
Lesbian Herstory Archives

Newsletter 16 — December 1996

Finally...



*A Home
of Our Own*

Lesbian Herstory Archives

Principles

The Lesbian Herstory Educational Foundation is a grass roots, community-based, not-for-profit institution housing the Lesbian Herstory Archives, the largest and longest-lived collection of lesbian material in the world. Since our founding in 1974, we have been an all-volunteer organization, collectively run, with self-appointed coordinators making collective policy decisions for the organization. We distinguish ourselves from other archives by adhering to these principles:

- 1 All lesbian women must have access to the Archives. No academic, political, or sexual credentials are required to use the collection; race and class must be no barrier for use of or inclusion in the Archives collection.
- 2 The Archives is housed within the lesbian community, curated and maintained by lesbians. The collection, or parts of it, will not be sold to a public or private mainstream institution that is by definition closed to many women. The Archives is funded by individual lesbians and radical funding sources rather than government or mainstream financial institutions. LHEF, Inc. is involved in and committed to the political struggles of lesbian peoples.
- 3 All lesbian lives are important and welcome at the Archives. Every woman who has had the courage to touch or desire another woman deserves to be remembered here, as do lesbians from all places, from every century, and from any and all political or sexual backgrounds. The Archives aims to collect the full range of lesbian experiences, not just the lives of the famous or the published.
- 4 The Archives is dedicated to intergenerational and community connections through reciprocal education and through building respect. Archival skills will be taught, one generation of lesbians to another, breaking the elitism of traditional archives.

February 1997

Dear Friends of the Archives,

In the newsletter that accompanies this letter you will read the great news about how we paid off our mortgage and now own the Brooklyn building that houses the Archives! This spectacular achievement was possible because of your continued generosity and support of our efforts to secure a physical structure and home. We've paid off the mortgage! The Archives now enters a new stage in its organizational life. Even though we still have some private loans remaining to pay in the next few years, our primary financial concerns shift to day-to-day operations. Beyond that, we enter a new phase of work, strategizing to promote the Archives' future growth and continued community service.

The Archives can now attend to the immediate, pressing needs of the collection. There are essential expenses that support our ongoing work that must be met. We need your help to continue to host our "At Home" events (we had a record number this year!), catalog our growing collections, send our traveling exhibits to all parts of the country, supply the Archives with the acid-free archival supplies needed to preserve the collection, take the Archives slide show on tour (we made it to over 35 cities this year!), install new shelves, preserve original video and film stock, and, yes, pay the monthly bills.

As always, the Archives needs your help and support. We are very proud of our funding legacy--one that has been built on small contributions from many lesbians over the years. We depend on this once-a-year plea for financial support from the community. So, please fill out the form below and make any donation you can afford to give. No gift is too small or too large.

Your generosity today will help to preserve the precious heirlooms of lesbian culture that you have entrusted to us at the Archives. We couldn't have done it without you all these years!

With kind regards
and many thanks,

Paula *Lucinda* *Maxine* *Nancy*
Sasha *Marjory* *Suzanne* *Deb* *Constance*
Colly *Debbie*

The Coordinators of the Archives
P.O. BOX 1258 NEW YORK NY 10116 Tel: (718) 768-DYKE Fax: (718) 768-4663

Yes! I Support the Lesbian Herstory Archives

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
Amount I can donate: \$ _____
This contribution is made in Memory of _____

LHEF is sometimes asked to exchange names on our mailing list for fund raising purposes. We will do so only with your expressed permission. May LHEF share your name/address with other organizations? Yes _____ No _____

All contributions are tax deductible. Checks may be made out to The Lesbian Herstory Educational Foundation, Inc. or LHEF, Inc. and mailed to us at: LHEF, Inc., P.O. Box 1258 New York, NY 10116

Lesbian Herstory Archives Newsletter #16, December, 1996
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LHEF, Inc. P.O. Box 1258 New York, NY 10116
(718) 768-DYKE • FAX: (718) 768-4663

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Newsletter Editors: Lucinda Zoe, Morgan Gwenwald, Desiree Yael Vester, and Maxine Wolfe

Newsletter Production: Margarita M. Suarez

The Lesbian Herstory Archives exists to gather and preserve Lesbian lives and activities so that future generations of Lesbians will have ready access to materials relevant to their lives. The process of gathering this material will also serve to uncover and collect our history. These materials will enable us to analyze and re-evaluate the Lesbian experience.

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The coordinators of the Lesbian Herstory Archives decided to take a little time out from the usual business in the late heat of August to organize a group photo for the newsletter in honor of paying off the mortgage on our building. Of course not everyone could make the shoot, but this group of happy lesbians wanted to stand before you and say "thank you" — to you and a thousand other lesbians and supporters who responded to our annual pleas for money, who sponsored house parties and fund-raisers in your communities.

We did in five years what many never thought possible. After securing a mortgage loan for a non-profit organization with no reliable source of regular income, we paid it off in under five years. Our mortgage lender is in shock, and we all can breathe a sigh of relief. Now our fund-raising is focused on daily operations and maintenance of the collection. As an all-volunteer organization, we have had to divide our time between the difficult and arduous task of raising funds and the daily running of the Archives — staffing, processing collections, responding to requests from researchers, and answering calls for action from our community. But the bulk of our energies has had to be dedicated to securing this building, our home, for generations of lesbians who will come after us all. Now that the business of paying off the mortgage is behind us, we can turn our attention to the work that attracted us all to the Archives in the first place — collecting, preserving, and sharing the materials of the lesbian community.

This issue celebrates our work as a community, as well as the collections of the Archives, focusing on our unpublished papers, organizational files, and special collections. We want to document for the record our working coordinating committee and share our joy with you. Again, your contributions and unwavering belief in our ability as a community to buy this home have made it all possible.

Here are the names of the Archivettes who made it to the photo shoot for the newsletter cover: (left to right, up the stairs) Morgan Gwenwald, Suzanne Bernard, Ina Rimpau, Nancy Robertson, Robin Riback, Paula Grant, Joan Nestle, Maxine Wolfe, Saskia Scheffer; (and down the stairs) Polly Thistlethwaite, Judith Schwarz, Deborah Edel, Nancy Froehlich, and Lucinda Zoe. (Absent are the smiling faces of Amy Beth, Constantia Constantinou, Alexis Danzig, Caitlin Featherstone, Leni Goodman, Beth Haskell, Linda McKinney, Barbie Painter, Janet Prolman, Joy Rich, Annette Spallino, and Desiree Yael Vester — watch for them in future issues.)

We did it! The Archives building is ours. But how much did it actually cost?

In January 1996, four years and one month after purchasing the Archives home, arrangements were made with Community Capital Bank, our mortgage lender, to pay off the balance due on the mortgage. On April 3, 1996, all the paperwork was completed and the registration of the "satisfaction of the mortgage" was recorded in the Brooklyn municipal record. It certainly was an exciting time for us.

Recently I sat down to calculate the actual cost of the building and came up with the following: the actual cost of the building at the time of the closing including all closing costs, title fees, and other assorted fees was \$315,368.19. The additional costs total approximately \$107,000. This included such costs as \$35,000 for the wheelchair lift making the building wheelchair accessible; \$4,147 to expeditors to run our paperwork through the maze of NYC bureaucracy to get our occupancy certificate; \$7,775 for an alarm system; \$2,046 to fix the cement walk in front of the building; \$9,541 to have the windows changed and many upgraded to specialized glass; \$7,455 for electrical rewiring and lighting; \$5,000 for re-roofing; \$3,250 for plumbing, tiling, and renovation; \$22,000 for construction of rooms, a bathroom, a boiler room, some privacy for the caretaker, bookcases, door frames, and other changes; \$1,738

for steel fire doors, gates, and grates; \$1,660 for moving; \$485 for a locksmith; \$2,017 for engineering, plumbing, asbestos, appraisal, and termite inspections; \$510 for tree pruning and garden work; \$773 for readying the building by hanging curtains, polishing the wood flooring, and replacing the stair runners; and approximately \$3,000 more for lumber, nails, paint, and incidentals. The interest on the mortgage totaled approximately \$28,800.

