

The University of Wisconsin System

Feminist Collections



A
Quarterly of
Women's
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Resources

WOMEN'S
STUDIES



LIBRARIAN

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Women's Studies Librarian

Feminist Collections

A Quarterly of Women's Studies Resources

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Numerous bibliographies and other informational files are available on the Women's Studies Librarian's World Wide Website, <http://www.library.wisc.edu/libraries/WomensStudies/>. You'll find information about the office, tables of contents and selected full-text articles from recent issues of *Feminist Collections*, many *Core Lists in Women's Studies* on such topics as aging, feminist pedagogy, film studies, health, lesbian studies, mass media, and women of color in the U.S., a listing of *Wisconsin Bibliographies in Women's Studies*, including full text of a number of them, and links to hundreds of other selected websites and databases on women and gender.

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CONTENTS

	From/To the Editors	ii
<i>Karen Rosneck</i>	Serial Publications of the Russian Women's Movement	1
<i>M.L. Fraser</i>	Zine and Heard: Fringe Feminism and the Zines of the Third Wave	6
	Book Review	
<i>Andrea M. Kolasinski</i>	History of Women's Clothing and Accessories	11
	World Wide Web Review	
<i>Sheri Phillabaum</i>	Contemporary Women Playwrights	14
<i>Compiled by JoAnne Lehman</i>	Computer Talk	18
	Feminist Publishing: EdgeWork Books	22
<i>Reviewed by Phyllis Holman Weisbard and others</i>	New Reference Works in Women's Studies	23
<i>Compiled by JoAnne Lehman</i>	Periodical Notes	33
<i>Compiled by Caroline Vantine</i>	Items of Note	36
	Books and AV Recently Received	38
	Supplement: Index to Volume 23	40

FROM THE EDITORS

Summer 2002. Already (writing this in early Fall), summer seems so long ago! Back then, though, I rediscovered the joys of riding a bicycle (a secondhand three-speed with big baskets) and swimming in clear lakes. Here at work I saw an issue of *FC* to press, got inspired about “zines” (see M.L. Fraser’s article in this issue about these fringe-feminist productions), and thoroughly enjoyed supervising a summer internship for a student assistant who might be interested in an editing career. Caroline Vantine—whose own editorial follows—has been a huge asset to many projects in our office for the past year and a half, and it was rewarding to introduce her to the complexities of manuscript copyediting and the whole publication process for this journal—and no small bonus that she can translate French and has an eagle eye for typos and spacing errors!

○ J.L.

Having contributed to the editing of this issue as part of an internship, I now have the pleasure of briefly introducing myself to you.

The first time I heard about women’s studies was when I arrived here as a student at the University of Wisconsin–Madison. Formerly, I had naively believed that men and women had the same status in society. I grew up in Dijon, France, where both my parents worked full-time. But my mother was always the one to make important decisions for the family and household, earn a better salary, and discipline my older brother and me. She also encouraged us to be ambitious and to bravely face barriers imposed by society. In other words, I was raised in a world where women were strong and determined.

Almost as soon as I began to talk, I also pretended to speak other languages, imagining myself as a translator for famous foreign stars. When I was a teenager, the United States caught my attention—I do not exactly know why, but my mother swears it is because she was reading about the founding of America during her pregnancy with me! Needless to say, when I entered middle school, English became my favorite subject—I read books in English, watched American movies with subtitles in French, etc. My next goal was to come and live in America. In high school, I spent two consecutive summers with a family outside Boston to improve my speaking skills. After graduating, I spent a year in St. Paul, Minnesota, as an au pair, taking care of three boys. But I still wanted more, and what I needed was to come here as a student. So, here I am, majoring in English literature, not surprisingly, and graduating this December.

My interest in women’s studies developed during my time at this university. I have taken classes on women and health, women and social institutions, and women and literature. I kept registering for more as I discovered that women’s voices and histories in this patriarchal society are unique. While perspiring over my numerous readings and papers, I still had to make ends meet. Fortunately, the supervisor at the Office of the Women’s Studies Librarian called to offer me a student position. I was thrilled at the idea of combining my interests—literature and women—with a job. I have been working at the office for more than a year and a half, focusing primarily on compiling bibliographies of new books on women and feminism.

Knowing of my love for language, the office gave me the opportunity to spend part of this past summer in an internship with JoAnne Lehman, one of the *Feminist Collections* editors, learning about editing and publishing and copyediting an article for this issue. Even though I had read a substantial amount on editing and done some exercises, working on an actual manuscript was a challenge. Correcting and improving writing requires experience, and as a beginner in the field of editing, I found that it took time to put into practice what I had learned in books. Still, it was an exciting experience. I am back in classes now, entering my final semester. I *know* that I will spend hours dissecting my own papers this fall!

○ C.V.

TO THE EDITORS

Via our website feedback form:

Just wanted to say that Barbara Walton’s fine article [published in *FC* v.20, no.2, and posted on the Web at www.library.wisc.edu/libraries/WomensStudies/fc/fcwebwal.htm] on online single parent groups is missing a key resource, the Single Parent Resource Center (www.singleparentusa.com), which offers the only how-to guide on starting Single Parent Groups, and is also organizing Single Parents USA. Please consider adding them if at all possible.

Take care and hope,
Edward J. Madara, M.S., Director,
American Self-Help Group Clearinghouse

[Ed.’s note: We don’t change already-published (in print) reviews, but we’re happy to let our readers know about this resource.]

