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An Activist’s Guide to Lesbian History
A Companion to the Video Not Just Passing Through

Written and Compiled by Polly Thistlethwaite

Not Just Passing Through

Produced & Directed by:
Jean Carlomusto, editor
Dolores Pérez
Catherine Gund Saalfield
Polly Thistlethwaite
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What reviewers say about Not Just Passing Through:

"Inspirational for all lesbians, but also serves as a fine introduction for the uninformed..."

"Exciting, absolutely riveting..."
-John DeSantis, Librarian, Amherst College

This guide was made possible by a grant from the Paul Robeson Fund.
An Activist’s Guide to Lesbian History

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WHAT'S THIS VIDEO ABOUT, ANYWAY?

NOT JUST PASSING THROUGH

A collaborative project by:
Jean Carlomusto, Dolores Pérez, Catherine Gund Saalfield, and Polly Thistlethwaite

Summary and Questions

Not Just Passing Through is a 53-minute video documentary about the construction and uses of lesbian history. The video consists of four segments, each illustrating different social, cultural, and political characteristics of lesbian history. Not Just Passing Through features activists from New York City-based lesbian organizations including the Lesbian Herstory Archives, Asian Lesbians of the East Coast, and the WOW Cafe, plus others who work to construct lesbian-centered history, art, and politics. Not Just Passing Through is intended for community and classroom use. The four segments may be screened together or separately, assisted by this discussion and activists' guide.

Mabel Hampton died in October 1989. Born in North Carolina in 1902, Miss Hampton moved to New York as a child. She was a singer, dancer, domestic worker, activist, and community figure who, as author Jewelle Gomez explains, "came out and stayed out," unlike many other lesbians of her generation and heritage. Miss Hampton was a woman proud of all her identities. Joan Nestle describes her as a "self-inherited" woman "who gave herself her own history." As an African-American, a butch lesbian, a performer, a laborer, a lover, and an important figure in the Lesbian Herstory Archives as well as Senior Action in a Gay Environment (SAGE), Miss Hampton inspired a subsequent generation with her stories, her work, and her presence. Oral history, photographs, and interviews with those who knew her refute Miss Hampton's New York Times obituary misstatement, "There are no immediate survivors."

Questions:

How are lesbian heroines and public figures constructed?

What roles do they perform in lesbian political and public life? Why are or aren't queer role models important?

How, and in which venues, did Miss Hampton gain her status as a "respected elder?"

What factors and events favor the construction of some lesbian celebrities and heroines over others?

Since the 1970s, how have the mechanisms and motives constructing lesbian fame and celebrity changed?
Marge McDonald’s story, though originating in central Ohio in the mid-1950s, illustrates one mission of New York City’s Lesbian Herstory Archives. Miss McDonald willed her diaries, papers, books, and records to the Archives, coming out to her family only in her will. A well-meaning lawyer contacted the Archives upon

### LAST WILL AND TESTAMENT

I, MARGUERITE ANN MCDONALD, residing in the County of Onondaga, and State of New York, being of sound mind and memory do hereby make, publish and declare this instrument as and for my LAST WILL and TESTAMENT.

FIRST: I hereby revoke any and all former Wills or Codicils to Wills heretofore executed by me.
SECOND: I direct that by body shall be cremated.
THIRD: I direct that all of my enforceable debts, funeral expenses, and any and all estate taxes both Federal and State, and all Administration expenses be paid first out of my estate without apportionment as soon after my death as may be practical.
FOURTH: I direct that all debts owing to me are and shall be forgiven at the time of my death.
FIFTH: I bequeath to the Lesbian Herstory Educational Foundation, presently in New York, NY, all the feminist books, phonograph records, letters, diaries, and papers that they may desire and select, provided such are kept intact, kept on display or made available, and some notation is made at said foundation respecting my gift.
SIXTH: I bequeath the proceeds from my real property and car, which I hereby direct to be sold, together with all my gold, silver, cash, and bank accounts to

Miss McDonald’s death in 1987, urging quick attention to the matter because the family had threatened to "take it to the dump and just be done with it all." He says that the family did not want to recognize that their Marge was, "God forbid, a lesbian." Two Ohio State University graduate students with a pickup truck volunteered to drive to Miss McDonald’s small hometown the morning before her belongings were auctioned off. They managed to come away with the bulk of her lesbian books and records, along with her diary which chronicles her coming out butch in the bars of Columbus Ohio in the early 1950s. This diary is a rare and rich document, recounting her first visit to a lesbian bar, the choices she made to be butch and to be sexual, and police prosecution of lesbians in the McCarthy era. The tales of those instrumental in recovering Miss McDonald’s diaries is woven with footage of Columbus Ohio and a dramatic reenactment of Miss McDonald’s first visit to a lesbian bar, performed by members of New York City’s WOW Cafe.

**Questions:**

Why did Marge McDonald begin to re-type her diaries? How is Miss McDonald’s perception of her audience likely to shape the stories she includes in her diary?

Is lesbian history destined to be underrepresented? What are the political forces contributing to the "closeting" of lesbian history? Why are lesbians invested in "uncovering" a "closeted," "hidden" history - what political and personal functions does this serve?

Do mainstream libraries collect lesbian history? How do collections in mainstream institutions differ from those in grassroots and private institutions? What kinds of lesbians are represented by what kinds of institutions?

If a person does not self-identify as a lesbian, or if she/he identified as lesbian for only a part of a lifetime, how might she/he be included or excluded from lesbian history?

How might reliance solely on grassroots lesbian archives shape the lesbian historical record? How will lesbian, gay, transgender, and queer grassroots archives influence the construction of the mainstream archival record?
June Chan’s slide show about Asian lesbian history is a prime example of grassroots scholarship claiming and creating heroic imagery. Chan’s mid-1980s work coincided with the formation of the Asian Lesbians of the East Coast and pointed to a previously uncharted legacy of Asian lesbians and female sex radicals. Mai Kiang tells her story about the first inkling of her lesbianism inspired by a mainstream Chinese feature film about a girl dressing as a boy to go to college. Performer/activist Cathay Che discusses her work in relationship to mainstream media and all the television she watched as a child. This segment explores the relationships between lesbian identities and ethnic identities, between mass-mediated culture and lesbian-produced imagery and between lesbian visibility and mainstream acceptability. Footage from the 1991 demonstration against Lambda Legal Defense Fund’s use of the Broadway play Miss Saigon raises further questions about protest and the politics of representation within lesbian and gay communities.

Questions:

Why do lesbians search for historical precedents? What are some problems with locating "reflections of ourselves" in historical record? What are the benefits? Does a shared history validate or falsely homogenize lesbians as "a people?"

Much gay and lesbian activism is focused on media or artistic portrayals of race, ethnicity, gender, class, and sexual orientation in mainstream culture. Why is this?

How do activists call for discussion about racist, sexist, homophobic cultural representations without calling for censorship? Why are actions calling for boycott of cultural representations interpreted as censorship? Should organizations representing diverse queer communities be responsible for struggles around race and sex and class that divide their membership?

Why was celebrity "outing" begun by AIDS activists in the early 1990s? Is it an effective political strategy? What does it mean to "out" a famous historical figure? What is the relationship between "outing" and "the Closet?"
The Five Lesbian Brothers, a lesbian theater troupe from New York’s WOW Cafe, perform a poignant brand of lesbian camp and psycho-drama. Their critically acclaimed show Brave Smiles plays on representations of lesbians in past and present theater, literature, psychology, and the popular press, images both ardently rejected and embraced as lingering and living truths in lesbian sensibilities. With high camp drama and comedy, the Brothers tangle and juxtapose the conflict, contradiction, and torment inherent in the medically-mediated images of lesbians, playing on their power and potential to rule present day imaginations. Interviews with the Brothers along with footage of Brave Smiles and other activities from the WOW Cafe illustrate how this lesbian theater troupe operates to construct popular community theater that trumps pathological stereotypes of lesbian lives, satirizing the psycho-medical notions of "twisted" lesbians from a twisted distance.

Questions:

What qualifies as "positive images" of lesbians?