The Grand Total: \$451,168.19

In addition to the official mortgage we borrowed \$48,000 from within the community. To date we have paid back the first \$25,000 loan, the additional interest of which was returned to us as a donation. We have \$12,500 due in November of 1996 and then \$17,000 due in 2001, covering both interest and principal on these loans. We deeply appreciate all the contributions we received during our building fund campaign. Whether you were able to contribute a small amount, or whether you were able to share a larger amount, whether you were an individual or a group or a granting source, each contribution helped move us all closer to reaching the goal of paying off the mortgage in under five years. We thank you. The building is now all of ours.

— A report from Deborah Edel, Archives Treasurer

TALES FROM THE ROAD:

diaries of a biker chick

On April 15, 1996, our own Archivette extraordinaire, Alexis Danzig, left town on her motorcycle with our slide show on her back for a 6-month, 34-city road trip to bring the Archives to you. From Maryland to North Carolina, from Tennessee to Mississippi, from Texas to Arizona she has traveled, ending up with a final slide show in San Francisco at the end of June. All together she has been to 27 cities in 17 states, bringing an evening of lesbian herstory into your towns and communities. All the while, she kept us posted on her adventures via e-mail, passing on stories, describing new lesbian episodes, and sharing her experiences as she has made her way across the country.

Report from the Field

by Alexis Danzig

Date: Sun, 28 Apr 1996

Dear Back Homers:

I'm in Hickory, NC, currently, at the home of very dear friends of my family for the weekend. Slide show = great, everyone loving it, hope Deb's been receiving my little packets of checks folks have been donating, much to my delight & amazement! The last show was in the military town of Fayetteville, at a gay bar frequented by girl GIs... The slide show happened between sets of pool games and was followed by a round of ribald joke-telling too off-color to repeat here.... OK, Later.

Got the scoop on military dyke life: bureaucracy, bureaucracy, and more bureaucracy... a scary existence, many women just waiting for the right moment to get out, some are moms! Several tales of evil treatment at the hands of military docs and in the VA hospitals...

I've packed properly so that I keep warm even all day on the bike in the spring breeze. Next port of call is Asheville, NC, where I'll be presenting on Warren Wilson College's

campus. Asheville's supposed to be beautiful, but I'm only there overnight before I'm off to Lexington and Louisville before hitting Atlanta just before Mom's Day. Best, best wishes to you(s)

Alexis xxoo

Date: Mon, 13 May 1996

Subject: Howdy from Hotlanta

Dear All:

Last night at Charis Books (presentation #15) was a HOOT. The evening started off with a dinner meeting at The Flying Biscuit with Maria (I promise I'll find out her last name) who's a big, smart southern dyke and the local lay queer herstory here in Atlanta. We chatted about the Archives and queer archiving in general over two huge green salads and biscuits the size of Rhode Island. Yum! Maria writes a history column for the local queer paper; she used to write a column about queer gardening called 'This Old Ho.' Really! — she told me so herself.

So there I was, Charis had just turned itself upside down, bookcases wheeled to the walls, the screen set up, I'm starting to do

my introductory chat about all 18 of My Sister Archivettes, and a couple in wedding drag try to sidle quietly into two seats in the front row. Everything stops. All eyes on the femme (huge flowing white gown, bouquet, veil, everything!) and butch (fluffy white shirt, brand new haircut, a bit pink in the face). Dead silence. "We just got committed," the bride said in a tiny voice, by way of explanation. Roars and cheers from the assembled crowd. Don't think I've EVER done the slide show to just-marrieds. Tough act to follow, but I did my best. This Atlanta crowd loved the slide show and now loves the Archives and someone should warn Paula a great group from here will be contacting her soon about bringing "Keepin' On" south. I've been hooking up with all sorts of wonderful people en route; so far it's been a very, very wonderful trip. I hope this message reaches all of you in good spirits and health —

Alexis

P.S. Congrats to Morgan and Barbie on their great, hot photo work and interviews in the new lesbian bedside book 'Nothing But the Girl'!!!

Date: Fri, 21 Jun 1996

So here's what's been happening. Austin was great: a standing room only crowd at the bookstore, Book Woman, which sponsored the slide show. Women said it was the biggest crowd ever — and they get some big crowds for events at the bookstore. I was forced to schedule a second, impromptu, next-day-slide-show for some gals who'd missed the first event: a buncha serious, fun local lesbians are putting together an archival project chronicling the heady days of dyke activism in the 70's in Austin. They had great questions and we chatted about grass roots archiving for quite some time — expect to hear about these gals and this project!

Early that morning I left Austin; I woke up on time in the home of Meg, my host in Austin, at 4:00 am — night riding beats the mid-day southwestern heat — and got to watch the sun rise in my rear view mirrors. I watched the beautiful landscape of west Texas change as I went further west, shade trees disappearing and desert plants popping up.

I stopped during the heat of the day in a sleazy motel which turned out to be very nice, quiet and comfortable, and the weather channel was fun (and important!) to watch. Thunderstorms up north and back East. 110 degree weather in Phoenix — eeuui.

This jaunt turned out to be the only stretch of the trip (so far) during which my little red gas containers were necessary. There are great stretches of Texas highway where not every gas station is open after 11:00 pm. Made it to El Paso early that morning — 3:45 am — where I booked into a room in a Motel 6, slept through the midday sun, and then was off to Albuquerque, NM, that afternoon. I'd decided that trying to get up to Santa Fe all in one day as I'd planned was just too

much, a hard decision since everyone who's been has told me how lovely Santa Fe is. However, the day after the Albuquerque slide show — which took place on the State of New Mexico Albuquerque campus in a beautiful round auditorium — my hosts Sunny Bueck and Deb Jackson, both former Albuquerque Avengers, took me up for a day trip to Santa Fe. There we saw lovely adobe homes and a GREAT museum exhibit on recycled art and artifacts. Sunny showed me a great activist video about the doings of the Albuquerque Avengers which (hopefully) will be added to the LHA video collection as soon as she can make a dub.

Leaving New Mexico en route for Phoenix, AZ, I stayed over Friday night in Flag-

staff, Arizona, which was cool — temperature-wise, for a change — and quite beautiful. Very piney. Nice old hotel. Sadie (my bike) was a little grouchy getting started the next morning which scared the bejesus out of me. I stopped in at the local Yamaha dealer to have the mechanic check her out: just the spark plugs reacting to the lack of oxygen. Whew!! The guys at the bike shop advised me to take the scenic route to Phoenix, Highway 89A which winds through Sedona and Jerome down to Phoenix.

Scenic route, eh? It was BREATHTAKING. 89A is truly THE most beautiful winding stretch of road I've EVER been on, and I was on it on just about the most beautiful day to see it. I was practically in tears with the sights and smells of the pine forest with sunlight coming through the branches, a bright BLUE sky and amazing red, red rocks of the Arizona mountains. It took me several hours more than expected to get through the mountains just 'cause the road was gloriously twisty (30 mph was too fast for many of those switchbacks) and I was pulling over so often to look and wonder and shake my head in bedazzlement.

Then, coming into Phoenix it became amazingly hot. Hard to breathe kinda hot. The air felt like it was going to combust spontaneously any moment. The slide show went off without a hitch as rescheduled on Sunday and was well-received. I didn't sleep at all that night, and ended up leaving long before the alarm went off and was on the bike by 3:00 am. It was great to watch the sun rise in my rear view mirrors as I came across the desert, all pink and blue. By 9:00 am I was in the California desert, really, really tired. Sadie indicated to me she'd rather not end up in the sand by the side of the road with me as a statistic, so I found a seedy motel in El Centro, CA, and slept for 3 hours in air-conditioned bliss before riding into San Diego very slowly through the last bit of desert. Coming into San Diego was amazing, the change in temperature and vegetation soothing and refreshing.

Alexis
xxxooo



Alexis with Sadie, her motorcycle, before they hit the road, taking the Archives slide show on tour.

Photo by Morgan Greenwald

On Being an Intern

The Lesbian Herstory Archives has internships available throughout the year.