SERIAL PUBLICATIONS OF THE RUSSIAN WOMEN'S MOVEMENT

by Karen Rosneck

In the years immediately following the Russian Revolution in 1917, an active women's movement significantly influenced the development of governmental policies, but it was soon forced to take a back seat to other state concerns. In the late 1970s, members of a small feminist dissident movement in Leningrad were obliged to emigrate. During the period of social change in the late 1980s, a women's movement again appeared, particularly blossoming after the fall of the U.S.S.R. in 1991. By 1998, six hundred of about two thousand nongovernmental women's organizations had registered with the Ministry of Justice. While some members of this new Russian women's movement have embraced Western feminism, others have developed a methodology termed "feminology," which stresses the historical development of women's roles.¹ Many of the organizations and centers issue newsletters and other periodicals. Described below are publications issued in the major cities of Moscow and St. Petersburg, as well as publications from cities in other regions of the country.²

Central Region (including Moscow)

In 1998, nearly a third of the registered Russian women's organizations clustered in the Central Region, which is also the hub for several important networks situated mostly in Moscow.³ Two discussion forums held in Dubna in 1991–92 played an important role in creating the Information Center of the Independent Women's Forum (In-

fomatsionnyi tsentr Nezavisimogo zhenskogo foruma). The Center has published a journal entitled *The Herald* (*Vestnik*), as well as a weekly news digest, *The Information Leaflet* (*Informatsionnyi listok*), which is distributed by email and printed cumulatively as the monthly *Little Herald* (*Vestnichka*).⁴ The Consortium of Women's Non-Governmental Associations (*Konsortium zhenskikh nepravitel'svennykh ob"edinenii*) links more than 150 Russian organizations with partners in the U.S. and in other countries of the former Soviet Union. A network of 36 organizations, the Association of Independent Women's Associations (*Assotsiatsiia nezavisimykh zhenskikh ob"edinenii*), emerged amid the excitement generated by the United Nations Fourth World Conference on Women in Beijing in 1995.

Variety has characterized Moscow's organizations. The Association of Women Journalists (*Assotsiatsiia zhurnalistok*) and the U.S. National Research Council jointly publish *We/We* (*We/Myi*)—formerly *You and We* (*Vy i Myi*)—a journal partially translated into English, featuring articles on topics such as feminist theory, the Internet, and the women's movement in Russia and abroad. The Russian Women's Movement (*Dvizhenie zhenshchin Rossii*) publishes an informational bulletin and the Web-based newspaper *Women of Russia* (*Zhensh-*

chiny Rossii), offering information about conferences, organizations and Russian women's history. Other prominent organizations include the club "Preobrazhenie" (Transfiguration), which has issued a literary journal of the same name since 1993, and the Museum of Women's Modern Art (*Muzei sovremennogo zhenskogo iskusstva*). The first issue of the Museum's journal of feminist criticism, *Idiom*, appeared as Number 26 of the American journal *Heresies*. Women in Science and Education (*Zhenshchiny v nauke i obrazovanii*) provides selected Web-based articles of its newspaper *Mrs. Fortune* (*G-zha-Udacha*); and FAL'TA—the Feminist Alternative (*Feministskaia al'ternativa*)—the first organization to use the term "feminist" in its name, has issued *Feminif* (*Feminist Informational Journal*). A major center of academic feminism, the Moscow Center of Gender Studies (*Moskovskii tsentr gendernykh issledovani*) publishes research, maintains a library, and organizes conferences.

Several of Moscow's organizations have developed comprehensive informational websites. The Women's Innovation East-West Fund (*Zhenskii innovatsionnyi fond Vostok-Zapad* [ZIF]) created the Open Woman Line (OWL) (*Otkrytaia zhenskaia liniia*), a website that includes an organizational database and issues of ZIF's *Zhenshchi-*

na plus (also available in English as *Woman Plus*), a journal offering news about Russian women's organizations and articles on topics such as domestic abuse and the war in Chechnia. OWL also hosts issues of *Genderland*, published by the Russian Summer Schools for Gender Studies (Rossiiskie letnie shkoly po gendernym issledovaniem); *We/Myi*; *The Little Herald*; *Feminf*; and *The Information Leaflet* (*Informatsionnyi listok*) of the Women's Congress of Kola Peninsula (Kongress zhenshchin Kol'skogo poluoostrova) in Murmansk, a newsletter with information about local politics, projects, clubs, and publications. The Women's Informational Network (Zhenskaia informatsionnaia set') hosts a website with an organizational database, the Web-based newsletter *About Us and Our Work* (*O nas i nashem dele*), and *Rights of Women in Russia* (*Prava zhenshchin v Rossii*), a journal that explores issues such as work, health, prostitution, domestic abuse, and human trafficking.

The Central region also boasts numerous organizations beyond Moscow. The Ivanovskii Gender Studies Center (Ivanovskii tsentr gendernykh issledovaniy) in Ivanovo publishes a journal entitled *Woman in Russian Society* (*Zhenshchina v rossiiskom obshchestve*), which features articles on subjects such as feminology and the history of the women's movement. Focusing on the needs of women and children, the Tarusa Women's Organization (Tarusskaia organizatsiia zhenshchin) has issued a publication of local news and projects entitled *Tarusia's World* (*Mir Tarusy*). The Tula Re-

gional Center for the Support of Women and Family "Girlfriend" ("Podruga") provides a Web-based *Activity Report* (*Otchet o deiatel'nosti*) with information about local crisis centers and its fight against domestic abuse. The Voronezh City Forum of the Independent Women's Democratic Initiative (Voronezhskii gorodskoi forum Nezavisimoi zhenskoi demokraticeskoi initsiativy) publishes the informational newsletter *The Mermaid* (*Bereginya*), with news from local and regional organizations.

Northwest Region (including St. Petersburg)

In the Northwest region, the location of more than a fifth of Russia's registered women's organizations, St. Petersburg has become a major center of academic research. The St. Petersburg Center for Gender Issues (Peterburgskii tsentr gendernykh problem) has issued publications such as *Women's Circles* (*Posidelki*), *Women's Reading* (*Zhenskoe chtenie*), and *All Are Sisters* (*Vse liudy sestry*), the latter a bulletin featuring a wide variety of articles on topics such as the women's movement abroad, literary history, and job discrimination. *Gender Notebooks* (*Gendernye tetradi*), a publication of the Department of Family and Gender Studies at the Institute of Sociology of the Russian Academy of Sciences (Otdel sem'i i gendernykh issledovaniy Instituta sotsiologii RAN, Sankt-Peterburgskii filial), explores issues of family and sexuality. *Astarta*, issued by St. Petersburg University since 1999, examines women's history worldwide through the Middle Ages.