How do media images define and inspire lesbians? How do they work to promote or inhibit the "acceptance" of lesbians by mainstream society?

What are the problems with investing in the power of "positive imagery?" Is the creation of imagery an objective or subjective task - will every lesbian agree about which images are "positive?"

How has the nature and content of "positive images" of lesbians changed over time?

Are lesbians invested in being "perverted?" Is there a heroic "outlaw" reputation that accompanies that status?

Can lesbian-created or lesbian-approved imagery and culture provide a haven or "safe space" for the full, "healthy" expression of lesbian lives?

What factors complicate this vision?

Will the Lesbian Brothers ever be suitable for prime time?

Would a stint with the Lesbian Brothers have hastened or hampered Ellen DeGeneres' career?
ABOUT THE LESBIAN HERSTORY ARCHIVES

The Lesbian Herstory Archives (LHA) of the Lesbian Herstory Educational Foundation is perhaps the best known collection of lesbian archival material. LHA began in 1974, when lesbians from New York City’s chapter of the Gay Academic Union began to formulate and publicize the project. Co-founders Joan Nestle and Deborah Edel are two central figures of the original group who have remained active with the Archives. Following publication of the first LHA newsletter in 1975, the Archives opened for community use in 1976. It was located in Nestle’s Upper West Side Manhattan apartment which she shared with Deborah Edel and others involved in the project, including Mabel Hampton who is profiled in Not Just Passing Through. The opening and growth of the collection shaped and reflected efforts to involve a broad-based lesbian constituency in the construction and ownership of the Archives, including lesbian sexualities marginalized or ostracized by dominant lesbian-feminist politics in the 1970s. Archives organizers welcomed any lesbian to help with the project’s work and invited all lesbians to contribute to the collection. Founders positioned LHA as a community-based institution designed to address the deprivation and invisibility of lesbian lives and history. Nestle wrote in the spring 1979 Lesbian Herstory Archives Newsletter, "The roots of the Archives lie in the silenced voices, the love letters destroyed, the pronouns changed, the diaries carefully edited, the pictures never taken, the euphemized distortions that patriarchy would let pass."

From the inception of the organization, the LHA newsletter and slide shows were educational and organizing tools designed to reflect a broad range of lesbian life, identity, and experience. LHA founding principles reflect lesbian-centered, feminist, class-conscious, anti-racist, pro-sexual diversity politics situating the Archives within a "lesbian community," distinct from mainstream libraries and archives. In 1979, the LHA became one of the early lesbian or gay groups to obtain non-profit status in New York state, incorporating as the Lesbian Herstory Educational Foundation, Inc. The Lesbian Herstory Archives of the Lesbian Herstory Educational Foundation has not pursued state or corporate funding, soliciting financial donations primarily from individual lesbians and funding sources supporting lesbian-focused projects.
LHA continues to be an all-volunteer effort governed by a committee of lesbian coordinators. In 1993, after several years of fund raising, LHA re-opened in a three-story brownstone in Brooklyn's Park Slope - the first building owned by a lesbian organization in New York City. The collection reflects lesbian lives and the work of lesbian organizations and activists. The archive includes writings, art, photographs, clothing, and personal memorabilia. LHA houses books, periodicals, and electronic recordings (spoken word, music, and visual). Volunteers maintain clipping files arranged by subject, organization titles, and individual names. LHA currently sponsors travelling exhibits (the largest is the 1991 "Keepin' On" exhibit about African-American lesbians), slide shows, social events, and presentations featuring lesbian activists, artists, and other public figures. The building and collections are open to visitors and researchers by appointment.

Lesbian Herstory Educational Foundation
Lesbian Herstory Archives
P.O. Box 1258
New York, NY 10116
718/768-DYKE (3953)
718/768-4663 fax

Bibliography


ALOEC started organizing in August of 1983. In our formation we began to realize that we needed a history. Without a history, we had no past from which to identify ourselves. No points of reference. June Chan had read that "Lesbian practices" in Chinese translated into English meant "the grinding of tofu." It was an expression that she found while reading an excerpt on the Silkworkers of Kwangtung Province (a/k/a the marriage resisters) many who were lesbians who existed during the late 1800s and early 1900s. An artifact of the society had been found, a "tofu dildo" and it is described as being made of finely woven silk and speculated that it was filled with tofu and once moist would "expand." Interesting. We wanted to know more so we ventured up to the Lesbian Herstory Archives where we found a fine collection of Asian Lesbian and gay books, periodicals, photographs, letters, etc. all on us Asians. Fantastic! Kitty Tsui's *The Words of a Woman Who Breathes Fire*; Willyce Kim's *Artichoke*; *The Pink Triangle*, a gay Chinese journal from Hong Kong (Homosexuality is outlawed in China so we found this quite a surprise); *Sapphic Matrix* another Asian/Pacific Islander gay and Lesbian News Journal from Hawaii; from *Connexions*, an international women's quarterly we found out about Qui Chin, a Chinese revolutionary dyke from the early 1900s who was executed for organizing women against imperialist forces; and more...we read about Asian Lesbians from India, Malaysia, Japan, China, Hawaii, Philippines - we were elated. We couldn't believe there was so much written about Asian Lesbians and Gays! We weren't quite as invisible as we had thought. That's when we decided to start an Asian Lesbian History Project. Since that time, we have started doing oral histories and are pursuing more research on Qui Chan and the Silkworkers of Kwangtung Province, also we are collecting any art, literature, letters, memorabilia, photographs, etc., that Asian Lesbians may want to contribute. Many thank yous to the Lesbian Herstory Archives for your support and assistance in helping Asian Lesbians of the East Coast in finding their roots.
Members of
Asian Lesbians of the East Coast
Gay Asian and Pacific Islander Men of New York

December 17, 1990

Thomas B. Stoddard
Executive Director
Lambda Legal Defense and Education Fund
666 Broadway
New York, NY 10012

Dear Mr. Stoddard:

We members of Asian Lesbians of the East Coast (ALOEC) and Gay Asian and Pacific Islander Men of New York (GAPIMNY) have recently become aware of Lambda's fundraising event featuring the Broadway production of the play Miss Saigon. The choice of this play is unacceptable, and we demand that Lambda develop an alternative plan for its benefit.

Miss Saigon is offensive and degrading to women and to Pacific Islanders and Asians for several reasons. First, the story perpetuates the image of Asian and Pacific Islander women as tragically self-sacrificing, conniving, passive-aggressive, and at the same time disempowered in the face of a white American soldier. Second, a white European actor, Jonathan Pryce, portrays a pimp of mixed White and Asian descent. In the London production, Pryce used prosthetic devices for his eyes and yellow makeup—"yellow face." Third, Miss Saigon offers but the latest example of a theatrical tradition in which stereotypically offensive Asian and Pacific Islander images are created and (mis)represented by non-Asians and Pacific Islanders.

The controversy surrounding this play has precipitated public response: it has been and continues to be publicized in the media; the Asian Pacific Alliance for Creative Equality (APACE) organized a public forum on racism and the theatre; Mayor Dinkins issued a statement, and the New York City Commission on Human Rights has held public hearings.

We are aware that the fundraising committee of Lambda knew of the controversy but did nothing in the way of reconsidering the plans for the benefit.

Lambda's choice of Miss Saigon leads us to ask:

How committed is Lambda to raising consciousness, both the public's and its own, on issues of misrepresentation and marginalization of women, Asians and Pacific Islanders and Peoples of Color in general?

Has Lambda defended the rights of Lesbian and Gay Asians and Pacific Islanders? How many Lesbian and Gay Asians and Pacific Islanders are there on your staff and board of directors?

We recognize Lambda Legal Defense and Education Fund as a leading advocate for the rights of ALL Lesbians and Gays, and we understand Lambda's need to raise funds; however, we, Asian and Pacific Islander Lesbians and Gays, are also your constituents and refuse to remain silent in the face of Lambda's insensitivity and disregard for our issues.

We demand that Lambda make alternative plans for its benefit and withdraw its support of Miss Saigon.