Internship Activities and Responsibilities

Part museum, part research facility, part resource center and library, and part community gathering place, the Archives is an entirely volunteer-run, not-for-profit foundation with no membership required. A group of Archives coordinators, who have made a commitment to the Archives over time, operate by a consensus process.

We believe that internships should be mutually beneficial. The Archives structure/process combines individual autonomy with group goals and consensus decision making. We expect interns to adhere to this structure/process. We seek to match interns with their interest areas, based on a wide variety of options. However, volunteers (including coordinators) staff the Archives, answer and return phone calls, and do the general work of keeping the Archives functioning on a day-to-day basis, and interns do the same. Other ongoing work includes:

- Identifying and assigning items to proper subject files and special collections
- Reorganizing collections for proper preservation
- Creating signage or updating collection information and labels
- Answering research questions received by mail and phone
- Cataloging video and audio tapes
- Book collection maintenance and development
- Three-dimensional object collection processing and maintenance
- Conducting research in preparation for exhibitions
- Giving tours of the collection to international and domestic visitors
- Gardening, carpentry, and building maintenance.

In-addition to the above, interns sometimes initiate their own projects. Examples of intern-generated projects have included:

- Creation of an exhibit of femme-butcht identity and images exhibited at LHA and in Greenwich Village storefront windows
- Cataloging and indexing of the Lesbian History edition of *Frontiers*
- Organization of the graphics flat files
- Creation of a special collections guide reflecting 1970s Lesbian-Feminist organizing
- Organizing a regional oral history project.

Time Commitment

Although there is no limit to how long a woman may intern, we ask for a commitment of at least 10 hours per week for no less than eight weeks (or more hours per week for fewer weeks). In addition, interns are expected to attend Coordinator Meetings (two hours every third week). Days and hours of intern-

ing are arranged in accordance with the needs of both the intern and LHA. The Archives strives to keep its doors open a maximum number of hours/days a week; interns can arrange schedules for both days and evenings, during the week, and/or on weekends.

Skills

Interns should have a personal interest in and commitment to the Archives' mission. Ease in working with a diverse public is an asset. No specific or academic background is required. An interest in Lesbian Studies, Women's Studies, and/or Lesbian/Gay issues is a strength, as is exposure to women's communities and experience working in a group environment with consensus.

Remuneration and Housing

The Archives is an all-volunteer-run organization and can neither pay interns nor house them. When possible, LHA volunteers may assist in finding short-term housing options for interns.

Supervision/Advising Archives coordinators include professors, librarians, teachers, writers, community cultural workers, social workers, filmmakers, graduate students, artists, craftswomen, journalists, translators. An appropriate match between a coordinator and an intern will be established to provide both orientation and ongoing supervision. Interns have direct and open contact with Archives coordinators and volunteers. Beyond this, interns are expected to be comfortable working autonomously. Evaluation forms and collaboration with an intern advisor from an academic institution may be arranged.

How to Apply

An interested intern is advised to send a cover letter describing her familiarity with the Archives, her background, areas of interest and proposed internship period. A phone interview, correspondence or a visit to the Archives will be conducted in order to determine whether an internship is of mutual interest.

— Maxine Wolfe & Amy Beth

An Internship in Culture

I am a student in my fourth year of a five-year program which combines degrees from Tufts University and from the School of the Museum of Fine Arts, Boston. I chose to do an internship as part of my American Studies degree at Tufts University.

I knew that I wanted to go to the Lesbian Herstory Archives ever since I read about it on the back of *A Restricted Country*. I contacted the Archives about the possibility of interning over the summer, and I applied for funding through the Ted Shapiro Memorial Award. I received enough funding to spend a month in Brooklyn interning at the Archives and doing research for my thesis.

I was asked what kinds of skills and interests I could bring to the Archives during my relatively short stay (the month of July) in its active group. The books, I was told, were in the process of being automated, the newspaper clippings were in need of copying, and the mailing list was in need of being updated on the database. I agreed to begin my internship with updating the mailing list. Since I did not have to work during the day like the other volunteers, I could put in many hours a week towards a single project, and I could keep the Archives open during the day for researchers and women coming to look at the collection.

Every morning, Monday through Friday, I walked the half-hour to the Archives building and opened it somewhere between 10 am and noon. I worked on the mailing list for a little over a week, taking a lunch break around 3 or 4 and leaving the Archives sometime between 6 and 10, depending on who else was at the Archives to take over or whether or not there was a coordinators' meeting.

My first coordinators' meeting was an excellent opportunity to meet everyone connected with the Archives on an active basis and to understand more fully the decision-making process. The meetings occur every three weeks, begin at 7 pm, and last until all issues brought to the table are resolved. Finances, expenditures, and repairs are discussed, as well as the status of the collection. Almost every coordinator is on a committee that is in charge of organizing and maintaining some aspect of the collection, such as the newsletters, the magazines, or the books.

Every woman who works at the Archives is a volunteer, and has limited time and resources to devote to new projects, so they have to be carefully chosen. In addition, different women have different ideas about what kinds of things they would like to see the Archives involved in. These divergent energies are what contribute to the evolution and growth of the Archives, and at the same time, what make coordinators meetings intense discussions. The coordinators are women who have spent anywhere from two to twenty-two years of their lives intimately connected with the Archives, and they feel, as I do after only having spent a month there, that the work we are doing is vital to the celebration, accessibility, and survival of lesbian

culture. As a result, the coordinators have very deep, personal feelings about how they think the Archives should be run. All decisions are made by consensus.

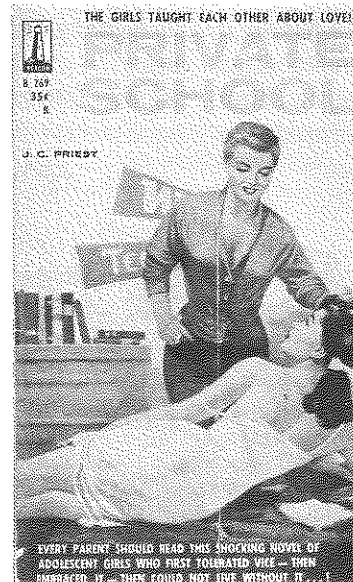
After I completed the updated mailing list, I tackled the book collection. About three-fifths of the non-fiction collection had been entered in the computer. After I completed my work on the book collection, I was told that what I had completed in two weeks was scheduled to take six months, and that I had made a worthy contribution to a workable book database. Although my overall contribution was small, I was proud that I had been able to help out the book committee.

The third project I worked on was my own thesis. I was in an ideal setting for absorbing all I could about lesbian culture, and I had valuable, unique resources at my disposal. In addition to the Archives collection, however, I had something even more valuable: a community. I was living in Park Slope, a neighborhood with as dense a lesbian population as San Francisco or the West Village, and I was working with women who had had years of experience as women, as lesbians, as members of a community, as activists, and sometimes as mothers. Although I made ample use of the information available to me at the Archives, the friends I made and the experience I had working there far exceeded anything I recorded on paper.

At the Archives, I have learned a lot about activism and commitment, and a lot about myself. I admire and respect every woman that I met this past summer; they have dedicated their lives to causes they believe in. In many ways, lesbian culture is not something that is readily available. I have had to seek it out, and at the same time, I have had to find it within myself. It is not reproduced in a family unit the way an ethnicity or a religion is; its social mores and regulations are not found in a holy book; it is not even something that is experienced consistently among people who participate in it. Lesbian culture, for me, is something that I learn, as I talk to the women who have come before me and have laid the foundation for the road to freedom, and as I listen to their stories and tell them mine. It is also something that I find within myself: I am deep and proud too, and as I follow my heart into uncharted territory in my own life, I come to know the makings of my own culture.

The Lesbian Herstory Archives is a place that every person should visit at least once in their lives. I feel as if I have made my first pilgrimage to a place that I believe in (I will be back), and I have been lucky enough to have been a part of it. The collection itself, and the hope and commitment that went into its development, is what gives me hope that my reality has a place, a sacred place, where it can not be ignored and where others can locate themselves in a herstory that speaks their language.

