

Trina Robbins

Trina Robbins: Feminist Herstorian

Bay Area Women in Politics

Interviews conducted by
Amanda Tewes
in 2021

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Trina Robbins, 2017, photo by Jessica Christian

Abstract

Trina Robbins is a comic artist and historian of women comic artists. Robbins was born in 1938 and grew up in Queens, New York. She was a clothing designer first in Los Angeles for musicians like Cass Elliot, and later in New York's East Village, where she opened her store, Broccoli. Robbins started publishing her comic art and became a part of the underground comic scene. In late 1969, she moved to San Francisco, where she became involved in the women's movement and worked for *It Ain't Me, Babe*, a feminist newspaper. Over the years, Robbins produced and contributed to feminist comic books, such as *It Ain't Me, Babe Comix*; *Wimmen's Comix*; *Wet Satin*; and *CHOICES*. She also wrote several histories of the contributions of women comic artists, including *Women and the Comics* and *Pretty in Ink: North American Women Cartoonists, 1896-2013*. In this interview, Robbins discusses growing up as an outsider in Queens; her early interest in reading comics and sewing; briefly attending Queens College and Cooper Union for the Advancement of Science and Art; moving to Los Angeles in 1959 and meeting her husband; connecting to the Sunset Strip rock and roll scene, and sewing clothing for musicians like Cass Elliot; returning to New York in 1966 and opening her clothing store, Broccoli; creating comics for the *East Village Other* and becoming part of the underground comics scene; misogyny in the comics world; moving to San Francisco in late 1969; becoming a mother; joining the women's movement through consciousness-raising groups; producing and contributing to feminist comic books like *It Ain't Me, Babe Comix* and *Wimmen's Comix*; the impact of AIDS in San Francisco and producing *Strip AIDS USA*; producing *CHOICES* to benefit the San Francisco National Organization for Women (NOW); writing histories of women comic artists, such as *Women and the Comics* and *Pretty in Ink: North American Women Cartoonists, 1896-2013*; comics as activism; the women's movement and its impact on the Bay Area; and the legacy of her life and work.

Table of Contents

Interview 1: March 1, 2021

Hour 1

1

Birth on August 17, 1938 in Brooklyn, New York — Feelings of being an outsider in South Ozone Park neighborhood in Queens — Parents' careers and father's Yiddish writing — Parents' left-wing politics — Prolific reading during childhood — Early interest in kids comics — First sewing projects — Comic conventions in the 1950s — World War II memories — Impact of Franklin D. Roosevelt's death — Reaction to John F. Kennedy's death — Reason for leaving Queens College after a year — Time at the Cooper Union for the Advancement of Science and Art — Gender balance of students at Cooper Union — Spending time with male writers and artists after Cooper Union — Move to Los Angeles in 1959 — Bohemian lifestyle in LA — Marriage to Paul Robbins — Making clothes to sell in the Sunset Strip rock and roll scene — Making dresses for Cass Elliot — Social circle of rock and roll musicians — Emergence of Marvel comics — Influence of Marvel on early drawing efforts — *Last Girl Standing* memoir — Return to New York in 1966, father's death — Interest in East Village scene — Broccoli clothing store — First comic in *East Village Other (EVO)* — Business relationship with the editors of *EVO* — *Broccoli Strip* and store advertisements — Hippie aesthetic of Broccoli — Underground comics — Comic community in the late 1960s — Barbara "Willy" Mendes as other female cartoonist in underground comics — Counterculture dynamic of comic community — Impact of Robert Crumb's *Zap Comix* as the first underground comic book — Objection to misogyny in underground comics — Growing knowledge of women's movement in 1969, impact of *Berkeley Barb* article from Judy Gumbo — Move to San Francisco in December 1969 — Migration of underground comic cartoonists to San Francisco from New York — Initial impressions of San Francisco

Interview 2: March 12, 2021

Hour 1

23

Birth of daughter Casey in 1970 — Early challenges as a mother — First women's group — Support from the group as a new mother, demographics of the group — Male chauvinism, importance of sharing personal experiences with the group — Work for *It Ain't Me, Babe* — Egalitarian environment of *It Ain't Me, Babe* — Last names as patriarchal names — *It Ain't Me, Babe Comix*, contributions from Barbara "Willy" Mendes — Origins of *Wimmen's Comix* — Increase in contributors in later issues of *Wimmen's Comix* — Shift in male perception of women in underground comics movement — Work for the *San Francisco Good Times* and the *Berkeley Tribe* — Dennis Kitchen and the origins of *Wet Satin* — Publishing issues with *Wet Satin* — *Ah! Nana* — International reach of Robbins' comics — Second and third women's groups — Tensions in women's groups — Lesbian contingent in women's liberation movement — Sexual liberation — 3

Women Cartoonists: The Best Ten Years of Original Art by Lee Marris, Trina Robbins, and Sharon Rudahl at Art for Art's Sake Gallery — Strip AIDS USA project with Robert Triptow of Gay Comix and Bill Sienkiewicz, donation to Shanti Project — Impact of AIDS in San Francisco — AIDS Memorial Quilt — Webster v. Reproductive Health Services and pro-choice benefit book CHOICES for San Francisco National Organization for Women (NOW) in 1990 — Selling CHOICES at marches and NOW conventions — Women and the Comics, destruction of publisher's office — Pretty in Ink: North American Women Cartoonists, 1896-2013 — Giving women cartoonists visibility through published histories — Comics as communication — Feminism in the Bay Area during the 1970s and identification with — Closure of women's bookstores in the Bay Area — Changes in San Francisco since 1969 — Legacy of life and work

Interview 1: March 1, 2021

01-00:00:00

Tewes: This is a first interview with Trina Robbins for the Bay Area Women in Politics Oral History Project. The interview is being conducted by Amanda Tewes on March 1, 2021. Ms. Robbins joins me in this remote interview from San Francisco, California, and I am in Walnut Creek, California. So thank you so much for joining me today. I'm really looking forward to our conversations together.

01-00:00:26

Starting at the beginning, when and where were you born?

01-00:00:29

Robbins: I was born on August 17, 1938 at 2 a.m. in Brooklyn, [New York].

01-00:00:39

Tewes: And did you grow up in Brooklyn?

01-00:00:41

Robbins: I grew up in Queens.

01-00:00:46

Tewes: Can you tell me a little bit about Queens in the forties and fifties when you were growing up there?

01-00:00:49

Robbins: God, it was—my neighborhood, at least—you know, neighborhoods are different. My neighborhood was South Ozone Park, and it was predominantly Italian, Irish Catholic, after that maybe German. We were the only Jews within miles, and it was—it left me feeling very much like an outsider, which, since then I've been an outsider most of my life, so I guess it prepared me. It was also a very right wing neighborhood, and our parents, [Max Perlson and Elizabeth Rosenman Perlson], were very—my parents were very left wing, so there's another place that I didn't fit in.

01-00:01:36

Tewes: Yeah, could you tell me a little bit about your parents?

01-00:01:41

Robbins: My mother was a second grade schoolteacher. My father had been a tailor, and I guess in my baby years was still a tailor, but he had Parkinson's disease. At a certain point, he had to close his tailor shop, and he was a househusband. And wrote in Yiddish, because he was an immigrant. He spoke perfect English and read lots and lots of English—books in English, but he could only write in Yiddish. And he wrote for the Yiddish language newspapers, which were very predominant in New York at the time, *The Forward*, *Der Tog*, which means "the day," lots of other Yiddish language newspapers. He wrote articles for them, and he also wrote a book in 1938.

01-00:02:37

Tewes: Right, right. Where did your father emigrate from?

01-00:02:42

Robbins: Well, what is now called Belarus, but what was then simply part of Russia, the Soviet Union, which was almost most of Eastern Europe.

01-00:03:00

Tewes: And you said your parents had politics that did not quite fit with the main—

01-00:03:05

Robbins: They were left wing, they were very left wing. My father was not a party member, but I know I had at least one uncle who was a Communist Party member. But they were very left wing.

01-00:03:17

Tewes: Did you talk about politics in your home?

01-00:03:21

Robbins: Well, there was no arguing, I mean, because they both thought the same thing. And my sister and I grew up thinking the same thing, because it made sense, it simply made sense. So I guess if they talked about politics, it was simply, you know, who they were going to vote for or who was running, stuff like that.

01-00:03:51

Tewes: Well, given this really rich background, I'm wondering what values you learned from your parents at this early age?

01-00:03:59

Robbins: Well, certainly my politics. I mean, what they believed in is true! [laughs] As simple as that. Reading was very important to all of us, and they were—my mother taught me to read when I was four, and I dove into it. I read all of the books in the house—and there were tons of books in the house. They all read. We all read.

01-00:04:35

Tewes: I suppose the obvious question to ask you is: when did you start reading comics, though?

01-00:04:38

Robbins: Almost after I learned to read, because my mother would bring comics home for me, but they were the kids comics. In those days, there were lots of comics for kids: funny animal comics; *Our Gang*; *Raggedy Ann and Andy* comics, which I loved. I was a real *Raggedy Ann* fan. The other comics that I read had to wait until I was old enough to cross two streets, because the candy store, it had a spinner rack full of comics. They were two streets across, but as soon as I was old enough to cross two streets by myself, I would go there with a dime in my hand and buy a comic.

01-00:05:30

Tewes: So you were choosing your reading material pretty early on then?