Sincerely,

[Signatures]

[Handwritten Signatures]
SEVERAL HUNDRED protesters, charging that "Miss Saigon" is demeaning to Asians and in particular to Asian women, are expected to picket the opening of the $10-million musical tomorrow.

The coalition of more than 20 groups, which calls itself "The Heat Is On' Miss Saigon' : Coalition to End Racism and Sexism on Broadway," also demonstrated Saturday, before a preview performance that was used as a benefit by the Lambda Legal Defense and Education Fund, an organization that fights discrimination against lesbians and gay men.

That action drew about 300 demonstrators, according to participants and police. Organizers expect more people tomorrow. Six men were arrested Saturday, as protesters crossed the street near the Broadway Theater, at Broadway and 53rd Street, and stopped traffic for about five minutes, said police spokeswoman Kim Royster. She said 55 police officers were at the scene. Tomorrow's demonstration is not meant to disrupt, organizers added.

"Our intention is to show that there is strong community opposition to this play in the way it exploits Asian and Pacific Islander people," said Yoko Yoshikawa, a coalition organizer, which draws its name from a lyric in the musical, "The heat is on in Saigon." The coalition was formed in December, during a meeting of two groups, Asian Lesbians of the East Coast and Gay Asian & Pacific Islander Men of New York.

Protesters, she said, plan to distribute literature explaining their view that the musical, about a doomed romance between a Vietnamese woman and an American GI, perpetuates stereotypes of Asian men and women. The men, she said, are depicted as villains and the women as "docile, subservient and self-sacrificing... sexual playthings of Western men."

The protesting group is multi-racial, said James Jaewhan Lee, another organizer. "So many different people can see what the problems are of this play, and can understand the negative impact of stereotyping on their people," said Lee who, like other coalition members, has read the libretto accompanying the CD of the London production of "Miss Saigon." The libretto refers to women and Asians in derogatory terms.

"The show has become a forum of attention for people who have some very justifiable grievances," said Fred Nathan, a spokesman for the show. "I think they're taking it out on the show unfairly." Producer Cameron Mackintosh, he said, "wishes that everyone protesting could see the show first, and see the wealth of Asian talent on the stage."

This protest is separate from last summer's dispute over the casting of Jonathan Pryce, a Caucasian actor, as a Eurasian pimp. He played the role in London and is reprising it here, but many Asian-Americans felt the part should have gone to an Asian. "It's now moved into a different issue. These groups are now talking more about the content," said Curtis Chin, development associate of the Pan Asian Repertory Theater, which was involved in the casting dispute.

Chin is also active in the present coalition, which was originally formed to oppose use of the musical as a benefit by Lambda and by the Lesbian and Gay Community Service Center, which did cancel its planned October benefit.

Lambda, however, was too far along in ticket sales, said executive director Thomas B. Stoddard. Canceling, he said, would have resulted in "a diminution of our program, our ability to fight discrimination directly." Still, Lambda stopped selling tickets after meeting with coalition members, sent ticket-holders a statement from the group and offered them a full refund. Out of about 850 tickets sold, 14 were returned, he said, and an additional 300 were left unsold. Lambda netted $100,000, but could have made $75,000 to $100,000 more.

The experience was "unbelievably painful," he said. "It caused an enormous amount of emotional dislocation. The play, like all Broadway plays, deals in stereotypes, and for that reason we tried to work out a resolution." Lambda alerted police to the protest, he said, because the group feared confrontations. Two protesters, given tickets by Lambda benefit-goers, briefly caused a disruption during the performance but were quickly ushered out. The issues, said Stoddard, are complicated: "This controversy reminds me a little of 'Rashomon,' where there is truth on all sides."
Over 200 Protest Race Stereotypes In ‘Miss Saigon’
Firstnighters pass by pickets

By Karin Lipson

More than 200 people protested the Broadway opening of “Miss Saigon” last night, charging that the musical dehumanizes Asian, especially Asian women.

“We’re demanding that we’re portrayed as whole human beings, not as prostitutes, pimps, pricks and gangsters — as subhumans,” and Vera Chee, a spokesperson for “The Ban The Use Of ‘Miss Saigon’ Coalition to End Racism and Sexism on Broadway.”

“This is basically a minstrel show,” Chee said.

As picketers streamed into the Broadway Theatre at 44th Street and 8th Avenue, dozens of protesters wore signs that read “Firstnighters against Colonialism.”

They demanded an end to what they called “the exploitation of Asian women on Broadway.”

The protest was organized by the Asian-American Legal Defense and Education Fund, which has been fighting for racial and sexual equality in the arts.

“‘Miss Saigon’ portrays the experiences of Asian women on Broadway as if they were nothing more than objects to be exploited and used,” said Chee.

The protest was held in front of the Broadway Theatre, where the musical will have its premiere tonight.

“We demand that the musical be canceled,” said Chee.

The protest was met with a chorus of “boo’s” from the crowd.

New York Daily News April 12, 1991
ABOUT THE FIVE LESBIAN BROTHERS AND THE WOW CAFÉ

The Five Lesbian Brothers
Moe Angelos, Babs Davy, Dominique Dibbell, Peg Healey, and Lisa Kron began their collective identity as the 5 Lesbian Brothers in 1989. They met each other through their work at the WOW Cafe, a lesbian theater collective in New York City’s East Village. The Brothers’ performance history includes the full-length plays Voyage to Lesbos (1990-92), Brave Smiles...Another Lesbian Tragedy (1992-93), The Secretaries (1993-94), and Brides of the Moon (1996-1997). During the early 1990s, the Brothers could be counted on to perform at least one skit or musical number at every major New York City lesbian variety show venue at the WOW Cafe, Dixon Place, Performance Space 122, and La Mama, among others. In addition to their collective work, the brothers create and perform solo works with healthy followings in popular downtown theaters. The Brothers have won several important awards for their work, including a 1993 Bessie, a.k.a. the New York Dance and Performance Award, and a 1995 Village Voice Obie for their 1994 production of The Secretaries. The Brothers also published The Five Lesbian Brothers’ Guide To Life: A Collection of Helpful Hints and Fabricated Facts for Today’s Gay Girl, illustrated by Donna Evans (Simon & Schuster, 1997).

The WOW Café
WOW, for Women’s One World, was founded in 1980 and obtained its space at 59 E. 4th St. in 1989. Until the early 1990s, WOW was the only New York City venue for lesbian theater. In addition to the Five Lesbian Brothers, WOW was the original home to the Split Britches company featuring Deb Margolin along with Lois Weaver and Peggy Shaw, two founding figures of the WOW Café. Other lesbian writers and performers who worked with the WOW Café in the 1980s include Sarah Schulman, Holly Hughes, Reno, Shelly Mars, Jennifer Miller, and Carmelita Tropicana, among many others not so well known today. To book the Brothers, call:

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Sama710@aol.com

Bibliography


EVERY DYKE'S A HERO/INE

Preserving, Protecting, and Defending Your Queer Archival Collection

Access

Archives differ in the terms of access they offer researchers and visitors. Geographic location determines ease of access for visitors, and so does the nature of the archival institution itself. Many academic archives, for example, require letters of introduction or "proof" of a certain need or social status before allowing only those "qualified" to see or touch any part of an archival collection. Ask about the terms of access to the archival institution in general and arrange explicit terms of access to your particular collection. Make sure that your collection will be cataloged and available for permanent public use within an acceptable amount of time. Archives have been known to backlog, or even lose "problematic" or "unimportant" collections.

Make sure that the archivists will assign meaningful subject headings to your archival collection. Archivists often fail to adequately label or "head" archival collections, coding or otherwise rendering them invisible within the collection. The Library of Congress (LC) authorizes a small range of queer-related subject headings (i.e. Lesbians, Gays, Bisexuals, Transsexuals, among others). Archivists are not limited to the use of these headings, however. Make sure your collection is given adequate subject headings, even if that means using language other than the "authorized" range of LC headings. Be sure to specify your arrangements in a signed contract with the archive, stipulating contingencies (taking back your collection, for example) should the institution fail to honor your agreements.