— Rebecca Goldberg



Love and Air Conditioning

Story of an Archives Intern

Before I came to New York this summer to intern at the Lesbian Herstory Archives, I half-joked to friends that I was going to New York City to fall in love. At the end of the summer, the same friends asked me what I'd done — how was New York? "I'm in love," I'd answer them. "I fell in love three times this summer: once with the city, once with the Archives, and once with myself as a femme." I laughed when I said it and friends commiserated with me about not meeting the woman of my dreams. (Although I'm writing my senior thesis at Smith College about the archives, so I am supposed to be constantly articulating truths about the archives, the statement about falling in love remains my favorite way of describing the place and my experience there.)

When dykes that I met in bars or around the city (or at the Archives, for that matter) found out that I was interning at the Lesbian Herstory Archives, they would ask all sorts of questions. The first one, inevitable (asked by Archivettes as well as others) was what was it, exactly that an intern did at the Archives?

"Well," I'd tell them, "so far, I've cleaned a bathroom, selected visuals for an exhibit on lesbian fashion, written the copy for that exhibit, loaded a shiny black pick-up truck with a red interior full of signs, and held a fabulous banner at the New York City Pride March." As the summer went on, I added things to my catalogue — took minutes for a coordinators' meeting, flirted, archived Mabel Hampton's collection (or part of it), flirted, took phone messages from famous and not-famous lesbians.

I arrived in New York and at the Archives in the beginning of June (Pride Month). I did not have any awkward moments of wondering how I should make myself useful or what I should do. I spent June obediently following instructions, mostly those provided by Lucinda Zoe. My efforts were spent, then, helping to make the Archives presentable (thus the bathroom and the exhibit) to all these lesbians who would come through in June, wondering what their Archives was all about.

When June ended, and people stopped telling me what to do, I was, at first, puzzled. How should I know, in this vast store of stuff, what I could possibly do or should possibly do to be helpful? At this point, Archivettes suggested I do whatever I was interested in. I was amazed that this organization, run only by volunteers, could survive letting people like me do whatever they wanted. Someone suggested that there were special collections that needed organizing, so I took on the challenge.

I spent most of the Saturdays in July in the blissfully air-conditioned Archives, weeping over Mabel Hampton's collection. Mabel Hampton, an African-American lesbian who was out her whole life and died in her eighties, was a strong force behind the Archives for many years. Mabel's collection is one of the miraculous things at the Archives. Without visiting the Archives, it's hard to imagine how an archive could provide a sense of a woman who didn't write down her story, but Mabel, in addition to being in the very air of the building, is present in all the now-ordered papers in her boxes. There are

Joan Nestle's writings about her — tributes, in themselves, to two visionary and loving women — letters from

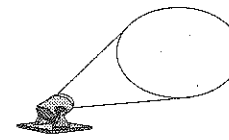
seven decades of friends, carbon copies of the outraged letters that she wrote to City Hall about her apartment, and (this is where I wept) folders of Valentine's cards between Mabel and Lillian, her lover of forty years. The cards, which I found strewn throughout the collection — between flyers and speeches and among bills — are signed with love "Big Bear" (Mabel) and "Little Bear" (Lillian).

Organizing Mabel's collection so that other women can have access to it, write about her,

draw strength from her love and her life and her zest, is one of the things that I think I will continue to be proud of doing for a long time. This fall, I brought an Archivette and the slide show to Smith College. There are slides of Mabel in the show and we told a little bit about her life and her forty year love for Lillian. After the show, a friend of mine looked at her lover. "Forty years," she said, "do you think we could do that?" She said she never sees that — women together for that kind of a life. The Archives, for me, is that possibility. It is the sense of intergenerational community and a sense of the possibilities for making and living a life connected to women.

The last day this summer that I was in the Archives there was no one else there. The gas company had left a little worksheet for "Saving money. Read your own meter." I thought of one Saturday at the beginning of the summer when I couldn't get the computer to do what I wanted, couldn't find the hammer and had no idea what it was that it was okay for me to do to find those things. I had felt like a guest in someone's house — welcome, but uncomfortable and always afraid that I would get it wrong. That last day I called someone back about the hours we were open, ate the rest of the bagels I'd left in the fridge, found the meter, read it and called in the reading.

— Caitlin Featherstone



Spotlight on Unpublished Papers

The Unpublished Papers Collection at the Archives is one of our most unique and valuable collections. This extraordinary collection of papers includes close to 1,000 theses, college papers, speeches, dissertations, short-stories, and other works written by lesbians over the past thirty years. A rich source of research materials, this collection houses all of those fabulous papers you wrote in college, the bibliographies you struggled to develop with little resources, and all of those brilliant insights, theories, ideas and fantasies that our young and old lesbian minds have conjured up over the years. Residing on the second floor of the Archives in two filing cabinets, the papers are arranged alphabetically by the name of the paper.

Until recently, the only access to the collection was by manually browsing through the titles, file by file, drawer by drawer with the hope that you may run across a piece on the subject you are researching. We recently automated the entire collection, creating a database that can be searched by subject, author or title (when this information is available.) Many papers were donated without an author or date. We can print out a title list of holdings and publish it for the first time in this newsletter! These papers have been collected through the years, donated one at a time or as part of larger collections. In almost every case, the papers were sent to us by the lesbian who wrote it because she wanted it to be preserved, read again, and saved as a part of our history. If you have any such papers, please send them to the Archives. Be sure each paper submitted includes your name, the date, geographic location, and any relevant institutional affiliation (university, organization, conference, etc.) As a service to the many students, researchers, writers, and seekers that are looking for work on special topics and need to know what's in our collection, we are publishing this current select bibliography of our *Unpublished Papers Collection* in this issue.

While the listing below is select, it represents the bulk of this collection. Papers that came in with special collections may not have been moved into this collection, and some papers with incomplete data have not been included.

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- Sarah Schulman & Stephanie Roth. *Lesbian*

In Memory of the

In Memory of Ellen



Terri L. Jewell

The Archives is a place to commemorate lost lovers and friends. As a people, we have been deprived of the ritual of communal sorrow. Many lesbians have experienced the pain of silent mourning. Often in newspaper obituaries, a euphemism for the death of a lesbian is "There are no known survivors." This is not true.

We are each other's survivors. We hope that you will remember lesbians in your community, your sisters, your friends, through memorials and letters to the Lesbian Herstory Archives, so that we may all honor their lives. Their voices and lives must not be lost or made invisible when we ourselves are no longer here to tell their stories.

- Keri Duran 1964 — 1995
- Terri L. Jewell 1964 — November 1995
- Barbara Jordan 1996
- Nan C. DuBois April 1996
- Donna J. Jordan December 1994
- Barbara Oelker 1956 — April 1995
- Terry Harnan 1915 — 1994
- Virginia (Ginny) Moore 1918 — 1994
- Constance (Connie) Murray 1928 — 1995
- Alma Routsong 1924 — 1996
- Ingrid Reuben 1947 — 1995
- Nancy Walker 1935 — 1996

On Saturday, December 3, 1994, a little before 2:00 pm, our lesbian community lost one of its strongest fighters. Ellen Sarosy finally gave into her struggle to survive and took her life by stepping in front of a LIRR train.

I'll never forget the day I met Ellen. I recently had returned from a bike trip from San Diego to San Francisco. Trying to reconnect with womyn from here, I put an ad in the Alternatives Corner Newsletter saying I wanted to start a bike club, and immediately the first call was from Ellen. A few weeks later, in March of '85, we had our first meeting with about five other womyn — Different Spokes was born. Little did I know then that Ellen still would be my friend 10 years later and would be the driving force behind the club for all those years. The last time I saw Ellen, a week before her death, we were joking how it soon would be our 10-year anniversary.

Ellen struggled long and hard with the demons inside her. At times she was exasperating, but I'll always remember how thoughtful she was to her friends. She truly cared about the lesbian community and thought it so important to be OUT everywhere. Different Spokes and biking was Ellen's life and main joy. She held the club together when no one else was there to do it. She meticulously tracked every mile we rode, and every Christmas she would buy bike mugs or T-shirts for the riders that past year. Ellen cared so much about the club — I never thought she could live without it. Now I wonder if we will survive without her.