- 01-00:05:36
Robbins: Yes.
- 01-00:05:41
Tewes: I will be asking you much more about your comics, I promise, but you did mention that your father was a tailor.
- 01-00:05:47
Robbins: Yes.
- 01-00:05:48
Tewes: Did he teach you to sew?
- 01-00:05:49
Robbins: Yes, he did. On an old fashioned [treadle] sewing machine, the kind that you work with your feet.
- 01-00:05:59
Tewes: Do you remember what some of your first projects were on this sewing machine?
- 01-00:06:04
Robbins: Doll clothes. I did make one top for myself. It was pretty awful. After making it, I really never wore it. One costume that was really pretty simple. I just had it, so it was—my father had this length of lavender fabric—velvet. At this point I was like sixteen maybe, maybe seventeen. I was a science fiction fan, and I was going to a convention, and they had a costume party. So I just took this length of velvet and sewed it just at the sides and at the top, and belted it with a gold metal belt, and came as a, whatever, some kind of pixie.
- 01-00:06:59
Tewes: Yeah, I was going to ask: was this a specific character? But this sounds like someone in your imagination.
- 01-00:07:04
Robbins: Yes.
- 01-00:07:08
Tewes: Yeah, let's talk a bit more about those conventions. What were those like in the early days? This would have been the fifties?
- 01-00:07:15
Robbins: Oh, they were very small, very small compared to comic cons. I don't know, maybe a hundred people, maybe a couple of hundred?
- 01-00:07:27
Tewes: And were they always in New York, or did they travel?
- 01-00:07:30
Robbins: I think they must have been all over the place, but I, of course, was too young to travel places by myself, or my parents didn't quite approve of me going to

these things by myself and staying in hotels when I was still a teenager. So I just went to the New York ones.

01-00:07:50

Tewes: That's great. And do you know what age you were when you started attending?

01-00:07:59

Robbins: Gee, I don't know. Maybe fifteen?

01-00:08:03

Tewes: That's pretty young. Were there any other young women there?

01-00:08:09

Robbins: No. There were some teenage women science fiction fans, but not in New York. And the grown women were usually the wives of the guys.

01-00:08:29

Tewes: Given that, did you see a place for yourself in this world?

01-00:08:33

Robbins: No, at the time it had not occurred to me—the separation of the genders had not occurred to me. Of course, I knew I was a girl and they were boys, but there was—I didn't see any sexism.

01-00:08:57

Tewes: Yeah, that makes sense. Just to back up for a moment—I know you just mentioned your sister, and she is your older sister, correct?

01-00:09:08

Robbins: Yes, five years older.

01-00:09:11

Tewes: Five, okay. And you were born in '38—

01-00:09:17

Robbins: Yes.

01-00:09:17

Tewes: And I'm wondering if you have memories of World War II, or if your family has stories of that time?

01-00:09:24

Robbins: I have memories of it, very much, because it was all I remembered until the end of the war. It was almost as though there had simply always been a war, because for me there *had* always been a war. I knew that the Nazis wanted to kill me because I was Jewish. I knew that [Adolf] Hitler and [Hideki] Tojo and [Benito] Mussolini were bad. We had paper drives, because the paper was needed for something—I'm not sure what the paper was needed for, but it was for the war effort. So we had paper drives, and we would save up our newspapers and our scrap paper and bundle them up and bring them into

school on certain special paper days. We had, I think it was a carton or something, of sand in case of fires. In case of bombing, we would throw the sand on the fires. But that never happened, we were never bombed. We had blackouts and we had blackout shades that were completely black and would really, I mean, *really, really* make the house black. They used to scare me when I was a kid, you know, because it was *solid* black.

01-00:10:56

I remember when [Franklin D.] Roosevelt died. It was very traumatic for my parents, because they loved him. They *loved* him.

01-00:11:15

Tewes:

Yeah, that's interesting to think about. So that was '45, I assume. You were seven or so?

01-00:11:22

Robbins:

Yes.

01-00:11:25

Tewes:

Wow, but that sounds like it was an indelible memory for you.

01-00:11:27

Robbins:

Oh yeah. Well, it's the same as, you know, everyone who was alive at the time remembers November 1963 when [John F.] Kennedy was shot.

01-00:11:43

Tewes:

Yeah, that is another big moment in your life. What do you remember about that moment?

01-00:11:50

Robbins:

My ex-husband—my husband at the time—Paul [Jay Robbins], he was working. I forget what he was doing, but he was working. I was at home, and he came home and said, "Turn on the TV." I said, "What's going on?" And we turned on the TV and they were talking about the motorcade, and I thought, There's been some kind of accident, Kennedy was in an accident. I didn't understand at first. Then I realized he'd been shot, and it was such a shocker. And we all loved him, too, we all loved Kennedy. He was the first president since Roosevelt who we could identify with. He was young and handsome, and he was not Eisenhower, you know?

01-00:12:44

Tewes:

Was part of that identifying with him his politics?

01-00:12:49

Robbins:

His politics and his youth, you know? He was younger. And Jackie, we all loved Jackie.

01-00:13:00

Tewes:

Wow, thank you for sharing that.

01-00:13:04

So you were living in Queens throughout your childhood, and I think you graduate from high school around 1956. Does that sound—

01-00:13:16

Robbins:

Fifty-five.

01-00:13:18

Tewes:

Fifty-five? Okay. And what did you do after that?

01-00:13:22

Robbins:

I went on to Queens College for a year. I didn't last. I should have paid more attention to my classes, but I tended to cut. My sister had gone to Queens College exactly—she had graduated the year before I arrived at Queens, and so a lot of her friends were still there and I made friends with them. They were upperclassmen, and they had a tendency to hang out on the campus with guitars, singing folk songs, and I really liked that better than going to classes, so that's why I stopped going to Queens College.

01-00:14:07

Tewes:

What did you imagine for yourself when you decided to attend Queens College? What were you thinking you were going to study?

01-00:14:13

Robbins:

I was going to be either a writer or an artist—or a writer *and* an artist—which is, of course, what comics are.

01-00:14:22

Tewes:

Yes, you definitely took that route back there. Okay, and so you lasted a year in Queens College, and what happened next for you?

01-00:14:33

Robbins:

Next, I lasted a year in Cooper Union Art School [Cooper Union for the Advancement of Science and Art], which, you know, I was drawing. As soon as I could hold a crayon, I was drawing. But I wanted to draw real things, you know, people on paper, objects on paper, and they weren't teaching that. Cooper Union tended to teach whatever was fashionable, and what was fashionable was huge wall-sized abstracts, many of which you just threw the oil paint on the canvas. That's not what I wanted to learn. You know, I mean, really, when I think back, I realize that what I wanted to learn was to draw comics, but I didn't know it at the time.

01-00:15:26

Tewes:

That's really interesting, though, to hear that there is this very Jackson Pollock sensibility about teaching art when you were there.

01-00:15:36

Robbins:

Oh, it wasn't just Jackson Pollock, it was abstracts in general.

- 01-00:15:44
Tewes: Looking back, is there anything you can say you took from that year at Cooper Union that was useful in your later career?
- 01-00:15:52
Robbins: No.
- 01-00:15:57
Tewes: It was just a completely different experience for you?
- 01-00:16:00
Robbins: Yes, yeah. I guess the live sketching classes. My live sketching teacher really liked me, and I enjoyed live sketching.
- 01-00:16:10
Tewes: Out of curiosity, how many women were involved in this—
- 01-00:16:15
Robbins: Oh, lots of women! I think it was equal pretty [much].
- 01-00:16:25
Tewes: About equal class size?
- 01-00:16:26
Robbins: Mm-hm.
- 01-00:16:26
Tewes: Okay. All right. And so I think that puts us around 1957 or '58 that you leave Cooper Union. What was next in your journey?
- 01-00:16:44
Robbins: Just goofing around and being a bohemian, and hanging out with guys. Instead of doing the art myself or doing the writing myself, hanging out with guys who were poets and artists. You know, it's something that I think, Thank God, I hope women don't do anymore; instead of doing it themselves, hanging out with guys who do it. But it was like I kind of felt, Well, I'm not an artist and I'm not a writer. Even though I love it so much, I'll just hang out with guys who do it.
- 01-00:17:24
Tewes: So this was something you loved to do, to write and to draw?
- 01-00:17:28
Robbins: Oh yeah.
- 01-00:17:29
Tewes: But you did not see it as a career path at this point?
- 01-00:17:32
Robbins: Yeah.

- 01-00:17:35
Tewes: Okay. And when did you move to Los Angeles?
- 01-00:17:42
Robbins: Probably 1959.
- 01-00:17:52
Tewes: Do you have a sense of what was going on in LA in 1959? What was the environment like there?
- 01-00:17:58
Robbins: I don't know really. I was hanging out with—some of the people I hung out with were science fiction fans. Others were, I don't know, people who were vaguely involved in the movie scene just a little bit, you know, like did something in the movies. I really can't think of too much of what was happening in LA at the time.
- 01-00:18:37
Tewes: That's okay. But it sounds like you also found a community of creatives there to join. Is that correct?
- 01-00:18:47
Robbins: Well, that was after. That was after I met my ex-husband, Paul, which was 1960.
- 01-00:18:53
Tewes: Okay.
- 01-00:18:56
Robbins: And started hanging around—of course, moved in with Paul and was hanging around with him and his friends, and that was a different scene. That was bohemian, that was very bohemian.
- 01-00:19:10
Tewes: Yeah, and I think when people think of bohemian, it has a new connotation these days, but I'm curious what that meant to you in the late fifties.
- 01-00:19:22
Robbins: What does bohemian mean in these days? Tell me, please.
- 01-00:19:26
Tewes: I think it has a much more commercialized aspect to it. I think you're speaking about it as a lifestyle.
- 01-00:19:35
Robbins: Yes, yes.
- 01-00:19:36
Tewes: And I'm curious as to what that meant.

01-00:19:41

Robbins:

Well, politically we were left wing. We all voted, of course, for Kennedy. A lot of us sang folk songs and listened to folk music. That was very in, we were all folkies. I think we all read science fiction. We were certainly more sexually permissive, but, of course, I had always been sexually permissive, which meant you don't have to marry a guy to sleep with him. We tended to dress in our own style, which was not necessarily the style of straighter people. Heavy on the eye makeup, if you were a woman.

01-00:20:45

Tewes:

Thank you. I definitely get a sense of what you're looking like, and how you're expressing yourself outwardly through that. So you met Paul in—Paul Robbins, I should say—in 1960, and you married shortly thereafter?

01-00:21:02

Robbins:

No, we lived together for about three years before getting married.

01-00:21:09

Tewes:

Okay. And can you tell me how you started creating your own clothing at this point?