Archives tend to have varying hours of public service. Is it important that your collection be available to users on evenings and weekends, or is an appointment-only, weekday-only arrangement satisfactory? Community-based archives sometimes have rules or guidelines around which genders or sexual identities are "welcome" to use archival collections. Ask about what those guidelines are and consider how they will affect access to your collection. It is important to consider how to position your collection in an institution that most appropriately serves your legacy.

Preparing Your Collection

Whenever possible, be the archivist of your own collection or appoint someone to see to the organization of your collection if or when you are unable. Your archival collection is strongest if it represents a thorough, honest interpretation of your life and work. If possible, include an outline or time line of the major events in your life in either written or recorded form. Be as lengthy or as brief as you like, then organize your collection using your outline. Identify the people whose letters appear in your collection, making clear who wrote what, and arrange the letters in sequence by time and/or correspondent. Arrange other writings, photographs, clippings, and keepsakes similarly. Use folders (acid-free folders are the best), for example, headed LETTERS, GLORIOUS R. DYKES, 1975-1977, or PHOTOS, GANG FROM THE BAR, 1978. Clearly label your photographs, clippings, and other items with names, dates, and locations (use a soft #1 pencil; pen seeps through eventually). Include notes explaining why you chose to put these items in your collection. In other words, explain how the memorabilia, flyers, and clippings relate to your life.
Store your collection in a cool, dry, dark place. If possible, store paper in acid-free folders and boxes. Dampness, heat, and overexposure to dust and sun encourage paper and electronic recordings to decay. Keep moldy books and documents away from everything else. Unfold all papers so they lie flat; creases tear easily as paper ages. Remove metal staples and paper clips - they rust. Archival plastic clips are much better. Remove tape from documents because the adhesive is acidic and causes paper to yellow. Avoid stickum photo albums, too, because stickum is also acidic and will ruin photos over time. It is best to mount photos with corner mounts on acid-free paper backing covered with Mylar sleeves. The following companies sell archival supplies. Contact them to receive a free catalog.

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PO Box 8360
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Fredericksburg, VA 22404
800-634-0491; 800-898-8073 (fax)

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Fort Atkinson, WI 53538-0800
800-558-2110; 800-835-2329 (fax)

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**Property Rights and Copyright**

With the gift of your collection to an archive, you usually transfer the physical ownership or property rights to that institution or organization. Property rights are distinct from copyright, and in any transfer of intellectual property both sets of rights must be spelled out in clear. Property rights are the rights to "own," house, maintain, and administer access to the actual work itself. Copyright is the exclusive right to reproduce, prepare derivative works, distribute copies, publicly perform, or display unpublished or published works. This includes the right to publish significant portions of published or unpublished works. Copyright belongs to the creator or creators of a work (no matter who possesses physical object) unless another agreement about copyright has been made, or the work is a "work-for-hire" (something prepared by an employee within the scope of employment, or something expressly stated as a work-for-hire in a signed document). Upon your death, copyright of an unpublished work created on or after January 1, 1978 is automatically transferred for a period of 50 years to the managers of your estate (often the traditional "next of kin") unless you have specified otherwise. Fifty years after your death, unless another arrangement is made, copyright passes from your heirs into the public domain.

Unpublished works created before January 1, 1978 are covered for the same length of time, but copyright protection for these works cannot expire earlier than the end of 2002. Copyright protection for published works is more complicated; check with the publishing
company, a lawyer, or an archivist for more information.

It is important to make explicitly clear who is to possess copyright of your unpublished material both before and after your death, in order to prevent possible disputes. Indicate your wishes in a donor form or another document such as an "agreement of deed." Using whatever language is clear and comfortable for you, indicate if you would like to:

1) assign copyright at this time to the recipient organization, 2) retain copyright during your lifetime assigning copyright of your material to the organization upon your death, or 3) make another arrangement, perhaps assigning copyright to another trusted individual upon your death.

In order to prevent misunderstandings, be sure to create a will and reinforce the terms of this agreement there. Wills are often not enough to prevent destruction of the history of a stigmatized people. Even when everything is in proper legal order, heirs have been known to destroy or censor letters, photographs, and diaries. It is safest to secure the records of your life, before your death, in the place where you want them to survive you.

When you retain the copyright to your archival collection, researchers and publishers bear the responsibility to locate you to obtain your written permission to significantly reproduce your work in any public format - a book, video, recording, photograph, World Wide Web page, or whatever. This places an additional step between the researcher and the permitted publication or public display of your material, and it means that researchers will probably ask the archive for information necessary to contact you. If you wish to retain copyright to your words or work, keep the archive informed of your current address. If they lose track of you or your heirs, researchers who need copyright permissions will be prevented from making full use of your collection.

If an archive possesses the copyright to your material, publishers, video makers, and others must receive written permission from the archive to publish material from your collection in any significant fashion. It also means that the organization could publish or reproduce your words or you work without obtaining permission from you each time. "Fair use" regulations allow researchers some rights to cite or represent parts of copyrighted material, no matter who owns the copyright.

You do not necessarily possess copyright to everything in your archival collection. If your collection contains work or writing by people other than you (letters from ex-lovers, relatives or organizations of which you were a part, for example), copyright of the material remains with the original creator of the work (or his/her heirs until 50 years after death) unless that creator makes another arrangement. It is the responsibility of the researcher to obtain permission from any creator of a work to publish or reproduce it in any significant way. It is important for you to consider whether or not to provide the archive with the names, addresses, and phone numbers of others whose creations appear in your collection so that researchers and publishers may contact them for permissions.
Privacy and Restrictions

Placing your collection in an archive is a courageous, intimate, public, and generous act, that will also affect others identifiable in your papers. People who live their lives on the society's sexual "margins" know that "public" and "private;" "out of the closet" and "in the closet" are fluid and relative terms. You, and others represented in your archival collection, may be "out" at work and to your ball team, for example, but "closeted" with your extended biological family. Archivists and historians will generally encourage you to allow the greatest access possible to your archival collection. Decisions about the degree of access you allow your collection are yours to make based on how you live and how you know the people represented in your collection to live. This is a tremendous responsibility. Should you wish to place restrictions on access, which is usually done by "closing" a collection for a certain number of years, any archive should unquestioningly honor your wishes to the best of its abilities. In the case where you do not posses copyright to material donated, the archive may reserve the right to restrict access pending permission from the creator or his/her estate. If you have significant concerns about your privacy or the privacy of others mentioned or pictured in your collection, phrase restrictions as specifically and as narrowly as possible.

What's Kept, What's Not

Your collection may contain material that archivists may not elect to keep. In many cases, only a fraction of the material donated is retained by the recipient archive. Make sure to stipulate whether or not such material should be returned to you or if the archive may "dispose" of it as they see fit.

Appraisals and Tax Deductions

Most gifts of personal papers are not tax deductible. You may wish to have an appraisal conducted by a neutral party (unaffiliated with the archive) for tax deduction purposes if you suspect your donation may have particular monetary value.
DONOR AGREEMENT FORM

Name of Donor: ________________________________________________
Address: _______________________________________________________
Phone: _________________________________________________________
Relationship to the collection: _______________________________________

I agree to donate the material described below to __________________ to become its permanent property. All property rights of the material or objects donated are granted to the institution. This material may be made available for browsing and research, subject to restrictions which may appear below.

Description of material. Indicate if the donor is not the creator of the work; name the creators of the work where possible:

Any items in this collection not retained by the above-named institution (duplicate books or periodicals, for example) are to be (initial one):

returned to the donor ______.
 disposed of at the institution's discretion ______.

Any copyright which the donor possesses to publish or reproduce this material in print, video, film, or other recorded format is (initial one):

reserved by the donor requiring written consent prior to each publication until death whereupon it is assigned to the above-named institution ______.

assigned at this time to the above-named institution ______.

other (as stipulated below, on reverse, or in attachment) ______.

I understand that I do not hold copyright for materials in my collection I did not create or that I created as works-for-hire. All responsibility to obtain publication or reproduction permission from the donor and other copyright holders represented in this collection rests solely with individual researchers. Researchers may make reproductions of this material for personal or research use instead of note-taking.