A variety of other organizations have sprung up in St. Petersburg, often focusing on family, children, and

health. The Women's Union (Soiuz zhenshchin Sankt-Peterburga i oblasti), which addresses the needs of children, elderly women, and single mothers, has issued a publication entitled *Lenin-grad Woman* (*Leningradka*). The Cyber-Femin-Club (Kiber-Femin-Klub), a pioneering organization of media artists, hosts the *Cyber-Feminist-Club Magazine*, a Web-based publication in English offering articles on Russian feminist historical figures, gender theory, and sexuality. Filled with humorous essays and poetry about women's daily lives, the Web-based literary journal *The Serapion Sisters* (*Serapionki sestry*) amusingly recalls the Serapion Brothers, a group of Soviet writers of the early 1920s.

Among other active organizations in the Northwest region, the Novgorod Women's Parliament (Novgorodskii zhenskii parlament), a broadly based organization emphasizing social, economic, political, and cultural rights, hosts the Web-based *Women's Parliament* (*Zhenskii parlament*), a journal with articles exploring topics such as job discrimination and women's relationship to technology. Focusing on women's rights and violence against women, the Independent Social Women's Center (Nezavisimyi sotsial'nyi zhenskii tsentr) has issued *The Pskov Woman* (*Pskovitianka*), a newspaper of local news, organizations, and initiatives, since 1997. *Mariia: A Literary Almanac* (*Mariia: literaturnyi al'manakh*), published by the Women's Union (Soiuz zhenshchin Respubliki Karelii) in Petrozavodsk, features an abundant mix of prose and poetry by local authors, as well as literary criticism. In Murmansk, the Kola Association of Women-Jurists (Kol'skaia assotsiatsiia zhenshchin-iuristov) has issued an informational bulletin entitled



Miriam Greenwald

The Herald (Vestnik).

Southern Region

South of Moscow in the Southern Region—the location of eleven percent of Russia’s registered women’s organizations—the Union of Don Women (Soiuz “Zhenshchiny Dona”) in Novocherkassk provides a Web-based informational bulletin reflecting the group’s focus on politics, women’s rights, elderly women, and youth. In Rostov, the Afina Women’s Center (Zhenskii tsentr “Afina”) hosts a Web-based newsletter entitled *Women’s Parliament (Zhenskii parlament)*, warning in an address to the reader that “you won’t find culinary recipes here” (“vy ne naidete zdes’ kulinarykh retseptov”)—instead, this newsletter provides articles about other organizations in the region, the women’s movement in other countries, domestic abuse, rights legislation, and war and human rights. In Makhachkala, poet Fazu Alieva, the leader of the Women’s

Union of Dagestan (Soiuz zhenshchin Dagestana), has also served as editor of the Union’s wide-ranging journal *Woman of Dagestan (Zhenshchina Dagestana)*.

Volga and Ural Regions

About fifteen percent of Russian women’s organizations have been located in the Volga and Ural regions. In Kazan’, the Women of Tatarstan (Zhenshchiny Tatarstana) unites thirteen member organizations and publishes a journal of the same name. In Naberezhnye Chelny, the center of Russia’s heavy truck manufacturing industry, women suffered high rates of unemployment during the economic downturns of the 1990s. The Femina organization there has been especially active, producing films, hosting six regional conferences and women’s video festivals, and publishing *Women’s Notebook (Zhenskii bloknot)*—a newsletter—and *Girls Ask for Attention!*

(*Devochki prosiat’ vnimaniia!*), a magazine written by girls for girls but also enjoyed by adults. (Special issues have included articles on contraception, sexual health and violence against women.) Focusing on rights education, joblessness, and small business development, the Women’s Rights’ Protection Center (Tsentr pravovoi zashchity zhenshchin) in Ufa also has published a bulletin of its activities. The Perm Center Against Violence and Human Trafficking (Permskii tsentr protiv nasiliia i torgovli liud’mi) hosts a Web-based newsletter in English about its work confronting violence against women and trafficking of residents to European sweatshops. Another major network, the Ural Women’s Association (Ural’skaia associatsiia zhenshchin) in Ekaterinburg coordinates information dissemination for twenty-four member organizations.

Siberia and the Far East

The women’s movement extends to Siberia and the Far East, the sites of about fourteen percent and four percent, respectively, of registered women’s organizations in Russia. The Altai Local Social Organization, “Siberian Perspective,” (“Sibirskaiia perspektiva”) in Barnaul tackles economic and ecological problems but also plans to publish brochures and newsletters. Another network, the Baikal’ Regional Women’s Union, “Angara,” in Irkutsk reports on the activities of more than thirty member organizations in its monthly newspaper *Angara*. Of the fourteen member organizations of the Union of Women’s Organizations of the Sakha Republic (Soiuz zhenskikh

organizatsii), one—the Women’s Initiatives Center (Tsentr zhenskikh initsiativ) at Yakutsk State University—has published the sociopolitical journal *The Good Hostess* (*Dalbar Khotun*), and another—the Association of Humanitarian Initiatives (Assotsiatsiia gumanitarnykh initsiativ) in Yakutsk—has published the newspaper *Nathalie* (*Natali*). In the far Southeast, the Methodological Consultative Center, “Blue Bird” (“Siniaia Ptitsa”), in Vladivostok offers a quarterly leaflet with news about local women’s organizations, programs and projects.

Specialty Publications

Specific groups of women, such as soldiers’ mothers, lesbians, disabled women, and Jewish women, also have published a rich variety of publications. Project Keshet, a network of more than 3,000 women in 110 communities throughout the former Soviet Union, with offices in the U.S., Russia and Ukraine, supports Jewish revitalization projects and publishes an *Information Leaflet* (*Informatsionnyi listok*) in Moscow. The lesbian journals *The*