01-00:21:19

Robbins:

Well you know, I always loved clothing, and I never could afford what I wanted, I could never afford really nice clothes. So for my birthday, Paul got me a sewing machine. And this one was not an old fashioned treadle, it was a genuine modern electric sewing machine, which I had never used. So I locked myself in a room with the machine and didn't come out until I had mastered it. And then I just started making things that I liked and that I wanted to wear.

01-00:21:57

And pretty soon—you know, you can only have so many clothes. Although I have too many clothes—even today, I have far too many clothes. But you know, at a certain point, I couldn't—you just can't fit it in your closet anymore, so I started making them for sale. In the beginning, I would sell them at craft fairs, because each dress was one of a kind. And around that time was when we started—the new rock and roll started, and we started becoming part of the Sunset Strip scene, and I started making clothes for the people on the Sunset Strip, for the wives and girlfriends of the rock stars and occasional shirts for the rock stars themselves.

01-00:22:57

Tewes:

Can you give me a sense of what some of these designs were looking like, that you were really well known for?

01-00:23:03

Robbins:

Oh yeah, sure. Well, they tended to be minis. The dresses were mini dresses, very short. We wore them shorter in LA than they did in New York, as I discovered when I went to New York in 1966. So very short. I used a lot of velvets. I loved velvet; I still do. Also incorporated old lace, old fabrics, which you could still get a lot of in vintage stores—well, in thrift stores really, you

could still find beautiful old fabrics—and I'd mix them together. I used everything to design really—fringe, too. Same for the men's. For the men's shirts, I would make cuffs that were all velvet and ruffly, which was gorgeous. But it made it impossible for them to wear while playing guitars, because the cuffs would get caught in the guitar strings.

01-00:24:14

Tewes: That makes complete sense. Were you also thinking about what fabrics would look good under lights or far away on stage?

01-00:24:23

Robbins: No, I didn't think of that at all, because they were just to wear. They were to wear anywhere, not necessarily on stage—anywhere.

01-00:24:36

Tewes: Do you think there's a signature Trina design from these early days that you would—

01-00:24:41

Robbins: Well, I can spot those made by me. I can always spot things made by me. I made two dresses for Cass Elliot of The Mamas and the Papas, and I knew them immediately when I saw them. You know, you can see them on YouTube. You can see her singing, and I could tell which ones were mine and which were by other people.

01-00:25:05

Tewes: That's pretty amazing. [laughs] And how did you connect with some of these people that you made clothing for? Were they just in your social circle, these rock and roll folks?

01-00:25:16

Robbins: Yeah! They were either in my social circle, or they had been recommended to me or they had—I had been recommended to *them* by people in my social circle.

01-00:25:36

Tewes: So you have this whole life that you're developing as a fashion icon in Los Angeles in the mid-sixties. But are you still creating comics at this time?

01-00:25:49

Robbins: I was not doing comics. I hadn't really looked at a comic for, you know, at least a decade, maybe not quite a decade. And then the Marvel revolution came, the Marvel renaissance. And along with that came pop art and the *Batman* show on TV, and suddenly comics were interesting again, if only as pop art. But the Marvel comics, the new Marvel comics, were more than pop art. They were different, they were new, they were a different kind of superhero. We all read them. We would get stoned and read them, we loved them. And in our naïveté, we thought that the guys who drew them were also acid heads. You know, we would read this and say, "God, this guy must be on acid."

01-00:26:54

Tewes: And why is that?

01-00:26:57

Robbins: Because they were so different. Because they weren't the typical superheroes anymore. They had problems, they all had problems. You know, Spiderman's outfit would get caught, it would get torn, and he'd have to sew it up in private. Things like that.

01-00:27:22

Tewes: Yeah, there's a lot of humanity to that character.

01-00:27:24

Robbins: Yes, yes.

01-00:27:27

Tewes: So this is still something that's percolating in the back of your mind you're interested in: comics.

01-00:27:30

Robbins: Exactly, exactly.

01-00:27:33

Tewes: Were you drawing any of your own at this point?

01-00:27:37

Robbins: I did try to draw comics, because I was putting together all these things that I draw on paper, just these little drawings I do, they're comics, you know, or they *could* be comics. So I remember the first comic I tried to do, except that it was a superhero comic, because that's what the Marvel comics were. I was still thinking, Well, if you do a comic, it has to be superheroes, and so of course it didn't work, because I—in general, women tend to be not that good at drawing action, at drawing guys fighting, that kind of stuff. That's what guys draw, and I was impossible at drawing that stuff. So the first comic that I tried to do, I didn't even finish, because it was really hopeless. But already, I was trying to think out of the lines, because I invented this guy, who, he was a doctor, and he, by accident, made this chemical that he, of course, drank, and it caused him to—he could see through walls and he could go through walls. It was like, you know, drugs already. But like I say, it didn't work.

01-00:29:01

Tewes: But still something you were experimenting with at this time?

01-00:29:05

Robbins: Yes, yes.

01-00:29:06

Tewes: I should also say for future researchers here that you've written a wonderful memoir that details a lot of your life that we're not going to be able to get all into, and that's called *Last Girl Standing*.

01-00:29:17

Robbins: Yes.

01-00:29:20

Tewes: And so certainly, look into that if you're interested in a lot more details about these things.

01-00:29:27

So you have this thriving fashion career in Los Angeles, but you end up back in New York in 1966. Can you tell me about that decision to move back East?

01-00:29:42

Robbins: Well, I had a dream. It was back home. I was in front of my old school. We lived across the street from the school, so that's why I was in front of my old school, and it started with me running. You know the dreams where you run, but you don't get anywhere, it's like you're running through mud or something? But I was running, and I finally wound up with my father, and I hugged him, because I was so glad that I had finally gotten there. And he kind of—he winced, and I said, "Is anything wrong?" He said, "Nothing's wrong." And my uncle, who had been dead since I was thirteen, I think, but he was my favorite uncle, my uncle was standing behind him and he said, "Your father is dying." And then I woke up, and I thought, You know, is this real? Is this real?

01-00:30:46

I decided I had to go back to New York to see him. I knew that he was in a hospital. You know, the Parkinson's disease just gets worse and worse. At that point he was in a home for, I guess, older Jewish men. I decided I had to go back to New York, but I didn't know that I was not going to come back to Los Angeles. And indeed, when I got to New York, I guess one of the first things I did was visit my father, and I could see that he *was* dying. He was in really bad shape. He was in a wheelchair, and the only question was: when would he die, you know? I mean, he wasn't flat on his back in bed with tubes running through his arms, but I could see that he wasn't going to last. He was very frail, and indeed, he did die.

01-00:31:53

Tewes: Yeah, such a fortuitous moment for you to return and to see him at that point. But he did pass, as you mentioned, and you stayed on in New York?

01-00:32:04

Robbins: Mm-hm.

01-00:32:05

Tewes: Was there a conscious decision to do that?

01-00:32:08

Robbins: I just really loved the New York scene, and I had acquired a boyfriend—but he wasn't the real reason. I had kind of outgrown my husband. It was not his

fault. He was a good person, but I just didn't want to be married to him anymore. I wanted to stay in New York.

01-00:32:29

I was very excited about—I was in the East Village, the Lower East Side, which was the happening place. I looked at the clothes in the boutiques, and I thought they were very—they just were not very creative. I knew that I could do better than that. I knew that I *was* doing better than that, and I just decided I wanted to stay in New York and make clothes. And that's what I did. I rented a storefront. I drove back to Los Angeles, and took the machine and my trunk full of fabric and my clothes, and drove it—I didn't drive it. My then-boyfriend drove it all the way back to New York, and I opened a store.

01-00:33:25

Tewes:

Yes, let's talk about the store!

01-00:33:27

Robbins:

Broccoli.

01-00:33:29

Tewes:

Broccoli, yes! Why Broccoli? I don't think many people would think that would be the fashion icon name.

01-00:33:36

Robbins:

Well, all the stores had cute names. But Broccoli, because in a fit of stoned hilarity at some point, while still married and living in Los Angeles, I decided that I could talk to broccoli, I was a broccoli whisperer.

01-00:33:59

Tewes:

I think your book has some wonderful images of advertisements you drew for Broccoli. Can you describe them for us a little bit?

01-00:34:08

Robbins:

Well, that's what really got me into comics. The newspaper, the New York underground newspaper was the *East Village Other* [EVO]. And one of the first things I did again when I came to New York was I visited the *East Village Other*, because a friend of mine, Eve Babitz, who is a pretty well-known writer today, she was the managing editor. So I went to visit her at the *East Village Other*, and met the editors and liked them. And I did a drawing for them. I guess I think of it as a kind of an uber-comic, as my first comic. It was one big picture, and one huge speech balloon coming from the woman that I drew, who was a teenage hippie. And I just went to deliver it to them. The office was closed, the *East Village Other* office was closed. There was no one there, so I slid it under the door. The next day I phoned the editor and asked if they had gotten the drawing I sent them, and he said, "Oh yeah, we're printing it." So voila! I was published. That was my first comic.

01-00:35:33

Tewes:

Did you think of it as a comic?

- 01-00:35:37
Robbins: Well, it was kind of a proto-comic, because it was only one picture and one speech balloon.
- 01-00:35:45
Tewes: But it was also, obviously, advertising the store.
- 01-00:35:48
Robbins: No.
- 01-00:35:49
Tewes: No. Okay.
- 01-00:35:49
Robbins: No, that came later.
- 01-00:35:53
Tewes: Okay. I think I—
- 01-00:35:57
Robbins: What happened—
- 01-00:35:57
Tewes: Go ahead.
- 01-00:35:59
Robbins: Oh, what did you start to say?
- 01-00:36:01
Tewes: [laughs] Go ahead. I can wait.
- 01-00:36:04
Robbins: Well, what happened was I—they knew me. I mean, not just the editors, but the staff, and they would come and drop by the store at the beginning. No, not at the beginning—later they moved to a location that was really just down the block and around the corner from my store, and they would come visit. And you know, they liked my clothes. So basically, I traded advertising for clothes. They wouldn't run through the stuff barefoot and just grab everything, but if they liked something, I would say, "Sure," and just give it to them.
- 01-00:36:50
I had a continuing comic strip running in *EVO* that was an ad for my store. It was called *Broccoli Strip*, but it was so psychedelic that most people didn't even realize that it advertised my store. They just enjoyed it as a comic.
- 01-00:37:12
Tewes: Yes. I don't know if this is the one I remember, but the "Trips to Wear" is a very graphic [image].
- 01-00:37:18
Robbins: Oh, that was a poster that I made for my store.