The institution may/ may not (circle one) provide researchers with my address and phone number for publication permissions. I understand that researchers may be prevented from publishing material in my collection if they cannot locate me or other copyright holders. I agree to inform the institution of address changes and future changes in the management of my estate or literary/artistic copyright.

Access to this material is restricted as follows:

Display of this material is restricted as follows:

Donor Signature: ___________________________________________ Date __________________________

Received by: ___________________________________________ Date: __________________________
RECORDING AN ORAL HISTORY

Before You Begin

THINK about why you are making this oral history, and be able to EXPLAIN your reasons thoroughly to your interviewee. Provide yourself with some historical background relevant to the person you are interviewing. Reading is good. The better informed you are, usually, the better the interview will be.

READ and CONSIDER the section in this guide about donating material to an archive, and EXPLAIN your research intentions to your interviewee. Unless otherwise specified, you will both own copyright to the interview.

DOCUMENT the arrangements for property rights and copyright of the tapes. Use the form included in this guide, or design another specifying your particular agreements. Have documents signed by both you and the interviewee.

GET a good tape recorder or video camera. Practice with it so you know how to use and troubleshoot it. Check out the sound levels and other functions. Be sure to have the equipment you need - enough cord, enough tape, a good microphone, a steady tripod. It’s a courtesy to not inconvenience your interviewee with unnecessary technical difficulties at the top of your interview.

Arrange it so that you have enough TIME for the interview. Rushing is no fun. Set up in a QUIET, COMFORTABLE place where you will not be disturbed unexpectedly.

As You Begin

At the beginning of each tape state your name and the interviewee’s name, the date, and the number of the tape ("tape 1, side 2"). Also include other vital information about the interview ("This is an oral history about the life of Lavender Jane Doe for the Lesbian Herstory Archives...") and directional highlights to its potential users ("...not to be quoted without written permission from both Lavender Jane and me (your name), the interviewer.").

Structuring and Conducting the Interview

Each oral history will vary in structure depending on its purpose. Here are some general tips, however, to bear in mind as you construct the oral history.

1. At the beginning of the interview, explain your project to the interviewee on tape. This will ensure that participants and listening researchers are fully informed about your project.

2. Have at least a few questions in mind or written down before your interview.

3. Listen to what your interviewee is saying. Be flexible enough to follow up with questions based on the interview. Try to follow new and interesting leads offered to you. Avoid interrupting the interviewee.
4. Ask probing questions. In order to make the interviewee comfortable enough to speak freely, it is important to be pleasant and grateful. On the other hand, re-told life stories are often more fully explained, and better understood, if they are challenged by interviewers in a gracious, non-judgmental manner. With practice, most oral historians develop skill at walking this fine line without tumbling to one side or the other.

5. Set comfortable time limits, and take breaks when either of you need them.

6. Upon completion of the interview, offer the participants a taped copy of the interview at no charge to them. You will probably want a copy of the interviews for yourself as well.

After The Interview

LABEL the tapes thoroughly and consistently. On each tape, at least include the names of the participants, the date of the interview, and the number of the tape. You may want to write brief biographical descriptions of the participants, or provide more lengthy transcriptions of the interview as well. On the Donor Form you use to transfer the tapes to an archive, match the description of the tapes with the labels on the tapes.

Close the tabs on audio and video tapes so that they may not be recorded over by accident. Rewind them, and keep them covered in consistently cool, dry place.

Bibliography


For more information:

The Oral History Association
Baylor University
PO Box 97234
Waco, TX 76798-7234
http://www.baylor.edu/~OHA/

The Michigan Oral History Association
5580 West State Road
Lansing, MI 48906
http://atl46.atl.msu.edu/moha.html
VIDEO/AUDIO ORAL HISTORY DONOR AGREEMENT FORM

We agree to donate the recordings listed below to the ___________________ to become its permanent property. All property rights of the recordings donated are granted to the organization which may make them available for viewing and research, subject to restrictions which may appear below.

Description of recordings and other accompanying material:

Any copyright which the respondent and interviewer possess to publish or reproduce this recording or a transcript of this recording in print, video, film, or other format is (initial one or more):

reserved by the respondent requiring written consent prior to each publication until death whereupon it is assigned to the above-named organization_____.

reserved by the interviewer requiring written consent prior to each publication until death whereupon it is assigned to the above-named organization_____.

assigned to the above-named organization at this time_____.

other (please specify on reverse)_____.

We understand that all responsibility to obtain publication permissions rests solely with individual researchers, not with the organization holding property rights.

Researchers may or may not (circle one) make copies of these recordings for personal use instead of note-taking.

Access to or duplication of this material is restricted as follows:

Respondent Signature: ______________________________ Date: _________________
Address: _____________________________________________________________________________________

Interviewer Signature: ______________________________ Date: _________________
Address: _____________________________________________________________________________________

Received by: ______________________________ Date: _________________
WHERE'S THE MONEY?

Funding Sources for Lesbian History Projects

Independent Film and Videomaker Program
American Film Institute
2021 N. Western Ave.
PO Box 27999
Los Angeles, CA 90027
213/856-7705
213/462-4049 fax

The Astraea Foundation
666 Broadway, Suite 610
New York, NY 10012
212/529-8021
212/982-3321 fax

Collin Higgins Foundation (Tides Foundation)
1388 Sutter St.
San Francisco, CA 94109
415/561-6400
415/561-6401 fax

North Star Fund
666 Broadway, 5th floor
New York, NY 10012
212/460-5511

Chicago Resource Center
104 South Michigan Ave., Suite 1220
Chicago, IL 60603
312/759-8700
http://www.omhrc.gov/fund-db/F0486.htm

The Out Fund
c/o The Funding Exchange
666 Broadway, Suite 500
New York, NY 10012
212/529-5300

The Paul Rappoport Fund
220 E. 60th St.
New York, NY 10022
212/888-6578
212/980-0867 fax

P.O.V. Minority Funding Partnership
c/o The American Documentary
220 W. 19th St., 11th floor
New York, NY 10011
212/989-8121
212/989-8230 fax
pov@pbs.org

Paul Robeson Fund
c/o The Funding Exchange
666 Broadway, Suite 500
New York, NY 10012
212/529-5300
212/982-9272 fax

Stonewall Community Foundation
300 Mercer, Suite 23J
New York, NY 10003
212/673-9644
212/673-9645 fax

An Uncommon Legacy Foundation
147 W. 79th St., Suite 4A
New York, NY 10024
212/606-4066
212/769-2611 fax

The Funding Exchange National Grants Program
666 Broadway, Suite 500
New York, NY 10012
212/529-5300
WHO CARES ABOUT DYKES THE MOST?

Queer and Mainstream Archives Collecting Lesbian Material and Supporting Research on Lesbians

UNITED STATES
NORTHEAST
Connecticut ❤ Delaware ❤ District of Columbia ❤ Massachusetts ❤ New York ❤ Pennsylvania ❤ Rhode Island ❤ Virginia

**Alternative Press Collection**
Archives and Special Collections Department
University of Connecticut Library
Storrs, CT 06268
(203) 486-2524
http://www.lib.uconn.edu/DoddCenter/ASC/ascbroc.html

**Arthur and Elizabeth Schlesinger Library on the History of Women in America**
Radcliffe College
Cambridge, MA 02138
(617) 495-8647
http://www.radcliffe.edu/schles/index.htm

**Contemporary Culture Collection**
Samuel Paley Library, Temple University
Berks and 13th Street
Philadelphia, PA 19122
(215) 787-8230
http://www.library.temple.edu/speccoll/ccc.htm

**Gay, Lesbian, Bisexual and Transgendered Library/Archives of Philadelphia**
William Way Community Center
201 S. Camac Street
Philadelphia, PA 19107
(215) 732-2220
http://wanda.pond.com/~stevecap/la_libs.htm