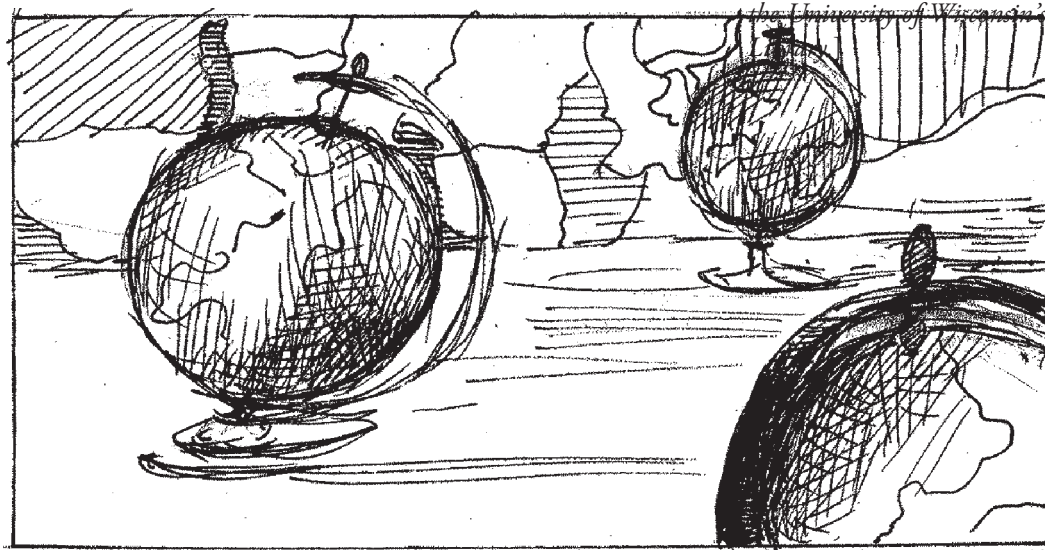
Island: An Artistic-Publicistic Radical Feminist Journal (*Ostrov: khudozhestvennyi publitsisticheskii radikal’no-feministicheskii zhurnal*), *Organic Lady* (*Organicheskaia ledi*), *Sofa Safo*, and *Adelfe* (“Sisters” in Greek) all offer Web-based selections of their contents—a mix of poetry, prose, translations, aphorisms, interviews, and articles.

As the Russian women’s movement continues to evolve, reliance on Western—especially American—funding sources has generated concern among Russian women who are seeking their own solutions to problems. In the absence of widespread Internet access, the lack of funding for publishing projects and even postage has been resolved only partially by Web-based publications. At the same time, the breakup of centralized state publishing and distribution following the fall of the Soviet Union has complicated the efforts of Western scholars, students, and librarians who seek to obtain materials from these organizations.

Notes

1. For more on the history of Russia’s women’s movements, see, for example, Norma Noonan & Carol Nechemias, *Encyclopedia of Russian Women’s Movements* (Westport, CT.: Greenwood, 2001).
2. In order to provide a regional perspective, I have grouped organizations within the country’s present seven federal districts.
3. Statistics concerning the regional distribution of organizations appeared in N.I. Abubikirova et al., compilers, *Zhenskie nepravitel’svennye organizatsii Rossii i SNG* (Moskva: “Eslan,” 1998), p.18.
4. Web addresses for many organizations can be found in N.Sh. Babich et al., compilers, *Internet—zhenshchinnam: katalog informatsionnykh resursov* (Moscow: Informatsiia–XXI vek, 2000).

[Karen Rosneck is a writer and translator in the field of Slavic literature and also works as an acquisitions assistant at the University of Wisconsin’s Memorial



Miriam Greenwald

SERIALS OF THE RUSSIAN WOMEN'S MOVEMENT: WEB-BASED PUBLICATIONS OR SELECTIONS

Adelfe: <http://www.gay.ru/lesbi/adelfe.htm> [in Russian]

Cyber-Femin-Club Magazine: <http://www.tac.spb.ru/cfc/cfcengl/magazines.htm> [in English]

Daidzhest (Moskovskii tsentr gendernykh issledovani):
<http://www.gender.ru/russian/digest/index.shtml>
[in Russian]

Feminf: <http://www.owl.ru/win/books/feminf/index.htm> [in Russian]

G-zha Udacha: http://mars.biophys.msu.ru/awse/FORTUNE/FORT_E.htm [in Russian]

Genderland: <http://www.owl.ru/win/genderland/index> [in Russian]

Informatsionnyi biulleteni (Novocherkassk): <http://home.novoch.ru/~donwomen/bulletens.htm> [in Russian]

Informatsionnye listki (Murmansk): <http://www.owl.ru/win/info/murmansk/index.htm> [in Russian]

O nas i nashem dele: <http://www.womnet.ru/aboutus/index.htm>; <http://www.womnet.ru/aboutus/3-4/index.htm> [in Russian]

Organicheskaiia ledi: <http://www.gay.ru/lesbi/ol/index.htm> [in Russian]

Ostrov: <http://www.gay.ru/lesbi/ostrov/index.htm> [in Russian]

Otchet o deiatel'nosti (Tula): <http://klax.tula.ru/~rcpwfpod/index.html#a> [in Russian]

Perm Center Against Violence & Trafficking Newsletter: <http://www.no-violence.narod.ru/newsletter.html> [in English]

Prava zhenshchin Rossii: <http://www.womnet.ru/prava/index.htm> [in Russian]

Serapionovy sestry: <http://www.masmol.com/it/sisters/serapionki/sisters.htm> [in Russian]

Sofa Safo: <http://www.gay.ru/lesbi/sofa.htm> [in Russian]

We/Myi: http://www.neww.org/we_myi/vim/vimintro.htm [in English]; http://www.owl.ru/win/info/we_my/index [in Russian]

Vestnichka: <http://www.owl.ru/win/infolist/index.htm> [in Russian]

Woman Plus: <http://www.owl.ru/eng/womplus/index.htm> [in English]; <http://www.owl.ru/win/womplus/index.htm> [in Russian]

Zhenshchina v rossiiskom obshchestve (Ivanovo):
<http://www.ivanovo.ac.ru/win1251/jornal/jornal2/index> [in Russian]

Zhenshchiny Rossii: <http://www.owl.ru/win/women/wmr/magazine/index.htm> [in Russian]

Zhenskii parlament (Novgorod): <http://www.natm.ru/womenpar/gaz/fr01.htm> [in Russian]

Zhenskii parlament (Rostov): <http://www.afina.aaanet.ru/parl/index.htm> [in Russian]

ZINE AND HEARD: FRINGE FEMINISM AND THE ZINES OF THE THIRD WAVE

by M. L. Fraser

Fringe culture has traditionally been dominated by men in the forms of punk rock, Straight-Edge, cyberpunk, and even—for a brief but lamentable period—glam rock. Then came the riot grrrl movement in the late 1980s and early 1990s, and the Third Wave of feminism began. Women started claiming the creation of culture through independent music, writing, art, and art activism, all with a distinctly feminist slant. This became labeled *fringe feminism*.