01-00:37:22

Tewes: Yeah, that is—psychedelic is the right word. It's very graphic looking, and very bold, certainly. I'm curious as to who was buying your clothing at Broccoli.

01-00:37:41

Robbins: Young hippie women, and sometimes young hippie men, because I did make those shirts.

01-00:37:48

Tewes: Had the fashions you were creating, had they changed much since Los Angeles?

01-00:37:57

Robbins: I think the skirts couldn't get any shorter. [Tewes laughs] I was making them out of fabrics I bought in New York. I was still using old laces and old trims.

01-00:38:13

Tewes: But still this very hippie aesthetic, as you were saying?

01-00:38:17

Robbins: Oh yes, of course, of course.

01-00:38:19

Tewes: Yeah. So you're creating *Broccoli Strip* at this time for *EVO*. And I'm curious as to when you expanded working at comics?

01-00:38:38

Robbins: Maybe '68, maybe '67. I started doing other strips that weren't *Broccoli Strip*, also for *EVO*. And at that point, I was getting paid \$20, which was lots of money.

01-00:39:01

Tewes: Are there strips that stand out to you as this turning point?

01-00:39:05

Robbins: Well, I think they were all good.

01-00:39:19

Tewes: And all part of a general movement forward from where you were.

01-00:39:21

Robbins: Mm-hm, yes.

01-00:39:23

Tewes: Okay. And being an outsider to this, I was really interested in the idea that you were calling this "underground comics."

01-00:39:33

Robbins: Oh yeah, yeah. Well you know, they were called underground comics really, because when they first appeared, they appeared in underground newspapers. It was as simple as that. You know, we weren't doing them in books yet. It had

never occurred to anyone, until Robert Crumb, to actually do an entire comic book.

01-00:40:00

Tewes: Was that because you didn't think many people would be interested? Or those were the—

01-00:40:04

Robbins: I think it simply did not occur to us.

01-00:40:14

Tewes: So you're working in this underground comic scene in the late sixties in New York, as well as building your own store with Broccoli. But I'm really curious about the community of comics at this time and where you fit into this group.

01-00:40:33

Robbins: Well, you could fit the cartoonists in one hand, I mean, the names of the cartoonists on the fingers of one hand. It was such a small group, and everyone knew everyone else. And soon, maybe it was like maybe not quite two hands, but almost two hands. You know, like maybe eight. It was a very small group who were doing underground comics in the beginning.

01-00:41:02

Tewes: Were there other women you could point to at the same time?

01-00:41:06

Robbins: The other woman, the first other woman, [Barbara] "Willy" Mendes, showed up in 1969.

01-00:41:18

Tewes: But for a while, it was just a small handful, with two women?

01-00:41:21

Robbins: Yeah, guys and me.

01-00:41:23

Tewes: Wow. I'm curious if you can speak about the gender dynamics in that group, socially but also professionally, and what that meant for the work you were doing.

01-00:41:44

Robbins: The gender dynamics. Well, in the beginning I didn't see any gender dynamics. Everybody was doing stuff, and it was counterculture. Usually it referred to our culture, the way we thought, as differing from straight people. And of course, a lot of it had to do with looks and with design.

01-00:42:08

It wasn't until about, I guess maybe 1968, when Crumb came to prominence—and of course, what he was—I mean, *Zap [Comix]* was amazing! It was the first underground comic *book*, and that just blew everyone's mind. Oh my God, we can do this as a comic book, we don't have to just do it as strips in

newspapers. And that was amazing. But his subject matter—and in the beginning, his subject matter was very sweet and very innocent and very retro, like making you think of comics in the thirties and forties, which I loved, because I was very retro—and I still am. I mean, you can look at the stuff I collect behind me. Very quickly it got very—well, very hostile, very misogynist.

01-00:43:16

That was like an open invitation, somehow, to all the other guys who were drawing underground comics, that they should do misogynist material. And it became kind of a—if you wanted to do underground comics, you had to do this misogyny, which was really serious misogyny. It wasn't just, you know, just naked chicks; it was rape treated as something funny, it was murder, it was, you know, humiliation of women. And that's, of course, when I started objecting.

01-00:44:11

Tewes:

I know you have spoken about this and written about it at length, but I just wonder if briefly you could explain the reaction you got after you started objecting to works like this?

01-00:44:23

Robbins:

Well, guys would say, "Oh, you have no sense of humor. This is just satire." But it wasn't, it wasn't. I mean, this is one thing that I learned early on because of that, is that people will say really awful things—racist, anti-Semitic, homophobic, sexist—and when you call them on it, they'll say, "I'm just joking." But they're not, of course, they're not joking. And of course, I got a lot of, "Well, you have no sense of humor."

01-00:45:10

Tewes:

This all leads us into our conversation about the burgeoning women's movement at this moment.

01-00:45:18

Robbins:

Yes!

01-00:45:19

Tewes:

[laughs] Yes. And you mentioned that this was something you started thinking about while in New York. Can you remember about the time you were starting to hear about this thing?

01-00:45:31

Robbins:

Nineteen sixty-nine, definitely.

01-00:45:38

Tewes:

And what were you hearing, what were you learning?

01-00:45:41

Robbins:

Well, I was curious. I was hearing about women's liberation and was very curious about it. I didn't know any [makes air quotes] women's libbers at the

time. I read an article in—it was from the *Berkeley Barb*; somebody showed it to me in New York. I later have made friends with the woman who wrote the article, Judy Gumbo, but I didn't know [her] at the time. Basically it said the things that I had been *thinking* about how men treat us: how we're expected—how the counterculture was no different in the treatment of the sexes than the straight world. You know, we're still expected to—we make the brown rice and we wash the socks; whereas at meetings, they get up and do the talking or whatever, stuff like that.

01-00:46:40

I was also noticing, of course, at that point, that I was already feeling the effects of being a woman in the comics world. Just little things, like where I was being left out. So I decided I was a feminist, a women's libber.

01-00:47:09

Tewes:

Well, I'm glad you mentioned the [term] women's libber. Is that what you would have called yourself at that time?

01-00:47:16

Robbins:

Yes, we called it women's lib.

01-00:47:22

Tewes:

And did you know other women who were starting to think about this in New York?

01-00:47:27

Robbins:

Well, Robin Morgan was a friend of mine, but I didn't really talk to her about it. Around that point, she had just had a baby and was really far too busy being a young mother than talking to me about women's lib. It was my own thoughts and just my own beliefs. I didn't join a consciousness-raising group until I hit San Francisco in 1970.

01-00:47:58

Tewes:

Yes, which we will definitely speak about, perhaps in our next session. But was that a conscious decision, not to join a group in New York?

01-00:48:11

Robbins:

No! I hadn't been asked to join a group, and I guess there were consciousness-raising groups, but they were just starting, and I didn't know any.

01-00:48:20

Tewes:

Got it. You know, I'm really interested in this idea that you read something in the *Berkeley Barb*, and [it] traveled all the way across the country, and that these were ideas you were thinking—

01-00:48:32

Robbins:

Oh, but that's not why I came across the country, not because I read something in the *Berkeley Barb*.

- 01-00:48:37
Tewes: Oh no, I meant the paper itself came to you across the country.
- 01-00:48:41
Robbins: Yes, it did, yes, it did.
- 01-00:48:45
Tewes: Yes, yes. And we'll get to the move itself and the reasons there, but I'm just interested in this network of women's papers and people—
- 01-00:48:56
Robbins: It wasn't a women's paper. The *Berkeley Barb* was a counterculture paper, an underground paper.
- 01-00:49:06
Tewes: Right. I suppose I'm thinking more generally. But that is a good point, in thinking about how these ideas are reaching you, that this really came out of a counterculture publication, and that's how that reached you.
- 01-00:49:18
Robbins: Oh yeah, oh yeah. And that's how we knew anything, was through underground newspapers, you know, because there was no mention yet.
- 01-00:49:36
Tewes: So this is about 1969 that you're starting to think about these ideas?
- 01-00:49:39
Robbins: Yes.
- 01-00:49:42
Tewes: And as you said, you didn't join a group right then. But you're about to make some big changes in your life.
- 01-00:49:48
Robbins: Yes.
- 01-00:49:52
Tewes: And you do end up moving to San Francisco in, I think, around December 1969?
- 01-00:49:56
Robbins: December of 1969.
- 01-00:50:00
Tewes: Yes. Can you tell me the reasons behind that move?
- 01-00:50:03
Robbins: Well, I was getting more and more into comics. In '68 I had seen *Zap* No. 1, and I had, in fact—I had taken a month off, closed my shop for a month in February '68, and gone back to California: first to Los Angeles, and then I flew to San Francisco. And when I got to San Francisco, I was met at the airport by some friends, and without saying a word, they just handed me a

copy of *Zap* No. 1, and I couldn't believe it. Oh my God, it's a comic *book*. It was like, Whoa! You know, the light coming out of your head, the lightbulb. You can do this in a comic *book*. It was an amazing revelation.

01-00:50:55

By 1969, the time I left, San Francisco was basically the mecca for underground comics. I mean, the movement just grew and grew and grew, and so there were publishers. There were publishers in San Francisco who were doing comic *books*, underground comic *books*, you didn't have to just be in an underground paper. And I was already being published there. *Yellow Dog* was an underground comic anthology published by the Print Mint, and I sent them stuff and they printed it.