**Human Sexuality Collection**
Department of Manuscripts and University Archives
Carl A. Kroch Library
Cornell University
Ithaca, NY 14853-5302
(607) 255-3530
http://rmc.library.cornell.edu/Division-Info/rmc-hsc/rmc-hsc.html

**Lesbian Herstory Archives**
Lesbian Herstory Educational Foundation, Inc.
P.O. Box 1258, New York, NY 10116
(718) 768-DYKE (3953)
(718) 768-4663 (fax)
http://www.datalounge.net/network/pages/lha

**New Alexandria Library**
P.O. Box 402 Florence Station
Northampton, MA 01060
(413) 584-7616

**National Museum & Archives of Lesbian & Gay History**
Lesbian and Gay Community Services Center
208 W. 13th St.
New York, NY 10011
(212) 620-7310
http://www.gaycenter.org/museum.html
New York Public Library
5th Ave. and 42nd St., Room 328
New York, NY 10018-278
(212) 930-0801
http://www.nypl.org/research/chss/grd/resguides/gay.html

Richard G. Katzoff Collection
Department of Special Collections
John Hay Library
Brown University, Providence, RI 02912
(401) 863-2148
http://www.brown.edu/Facilities/University_Library/general/libraries/hay.htm

Sophia Smith Collection, Smith College
Northampton, MA 01063
(413) 585-2970
http://www.smith.edu/libraries/ssc

WEST
Arizona ❤ California ❤ Montana ❤ Nevada
Oregon ❤ Texas ❤ Utah ❤ Washington

Gay and Lesbian Archives of the Pacific Northwest (GLAPN)
P.O. Box 3646
Portland, OR 97208-3646
http://www.teleport.com/~glapn/

James C. Hormel Gay and Lesbian Center and Collection, San Francisco Public Library
Civic Center
San Francisco, CA 94102
(415) 557-4566
http://nick.sfpl.lib.ca.us/glcenter/home.htm

Gay and Lesbian Historical Society of Northern California (GLHS)
P.O. Box 424280
San Francisco, CA 94142
Street address:
973 Market #400
(415) 777-5455
http://www.glhs.org/

June Mazer Lesbian Collection
626 N. Robertson Blvd.
West Hollywood, CA 90069
(310) 659-2478
http://www.lesbian.org/mazer/index.html

Lavender Archives
P.O. Box 28977
Santa Ana, CA 92799
(714) 597-9766

Lesbian & Gay Historical Society of San Diego
P.O. Box 40389
San Diego, CA 92164
(619) 260-1522
http://www.lib.usc.edu/~retter/lghssd.html

National Deaf Lesbian, Gay & Bisexual Archives
P.O. Box 14431
San Francisco, CA 94114
http://www.deafqueer.org/

ONE Institute/International Gay and Lesbian Archives
P.O. Box 69679
West Hollywood, CA 90069
(310) 854-0271
oneigla@usc.edu
http://www.usc.edu/isd/archives/oneigla
Also:
Lesbian Legacy Collection of the One Institute
http://www-lib.usc.edu/~retter/main.html

SOUTH
Alabama ❤ Florida ❤ Georgia ❤ Kentucky
Louisiana ❤ North Carolina

AEGIS (American Educational Gender Information Service)
Transgender Archives
PO Box 3373
Decatur, GA 30033
(770) 939-2128
aegis@mindspring.com
http://www.ren.org/AEGIS.html
Austin Lesbian Activists of the 70s
Herstory Project
PO Box 33148
Austin, TX 78764
(512) 326-5634
vickyr@onr.com
http://www.cwrl.utexas.edu/~gsiesing/ala/index.html

Harry Ransom Humanities Research Center
University of Texas at Austin
P.O. Drawer 7219
Austin, TX 78713-7219
(512) 471-9119
(512) 471-2899 (fax)
http://www.lib.utexas.edu/Libs/HRC/HRHRC

Homosexual Information Center
115 Monroe St.
Boisser City, LA 71111
(318) 742-4709 (phone/fax)

Kentucky Gay and Lesbian Archives and Library
Williams-Nichols Institute, Inc.
P.O. Box 4264
Louisville, KY 40204
(502) 636-0935
(502) 635-6469 (fax)
willnich@aol.com
http://convex.uky.edu/~jajone00/gayky/willnich.htm

Rare Book, Manuscript, and Special Collections Library
Duke University
Durham, NC 27706
(919) 660-5828
http://scriptorium.lib.duke.edu/#scl

Howard-Tilton Memorial Library
Tulane University
7001 Freret Street
New Orleans, LA 70188
(215) 865-5685
http://www.tulane.edu/~html/index.html

MIDWEST

Illinois ❤ Indiana ❤ Kansas ❤ Michigan
Minnesota ❤ Ohio ❤ Wisconsin

Special Collections Division
Michigan State University Libraries
East Lansing, MI 48824
(517)353-8818
http://www.lib.msu.edu/coll/main/spec_col/

Gay and Lesbian Archives of Southeastern Michigan, Walter P. Reuther Library of Labor and Urban Affairs
Wayne State University
Detroit, MI 48202
(313) 577-4024
http://www.reuther.wayne.edu

Henry Gerber/Pearl M. Hart Library and Archives
Midwest Lesbian/Gay Resource Center
3352 N. Paulina Street
Chicago, IL 60657-1038
(312) 883-3003
http://www.gerberhart.org/
info@gerberhart.org

Joseph A. Labadie Collection
Department of Rare Books and Special Collections
711 Hatcher Library
University of Michigan
Ann Arbor, MI 48109
(313) 764-9356
http://www.lib.umich.edu/libhome/SpecColl.lib/

Kinsey Institute for Research in Sex, Gender, and Reproduction
Room 313, Morrison Hall
Indiana University
Bloomington, IN 47403
(812) 335-7686
http://www.indiana.edu/~kinsey/
Northeast Ohio Lesbian/Gay Archives
Western Reserve Historical Society
10825 East Blvd., Cleveland, OH 44106
(216) 721-5722
http://www.wrhs.org/index.asp

Ohio Lesbian Archives, Crazy Ladies Center
4039 Hamilton Ave.
Cincinnati, OH 45223
(513) 541-1917
http://www-lib.usc.edu/~retter/ohiomain.html

Popular Culture Collection
Bowling Green State University
Bowling Green, OH 43403
(419) 372-2450
http://www.bgsu.edu/colleges/library/pcl/pcl.html

Quatrefoil Library
1610 Dayton Ave.
St. Paul, MN 55104
(612) 641-0969

Shango Project
National Archives for Black Lesbians and Gay Men
PO Box 2341
Bloomington, IN 47402-2341

State Historical Society of Wisconsin Library
816 State St.
Madison, WI 53706
(608) 264-6534
http://www.shsw.wisc.edu/

Western Historical Manuscripts
St. Louis Lesbian and Gay Archives
University of Missouri, St. Louis
(314) 516-5060
http://www.umsl.edu/~whmc/whmgay/whm0545.htm

AUSTRALIA
Australian Gay Archives
Box 124 Parkville, 3052

Queensland Gay Archives
GPO Box 2030
Brisbane, 4001

BELGIUM
Federatie Werkgroepen Homofilie
Dambruggestraat 204
B-2008 Antwerpen

Les Lesbianaires
Centre de Documentation et de Recherches sur
le Lesbianisme Radicals
BP 2024 Bruxelles 1
1000 Bruxelles

CANADA
Archives Gaies Du Québec
4067, boulevard St-Laurent, bureau 202
Montréal, Québec H2W 1Y7
(514) 287-9987
c2220@er.uqam.ca
http://www.er.uqam.ca/nobel/c2220/agq.html

Canadian Lesbian and Gay Archives
PO Box 639, Station A
Toronto, Ontario M5W 1G2
Street address: 56 Temperence St.
Toronto, Ontario
(416) 777-2755
queeries@clga.ca
http://www.web.net/archives

Jewish GLBT Archives
1407-50 Alexander St.
Toronto, Ontario M4Y 1B6
(416) 929-6873
faygelah@astral.magic.ca
http://www.usc.edu/isd/archives/oneigla/tb/