The idea of fringe feminism is really almost self-explanatory. That is, a fringe feminist is a feminist who resides on the fringe of culture. Women and girls who do not fall into any category of traditional feminism proclaim the ideals of feminism through the use of nontraditional media and ideology. The idea that the point of feminism is not *what* choices we as women make but rather the fact that we *have* choices seems to be the common ground of fringe feminists. This point is made time and again in their writing.

The versatility and diversity that women possess comes out in fringe writing. One really great zine (now vanished) called *Pastie Face*, written by a San Francisco sex worker, is a fantastic introduction. The writer also happens to be a lesbian who studied astrophysics. Another woman decries the title *feminist* not because she is a Christian (which she is), but because other feminists tell her she cannot be both. She plays drums in a punk band called Awkward and is an acolyte on Sunday mornings. Both of these women are what fringe feminism is about.

I am often asked what a zine is. I usually take a deep breath and try to explain that a zine must meet three criteria to be exactly that: (1) The writings must be self-published; (2) the slant

must be the personal voice remarking on the political; and (3) the subject matter must use pop culture in some way to create a statement of identity. Often the zine has a tongue-in-cheek tone and a "cut-n-paste" format (in other words, anyone can make a zine).

A true zine is serious about the issues, yet also has a sense of humor and fun. It is a re-claiming of girlhood and an examination of what it can mean to be female. In these zines the rage and anger we feel as gendered individuals are allowed to mix with laughter and joy. The name does not come directly from "magazine," as so many people think, but by way of "fanzines," those mimeographed newsletters of 1920s sci-fi culture, where like-minded folks avoided isolation by distributing homespun publications about their favorite authors and books. Many of today's girl zinesters remark that they have found their communities through publishing zines and are happy not to be isolated in their thinking.

Makers of the grrrl zines that stick around for a long time, like *BUST* or *Bitch* or even *Rockgrrl*, are considered to be the big sisters of the bedroom cut-n-paste zinester grrrls out there. We start this review series with these "glossies." They are the easiest to find and give a really good idea of what is out there. Also, in terms of time considerations, the glossies were the way to go for this initial review. (One or two on-line versions of these glossies are also included here). The glossies were easiest because a kitchen-table zine is not always quite as timely as a larger, more established one. We all get busy, and things we do just because we want to don't always put food on the table. Zines often get pushed aside for a week or two to get the paycheck. In future reviews, we will bring in e-zines and bedroom cut-n-pastes. Voices come in all forms, and we will listen. We will even pay to hear them! (See below for more information on how to get your zine reviewed.)



Miriam Greenwald

Unfortunately, zines often shut down due to financial considerations. Many zinemakers refuse advertisers who they feel are subversive of or anathema to the zine's political views. This can create a problem in the world of conglomeration politics. As a dancer friend of mine says, "the best way to support the arts is to buy a ticket." This means it is up to the rest of us to continue the movement. Thus, I have included subscription information where appropriate.

GREAT ZINES YOU GOTTA GET

Bitch: Feminist Response to Pop Culture (Issue 16)

This zine was originally an underground girl review of the rock scene in San Francisco. About eight years ago it was taken over by riotgrrrls Lisa and Andi in the City by the Bay, who turned it into a feminist commentary rag. Two of the coolest features in this zine are the "Bitch List," which is an internal review of other zines, new books, and new music with a like-minded message; and "Where to Bitch," which gives you a list of armchair activist sites and addresses. In Issue 16, released in May 2002, a commentary titled "When Feminism Goes Pop" remarks on what happens when the edgy, ambitious, riot chick stuff from 1992-1997 gets made over into commercialized "Girl Power." It is an interesting challenge: how do we "keep it real" when the mainstream is so set on appropriating our culture? The under-

ground girl world went from Riot Grrrl to Lilith Fair to Ladyfest to She Rocks and other women-based festivals. It is remarked upon that not enough feminist groundwork has been laid for this to be retained (p. 59). Also in this issue are an interview with Sandra Tsing Loh and a remark on the ethnic trend in book publishing. *Bitch* is one of my favorite reads, as I can open it at random and always find something interesting and cool that I did not know before but makes perfect sense for the feminist world I try to live in. It is nice to know that it is not all in my head. Subscription info: 2765 16th Street, San Francisco, California 94103; phone: (877) 21-bitch; website: <http://www.bitchmagazine.com>

BUST: For Women with Something to Get Off Their Chests (Issue 19)

Debbie Stoller and Marcelle Karp started this great zine a few years ago. When Marcelle left in Summer 2001, the publication almost went under. Enter new co-publisher Laurie Henzel, and the Spring 2002 issue came out only a month late. Nice job, ladies! Every issue features an ubercool feminist in the main interview. This month: Lily Taylor. Past issues: Sandra Bernhardt, John Cusack, Margaret Cho, and the riot grrrl to end all riot grrrls, Janeane Garafolo. This zine is a little harder-edged than the others. It is razor-sharp underground culture with kitsch. Some of my friends find it difficult to read, as it is more on the strident side, yet they enjoy the articles on the Powerpuff Girls' creator and the cover person. One friend has to hide *BUST* from her children because she feels the sexual content is too much for her fourteen-year-old. She is referring to regular columns by Susie Bright, resident "sexpert," and the infamous One-Handed Read. I personally like the products and objets d'art running through the pages, all feminist-produced. Also covered are things like the female soldiers in Sri Lanka and the Bully Broad Boot Camp, which teaches women how to play to win in office politics. All in all, *BUST* is the read for the more serious activist

out there who wants a good chuckle while getting a diet of awareness. Cool folks who advertise in *BUST: Brain, Child Magazine*, Toys in Babeland, Reproductive Rights. Published quarterly in Spring, Summer, Fall, and Winter. Subscriptions are \$14.97 a year: *BUST*, P.O. Box 1016, Cooper Station, New York, NY 10276; website: <http://www.bust.com>