Ellen always said that having appointments gave her a reason to live, so we made a pact last year that if I bought her a daily planner and she wrote "LIVE" on each day she wouldn't kill herself — because she had an appointment with Life. When I went to her apartment the night she died and looked at that calendar, I realized even having appointments was no longer enough to keep her alive. The last paragraph of Ellen's instructions about her death epitomized how important we all were to her: "Last but not least, my funeral or service or whatever is decided upon damn well better be very welcoming to Lesbians. Thank you. I can rest in peace now."

I hope Ellen finally has found her peace.

Good-bye Ellen — I'll miss you — I love you,
Carol Vitelli

In the spring, Different Spokes had a memorial Jones Beach Bike Ride (Ellen's favorite) to celebrate her life. Ellen left all her journals — 20 years of writing — to the Lesbian Herstory Archives. I know she would be happy to know that other lesbians have read them and heard her story. Donations also can be made in her memory to the Archives.

Dear Women of the Archives,

I am remitting to you the enclosed money order in the amount of \$1,516.71 as a bequest from the Last Will and Testament of Donna J. Jordan, lesbian extraordinaire. Donna was my lover for five years until her death on December 16, 1994, from breast cancer. She had a great fervor for the "Archives," feeling a sense of urgency in the work that you do; capturing the lives of women loving women before time could reclaim the ashes. Donna loved herstory and lesbian culture, for which the "Archives" stand as a bold symbol. I can easily say that the "Archives" are a living symbol of Donna's life. Keep up the struggle. Thank you for your good works.

Yours in Sisterhood,
Vickie A. O'Dougherty
Executricks, Estate of Donna J. Jordan

Voices We Have Lost

Alma Routsong, 1924 — 1996

*Alma Routsong, author of *Patience and Sarah*, also known as Isabel Miller, died in October after a three-year battle with ovarian cancer. Sidney Abbott went to Alma's memorial and shared the memory of the day with Beva Eastman, who in turn posted Sidney's letter on the Internet to a number of gay and lesbian listservs. Many of us here at the Archives read the letter online and wept at this touching account of Alma's life and service. Alma, her life, her many contributions, and her life's work will be cherished and remembered always at the Archives for generations of lesbians to come. Alma is another wonderful lesbian woman who will not be obscured by history.*

Alma Routsong was a U.S. novelist, essayist, and editor. Born in Traverse City, Michigan, the daughter of a police officer and a nurse, she interrupted her college studies to serve as a hospital apprentice in the WAVES. She married Bruce Brodie in 1947, completed a B.A. in Art in 1949 and gave birth to four daughters before divorcing Brodie in 1962.

Routsong's first two novels, *A Gradual Joy* (1954) and *Round Shape* (1959) had no overtly lesbian content. After forming a relationship with a woman in the 1960's, she tried to write about her and her friends' experiences but found herself stymied by a sense that she was "tattling." Then, while

visiting a folk art museum in Cooperstown, NY, her lover pointed out a primitive painting of a "maid" by Mary Ann Willson who, according to the museum, had shared her life in the 1820's with a "farmerette" named "Miss Brundidge." The discovery inspired Routsong to write her most popular novel, *A Place for Us* (later retitled *Patience and Sarah*), a gently romantic, vividly imagined account of the lives of two lovers who settle in New York in the early 19th century.

Unable to find a publisher for the novel, Routsong printed 1,000 copies in 1969 as a "Bleecker Street Press Edition" and peddled them on the streets of Greenwich Village, at Daughters of Bilitis (DOB) meetings and



Alma Routsong

through the DOB's publication, *The Ladder*. Her pseudonym for the novel, Isabel Miller, combined an anagram for "lesbia" with her mother's maiden name.

One of the first lesbian-positive historical novels, *A Place for Us* received the first Gay Book Award of the Gay Liberation Task Force of the Social Responsibilities Round Table of the American Library Association. Some gay and lesbian critics lambasted the novel's anachronistic feminist consciousness, but most readers, accustomed to "problem novels" in which homosexuality was depicted either as a tragic aberration or a sick perversion, welcomed its positive portrayal of a loving relationship between women. Republished by McGraw-Hill in 1972, *Patience and Sarah* became one of the classics of the post-Stonewall era.

Routsong joined the Gay Liberation movement in 1970 and was an officer in the DOB. Her other works include *The Love of Good Women* (1986), *Side by Side* (1990) and *A Dooryard Full of Flowers* (1993), a collection of short stories, two of which are a quasi-sequel to *Patience and Sarah*. Shortly before her death, the novel *Laurel* (1996) was published.

— Lee Hudson

From *Completely Queer: The Gay and Lesbian Encyclopedia*, by Steve Hogan and Lee Hudson, 1997.

Katz, Jonathan Ned. "Alma Routsong; Writing and Publishing *Patience and Sarah*." I felt I Had Found My People." In *Gay American History*, ed. Jonathan Ned Katz (1976).

Wavle, Elizabeth M. "Isabel Miller." In *Contemporary Lesbian Writers of the United States*, eds. Sandra Pollack and Denise D. Knight (1993).

Dear Friends,

I went to the small memorial for Alma in Poughkeepsie last Saturday. She had died Friday morning at 1:30 a.m., not 3 a.m. as I had originally heard. The gathering was held in the dining room, with the round oak table taken down. There were two or three from each era of her life. Mary and Malva from the literary era and Betty going back more than 40 years. Three from CR1—Linda, Barbara and me. Three daughters, Natalie, Louise and Joyce. Charlotte had to fly home. Four witches (incl. two herbalists), one remaining Gujaldilian (can't spell it). Hymn singers, Edward Field, old poet friend was in London, but not absent, as you will see; Two of the young proteges—(Meme just finished a great dissertation involving original research in Africa and South America, Kathryn is now in the Clinton Administration).

Julie sat at the old pedal organ in the dining room. We sat in chairs. Total—maybe 20, 23 with the daughters. We sang the old baptist type hymns, all the verses, Alma style. Began with Abide With Me. Most dealt with pain in this life and death as release. (In the last 24 hours and right before her death, she asked "Am I dead yet?," then early Friday a.m. "Am I dying? I am ready to go." Her daughter Natalie was with her, and said Yes, Mom, you are dying. Alma closed her eyes and let life go).

Then we read poems—all by friends of Alma's—May Swenson, Robert Frost and Edward Field. I read 2 of M.S.'s good ones; one about getting old, and one about dying. (Edward Field called me when he got back from London this week, then called May's lover and told me on a second call that her lover reported when told of Alma's death "At last someone has died that May would want to spend eternity with!") Wonderful Robert Frost too.

Then Joan sang. Her lovely, ethereal voice. First the dictionary song, illuminate, light... then a couple of Alma's favorites of hers.

Then we talked about Alma. This is hard to type in here. All through the service some were in tears. As soon as two or three dried up, two or three started. The young dykes who have created the marvelous opera of *Patience and Sarah* played a tape of the "As Water Parted from the Ocean" duet between Sarah, I think, and the ex-minister, snake-oil merchant from while they were traveling in his wagon. It is an attempt to re-create an old hymn that all their research did not reveal to them and it is just beautiful.

Then we ate—including the last item Alma planned to cook—Apple Slump. Made from apples left in the field after harvest, with pastry and vanilla ice cream on top.

Alma was cremated Monday, and her ashes placed beneath a tree. I do not know where the tree is as of this writing.

There will be a regular memorial, date to be determined. Some of us thought that a chamber performance of the Opera might be just perfect, but Julie and Betty will probably take the lead. If they are too exhausted, maybe a couple of other of us could take the lead.

Charlotte was there, of course, she and I and later Edward Field and I talked about getting into the New York Times, but I don't know that Julie and Betty are at all interested. Another wonderful Lesbian woman who may not be as easy to research or who may be partially obscured to history if this is skipped. But I understand how they may feel. And exhausted they are.