Librarie Lesbienne, Feministe, Gaie
3636 boulevard St. Laurent
Montréal, Québec

Traces/Archives Lesbienes
CP 244 succ Beaubien
Montréal, Québec H2G 3C9

Women’s Movement Archives
PO Box 928, Station Q
Toronto, Ontario M5W 1G2
DENMARK
Forbundet af 1948
Landsforeningen for bosser og lesiske
Bibliotek og arkiv
Postbox 1023
DK-1007 København K

ENGLAND
Hall-Carpenter Archives
BM ARCHIVES
London WCIN 3XX
http://www.lse.ac.uk/blpes/archives/hallpag.htm
ojm21@cus.cam.ac.uk
Document@lse.ac.uk

FRANCE
Archives, Recherches et Cultures Lesbiennes
BP 622
75531 Paris Cedex 11

GERMANY
Archive for Sexology
Hannoversche Str. 27
10115 Berlin
49-30-4547-3665
49-30-4547-3667 (fax)
HaeberleE@rki.de
http://www.rki.de/GESUND/ARCHIV/TESTHOM2.HTM

LesbenArchiv
AM Zwinger 16
4800 Bielefeld 1
West Germany

Push It
Multimediales Lesbenarchiv
Auf der Kuhlen 34
2800 Bremen 1
West Germany

Spinnboden-Lesbenarchiv
Burgsdorferstr. 1
1000 Berlin 65
West Germany

IRELAND
Gay Community Archives, Hirschfeld Centre
10 Fownes St.
Dublin 2

Irish Gay Rights Movement Library
PO Box 739
Dublin 4

ITALY
Archivi Lesbici Italiana
Centro Femminista Separatista
Via San Francesco di Sales 1A
I-00165 Roma

JAPAN
Regumi Studio
c/o Joki
Nakazawa Building 3F
32 Araki-cho
Shinjuku-ku
Tokyo, Japan 161

MEXICO
Archivos Gay de Occidente
A. Postal 36-218
44760 Guadalajara

Nancy Cardenas Lesbian Documentation Center
and Historical Archive for Mexico, Latin America, and the Caribbean
Norma Mogrovejo
A.P. M-7459
C.P. Mexico D.F
52-5-583-7830
archiles@laneta.apc.org

NETHERLANDS
Homodok Homo/Lesbisch Documentatiecentrum
Oudezijds Achterburgwal 185
NL-1012 DK Amsterdam
31-20-525-2601
31-20-525-3010 (fax)
http://www.adamnet.nl/hldinfo.htm
Lesbisch Archief Amsterdam
Eerste Helmersstr. 17 I
1054 CX Amsterdam
http://www.dds.nl/~laa/

Lesbisch Archief Leearden
Anna Blaman Huis
Postbus 4062
8901 EB Leeuwarden
Friesland
31-58-2121829
31-58-2139131 (fax)

Lesbisch Archief Leiden
c/o Myriam Everard
Plantage 6
2311 JC Leiden

Lesbisch Archief Utrecht
Postbus 24037
3502 MA Utrecht

NEW ZEALAND
Lesbian and Gay Archives of New Zealand
Box 11-695
Manners St. P.O.
Wellington

Lesbian Archives
P.O. Box 27008
Wellington

POLAND
National Lesbian Archives - Poland
c/o Olga Stefaniuk
u. Sukiennicza 7m 70
PL-91851 Lodz Pologne
48-42-57 82 62 (phone/fax)

SCOTLAND
Lesbian Archive and Information Centre
c/o Glasgow Women’s Library
109 Trongate
Glasgow, Scotland
G1 5HD
141-552 8345 (phone/fax)
http://www.womens-library.org.uk/

SPAIN
Pilar Lopez Diez
La Mujer Feminista
Calle Almagro 28
Madrid 28010

SWEDEN
RFSL forbundsbiblioteket
Box 350
101 26 Stockholm
08-30-47-30 (fax)
bibliotek@frsl.se
http://www.rfsl.se/bibliotek/default.nclk

SPECIAL THANKS TO DEB SHELBY FOR CONTRIBUTIONS TO THIS LIST OF LIBRARIES AND ARCHIVES.


HOW DO I COPE?

Finding Lesbian Material in Mainstream Libraries

Subject Headings

*Library of Congress Subject Headings* pertaining to lesbians include, in part:

Gays (refers to a group where both lesbians and gays are represented: Gays--Biography, etc.)
Gay (an adjective; refers to gay men and lesbians as a group Gay bars, Gay couples, Gay parents, etc)
Gay liberation movement
Gays' writings
Gay Rights
Homophobia
Homosexuality (refers to the sexuality of both lesbians and gays, Homosexuality and education, etc.)
Bisexual women
Bisexuality
Lesbian (as an adjective - Lesbian clergy, Lesbian mothers, etc.)
Lesbianism
Lesbians
Lesbians' writings
Afro-American lesbians
Afro-American gays
Sodomy
Transsexuals
Transvestites

For a complete list of gbt subject headings, see [http://www.cudenver.edu/public/library/libq/qsubj.htm](http://www.cudenver.edu/public/library/libq/qsubj.htm)

Reference Material

A regularly updated resource.
HQ76.25 .A48 1993

An extensive annotated multi-topic bibliography.
HQ76.25 .D96 1987

A collection of introductory essays, with brief bibliographies.
HQ76.25 .E53 1990
An extensive bibliographic essay covering world literature originally published in 1956.
PN56.L45 .F6 1985

A great collection of articles from mainstream and alternative publications.
Z5866 .L44 .G37 1993

Includes subject heading guides, core bibliographies, discographies, and filmographies.
Z711.92 .G37 1990

This guide is most current on the Web: http://www.planetout.com/kiosk/popcornq/

Annotates hundreds of books, articles, and theses; updates the 1988 edition.
HQ75.6 .U5 .M33 1988

Great lists, facts, and insightful descriptions of major lesbian organizations, events, political figures. Also see the companion volume *The Gay Almanac*.
HQ75.6 .U5 .L35 1996

Brief biographies of better-known lesbian writers.
PS153 .L46 .C65 1993

Includes lots from the 1950s publications *One*, *The Ladder*, and *The Mattachine Review*.
HQ76.5 .R53 1996

Guide to books and articles by and/or about Black Lesbians in the U.S.
HQ75.6 .U5 .R6 1981

Another fine almanac project, along with *The Lesbian Almanac*, above.
HQ75.6 .U5 .W57 1995
Indexes to Gay/Lesbian Periodical Articles

Articles about lesbian and gay issues can be found in nearly every popular and academic periodical. Most periodical indexes, including PsycLit, ERIC, America: History & Life, MedLine, PAIS, Lexis/Nexis, Ethnic Newswatch, the MLA Bibliography, and Women's Studies Abstracts, will include articles about gays and lesbians from the mainstream and academic press. The most commonly used library periodical index, the H.W. Wilson Company's Reader’s Guide to Periodical Literature, however, has consistently refused to index articles from the lesbian and gay press, despite pressure from the American Library Association’s Lesbian and Gay Task Force. Many popular lesbian and gay periodicals are unindexed by both mainstream or alternative press indexes. NISC’s new Gay and Lesbian Periodical Abstracts will change that by indexing the “mainstream” of the queer press. The following periodical indexes include articles from the lesbian & gay press.

Gay and Lesbian Abstracts

Forthcoming from NISC (http://www.nisc.com) in the fall of 1998, this commercial index will cover 600 gay and lesbian sources including journals, books, dissertations, the Net, multimedia publications. Against the advice of librarians on its initial advisory board, NISC will not cover fiction, erotica, or anything from an organization advocating or defending intergenerational sex. If “diversity” is deemed dangerous, it’s not embraced by NISC.

Alternative Press Index


Book Review Index

In 1991 BRI began covering book reviews from The Advocate, Christopher Street, Lambda Book Report, and Out/Look. Titles added since then include the Harvard Gay and Lesbian Review, Journal of Homosexuality, and off our backs.