01-00:51:35

And plus, it was winter and the weather in San Francisco is so much better in the winter than the weather in New York. [laughs] I just decided I didn't ever want to deal with another New York winter. It just so happened that Gilbert Shelton, who drew the *Fabulous Furry Freak Brothers* and *Wonder Wart-Hog*, and was brilliant, a brilliant cartoonist—and still is, of course—but he came to visit. He came to New York to visit from San Francisco, where *they* had a publishing company doing underground—publishing him. And he was going to drive back, so I and my then-boyfriend loaded up our stuff and drove back with him.

01-00:52:32

Tewes: That is a big move, but as you've mentioned, there is this professional capacity to it, as well.

01-00:52:38

Robbins: Uh-huh.

01-00:52:40

Tewes: You know, as we're looking to close out for today, I'm curious what your impressions were of the Bay Area at this particular moment, where—

01-00:52:52

Robbins: Oh boy! We came in December, and it was—you know, we had left the snow, and it was just so warm. I mean, there were even people—I couldn't believe it, but there are those people who think they're in California and therefore it must be warm, and they're wearing sandals in December. You know, there are people like that. I still am not into wearing sandals in December. But you know, it was that warm, and you could get by in just a woolen turtleneck sweater. I mean, the weather was gorgeous, and there were already, you know, underground comics.

01-00:53:41

Tewes: And of course, in '69, this is still an ongoing part of the hippie movement in that—

01-00:53:47

Robbins: Oh God, yes, of course!

01-00:53:49

Tewes: [laughs] Yes, but after the Summer of Love, of course. I suppose we should just close out for today, and I'll ask you about where you moved to, what neighborhood you were living in.

01-00:54:06

Robbins: I didn't know the neighborhoods. I didn't know what was good and what was bad, so I found a cute little house. Like I said, my then-boyfriend and I—and Willy Mendes, who I mentioned before, she had also come to San Francisco. I mean, it was like suddenly all the underground comic cartoonists were all going to San Francisco from New York. I call it a lemming-like migration, except unlike the lemmings, we stopped short of the ocean. [laughs] You know, we didn't dive right in. But anyway, she and her then-husband had also come to San Francisco, so the four of us found a house. What I didn't know was that it was a terrible neighborhood. I have to say right now—I mean, I know I'm going to get—someone is going to call me a racist for this, but it was a Black neighborhood, it was a very bad Black neighborhood. The population was mostly either older Black families, who were very nice, and young Black boys, young Black men, who were not nice at all. Scary, in fact, scary young Black men, who—

01-00:55:29

Tewes: Which neighborhood was this?

01-00:55:31

Robbins: Ingleside, which is a much better neighborhood now. It's not like that anymore. But I didn't know neighborhoods. It was a cute little house, and the rent was affordable. Also, Ingleside just happens to be one of the coldest neighborhoods. It's in the fog belt. San Francisco was divided into two sections: the foggy section and the sunny section, and I didn't know that Ingleside was the foggy section, so I didn't even get the good weather.

01-00:56:06

Tewes: [laughs] You didn't even get the good weather. Well, I think that's a natural place for us to end today.

01-00:56:14

Robbins: Good.

01-00:56:15

Tewes: But is there anything you'd like to add about moments we've missed or to add on to discussions we've already been having?

01-00:56:21

Robbins: No! I think we're doing great.

01-00:56:24

Tewes:

Okay, perfect. Well, thank you so much for your time today, Trina. I appreciate it.

01-00:56:32

Robbins:

Delighted.

Interview 2: March 12, 2021

02-00:00:00

Tewes: This is a second interview with Trina Robbins for the Bay Area Women in Politics Oral History Project. The interview is being conducted by Amanda Tewes on March 12, 2021. Ms. Robbins joins me in this remote interview from San Francisco, California, and I am in Walnut Creek, California. So thank you so much for joining me again today, Trina. I really appreciate it.

02-00:00:27

Robbins: My pleasure.

02-00:00:28

Tewes: When we left off last time, you had just moved across the country from New York to San Francisco in December of 1969, which was a big change for you. Another big change happens in your life in the spring/summer of 1970. Can you tell me about your daughter's birth?

02-00:00:48

Robbins: June 2, 1970—is that what we're talking about—my daughter was born, my daughter, Casey.

02-00:00:58

Tewes: And I'm really interested in what that was like for you, this transition in your life.

02-00:01:08

Robbins: Well, it was wonderful and it was terrible, because my partner at the time, Kim [Deitch], wanted nothing to do—I think he loved Casey, but he didn't want to do anything. He didn't want to mind her, he didn't want to get up at any time in the middle of the night to feed her, he didn't want to do anything. So it was the beginning of the end for us, of course, because I was seriously frazzled being a mother, and he was no help. But of course, it was wonderful, because I loved her so much.

02-00:01:56

Tewes: When you were talking about the frustrations about doing a lot of this work on your own, did you think about that in terms of being a woman, that, Oh, of course this is what I'm supposed to do. Why can't we share these duties? Was any of that conversation—

02-00:02:14

Robbins: Well, of course it was, Why can't we share these duties? Of course it was.

02-00:02:21

Tewes: All that leads me into a question about how you joined your women's group in San Francisco.

- 02-00:02:30
Robbins: The first women's group I was in, I was told about it by a woman—gosh, I'm forgetting names. I think her name was Gail, and she was briefly a girlfriend of Gary Arlington, who had the first comic book store that sold underground comics, so of course I knew Gary. Gail told me that there was a women's group that she belonged to, and would I like to join it? I just jumped at, of course, jumped at the chance.
- 02-00:03:05
Tewes: And so this was the first women's group you were involved in?
- 02-00:03:08
Robbins: The first.
- 02-00:03:08
Tewes: Okay, the first one. Do you remember if it had a name?
- 02-00:03:13
Robbins: No, it didn't have a name.
- 02-00:03:17
Tewes: Okay, and where were you meeting?
- 02-00:03:19
Robbins: Everyone's houses. My house, other people's houses.
- 02-00:03:26
Tewes: Okay, and was that before or after Casey was born?
- 02-00:03:30
Robbins: Before and after.
- 02-00:03:33
Tewes: Okay. I'm curious what kind of impact this group had on your new life as a mother. I'm not asking that question very well. [laughs] I guess I'm just wondering what kind of support they could offer you as a new mother.
- 02-00:03:51
Robbins: Actually, the biggest support was: at one point Casey was, I think she was two weeks old, and there was no food in the house. My partner had—Crumb had come over, Robert Crumb, with two women—one of his girlfriends, and his girlfriend's girlfriend. Kim went off with them, and I said, "But there's no food in the house." I had kind of counted on him to go shopping, because I didn't want to take little two-week-old Casey out yet. He said, "Oh, I'll bring you back food." And what he did was twenty minutes later, he brought me a corn dog—a corn dog—and that was it. So I called a woman in my women's group, just desperate, and said, "Is it possible for you to bring some food? There's no food in the house." And within a half hour, a whole group of them were there with nice hot vegetable soup, and it was so wonderful and so comforting.

- 02-00:05:12
Tewes: Yeah, it sounds like you had a strong community with them.
- 02-00:05:15
Robbins: They were good.
- 02-00:05:23
Tewes: So this is your first group. Do you remember what kind of women were in the group? Were they about your same age, and were they—
- 02-00:05:34
Robbins: Roughly, roughly my same age. Some a little younger. Most of them were single women. There was one woman who had kids.
- 02-00:05:49
Tewes: And how long did you stay with this first group?
- 02-00:05:55
Robbins: Huh, maybe a few months? It kind of petered out. Most of the groups that I was in just kind of, at a certain point they just petered out.
- 02-00:06:09
Tewes: What I'm really curious about in your time with this group, and then your later group, are the conversations that you're having with the group. What was most important to you in gathering as women and talking about the women's lib[eration] movement?
- 02-00:06:27
Robbins: You know, I don't remember specific conversations. But I do remember that the first time that I—my first meeting with the group, I was so naïve that I was still doing all the housework. I mentioned that, I said, "Well, Kim doesn't know how." And they said, "Well, just tell him he has to do it, that's all. Tell him he has to share." And it's like, it really had not occurred to me. So I went home and I told him he had to share, and he didn't like that at all—and of course he wouldn't. But it was just so obvious, but it had not occurred to me.
- 02-00:07:07
Tewes: Do you remember any other moments like that where you had a personal revelation after speaking with [the group?]
- 02-00:07:12
Robbins: That was the personal revelation, that the men have to do housework.
- 02-00:07:18
Tewes: Yeah. I know something that was important for a lot of women's groups was thinking about and talking about job opportunities available to them. Was that true for you?
- 02-00:07:40
Robbins: No, because I was drawing comics. I think most of the women in the group were living kind of in the counterculture and didn't have traditional jobs.

02-00:07:58

Tewes: So they weren't thinking about equality in the workplace, necessarily?

02-00:08:02

Robbins: No.

02-00:08:05

Tewes: We would call this idea sexism today, but the idea that women are treated differently, and particularly their interactions with men. But were you talking about personal experiences like that with your group?

02-00:08:22

Robbins: Oh, definitely. Male chauvinism is what we called it. Of course, of course. When I split up with Kim, which happened around Christmastime, I was living alone, and the neighborhood was really—it was not a good neighborhood. There were lots of young men who were very threatening. I remember there were these kids that would hang out, teenagers, and I dreaded passing them, because they would always try something, and I remember we talked about that. What I've never forgotten is, with the kids, the boys, I don't know, they made some kind of remark and I answered it, and this one kid said, "You fucking bitch." And I said, "Would you call your mother that?" And he said, "No, you fucking bitch." He didn't get it, you know, he didn't get it. [laughs] I remember talking about that with the group. It was very frustrating. We didn't have an answer. You know, sometimes you just needed to talk about your experiences.

02-00:09:42

Tewes: Yeah, I get the sense that the sharing of the personal experiences was very important here.

02-00:09:46

Robbins: Yes.

02-00:09:50

Tewes: Were there any other experiences or concerns you had that were top of mind that you would bring to the group to discuss?

02-00:10:00

Robbins: I just mentioned one, dealing with those kids.