Love you all, and felt close to you in your warm responses to my calls, and surely Alma knows too. — Sidney

Exhibit Update

Exhibits of lesbian history and treasures have continued to travel out of the Archives and onto the walls of community organizations across mainland USA. As of this writing both "Keepin' On: Images of African American Lesbians" (Newsletter #12) and "Queer Covers" (Newsletter #15) had their Olympic moment at Center Stage of the Gay and Lesbian Visitors Center in Atlanta, Georgia. "Keepin' On" has made local appearances in Brooklyn, NY under the sponsorship of Kitchen Table: Women of Color Press; at the Bronx Museum of The Arts in the Bronx thanks to BLUES (Bronx Lesbians United in Sisterhood); in West Hempstead, NY at the Women's Alternative Community Center; and at Rutgers University in New Brunswick, NJ. Our exhibits also visited Chicago thanks to the Gerber-Hart Gay and Lesbian Library and Archives and were seen by all at the National Women's Music Festival in Bloomington, Indiana. "Keepin' On: Images of African American Lesbians", "Queer Covers" and the "Audre Lorde" exhibits are presently available — with more to come. If you are interested in bringing an Archives traveling exhibit to your community please contact the Archives at our PO Box, Attention: Exhibits Coordinator.

Paula Grant



Paris, 1900. LHA Found Image Collection. From "Lesbian Fashion Through the Ages" exhibit.

Wanting to create an environment for cultural sharing, artistic expression, and discussion, LHA began the *At Home* series. Women of LHA's various communities and constituencies are invited to come to LHA for events specifically designed to engage them in the Archives' herstorical mission. *At Homes* offer LHA an opportunity to bring more women into the archives, to highlight different parts of the collection, and to encourage women's self-documentation and exploration of their personal, shared, and multifarious herstories. LHA has been just hopping with fabulous lesbian/dyke/gay/queer/women-identified women's activities since the last newsletter (including discussions, readings, and visual presentations). Below are just a few selected happenings from 1995-1996.



At-home presentation on *Asian Lesbians of the East Coast* made by June Chan (center), shown with Maxine Wolfe (right) and Mariana Romo-Carmona (left).

At Home at the Archives

— Desiree Yael Vester

Makeda Silvera, author and poet. Reading from *Her Head a Village, Remembering G and other Stories* along with selections from other works.

Sidney Abbott, lesbian-feminist activist and author. Discussion: "The Good Old/Bad Old Days: Lesbian-Feminism, Its Origins — What's Helpful to Us Now." A provocative and in-your-face multifaceted examination, explanation and reclaiming of lesbian-feminist activism in the 70's and what it means for Lesbian activists today.

Ann Meredith, photographer; Kate Wilson and Harriet Hirshorn, video makers from DYKE TV. "Lesbians March in Beijing: The 1995 International Conference on Women," a slide show, video presentation, and discussion of lesbian participation in the conference.

Joni Crone, Irish lesbian activist. The Founder of Ireland's *Lesbian Front* discussed the lesbian movement in Ireland and her experience as the first lesbian to come out publicly on Irish national television.

Flavia Rando, Michela Griffo, Fran Winant (former members of the Radicalesbians); Charlotte Bunch and Nancy Myron (from The Furies). A herstorical remembrance/exploration/discussion of Lesbian Feminist activism, organizing, and the need for lesbian self-documentation.

Susie Bright, activist, "sexpert" and co-founder of On Our Backs magazine. Reading and arousing discussion of her latest work, *Susie Bright's Sexwise: America's Favorite X-rated Intellectual Does Dan Quayle, et al.*

Amber Hollibaugh, Coordinator of the GMHC Lesbian AIDS Project. "Do Lesbians Get AIDS?" Presentation and discussion about the myth of Lesbian immunity and the importance of having good and accurate information regarding transmission issues, safer-sex, and education.

Elena Georgiou, Gretchen Elkins and Irare Sabasu. "Poetry at the Archives." An afternoon of moving, titillating and provocative poetry.

June Chan of Asian Lesbians of the East Coast. Discussion and wonderfully herstorical slide show presentation chronicling the organization's inception and development.

Sue Schaffner and Carrier Moyer of Dyke Action Machine (DAM). A slide show presentation and discussion with these two fabulous activist/artists dykes about their individual work and what's new with DAM.

Jill Posener, photographer and co-editor of Nothing But the Girl "The Blatant Lesbian Image." Discussion about the book's contributors and the making of the book.

The Archives Photo Collection

A Little Herstory

The photographic collection at the Lesbian Herstory Archives reflects the growth of the Archives since 1974. When we were originally envisioned we were seen as a preserve — of all the papers, books, photographs, posters, fliers and memorabilia that we could collect relating to lesbian lives and culture. Much has changed over the past two decades. And while our collection concerns have changed somewhat we still have an enormous amount of work to do on the collection to serve some of the needs now showing up on our doorstep.

In the past few years there has been a growing call for materials that can be used for publication. You may come to the archives looking for images that can be included in a book, magazine, film or other public display. Unfortunately, most of the images in the photo collection are not available for those uses.

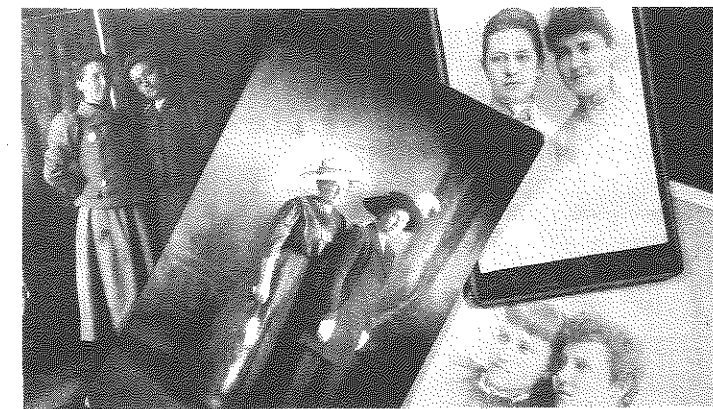
Why Not?

Much of what was given to us came from women who simply wanted their images saved, their lives remembered. They neither offered permission for publication, nor did we request it. The first goal of the Archives is preservation and collection of materials and that is an area we have excelled in. Perhaps our second major goal is the cataloguing of materials, preparation of bibliographies and creation of exhibits based on the collection. This area is a slow up-hill battle, and can only move on along at the speed that the Archives can attract and train volunteers for these tasks.

One of the areas we are slowly working on is the creation of a photofile of images that are immediately usable, with Archives permission, for publication. We have a few images that fall into this category now, however, they are not separated out from the collection, and you will need assistance in locating them.



Nikki Nichols, Daughters of Bilitis member, circa 1960s.



Some of the found images in the Archives collection.

How Can I Use What is Here?

You are welcome to browse and enjoy the images in the photography collection. Most of the collection is contained in the three lateral cabinets marked "Photo Collection" in the audio-visual room. The files are arranged by subject, photographers name or subject's name. There are also several binders set up on a shelf against the far wall. Some of these binders are collections by specific photographers. There are also some photo books from weddings and other personal collections. (Important Note: Do not mount your photos in the albums available at dime stores, that have a plastic sheet holding photos against a tacky grid, the materials destroy photos very rapidly.) Please wash your hands before using the collection (no, it's not silly) and try not to handle the photos except by the edges. If they are mounted in pages do not attempt to remove them without checking with an archives staffer. Do not photocopy the photographs: the light speeds up their deterioration.

If you are working on a project where you want to get permission to use a particular photograph you will have to talk to a coordinator who is familiar with the photo collection. It will probably take a week or two to find out if the photo is one that can be used with Archives permission. If it isn't, then the next possibility is that we can put you in contact with the photographer or person who donated the image. (We will probably have to contact them for you, and pass your number and question along to them as only a few photographers have made their phone numbers generally available.) The other possibility (and the most likely) is that we don't have the information on the donor/photographer and you will not be able to use the image.

We are sorry that the collection is so inaccessible to publication use. As explained above, it came out of a different time and focus. Over the next few years we will be developing a photo file for public use, and we will be working on both collecting new images and getting releases on images we already possess.