Fat!So? Because You Don't Have To Apologize for Your Size

The amazing Marilyn Wann out of San Francisco started this great, funny, "flabulous" zine a few years ago. Wann, a self-described fat activist, argues that people come in all sizes, shapes, and forms of beauty. She addresses gender disability and body image as issues. Her Greatness has shown us the Venus of Willendorf paper doll; Aunt Agony's column, in which issues we all have, fat or not, are addressed in a funny smart fashion; and "Anatomy Lessons"—a series of photos of various people's body parts, including the gluteus maximus, the stomach, and the upper arm. These photo series attempt to show varying degrees of the body beautiful. In short, the message of *Fat!So?* is about the body politic and acceptance of self. A subscription is \$12.00 for four issues: *Fat!So?* P.O. Box 423464, San Francisco, CA 94142; website: <http://www.fatso.com>

***Hip Mama* (online edition reviewed)**

This little lollipop is for moms. There are no new and creative snack ideas and no "parent trips." No one will make you feel guilty, and no



Miriam Greenwald

one will tell you that you are doing it wrong. Instead there is a wryness about parenting that is somehow refreshing to the grrrl mom who remembers her fishnets and how to rock, even if it was "back in the day." The zine describes itself as "better than a double prozac latte." One of the articles is a vignette by a single mom trying to get her degree at Stanford: she has to dumpster-dive to keep her kid fed—a tale she tells with edginess and self-deprecating wit—but she tries to maintain hope by believing that "[the] hegemonic system—the one that says that poor people don't deserve to eat, or have a roof over our heads—[will fall] apart." Another piece available online gives a comprehensive history of the origins of Mother's Day, which was originally designed to be a day of peace for all the mothers who lost sons in war. The same woman who wrote the Battle Hymn of the Republic, Julia Ward Howe, envisioned this day in 1870. Who knew? Also included are a review of Ayun Halliday's book *The Big Rumpus* and an interview with the author. (A friend of mine has said that *The Big Rumpus* is the best thing written about motherhood since Anne Lamott's *Operating Instructions*.) Halliday, a mom herself, is also the writer and editor of the ultracool New York zine *East Village Inky*.

The only downside to *Hip Mama* is that it ventures into the saccharine every once in a while. Case in point: an interview with Steve Burns (of the children's TV show *Blue's Clues*) in which Steve tries to be hip and cool and only ends up silly and kinda' dum. But overall, *Hip Mama* is a little gem, as well as a lighthearted forum that shows why *Parenting Magazine* would be put to better use lining the bottom of your birdcage. Worth the admission price of \$15.00 a year: *Hip Mama*, P.O. Box 12525, Portland, OR 97212; website: <http://www.hipmama.com>

***Rockgrl* (Issue 44)**

Here is the thing about *Rockgrl*: it is the only writing out there that concentrates solely on Women Who Rock. The cover grrrl on Issue 44 is Johnette Napolitano of Concrete Blond; the issue features the Joey girl talking about the breakup and reunion of the same. Lisa Loeb com-

ments on her new album, and a touching memorial to Bianca Butthole of the Blowtorch Bettys is also featured. Most of the profiles of the rebel-chick musicians are written by themselves or by the editor, Carla DeSantis, and this is pretty great—most music magazines give bios and outside commentary instead of letting the voice of the musician speak. In addition, there are reviews of musical equipment and an easily understood synopsis of the new feminist albums out. The reviews are particularly good in that you actually get a sense of what the albums are like, instead of the media hype that often characterizes music reviews. The "Bad Bad Ad" feature is a nod to the feminist agenda, pointing out the music industry's androcentrism and telling us where to protest the absence of gender-fair marketing. Issues are put out four times a year, and a one-year subscription costs \$15.00 (\$30.00 outside the U.S.): *Rockrgirl*, 7683 SE 27th Street #317, Mercer Island, WA 98040-2826; website: <http://www.oz.net/~rockrgirl/>

Venus (online edition reviewed)

This is a zine in the old-fashioned, riot grrrl sense of the word. It is devoted to underground music culture, primarily of a feminist nature. The most recent issue has Tanya Donnelly on the cover, an interview with Mary Timony (of Helium as well as solo), and an exposé on animal activism. Also featured are vegan cooking and reproductive rights. Previous issues interviewed Le Tigre (the current band of Kathleen Hanna, formerly of Bikini Kill) and Tracy and the Plastics and gave a "shout-out" to Sharon Cheslow, one of the very cool, kick-rear, punk feminists to come out of the San Francisco riot scene. This zine does not forget its roots while it stays on the cool side of hip. If you need an introduction to the folks who are the ones to know about, this is the zine for you. The only downside is that sometimes the writing is a little raw and unpolished. This does add to the charm of a reader-submission zine, though. Editor Amy Schroeder took this zine from the cut-n-paste it was when she was a freshman at Michigan State to the 24,000-reader mag/zine that is currently published in Chicago. And all this while helping organize

Ladyfest Midwest. Whatta' gal. <http://www.venuszine.com>

What a Bummer

Zines that are now defunct so don't expect to buy them at your local bookstore, but if you do find them somewhere...get them, get them, get them:

Pagan's Head
Ben Is Dead
Hey There Barbie Girl
Slant
Cupcake
Pastie Face

But Wait!! There's More

Send us your grrrl-oriented zines for review. We are going to try to keep this zine review going. What this means is that we need your zines to check out. If you know of any zines that you think are worth mentioning here, please send two or three recent issues to JoAnne Lehman here at *Feminist Collections*. She will get them to me, and I will have a look-see. And...get this...we are willing to pay issue price (gasp! Yes! It is true. Email FC at jlehman@library.wisc.edu with details about how much and where to send you the money).

We will also look at personal e-zines and cut-n-pastes, anything you got. Send 'em in. We are listening for what you have to say.

AND NOW...A FILM ABOUT ZINES

GRRLYSHOW. 18 mins. color. 2000. Filmmaker: Kara Herold. Distr.: Women Make Movies, 462 Broadway, New York, NY 10013; phone: (212) 925-0606; fax: (212) 925-2052; email: info@wmm.com; website: www.wmm.com Rental (VHS): \$60.00. Sale (VHS): \$195.00. Order #: W01733.

Kara Herold's documentary offers an interesting exploration of why riot grrrls produce zines. Fringe feminism (described up at the

front of this article) is one of the messages of the film: a philosophy that is not always embraced by "traditional" versions of feminism, yet remains true to the idea that *the point is that we have a choice*. Sometimes the creation of our voice is the choice, as is often the case with the girls who make zines. "We make these zines for us" (words spoken by Pagan Kennedy, maker of the zine *Pagan's Head*) is the primary attitude displayed in this film. Often what prompts the creation of a zine is that the mass marketing "ge-niuses" who tell us about modern girls are saying things we can't relate to.

