth clean lines," raked the ground "to clear herself a sense of place." "Hold your ground," she told me." Her grandmother's raking the ground to clear herself a sense of place is passed on into the granddaughter's need to write to clear herself a sense of place. This is similar to Alice Walker's memory of her grandmother's channeling of artistic creativity into her flower-garden, but emphasized in Allison's poem is not so much the creation of beauty but the creation of a clear space to stand in the midst of clutter, ugliness and danger, "where glass and wire scraps threatened/our feet." Both Walker and Allison find in their grandmothers' everyday lives a strength and creativity that they can build on in their own. What also emerges for me in these lines is Allison's inheritance of her family's working-class pride, based on a hard-edged capacity to survive and stay sane. Her mother tells her in "To the Bone" that "our people do not go crazy."

We make instead that sudden evening
silence that follows the shotgun blast.
We stand up alone twenty years after
like a scarecrow in a field
pie-eyed, toothless, naming
our enemies and outliving them.



Who are her enemies? Who are the women who hate Dorothy Allison? The title poem of this book is a narrative in seven parts that weaves together and finds continuity in the complex threads of her identity, partly in response to being defined as an outsider by other women. Some of the women who hate her do so out of fear and ignorance—"shallow-cheeked young girls the world was made for/ safe little girls who think nothing of bravado/ who never got over by playing it tough."

"Don't smile too wide. You look like a fool."
"Don't want too much. You an't gonna get it."
An't gonna get it.
Goddamn.

Say Goddamn and kick somebody's ass
that I am not even half what I should be
full of terrified angry bravado

BRAVADO.

The women who hate her say, "Who do you think you are?", hate their own "insistent desires"

deny
hunger and appetite,
the cream delight
of a scream
that arches the thighs and fills
the mouth with singing.

The women who hate her include her little sister who denies their common background, their shared "pragmatic family skills." They include a variety of ex-lovers and they include feminists who "hate too my older sister/ with her many children, her weakness for/ good whiskey, country music, bad men." Finally, the women who hate her include herself, struggling to recognize, name and pass through the internalized self-hate and fear that others have piled on. And the way to pass through the hate is by telling as much of the complicated truth as you can manage. Allison also writes in this volume, though not in this poem, of the women who love her, who "bank the ground I stand on/ every time they stand against the wind/ refuse to deny themselves, their people,/ bend but do not fall."



Dorothy Allison's poetry can be read in the context of other contemporary working-class political women poets. Like Pat Parker's poems in *Movement in Black*, Allison's assert that present identity is as much, perhaps more, based on the workworn hands and torn insides of her parents as it is on any system of political beliefs to which she now may be committed. Her poems also sometimes resemble Parker's, as well as Cheryl Clarke's in *Narratives*, in their use of autobiographical narrations, their declarative "I am" form, and their conversational rhythms. Allison's poems are far less detached, *persona*-ed, and mythological than Judy Grahn's in *The Work of a Common Woman* and *The Queen of Wands*, but they share with Grahn's poems a tendency to pile up detail until some general conclusion is reached on the weight of the evidence. "The Women Who Hate Me" is like Grahn's "A Women is Talking to Death" in its use of the poem as inductive argument. Like Grahn's and Marge Piercy's poems, Allison's are meant to be "of use." As Piercy says in the introduction to her selected poems, *Circles on the Water*: "To find ourselves spoken for in art gives dignity to our pain, our anger, our lust, our losses." This is as vivid a description of Dorothy Allison's poems as it is of Piercy's own.

Like Cherrie Moraga's poetry in *Loving in the War Years*, Allison's poems reclaim the personal pain and the wounds of her past on the way from denial to affirmation of a complicated identity and a strong powerful voice. Both Moraga and Allison locate this process in their relation to language and take language itself—silence, speaking, screaming, transcribing, naming, writing—as a symbol for the process of coming to self. In "We All Nourish Truth With Our Tongues," Allison writes:

What I am saying is the words
are growing in my mouth.
All the names of god will be spoken,
all the hidden secret things made known.
We will root in dirt our mothers watered
sing songs, tell stories echoed in their
mouths.

At the end of Allison's individual journey to self is a vision of a renamed and utopian feminist world, a vision of community based on recognition and acceptance of difference as creative and necessary, a country "where we will sit knee to knee/ finally listening/ to the whole/ naked truth/ of our lives."

Because these poems are firmly and vividly grounded in Dorothy Allison's own southern working-class experience, they make that experience accessible across lines of race, culture, religion, region, and class. She writes about the nightmares of difference and exclusion (where you're sure, for example, that you've got on the wrong clothes), about a personal history of nonprivilege and the determination to make choices anyway, about her mother, her grandmother, and their nurturance in her of tough survival qualities, and about the fierce quick pride that is an answer to the question, "Who do you think you are?" Though not all the poems in *The Women Who Hate/Me* are equally moving, many of them bring me back to my own sources and to a renewed sense of what the task of poetry is:

We all use simply the words of our own lives
to say how we always really wanted
to lie spent on our lovers
put teeth to all we hate
to strain the juice of our history
between what has been allowed
and what has been denied,
the active desire to take hold of the root. □