02-00:10:12

Tewes: I'm also really interested in what you were hearing about from groups around the Bay Area, and groups across the country, who were also involved in women's liberation. What kind of connections were you hearing from?

02-00:10:30

Robbins: Our group wasn't connected to any other group. But when I joined the staff of *It Ain't Me, Babe*, that's when I heard from other groups.

02-00:10:41

Tewes: Yeah, let's talk about *It Ain't Me, Babe*. Tell me, first of all, what this is, and then how you connected with it.

02-00:10:50

Robbins: *It Ain't Me, Babe* was the very first women's liberation underground paper in the country, which I had not known at the time. I thought it was the first in California; I didn't know it was the first in the whole country. Someone showed me a copy—this was in 1970, before Casey was born. And of course, I was not being included by the men in their books, so I was so excited about the newspaper. I phoned them and I said, "I'd love to draw for you." There was a Be-In at Golden Gate Park, and I met them there. I was wearing a T-shirt I had designed with a superheroine, an angry looking superheroine [holds fist up in air], and it said "supersister." They loved the T-shirt, and they said, "Oh yes, please. Please come to our next paste-up session."

02-00:11:46

We would have meetings—it came out, very roughly, about every three weeks, and we'd have meetings about the paper and put it together. I would do spot illustrations right there, illustrating a little article. I also did back covers, and I did a number of covers.

02-00:12:08

Tewes: That's so interesting. Do you remember who was in charge at that point?

02-00:12:20

Robbins: No one was in charge. It was very egalitarian. We didn't even use last names, only first names, because last names were slave names. [laughs]

02-00:12:29

Tewes: Oh wow! I think that's something I've noticed in your comics, as well, that you sign "Trina."

02-00:12:38

Robbins: In the beginning, I just signed them "Trina." Later, I went to the whole name.

02-00:12:44

Tewes: Was that part of that thinking, that you didn't want to be chained to a last name?

02-00:12:50

Robbins: It wasn't chained, it was that it was—because it was your father's name, it was a slave name.

02-00:12:58

Tewes: I understand, a patriarchal name.

02-00:13:02

Robbins: Yes.

02-00:13:04

Tewes: Interesting. Okay. And so you were working at *It Ain't Me, Babe*. You made several covers. How does *It Ain't Me, Babe Comix* come into play?

02-00:13:16

Robbins: Well, like I said, the guys were doing comic books and including each other, but no one was inviting me. After I had been on the staff of *It Ain't Me, Babe* and had helped produce a number of issues, I thought, I can do this, too. I can put together a comic book. I felt stronger, because I was working with these women, and I had their backing, their moral support. I just said, "I can do this," and I did it. That's all.

02-00:13:57

Tewes: What was in *It Ain't Me, Babe Comix*? Who were you inviting to draw for you?

02-00:14:03

Robbins: Well, there was one other woman who was regularly doing underground comics, and that was [Barbara] "Willy" Mendes, and I knew her from New York. We were both in New York. We had both been contributors to *Gothic Blimp Works*, which was a tabloid, a weekly tabloid that was published by the *East Village Other*. She was also pregnant, so we had a lot in common. She also was being ignored by the guys, of course, so I asked her to contribute. She did a significant portion of the book, but I'd like to say something right now, because people get it wrong. When they write about *It Ain't Me, Babe*, they say it was co-produced by me and Willy Mendes. It was *not*. I produced it. Willy contributed the back cover and a very long first story, and her contributions were very important to the book, but she did not produce it. I produced it. I produced the entire fucking book. So—

02-00:15:20

Tewes: And was that your first time doing that? It's a big undertaking.

02-00:15:23

Robbins: Oh yeah, oh yeah. And I was doing the color separations for the cover while nursing newly born Casey.

02-00:15:39

Tewes: Yeah, you were balancing a lot in your life, especially at this point. You've mentioned that the men were ignoring the work you were doing.

02-00:15:56

Robbins: [screen freezes] Oh okay. Okay, you're back.

02-00:15:59

Tewes: Oh, oh no! Did I cut out?

02-00:16:02

Robbins: Just briefly.

- 02-00:16:03
Tewes: Okay. Well, I'll repeat that then. You mentioned that the men were ignoring the work that you were doing and not including you in the work?
- 02-00:16:10
Robbins: Yes.
- 02-00:16:13
Tewes: So what did it mean to you to be able to not only contribute to *It Ain't Me, Babe* the newspaper, but also produce your own comic book?
- 02-00:16:23
Robbins: Oh, it meant a lot, of course, of course.
- 02-00:16:32
Tewes: Were you interested, [at] that point, in giving more women a space to—
- 02-00:16:37
Robbins: Of course!
- 02-00:16:39
Tewes: And how did you think about that? What were your plans there?
- 02-00:16:43
Robbins: Well, I didn't want to go beyond one book. It didn't even occur to me to do an anthology. That came two years later with *Wimmen's Comix*. But just to produce a book that was all women, I mean, that had never been done before.
- 02-00:17:04
Tewes: Yeah, let's talk about *Wimmen's Comix*, which I believe was published in 1972?
- 02-00:17:09
Robbins: Correct.
- 02-00:17:10
Tewes: How did that come about?
- 02-00:17:13
Robbins: Well, as I say, I had done the one book, *It Ain't Me, Babe Comix*, and it was exhausting, because I really did do it all myself, you know, put it all together myself. So I didn't want to do another, but Ron Turner, the publisher of *It Ain't Me, Babe Comix*, wanted to do another women's lib book. So [Patricia] "Patti" Moodian, who worked for Ron, called—at this point, two years later, there were ten women who wanted to do comics, so that's how quickly women doing comics started. You know, from me and Willy to ten women. We met in Patti's little cottage in San Francisco, and we formed *Wimmen's Comix*. It's really interesting, because it took several meetings for us to come up with the title, and then we realized we were saying, "What should we called this women's comic?" And we realized we were saying the title.

02-00:18:20

Tewes: [laughs] That's a pretty funny story. Did you have an overarching theme you wanted to explore in this compilation?

02-00:18:32

Robbins: In later issues, we had themes. The first few issues just had comics by women. That was enough.

02-00:18:45

Tewes: And for someone who maybe doesn't know the history of the comic world very well, what would you want them to take away from this particular publication?

02-00:18:57

Robbins: Well, each issue was different, of course, and we kept having new women. It doesn't mean we stopped publishing the old women; we kept adding. At a certain point, we actually had to restrict the page count so that we could fit everyone in. What do I want people to take away from it? Was that the question? Just that you can do it! Really, if we could do all-women's comics, you can do anything—short of killing people.

02-00:19:32

Tewes: Yeah, it certainly seems like you're showing your capabilities and your power in this industry at this point. But I also want to connect this back to something you told me earlier, which is that you think about creating comics and supporting women in these places as part of your activism in the women's movement.

02-00:19:57

Robbins: Of course it is, of course it is.

02-00:19:59

Tewes: Yeah, which I think is a wonderful way to think about connecting all this work. I'm curious what the male reaction was to this work you were creating for women, by women.

02-00:20:18

Robbins: Actually, at this point, in two years, the underground comics movement had spread, so that there were more men. Rather than the original group, there were more men now doing underground comics, and they liked us. Because you know, wow, there's a whole bunch of good-looking chicks on the scene. You know, it's not just boring other guys, so they liked that.

02-00:20:51

Tewes: That's great to hear, that there was some shift there.

02-00:20:55

Robbins: Oh yeah, there was.

02-00:20:59

Tewes: Certainly. You know, around this same time, I think you were doing some work for the *San Francisco Good Times* and the *Berkeley Tribe*?

02-00:21:09

Robbins: Yes.

02-00:21:10

Tewes: Is there anything about those jobs you want to mention here?

02-00:21:16

Robbins: No, they were great. I mean, the thing is, in the beginning, when the guys were ignoring me, the underground papers were not. But as soon as they heard that I had moved to San Francisco, they were phoning me and asking me to contribute, so it was only the male cartoonists. It was not the publishers and it was not the underground papers, just the male cartoonists.

02-00:21:44

Tewes: That's really interesting. Do you have a sense of why the publishers were interested when the cartoonists [weren't]?

02-00:21:51

Robbins: Well, I was a good cartoonist, for one thing, so they wanted to print me. You know, there were women working on the papers, too. It wasn't like the comics scene.

02-00:22:08

Tewes: You know, I think you pointed to something very important there. Thank you for sharing that.

02-00:22:29

You know, in the long tale of your work, we are going to be leaving out much of your wonderful contributions today, so I want to make sure to remind researchers to check out your book, your memoir, *Last Girl Standing*, in which you do detail a lot of some of your other important work in, for instance, *Wonder Woman* and *Vampirella*. But today, I wanted to ask you about *Wet Satin*, which is a project in 1977?

02-00:22:59

Robbins: Yes.

02-00:22:59

Tewes: Can you tell me what that was?

02-00:23:00

Robbins: Denis Kitchen wrote me a letter. In those days, we communicated via letters; [laughs] there was no Internet. He wrote me a letter asking me if I would publish an ongoing women's comics anthology for him. He was a publisher. Kitchen Sink was the name of his publishing company. And the thing was we were already doing women's comics, so I didn't want to do just another women's anthology. I thought, Well you know, the guys are always doing sex.

How about if *we* do sex? And of course, it will be so different from what the guys do. So I came up with the title *Wet Satin*, and the subtitle: *Women's Erotic Fantasies*. I asked the best of the women—at this point there were a lot of women; it had been five years since we started *Wimmen's Comix*—I asked the best of the bunch to contribute.