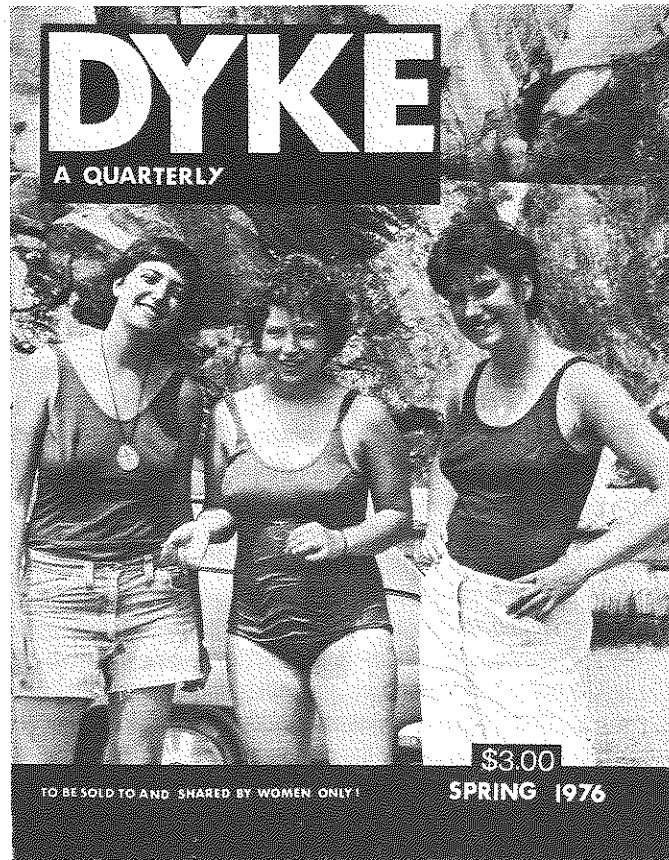
If you are thinking of donating photographs to the Archives, please give the question of release rights some thought. If you are able to donate an image along with its copyright to the Archives then it has the chance of going out into the world in publications and other media. But even if you don't want to give that permission (or can't due to people included in the photo) please be assured we will still treasure it, protect and preserve it for the viewing of future visitors to the Archives.

— Morgan Gwenwald

The Lesbian Feminist Vision

The Liza Cowan and the Maxine Feldman Collections

Dates Covered: 1970's — 1980's



Liza Cowan served as editor of Dyke with Penny House.

Last month, I spent long hours sitting on a folding chair at our work table in the newly rearranged basement, processing the collections of two women who have spent years contributing to the cultural and therefore survival force of the lesbian feminist community. Their collections provide a unique documentary of the early years of the lesbian feminist music movement in this country.

Liza Cowan, founder of the White Mare Archives, co-editor of Cowrie, was a pioneer in lesbian broadcasting. In the early seventies, she brought lesbian singers and musicians to an audience who often did not believe what they had heard the night before on her program.

From Correspondence, December 29, 1971:

Dear Sirs:

On the morning (between 4 A.M. and 5 A.M.) of Tuesday, Dec 28th, I heard a song on WBAI called "The Woman In Your Life." It was a vocal solo by a woman accompanied on a guitar. Can you tell me whose record it was and who wrote the song?

The writer of this letter, a woman, is asking for information about Alix Dobkin, the pioneer lesbian performer. Cowan's collection includes tapes of the radio shows, correspondence from her audience, including letters of support when she was fired by WBAI of New York, the books, periodicals and subject files of the White Mare Archives, an early lesbian collection from up-state New York and correspondence and graphics from Cowrie.

Maxine Feldman, another pioneer in Lesbian music, sent us seven boxes in which lie the history of a vision and a love. Dedicated to promoting women's music, an early and major presence at the Michigan Women's Music Festival, one of the first troubadours of gay rights, founder of the Oasis Awards, composer and entertainer, Maxine Feldman has given the future a powerful sense of how lesbians created their own cultural world in the seventies and eighties. Her collection includes correspondence starting from the early seventies, scores, lyrics, newspaper coverage of her performances, photographs, booking schedules, tour notes, performance clothes, T-shirts, buttons, musical instruments. As I sat on my chair, unfolding letters, looking at photographs, smoothing out posters, I was moved beyond words once again at the power of visions, the visions of these women, the vision of the archives, at the risks we took when no one else would. For any one interested in the history of lesbian feminism in this country, particular as it expressed itself in women's music, these are two invaluable sources.

— Joan Nestle

Maxine Feldman performing her song "Amazon" in the 80's on Long Island.



Special Collections: Recent Acquisitions, 1994-1996

Special Collections keeps on growing! We continually acquire new collections of journals, love letters, political papers and lesbian memorabilia. We also receive mail from women who add to their already accessioned Special Collection.

When you visit LHA, be sure to visit our second floor to see the Special Collections. All lesbians are encouraged to start a collection. Your personal papers can be "restricted" (private) or "open" so that researchers and browsers can look and learn from your life.

Collections are arranged by year and unique accession number. They range from one to many boxes of materials. A computer-generated list of special collection holdings is available both by accession number and alphabetically by first name. We encourage you to "adopt a Special Collection" if you have a favorite author, friend, or organization that has their collection here—come to work with us on our once per month Special Collection Day (schedule varies, so call for our upcoming Special Collection workdays) or arrange a special time when you can be here to work on the collection of your choice.

EARLINE BEASLEY 94-5: Coverage: 1970-present. Subject matter deals with body building/sports/African American identity, and southern women. Seven boxes.

JANE WATROUS VERLAINE 94-6: Coverage: 1940's - 1980's. Four boxes of poetry, essays, journals and letters.

"FIGHT THE RIGHT" 94-7: Coverage 1990's. This collection includes flyers and memorabilia about AIDS activism in the Midwest. Banners and papers regarding St. Louis are also cross-referenced to other areas in LHA.

ZOE MANSEN 94-8: This collection of 3 boxes includes Ms. Mansen's diaries and manuscripts spanning from the 1940's through the 1990's.

JO ANN DIMOND: 94-9: A collection in excellent condition consisting of correspondence and photographs. This collection is contained in one box and spans the years 1964 - 1970. Restrictions and copyrights apply.

SCOTTI D'ARCY 94-10: 13 boxes of correspondence with family and lovers. Letters to Jane Chambers, Jene Jacobs, and Marian Seldes. Coverage 1950's - 1980's though most material is from the 1960's. Thirteen boxes—twelve are off site and one is in our Brooklyn building so call ahead for access and for information about restrictions.

"NOT JUST PASSING THROUGH" 94-11: 1994 videotape co-produced by Polly Thistlewaite, Jean Carlomusto, Catherine Saalfeld, Dolores Perez. This video includes interviews with the late Mabel Hampton as well as with Joan Nestle, Jewelle Gomez, "W.O.W's" Five Lesbian Brothers as well as many other women you may know and love. A segment of Gay Pride March 1991, NYC is included. Permission to duplicate and to view is needed so call us ahead of time if you wish see the video.

"HIKIN DYKES/WOMEN ABOUT" outdoor/social group for lesbians 94-12: One box consisting of a variety of media—agendas, minutes, calendars, flyers, history, outing descriptions, policy guide book and more. Time period covered is from 1976 - 1994.

PHOTOGRAPHS BY ROBERT GIARD 94-13: Photos of lesbian writers from Robert Giard's ten-year archival project of lesbian and gay writers. Acquired through a special grant to the archives.

WOMEN'S BUILDING 95-2: The Women's Building in Los Angeles, CA donated images, calendars, and journals. This is contained in one box.

FRANCES DOUGHTY 95-7: Spans 1970's - 1990's. Frances Doughty, founding member of National Gay Task force was involved in many lesbian political groups. Four cartons contain her donations of fliers, leaflets, photos, tapes, posters, T-shirts from earlier movement groups and activities. This is a wonderful slice of lesbian activism.

JACQUELINE WOODSON 95-9: Her collection of children's literature, lesbian literature, articles and reviews of Jackie's work, articles and writings and correspondence and photos. Two boxes.

SCRAPBOOK FROM THE KINSEY INSTITUTE 95-10: This collection contains clippings from as far back as the 1920's of women-in-the-life. Many references to "passing women" and "odd women" as noted by the tabloids. One box.