BOSS WOMEN SPEAK

by Susan Hawthorne

We Are Bosses Ourselves: The Status and Role of Aboriginal Women Today, edited by Fay Gale. Canberra, Australia: Australian Institute of Aboriginal Studies; Atlantic Highlands, NJ: Humanities Press, 1983, 175 pp., US\$20.50 hardcover, US\$13.00 paper.
Daughters of the Dreaming, by Diane Bell. Melbourne, Australia: McPhee Gribble, 1983; Winchester, MA: George Allen and Unwin, 1984, 297 pp., US\$14.95 paper.
An Aboriginal Mother Tells of the Old and the New, by Labumore: Elsie Roughsey. Melbourne, Australia: McPhee Gribble/Penguin, 245 pp., AU\$7.95 paper.

Aboriginal women have been severely marginalized within Australian society. Their voices have not been heard in consultations with government, their sacred sites have been ignored or bulldozed, and their children have been taken away from them and placed in institutions, or sent into service in white homes. They have been largely silent through all this and more. With the publication of these three books we are hearing, for almost the first time, the voices of Aboriginal women.

We Are Bosses Ourselves is a record of contributions to the Australian and New Zealand Association for the Advancement of Science conference held in Adelaide in 1980. Some of the articles are by white women working with Aboriginal women in various capacities, but the majority are by Aboriginal women. The



Borroloola Women. From *We Are Bosses Ourselves*, edited by Fay Gale.

book is a mixture of recorded conversations of tribal women, a talk presented in the Pitjantjatjara language, oral history, formal papers, and numerous photographs. Topics covered include the roles of women in traditional, transitional and urban Aboriginal culture, land rights, health, rape, education and employment. The final section is a brief record of workshop discussions and recommendations for change.

The two days of workshop sessions were open only to Aboriginal women, and the recommendations are unique in so far as they reflect the views of women from all over Australia. They are the first Australia-wide political statement by Aboriginal women.

I found the contributions by Aboriginal women the most interesting part of the collection. As a white urban Australian I have little contact with Aboriginal people, and so it is the voices of these women that touch me most deeply. Their demands and needs are urgent, and their ways of dealing with the problems engendered by a white culture are evidence of another approach to living and thinking. For example, one of the recommendations from the workshops says about work:

We want a broader definition of work to incorporate the principle of work as an enterprise; that includes the idea of doing what is for the benefit of others and for yourself. . . . Again we state the need for it to be recognised that participation in community life is a legitimate enterprise in itself and therefore employment. (p. 168)

Maria Brandl, a field worker, writing about Aboriginal styles of learning, discusses the differences between Aboriginal and European cultural styles. The differences she iden-

tifies include the importance of learning by doing, not by being told how to do it; the importance of co operation; and differences in approaches to mathematics and the use of vocal language. (Aborigines have a wide range of alternative forms of communication, such as sign language, use of eyes, lips, gestures and body position.) She notes that Aborigines have a completely different outlook on childhood. Children are an integral part of community life, learning about their culture largely by participation in activities such as ritual and the gathering or hunting of traditional foods. The passing on of survival knowledge falls on women. The article concludes that "Women, by their gender and their special responsibilities for the young, are indeed the bearers of culture."

The cultural importance of women is clear from a number of other contributions. Catherine Berndt, in her article on mythical women, writes of "Kadjari, the Old Woman, the Mother, Kunapi," who is central to the mythical structure of western and central Australia. Jeannie Nungarrayi Egan and Janis Koolmatrie write about the important role women are currently playing in providing bi-cultural education to Aboriginal children.

Much of the book is devoted to land rights, the single most important issue to Aboriginal people. Land rights means having a secure, unconditional freehold title on land, and having the freedom to use the land in any way the community wants. This includes being able to refuse mining, grazing, or access rights to outsiders.

Wendy Ludwig points out that women have been ignored in consultations with the government about traditional ownership of land. She writes:

As a young woman in traditional Aboriginal society, and by virtue of what I have been taught by my mother, aunts, grandmothers and so on. . . I know that we women have the *whole range* of cultural knowledge. This includes ceremonies, songs, objects, stories and areas that are of significance. . . that are exclusively owned by women. . . and are not known to our men or Europeans. (p. 80)

She insists that Aboriginal women's culture be recognized as having significance and importance equal to the men's.

Women from two tribal groups speak of Aboriginal women's spiritual relation to the land and its relation to land rights. A taped discussion of women from Borroloola (in the Northern Territory) centers around Alma, an old woman who was taught a sacred dance in a series of encounters with spirits from the Dreaming. Two plains goannas, who were really Nardidji women from the Dreaming, taught her the song and steps of the corroboree originally performed by the Nardidji. Alma, in turn, taught the other women of Borroloola the dance. As a result, a special tie with the site of instruction is formed, and connections with the Dreaming are strengthened for everyone in the community.

In a similar vein, Nganyintja Ilyatjari, a Pitjantjatjara tribal woman, speaks of and draws Dreaming sites all over Australia.

Tjukurpa malu nyinantja, tjukurpa ili nyinantja, kutjupa, kutjupa, kutjupa,

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