02-00:24:00

Shall I go into the story about how the printer refused to print it? Yes, Denis had a Midwestern printer, because he was in Wisconsin. We got the book together, and it was beautiful, and the printer refused to print it. He said it was pornography. So Denis was also publishing this book called *Bizarre Sex*, which was drawn by a bunch of guys, and it was *so* obscene that it had a cover that they had to—when they put it on the stands, they had to have a paper, a piece of white paper over the cover; that's how obscene the cover was. And yet he printed that. So I said, "How come he prints *Bizarre Sex*, but ours is pornographic, and we had to publish it?" The printer said, "Oh, well that was satire, but yours is pornographic." Bullshit, of course. He was just so horrified that women would do sex, you know? So we had it published in San Francisco, and the same thing happened with the second edition, a second—with number two, that he still refused to print it. So again, we had it printed in San Francisco. But it was so much of a hassle, you know, going through this, that we stopped at two issues.

02-00:25:30

Tewes:

That is a great story to tell here, because that's a perfect example of how women's comics were being treated within the industry, and a great direct example there. [laughs]

02-00:25:48

Another project you worked on around the same time was *Ah! Nana*, which—yes, go ahead and tell us about that.

02-00:25:57

Robbins:

Yes, that was a French comic magazine. It was much more elegant than the American ones. It was heavy, slick paper. It was quite beautiful, and it published cartoons/comics by women all over the country—Europe, by women all over Europe. Italian women, French women. I think there was a Dutch woman, Spanish, and I was—they also wanted Americans. So I was one of about four other American women who contributed, and it was wonderful, it was absolutely marvelous.

02-00:26:42

Tewes:

And were you writing in English for this [French comic]?

02-00:26:46

Robbins:

Oh yeah, yeah, they were basically reprinting stories that I had already done in America, but translating them into French.

02-00:26:57

Tewes: Yeah, that's such a really great experience.

02-00:27:00

Robbins: It was a fabulous experience! I mean, my God, we were international. I later found out that they were inspired to do this by *Wimmen's Comix*, so that was a real compliment.

02-00:27:15

Tewes: And, quite frankly, it points to the reach of the work that you were producing.

02-00:27:21

Robbins: Oh yeah. As a matter of fact, in 1973 I went to Europe for the first time, and it was one of those, *If It's Tuesday, This Must be [Belgium]*, or something like that. I had two weeks to see as much of Europe as I could. When I was in Holland, the comic publisher that I was staying with took me to this—it was kind of a nightclub, I guess, a very hip, underground kind of place. People were selling comics there, which was really amazing. So I went and looked through the comics, and I found one of mine and I said, "That's my comic! I drew that comic." The guy said, "Oh, far out. I got that in India, and I've been carrying it around with me." So it was like, really international.

02-00:28:19

Tewes: That's amazing, Trina! [laughs]

02-00:28:21

Robbins: And again, this is before the Internet, you know? But things still traveled.

02-00:28:27

Tewes: Yeah, yeah. You know, I want to back up before I forget and ask you about your second women's group that you joined. Do you know about when that was, and who that was involved with?

02-00:28:43

Robbins: A lot of the same women, really. It just kind of morphed into another group. I mean, women would join, others would drop out. Then when I moved to Noe Valley, which was a much better neighborhood—and at that point, Sandy Crumb was living with me—we formed yet another women's group.

02-00:29:19

Tewes: So that was a third one?

02-00:29:21

Robbins: Yeah.

02-00:29:22

Tewes: Wow, okay. And can you tell me about that, if you were part of the forming—the formation of that group?

02-00:29:32

Robbins:

I don't remember how it formed. Like I say, they were very organic, really, they just kind of morphed. It was good. Women's groups have always been good, but it also had problems. I mean, I was still being left out by the guys. I mean, this was '72, I guess. I was still being left out by the guys, and I would complain about it. They would say, "Well, don't even try. Just live in the women's community. Have nothing to do with the men." So that was no help. That was no help, because that wasn't what I wanted to do.

02-00:30:21

Tewes:

That makes sense, and I know there were a lot of tensions in groups like these.

02-00:30:26

Robbins:

Yes.

02-00:30:29

Tewes:

It sounds like that was one for you. Were there any other points where you felt like you didn't agree with a lot of the women in your groups?

02-00:30:41

Robbins:

That was the major thing really, was: should I make it in the regular world, or should I just move to the women's community and have nothing to do with men? Which I didn't want to do. I mean, I didn't hate men, you know?

02-00:31:00

Tewes:

You know, the Bay Area also had a rather large contingent of lesbian women joining the women's movement.

02-00:31:08

Robbins:

Oh yes.

02-00:31:08

Tewes:

Yeah, how did that show up in your women's communities?

02-00:31:13

Robbins:

I think that by the third group—oh, hold on please. [telephone rings]

02-00:31:15

Tewes:

Oh sure, let's pause. [break in audio] Okay, we are back from a break.

02-00:31:25

Robbins:

I think that by the third group, really, there were a number of lesbians in that group, and they were the ones who just wanted nothing to do with the men's world. [telephone rings] Oh, I'm sorry.

02-00:31:35

Tewes:

That's okay, let's [pause]. [break in audio] Okay, we are back from a break. [laughs] And, Trina, you were trying to tell me a story about lesbians you knew in the women's movement.

02-00:31:48

Robbins:

Well, I remember one woman saying that, you know, she didn't even—she had no patience with gay men. I mean, she was so anti-male, and she said, "Women become lesbians, because they love women. Men become gay, because they hate women." Oh, give me a break, you know? But there were these very, very strong anti-male lesbians. They were the ones who—they certainly didn't wear makeup. I liked red lipstick in those days, too; I still occasionally wear red lipstick. Oh, they hated lipstick, they hated makeup, they hated skirts. You know, we didn't agree. [laughs]

02-00:32:42

Tewes:

Yeah, and another idea I know that a lot of other groups discussed was sexual liberation: is that good for women, or is it not good for women? I'm wondering if that's something that you thought about personally or discussed with them?

02-00:33:00

Robbins:

You know, what does sexual liberation mean? I'm not quite sure what you mean.

02-00:33:05

Tewes:

Oh, that's a great question. I'm using it in the context of what some might have called "free love."

02-00:33:14

Robbins:

No, we all—there was no question about that. I mean, we all slept with whoever we wanted to sleep with.

02-00:33:24

Tewes:

So that wasn't a point of contention for anybody. Okay.

02-00:33:28

All right. Well, moving back into our timeline here, I also want to at least say that in the early spring of 1977, you were part of an exhibit in San Francisco called *3 Women Cartoonists: The Best Ten Years of Original Art by Lee Marrs, Trina Robbins, and Sharon Rudahl*.

02-00:33:54

Robbins:

Oh yes.

02-00:33:54

Tewes:

Can you tell me a little bit about that project, how that came about?

02-00:33:58

Robbins:

Sure, I'm trying to remember the name of the guy who had the gallery. It was called Art for Art's Sake—and what was his name? It'll come to me at five in the morning. I can't remember his name right now. Joel, Joel Tornabene, that was his name. He was a real fan of my work, and he wanted to have an exhibit just of my work. I didn't feel I had enough work done to show, so I asked Lee

Marrs and Sharon Rudahl to do it with me. I considered them the two best of the women cartoonists at that point, and we did a group show. It was great.

02-00:34:51

Tewes: [laughs] Sorry, there was a noise on my end. Well, I think what's interesting about that, though, is, Trina, you've been doing comics professionally for, ooh gosh, almost a decade at that point?

02-00:35:07

Robbins: Uh-huh. A decade at least.

02-00:35:12

Tewes: Yeah, and I think it's so wonderful that—how this came about, that you were able to highlight three women and show that there is a community of women doing the work. That's great.

02-00:35:24

Moving away a little from the women's topics, but I know an important project in your life was *Strip AIDS USA*.

02-00:35:39

Robbins: Yes, yes.

02-00:35:40

Tewes: Can you please tell me about that? That came out in 1988.

02-00:35:43

Robbins: Yes, '88 okay. I've always forgotten when in the eighties it happened. Well, of course it was during the AIDS epidemic, and at that point, it was still really, really bad. We had a precedent—we didn't even mention the word AIDS. That was [Ronald] Reagan, and it was bad. I had been to England and met a guy—oh, what was his name? I'll come up with the name [Don Melia]. But anyway, he had produced a book called *Strip AIDS*, and it was to make money for AIDS-related causes, and he had asked various cartoonists to do comics in it. But the trouble with the book was, as far as I was concerned, they were just comics. They weren't about AIDS, they were just comics. So you know, that was nice, it was nice that he made money for AIDS, but I felt I could do a much better job.

02-00:36:51

So I came back to America, and the first thing I did was I contacted Robert Triptow, who was the editor of *Gay Comix*, and of course I knew that they had to be represented. Then someone told me that Bill Sienkiewicz, who is a superhero artist, works for DC and Marvel, that he had been talking about doing a book like that, so I called him and I said, "Would you like to work with us?" And so that worked out perfectly, because [Bill] got the mainstream artists, Robert got the gay artists, and I got the underground cartoonists—and the women, of course. So we produced this book, and it was—I'm very proud of it. It was really a great book, and we got awards for it, which was nice. We

made money, we made I forget how many thousands—\$16,000 sounds vaguely right, maybe it was more—for AIDS-related causes.

02-00:37:55

Tewes: I think you donated to Shanti Project?

02-00:37:59

Robbins: Yes, the Shanti Project, yes.

02-00:38:04

Tewes: And we should also say by this point you had moved and were living in the Castro.

02-00:38:10

Robbins: Yes.

02-00:38:11

Tewes: And so I'm wondering what impact you could see that AIDS was having on the gay community around you?

02-00:38:18

Robbins: Oh, it was sad. I mean, you could see these guys, and they were very thin. You knew they had AIDS, and there was nothing yet for them, nothing to—no medicine to give them, and you could see them going downhill.

02-00:38:41

Tewes: I just want to also mention that I believe you made a—or sewed a panel for the AIDS Memorial Quilt?

02-00:38:49

Robbins: Yes, yes.

02-00:38:51

Tewes: Can you tell me about that?

02-00:38:52

Robbins: That was Don, the guy who put together *Strip AIDS*, the British one. His name was Don Melia, and he died of AIDS, so I made a panel for him for the quilt, the AIDS quilt.

02-00:39:15

Tewes: And that connects your comic life with your fashion life, the sewing—

02-00:39:22

Robbins: I guess so.