ANGELA WILSON 95-11: Angela's papers from 1977 - 1984 contain correspondence and personal letters, diaries and entries in correspondence form, calendars and planners, and information about "The Fifth Berkshire Conference on the History of Women" sponsored by Vassar College.

GLASS — GAY AND LESBIAN ASSOCIATION OF STUDENTS, SOUTHERN ILLINOIS UNIVERSITY 96-2: This is a Midwest regional collection containing flyers, brochures, and announcements from GLASS as well as neighboring lesbian/gay organizations. Memorabilia such as buttons and flags included.

RACHEL KAMEL 96-3: Spanning 1978 - 1984 Rachel's collections gives us a view of lesbian life in the Philadelphia region. There are extensive notes about "Sisterspace," Philadelphia Reproductive Rights Org (PRRO), "Lesbian Action Alliance" and "Feminists in Solidarity." In addition to the Philadelphia collection, she has included detailed information about women in Nicaragua.

MARY R. MINUCCI/DODIE GLASSE (organizing of the collection now in progress): 1970's through 1980's Greenwich Village Dyker Union "Head Lez." A look at lesbians in the military includes a denim vest with farewell notes from fellow Army members, Army uniform, double women symbol stamp, dog tags, stripes, pins and good conduct decoration.

The following collections are currently being processed and will be assigned an accession number shortly:

MAXINE FELDMAN: Years covered: 1970 - 1990. This collection gives us a view of women's music and covers the following topics: music, musicians, record production, Michigan Womyn's Music Festival, Lyrics, the Oasis Awards. This collection also includes a Martin Guitar, picks and straps, T-shirts, buttons, photos of performers and concerts and performance clothes including red hat with wings and roller skates!

LIZA COWAN: Years covered: 1970's - 1980's. An extensive collection with a wealth of information about lesbiana, cultural and political. Subject files include info about GALAS (Great American Lesbian Art Show, 1978), "Electra Re-wired" (her WBAI radio show), feminists concerts, dyke portrayals in movies, lesbian mothers, Women Underground, Lesbians in the military, Feminist calendars, feminist coffee houses, feminist poetry, lesbian third world, lesbian festivals and dances, women only, dyke fashion, Jewish lesbians ... and so much more!

ELLEN SAROSY: Years covered: 1980's - 1990's: Ellen bequeathed her entire estate to the Lesbian Herstory archives. Her two boxes of collectibles include her personal diaries, scrapbooks, personal papers and political papers. Her recent death has saddened our community and we will miss her very much.

NY WOMEN'S CENTER: Years covered: late 1960s — 1980s. This huge collection, coming in at more than 35 boxes sometime last year brought tears to our eyes as we began to open the boxes. Includes the original papers, correspondence, finances, etc. from the radical publication, RAT, that was taken over by lesbians during the course of its life as well as many original papers from the Lesbian Feminist Liberation and the Women's Center in New York that had, apparently, inherited the organizational papers. Includes correspondence, photos, flyers, minutes, notes, graphics, action plans, etc.

— Compiled by Robin Riback

1995 Financial Report for the Lesbian Herstory Educational Foundation, Inc.

In our first few years, a good part of our money came from a titling by the Lesbian Herstory Archives founders, as they could give. Over the years, the balance has shifted; ongoing expenses are now being met by donations from the community. 1988 marked the first year that our incoming donations topped \$25,000, and we had to file our first formal 990 with the IRS and the New York State charitable agencies.

How Do We Meet Our Ongoing Expenses and Get Our Work Done?

All labor at the Archives is done by volunteers. It is a labor of love involving many hours of work by dedicated women. Our vision and knowledge of what needs to be done is great, but our decisions about expenditures are based on the actual income that we have in hand.

In the past, we didn't have to fund raise to pay rent, since the collection was housed in the apartment Joan and Lee share. Now, however, we have to meet the expenses of the mortgage and the upkeep of the house.

We are given generous donations of books and materials from the Lesbian community. We receive donations from individual women who visit the Archives, read our newsletter, hear us speak, or meet us at conferences and believe in the vision of the Archives. Money is put in the donation can at LHA and at conferences where women give us dollars and change anonymously. Donations are made for the photocopying we do in response to information requested by mail or in person at LHA. We receive honoraria for presenting the slide show and for speaking engagements we do about the work of LHA. We do not charge a set fee but ask that university and community groups with access to funding respect our needs. We often show the slide show to the Lesbian community and then pass the hat. All honoraria and donations we receive for speaking go into the Archives account after we are reimbursed for personal travel expenses.

We also receive money from donations for our poster, T-shirts, buttons, and postcards. Monies come from grants from within the Lesbian community and alternative funding sources. Monies come from other sources, such as memorial funds, workplace donations, cultural events, donations from other organizations, and donations earmarked for special needs

How Can You Help

- Organize a fund raiser or house party in your own community.
- Undertake a fixed expense as your personal project. Let us know that you want to pay for part or all of one of our expenses.
- Send us basic supplies, such as pencils, paper, blank mailing envelopes of all sizes, etc.
- Talk to your local publisher, organization, and Lesbian, gay, or women's bookstore, and arrange for us to get free samples and review copies of books and journals.

INCOME for 1995		EXPENSES for 1995	
GENERAL FUND:		Postage	7,334.94
Donations	\$12,869.65	Post Office Fees	580.00
Insurance Policy-Ellen Sarosy	10,650.00	Printing/Photocopy	9,079.23
Benefits	2,189.00	Stationery/Archival Supplies	2,514.18
Honoraria/ Exhibits	862.74	Storage:	
At Homes	145.00	Pierce Leahy Archives	2,036.49
Other:		Equipment:	2,018.02
Community Spirit	116.21	includes Stereo equipment, Air	
Innovative Moves	58.50	Conditioner Tape drive, paper	
Women's Music Festival	352.50	shredder & other items.	
Donation for use of photographs	990.00	Ongoing Household Expenses	5,145.58
United Way/ CUNY Campaigns	812.15	Misc. Household Expenses	433.23
Advanced deposit returns	329.99	Major Construction/Repairs	545.50
SUBTOTAL	\$29,375.74	Services:	
BUILDING FUND:		Mailings	1,166.00
ALFA (Southern Feminist		Parking	123.00
Library and Archives)	5,250.00	Books/Journals/Materials	325.80
Ellen Sarosy Estate	9,427.25	Bank Service Charges	554.55
Matching Funds:		Other:	
Pfizer	200.00	Events related expenses	2,695.15
Lotus	200.00	Loan repayments	6,580.57
A&T	25.00	Filing Fees	110.00
Heritage of Pride Community	1,500.00	Miscellaneous	689.83
The Campfest Promise	1,500.00	SUBTOTAL	41,932.07
Individual Donations	45,865.50	Real Estate Related:	
SUBTOTAL	\$63,967.75	Mortgage	19,897.20
INTEREST		Insurance/Water/ Tax Escrow	4,300.00
Chemical Bank		Payment towards Principal	38,500.00
Savings Account	165.41	Insurance	2,979.13
Chemical Bank		SUBTOTAL	65,676.33
Endowment Account	352.56	TOTAL 1995 EXPENSES	107,608.40
Community Capital Bank			
Building Fund	290.62		
SUBTOTAL	808.59		
TOTAL 1995 INCOME	94,152.08		

Prepared January 20, 1996
Deborah Edell, Treasurer

Explanation of categories in charts: *Postage* includes not only the cost of all individual and bulk mailings but also return postage on bulk mail. *Books/Journals/Materials* includes books, pamphlets, posters, and resource materials. The more authors and publishers donate their work to us, the lower our costs. *Printing/Photocopying* refers to outside photocopying and the printing of fliers, announcements, and newsletters. *Stationery/Archival Supplies* includes preservation materials, basic office supplies, photocopy paper, and toner. *Other Household Expenses* refers to regular monthly expenses, including gas, electricity, telephone, and exterminator bills. *Miscellaneous Household Expenses* includes such costs during our first year as carpeting, paint, track lighting bulbs, electric light bulbs, toilet paper, cleaning supplies, curtains, curtain rods, keys, hardware supplies, and other household start-up items.