Feelings of alienation are portrayed as the catalyst for the production of subversive culture. That is, many of the zinesters interviewed said that they felt alone in the androcentric world. The assertion that "if I don't write it down I am gonna punch someone out" (by the maker of *Bamboo Girl*) is a great example of this feeling. Oddly enough, when the first issue of the zine is finally produced, the revelation comes that others of a similar mindset are out there; that, in fact, there is a whole community of women who feel the same way—who do not see women in the mainstream magazines who look like we do, unless we bear a strong resemblance to Barbie and Skipper. That feeling of community prompts the next issue.

A really great part of this film is that grrrl bands are featured as the background music, and grrrl comix are used as illustration throughout. A 1950s documentary style, complete with sappy acting by characters "Blanche" and "Eunice," is used effectively in the instructional portion, in which we're told who the girls are, how to make a zine, and that the idea of voice is huge.

My only objection to this film is the assumption that we all know what a zine is, as well as what the riot culture is and where it came from. I would like to have seen a little more history of "revolution girl style now," not just have the words flashed across the screen. Also, it is

disappointing that many of the girls interviewed no longer have zines in the world. Their publications have fallen by the wayside, yet they are still important in the history of girl zines.

However, the women portrayed are strong voices for getting heard and getting it done in a personal way. The stress is that this form of art and culture is not for money; this idea is illustrated by a cartoon of a girl with coffee at 4:00 a.m., banging away at her computer. Debbie Stoller of *BUST* comments on the desire to pay writers and pay rent and the fear that economic success may be impossible if zinemakers stay true to their grassroots feminist ideals.

American women are fighting a battle on two fronts, and the one being fought here is in response to the dominant pop culture. The popular is presented as political, too. We don't just want to throw out "girly" things because feminists have seen them as subversive; we want to recycle and reclaim those "female" things that are pleasurable. Thus, "girl pleasure" and feminism don't have to be seen as dissonant. And, honestly, creating zines is just plain fun. Kara Herold does a good job of reminding us of this.

Zines Mentioned in the Film

Now defunct: *Pagan's Head*, *Hey There Barbie Girl* (which then became *Plotz*, which is still around), *Slant*

Still here: *Hues*, *Bitch*, *BUST*, *Plotz*, *Java Turtle*, *Bamboo Girl*, *Minx*

Who knows? *McJob*, *Crap Hound*, *Maxi*, *Black Girl*

[M.L. ("Mhaire") Fraser is finishing her Ph.D. at the University of Southern California. She is a longtime riot grrrl and publisher of the zine *Debutante Gone Wrong*. She has helped put together a number of feminist gatherings in which a "Zine Trade" was a key event in addition to art shows, poetry slams, and music venues. Her research examines social identity and gender issues, with Third Wave feminist identity and pop culture as special interests.]

BOOK REVIEW

HISTORY OF WOMEN'S CLOTHING AND ACCESSORIES

by Andrea M. Kolasinski

Valerie Steele, *THE CORSET: A CULTURAL HISTORY*. New Haven: Yale University Press, 2001. 199p. bibl. index. \$39.95, ISBN 0-300-09071-4.

Jane Farrell-Beck & Colleen Gau, *UPLIFT: THE BRA IN AMERICA*. Philadelphia: University of Pennsylvania Press, 2002. 243p. bibl. index. \$35.00, ISBN 0-8122-3643-2; pap., \$19.95, ISBN 0-8122-1835-3.

Gayle V. Fischer, *PANTALOONS AND POWER: A NINETEENTH-CENTURY DRESS REFORM IN THE UNITED STATES*. Kent, OH: The Kent State University Press, 2001. 320p. bibl. index. pap., \$24.00, ISBN 0-87338-6825.

Nancy E. Rexford, *WOMEN'S SHOES IN AMERICA, 1795-1930*. Kent, OH: The Kent State University Press, 2000. 393p. bibl. index. \$60.00, ISBN 0-87338-656-6.

Clothing is our second skin. It can be either a barrier to or a means of communication with the outside world. It also speaks volumes about culture, religion, gender, social class, political standing, and personal taste. Numerous garments in Western culture carry deeply embedded meanings having to do with power, beauty, and even sexuality. The four works reviewed here examine the corset, the bra, women's shoes, and pants—or, more precisely, pantaloons—all of which are excellent examples of “charged” clothing.

Costume historian Valerie Steele, in *The Corset*, examines one of the most highly stigmatized articles of dress in Western culture and attempts to break through the many myths surrounding the wearing of this garment. One of those myths is that women who wore corsets were “victims” of capitalistic and patriarchal fashion. Steele argues that although that may have been so for some women, “adornment and self-fashioning long preceded the rise of capitalism, and applied to men as well as women” (p.2). Historically, corsets did more

than just oppress women; some women even stepped out of traditional nineteenth-century roles to become designers and entrepreneurs in the corset business (p.2).

Doctors, women's rights activists, and dress-reformers of the nineteenth century railed against the corset's confining, unhealthy, and “unnatural” shape. Many blamed the garment for a veritable encyclopedia of ailments, from breast cancer to ugly children (p.67). Steele and cardiologist Lynn Kutsche reviewed more recent health studies, including one conducted in 1998 by Colleen Gau, in which test subjects had worn corsets while engaging in physical activity and the only ailment that had been found was shortness of breath—a result that seems understandable (pp.69–70). Steele and Kutsche do suggest that such a breathing impairment could have aggravated a condition like tuberculosis, and that longterm corset-wearing would also, ultimately, have weakened women's backs and might even have caused damage to some

women's reproductive systems (pp.71–76). But they also report that among modern “tight-lacers” who wear the garment for only limited periods of time, there is no permanent damage to the ribs or organs: once a corset is removed, the body expands back into place (p.72).