02-00:39:22

Tewes: —and your contributions there. I like that. But *Strip AIDS*, and the next project we're going to talk about are, again, examples of how you're using comics as activism.

02-00:39:32

Robbins: Oh, of course.

02-00:39:34

Tewes: So the next project we're thinking about—

02-00:39:36

Robbins: *CHOICES*. Right? I knew it.

02-00:39:39

Tewes: *CHOICES* from 1990, yes.

02-00:39:39

Robbins: Okay. I'm going to get some water, because I finished my coffee. I'll be right back.

02-00:39:44

Tewes: Oh sure, that's fine. [break in audio] Okay, we are back from a break, and, yes, we want to talk about *CHOICES*, which came out in 1990.

02-00:39:53

Robbins: Okay, now I think—when was it?

02-00:39:56

Tewes: Nineteen ninety.

02-00:39:57

Robbins: Nineteen ninety, that's what I thought. Well, the Supreme Court had just passed—I don't remember the exact name of the bill, but it was popularly known as the *Webster* decision [*Webster v. Reproductive Health Services*]. And of course, abortion had been legalized in 1973, but this put decisions on abortion into the hands of the individual states, and we knew what was going to happen. And of course, it did happen, didn't it? You know, I can't remember which state it is that has effectively illegalized abortion. One of those awful Republican states, Southern states.

02-00:40:41

Tewes: I think it was Arkansas recently.

02-00:40:41

Robbins: Arkansas. God, you know, it's awful, it's awful. I have faith in Joe Biden, that he will do something about this. Okay. So anyway, we knew we had to do something, and of course there were lots of marches that I went on, all the local pro-choice marches. But people were saying, because I had done *Strip AIDS*, they were saying, "Someone has to do an anthology, a pro-choice benefit book, *Trina*." You know? [laughs] So I got money, I got funding from Paul Krassner to do the book. I co-published it with Liz Schiller, who was the treasurer of Oakland NOW [National Organization for Women]. We did it as a benefit for NOW. But we gave the money to San Francisco NOW.

02-00:41:56

Tewes:

Can you tell me about the stories in the compilation here, and the artists you brought in?

02-00:42:05

Robbins:

Well again, we wanted to be egalitarian, so it turned out to be 52 percent women and 48 percent male, which is the population of the world. And of course, everyone did cartoons about abortion, ranging from having had an abortion, to horror stories about when abortion was illegal and how terrible it was, to good stories about how abortion helped people. I'm quite proud of it. And of course, what was interesting was that we had to publish it, we had to self-publish it, because no one would publish it. Even Ron Turner, who I have just such immense gratitude for this guy, he published *It Ain't Me, Babe*, he published *Wimmen's Comix*, he published *Strip AIDS USA*, but he would not publish this book. His excuse, he said, "Who would buy such a book?" Of course, the answer was 10,000 anxious women, because we sold 10,000 copies.

02-00:43:23

Tewes:

And how were you reaching these women, these customers?

02-00:43:27

Robbins:

Some of the books, of course, were sold in comic book stores, but not that many, because comic book stores were very male oriented, and really just wanted to sell superhero books to twelve-year-old boys. But we went to Robert Triptow, again, who is a friend of mine, personal friend, and who contributed to the book. NOW was having a convention in San Francisco. We went to the convention and had a table there, and we were practically knocked down by women who were just dying to get a hold of that book. We also sold it—I think it was in Sacramento. There was a convention there, and Liz Schiller and I went and sold it there. So we sold it—

02-00:44:21

Tewes:

Was that the NOW convention?

02-00:44:23

Robbins:

What?

02-00:44:24

Tewes:

Was that the NOW convention?

02-00:44:27

Robbins:

Yes.

02-00:44:28

Tewes:

Okay.

02-00:44:29

Robbins:

So we sold it at things like conventions and marches.

02-00:44:37

Tewes: Marches is a great idea. That's exactly who your audience is.

02-00:44:49

I'm wondering—we've talked about, again, your work here as activism. I'm wondering what impact your involvement, having been in the women's movement, had on your creation of this work?

02-00:45:06

Robbins: I don't understand the question.

02-00:45:11

Tewes: What kind of impact do you think these experiences that you had in the women's movement had on your decision to, and your choices around, *CHOICES*, the piece.

02-00:45:23

Robbins: Well, they were all connected. I mean, it's a very hard question to answer, because it was all connected. It was all me.

02-00:45:37

Tewes: These were ideas you had been thinking about for a long time, it sounds like?

02-00:45:41

Robbins: Well, no, I couldn't think about publishing *CHOICES* until the *Webster* decision happened.

02-00:45:51

Tewes: True, true. I do also want to say that in the mid-eighties, you start actually writing about the history of women in comics.

02-00:46:12

Robbins: Yes.

02-00:46:13

Tewes: Which is really important here, giving a history to the women's work here. So I want to go kind of quickly through these, and then let you comment on any one you want. In 1985, *Women [and the] Comics*; 1993, *A Century of Women Cartoonists*; 1999, *From Girls to Grrrlz: A History of Women's Comics from Teens to Zines*; and pretty recently, *Pretty in Ink: [North American Women Cartoonists, 1896-2013]* in 2013.

02-00:46:46

Robbins: Yes.

02-00:46:46

Tewes: Is there anything you want to say about the arc of that body of work you've done?

02-00:46:51

Robbins:

Well, each of my histories was better than the last, because I had more information. When we did that first book, *Women and the Comics*, we were not using the Internet yet, so it was very hard to get information, and a lot of it turned out to be wrong, you know? So I had to do the next one. Also, it didn't hurt that the first book got—anything that wasn't already in the stores got pulverized, because there was a flood in the offices, and my publisher was eclipsed. Their office was in Guerneville, California, and 1986 saw the great Guerneville [Russian] River flood. They had kept all of their stock in the basement of the building they were in, so everything got turned into papier-mâché, basically, so there were really—except for the ones that had already been shipped to the stores, you couldn't get any more copies, so there had to be another one done. So I did one in '93, and at that point I had much more information. But the latest one, which is really the last, *Pretty in Ink*, that has tons more information, and I have found more women and I've found out information about more women.

02-00:48:25

Tewes:

Were you finding in your research that there were women who just hadn't been talked about in—

02-00:48:32

Robbins:

Oh yes, of course! Almost none of the women had been talked about. You know, because when guys write the books, they're not interested in writing about women. You know, they want to write about Stan Lee and Jack Kirby, and the Hulk and Spider-Man. So I basically rediscovered these women, who now everyone knows about; they know about these women because of my books.

02-00:49:08

Tewes:

And that is so, so important, Trina. [laughs] You're giving them a history here. Well, as we're coming to a close here, I'm curious why you think comics had such an impact in the women's movement?

02-00:49:35

Robbins:

Comics has an impact, period. It's the perfect method of communication. You know, they say one picture is worth 1,000 words, but if you take a picture and you add 1,000 words, you've got a whole [draws a circle]—it's like a complete method of communication, words and pictures together.

02-00:50:00

Tewes:

That's great. So it was a great way to share stories and ideas about movements, is what you're saying?

02-00:50:07

Robbins:

Yes.

02-00:50:16

Tewes:

If I asked you to think about the women's movement in the Bay Area as a whole, do you think there's a way to define what that meant to the area? Or the—

02-00:50:29

Robbins:

You're talking about the seventies? Well, it was certainly a hotbed of flaming feminists. Probably the two hotbeds were New York and San Francisco—or the Bay Area, really, not just San Francisco, because of Berkeley, you know?

02-00:50:59

Tewes:

Oh, I do know! What kind of long-term impact do you think the women's movement has had on you personally?

02-00:51:13

Robbins:

Well you know, I think that I really was always a feminist. I think I was a feminist before I knew the word. So impact—well, it's wonderful now, you know? I mean, one doesn't have to fight over being called a feminist. I mean, every sane person is a feminist these days, at least here in San Francisco—I think in the country. I think maybe I feel stronger now, because I'm not alone, but I'm just the same feminist I've always been.

02-00:52:11

Tewes:

What impact do you think the women's movement has had on the Bay Area, that you can see today?

02-00:52:21

Robbins:

Really, it's a little bit sad, because the women's bookstores are all closed, the women's cafés are closed. You know, those closed—I think that by the nineties they were gone, or maybe there was one or two still holding on. But maybe they closed, because you don't need them anymore.

02-00:52:44

Tewes:

You mean, you're able to get books about women, for women in other places?

02-00:52:49

Robbins:

Yes.

02-00:52:51

Tewes:

Or is the community elsewhere, is that what you mean?

02-00:52:55

Robbins:

I mean, there are bookstores, you know, even the chain bookstores, but there are lots of—still hanging on—lots of small bookstores, independent bookstores where you can get stuff like that.

02-00:53:16

Tewes:

And as we mentioned, you arrived in San Francisco in 1969, the tail end there. What changes have you seen in San Francisco and the Bay Area over the years?

02-00:53:27

Robbins:

Oh dear. It's still San Francisco, but an awful lot of the old city is gone, which is a shame. And then, of course, the whole pandemic has—sometimes it's like for a year the city was encased in aspic, you know? But it's still San Francisco.

02-00:53:56

Tewes:

Still traces of that place you first found.

02-00:53:58

Robbins:

Yes.

02-00:54:00

Tewes:

[laughs] Yeah. And I realize we have not given your life and work the due that it deserves here today, but is there a way you want people to remember the work and your life and contributions?

02-00:54:27

Robbins:

Important feminist, especially in the comics world. Eternally young and beautiful. How about that? [laughs]

02-00:54:39

Tewes:

I love it, I love it. Is there anything you would like to add, Trina, that we have not discussed in our sessions together?

02-00:54:49

Robbins:

Not really. I think we've just covered everything.

02-00:54:54

Tewes:

Oh good. I'm glad. All right, well, thank you so much for your time. I really appreciate it.

02-00:55:00

Robbins:

Amanda, it was fun.

02-00:55:01

Tewes:

Shall we stop?

[End of Interview]