CARL Uncover


EBSCO

One of two commercial vendors offering full text ASCII of queer publications; see also Northern Light. EBSCO has many products packaged with varying title content, including The Advocate (1995- full text 1996–), The Journal of Gay & Lesbian Psychotherapy (1998–), The
Information Access Company's Expanded Academic ASAP

Northern Light

OCLC's ContentsFirst and ArticleFirst

Responsive Database Services' Contemporary Women's Issues

UMI Periodical Abstracts

Historical Indexes
The Daughters of Bilitis' news magazine, the first nationally distributed lesbian periodical, is reprinted with the index in nine volumes. Currently out-of-print.

One paperback volume indexes 42 lesbian periodicals now defunct, covering 1947-1975.

Indexing for the early years of the longest-lived gay magazine.
LESBIANS IN CYBERSPACE

An annotated guide to selected Internet hotspots. Also visit the archival Websites listed in this guide's directory of lesbian archives.

Gay and Lesbian Politics ........................................ http://www.indiana.edu/~glbtpol/
Stocked with searchable archival holdings on a range of queer political issues.

GayCanada.com ................................................................. http://www.cglbrd.com
Rich and full-bodied site with Canadian and US academic and community information.

Lesbian Org ................................................................. http://www.lesbian.org
The project of Web Mistress Amy Goodloe, this site "promotes lesbian visibility on the Network," with the largest collection of lesbian-specific links on the Net.

Lesbian Legacy Collection of the One Institute........... http://www-lib.usc.edu/~retter/main.html
Yolanda Retter's ambitious compilation of lesbian-relevant historical information.

Library Q ................................................................. http://www.cudenver.edu/public/library/libq
Cybrarian Ellen Greenblatt's magnificent set of lists and links.

People With a History:
Not yet complete, this site shows promise as an intro to LGBT history.

PlanetOut ................................................................. http://www.planetout.com
Includes Jenni Olsen's spectacular guide to queer film and video, the site also provides lots of purchasing opportunity for queers craving market recognition.

PLUTO (People Like Us Talking Online) .................. http://www.plutonet.com
Touted as the "nexus" of the global Internet community (global meaning all of "us" who can afford to live online), PLUTO offers chat forums, personals, resources, and discussion.

Public Faces/Private Lives/Boston ......................... http://quniverse.com/historyproject
A beautiful presentation of the LGBT history of Boston organized by Our Boston Heritage.

A great resource for current and archival news; also see Rex Wockner's site at http://www.wockner-news.com.

Queer Resources Directory ........................................ http://www.qrd.org/qrd
This Ur site of queer information features the largest listing of online info, including around 10,000 text files on law, politics, organizations, history, etc.

Stonewall and Beyond ......................... http://www.cc.columbia.edu/cu/libraries/events/sw25
Online edition of Columbia University's 1994 exhibit on the riots.
WHO’S RESPONSIBLE FOR THIS VIDEO?
Not Just Passing Through

Produced and Directed by:
Jean Carlomusto
Dolores Pérez
Catherine Gund Saalfield
Polly Thistlethwaite

Edited by:
Jean Carlomusto

Original Music Composed and Performed by:
Zenobia Conkerite

In the Mabel Hampton segment:
Deborah Edel
Jewelle Gomez
Paula Grant
Mabel Hampton
Rev. Renee McCoy
Joan Nestle
Irare Sabasu
Polly Thistlethwaite

In the Marge McDonald segment:
Phyllis Gorman
Kelly McCormick
Keegan McCormick
Joan Nestle
Mariana Romo-Carmona
James Shumaker

Actresses
Stanza Bridi
Marianne Brown
Betsy Crenshaw
Donna Evans
Das Goddess
Melanie Hope
Sandra Lara
Claire Olivia Moed
Veronica Morales
Saskia Scheffer
Vi
Lucinda Zoe

Narration
Eileen O’Connor

In the 5 Lesbian Brothers segment:
Moe Angelos
Babs Davy
Dominique Dibbell
Peg Healey
Lisa Kron
Betsy Crenshaw
Gail M. Dottin
Madeleine Olnek
Mystery woman

In the ALOEC segment:
June Chan
Cathay Che
Cheryl Clarke
Mai Kiang
Lakhana Peou
Yoko Yoshikawa

Closing Poem Legacy (excerpted)
Written and Performed by:
Irare Sabasu
On-line Editor:
Tim Frank

Camera:
Jean Carlomusto, Catherine Gund Saalfield
Dolores Pérez, Polly Thistlethwaite

Additional Camera:
Janet Baus, Beth Bird, Tim Frank
C. D. Ignacio, May Ying Welsh
Gay Entertainment Network

Additional Music:
BD Woman’s Blues, by Bessie Jackson, 1935
Ebb Tide, by The Righteous Brothers

Stills Courtesy of:
June Chan
Ann E. Chapman
Cathay Che
Tee Corinne
Morgan Gwenwald
Ira Jeffries
Mai Kiang
The Lesbian Herstory Archives

Archival Footage Courtesy of:
The Lesbian Herstory Archives
Prelinger Archives
Archive Films, Inc.
Film/Audio Services, Inc.

Special Thanks to:
Gregg Bordowitz
June Chan
Cathay Che
Eileen Clancy
Madeline Davis
Deborah Edel
Phyllis Gorman
Paula Grant
Morgan Gwenwald
C. D. Ignacio
Elizabeth Kennedy
Mai Kiang
Jed Mattes
Kelly McCormick
Joan Nestle
Mariana Romo-Carmona
Greta Schiller
May Ying Welsh
Brenda “Bobbi” Wynn
Lucinda Zoe
Asian Lesbians of the East Coast
Before Stonewall, Inc.
Crazy Nanny’s Bar, New York City
Gay Asian & Pacific Islander Men of New York
Gay Men’s Health Crisis
Latina Lesbian History Project
The Lesbian Herstory Archives
The WOW Cafe
The Wexner Center Media Arts Program
Melodie Calvert
Tim Frank
Bill Horrigan

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PRODUCER/DIRECTOR BIOGRAPHIES

Jean Carlomusto is a film and video maker whose works have been shown internationally on television, in festivals, museums, and at local screenings. She produced a wide range of work from her position in the AIDS movement, having founded GMHC’s multi-media program featuring the weekly television program Living With AIDS. In her personal works, L is for the Way You Look and To Each Her Own, questions of lesbian identity and history are provocatively posed. She has just released an hour-long videotape, To Catch a Glimpse which documents her search for the cause of her grandmother’s death. She holds a MPS in Interactive Telecommunications from New York University and is currently an Assistant Professor in the Communication Arts department at Long Island University.

Dolores Pérez was an active member of New York City’s Latina Lesbian organization Las Buenas Amigas during the late 1980s. In the early 1990s she was involved with the Latina Lesbian History Project. Dolores served as Director of Special Projects at the Lesbian and Gay Community Center in New York City from 1993-5, and before that she worked at Deep Dish TV, the first national grassroots television network. She currently resides in Indianapolis, Indiana, where she works as a social worker.

Catherine Gund Saalfield is a producer/director, writer, teacher and activist. Her work -- which focuses on the radical right, HIV/AIDS, and gay and lesbian issues -- has screened around the world in festivals, at community-based organizations, universities, museums, and on public and cable television. Her productions include Halelujah! Ron Athey: A Story of Deliverance; When Democracy Works; Positive: Life with HIV, Sacred Lies Civil Truths; Cuz It’s Boy; Among Good Christian Peoples: I’m You You’re Me -- Women Surviving Prison Living with AIDS; Keep your Laws Off My Body; as well as work with the collectives DIVA TV and Paper Tiger Television. She was the founding director of BENT TV, the video workshop at the Hetrick-Martin Institute for gay, lesbian, bisexual and transgender youth.

Polly Thistlethwaite was a member of the Lesbian Herstory Archives’ collective (1986-1997), serving as caretaker there from 1992 to 1996 while working by day at Hunter College Library in New York City. She has worked with the American Library Association’s Gay and Lesbian Task Force and the Women’s Caucus of ACTUP/New York. Polly now works at Colorado State University’s Morgan library in Fort Collins.