“The corset as fetish” is another theme laced through the book. Steele notes the corset's role as a form of sadomasochism and bondage in contemporary “fetish clubs,” pointing to the nineteenth-century roots of such practices. Most nineteenth-century women and men, she says, did not consider the corset a sexual object, but rather a modest garment worn by “straight-laced” women. Yet several magazines of the time did reflect the corset's ambiguous image. Some letters to the editors of such periodicals described tight-lacing in terms of “submission,” “bondage,” and “discipline,” words that, Steele argues, indicate sexual fantasies that border on

fetishistic or sadomasochistic tendencies—while other letters and some advertisements praised the garment for its “ease” and “freedom” (pp.91–92).

Steele’s comprehensive work is many things at once, from a fine example of historical and contemporary research to a reflection about a garment as a source of inspiration to painters and sculptors. Dispelling myths and stereotypes, the author challenges readers to consider just why and how the corset might make its next appearance in fashion history. The book’s rich photographs, paintings, and illustrations enhance the text. *The Corset* will appeal to researcher and curious reader alike.

In the evolution of undergarments, the brassiere picked up where the corset left off. In *Uplift: The Bra in America*, authors Jane Farrell-Beck and Colleen Gau write an effective economic, social, and design-development history of the bra, augmenting their text with patent illustrations and advertisements from different stages of history to show the bra’s evolution from a modest cotton corset cover to the flaunted Miracle Bra®. Chapters arranged roughly by decade tell of the corset’s demise, industry folly and fortune, and fashionable silhouette.

In two of the most interesting chapters, cleverly titled “Dutiful Brassieres” and “Boom and Busts,” Farrell-Beck and Gau discuss World War II and the post-war period, explaining the impact that the war had on the design of women’s undergarments. The times were difficult for bra manufacturers, because many materials (rubber and elastic, for instance) were in short supply at the same time that

the desire for sophisticated fashion and the need for high levels of comfort were increasing. The many women who went to work as “Rosies,” doing industrial war work in the factories, needed bras with “more sizes, better cut and shape, more support, and different materials” (p.89). Manufacturers were forced to simplify their designs, one result of which was the “Torpedo” bust silhouette, identified by its harsh geometric-cone cups and named after a wartime weapon (p.103).

During the two years after the war, the bra, like other articles of dress, exploded with color and pattern (p.116). Embroidery, appliqué, and decorative netting were added to the popular shape. The “New Look” in women’s fashion supported a more hourglass figure. Bra manufacturers supplied long-line bras, or bustiers; foam rubber inserts and inflatable bras became available to enhance the look (p.121); and strapless bras were engineered with innovative wire and latex to be worn with the new décolleté dresses.

Chapters 7 and 8—the final chapters of *Uplift*—deal with the social backlash of the 1960s and 1970s against the bra, then seen as a symbol of the oppression of women, and with the strong link forged between the foundation-garment and fashion industries. Unfortunately, these are the weakest sections of the book. Although Farrell-Beck and Gau assert that their work is a history of the bra with “an examination of most of the aspects of technology and taste that shaped present-day brassieres” (p.xiii), it is really the earlier parts—Chapters 1–6—that give such detailed reasons behind changes in form and technology. Most women continue to wear

bras now—after the feminist backlash—because the industry began to design more comfortable, less obvious ones (p.143). Compared to the authors’ efforts to illustrate their claims about previous eras, however, the detail supporting the discussion of more recent times seems to fall short.

Women’s Shoes in America, 1795–1930, a substantial volume written and illustrated by Nancy E. Rexford, covers all aspects of wearing, making, selling, dating, and identifying shoes. Part I offers a history of the evolution of women’s shoes in America and analyzes the changes that occurred in manufacturing processes, use, and design; Part II details how shoe design has changed throughout time. Finally, several appendices provide information on the manufacture of shoe parts.

Rexford skillfully explains how the Industrial Revolution affected the shoe industry in terms of style. Originally, distinctive shoes were made to order in small workshops. Regional differences, however, began to disappear in the 1850s and 1860s with the advent of factory-made, “ready-to-wear” shoes (p.18). The industry split into specialization: lasts (used in molding shoes to a fashionable silhouette) and patterns for cutting leather were no longer produced “in house” (p.22). This trend began to reverse in the early decades of the twentieth century, as hemlines began to rise and the call for novelty rang loud and clear from the public—so strongly, in fact, that the industry developed six style “seasons” for the year, and individual companies jealously protected their newest design concepts from competitors (p.27).

Rexford also argues that women’s footwear has been strongly related to—even symbolic of—the gender

role expectations and social class distinctions of the times (pp.46, 116). The “beautiful,” “feminine” image of the Victorian era, for instance, included not only a slender waist and delicate hands, but also tiny feet. Like the uncomfortable corset, the notoriously tight-fitting, thin-soled nineteenth-century shoe kept the upper- or middle-class woman “in her place inside the home” (p.58).

Unfortunately, Rexford’s analytical tone begins to fall apart in Chapters 4–6, which look at types of footwear. More descriptive in nature, these chapters would be more effective in Part II of the book.

Part II and the appendices supplement the information in Part I of the book. “Dating Women’s Shoes,” a non-analytical guide to the details of footwear, will be useful to shoe collectors. The appendices and the convenient glossary (for those not familiar with shoe terms) explain parts of the shoe-manufacturing process; and a partial list of shoe manufacturers might aid collectors in dating footwear. *Women’s Shoes In America* is a strong reference book for the antique shoe collector or costume historian.

Gayle V. Fischer’s *Pantaloons and Power* tells the cultural history of the short-lived pantaloons trend. Fischer writes that “no other [nineteenth-century] dress reform so shocked the American public” (p.4)—no surprise there, for we all know that the phrase “wearing the pants in the family” is about power. The author covers all aspects of this power struggle, from the meanings of the garment in certain utopian communities to the statements that seemed to be made when women’s rights advocates wore it. She examines both the designs of the costume and individual women’s motives for wearing and

abandoning it.

Fischer accurately reports the wearing of pantaloons, or “Turkish trousers,” by famous women of the early women’s rights movement. She dispels the myth, however, that “bloomers” were developed by Amelia Bloomer, explaining that it was actually the press that created that connection when it described the clothing worn by Bloomer, Elizabeth Miller, and Elizabeth Cady Stanton on an outing through Seneca Falls, New York in 1851 (p.79). The author also provides a convincing explanation, using personal letters and newspaper articles that reveal the public’s violent reaction, for why these reformers eventually abandoned their costume.

There was an interesting twist to the power struggle: Fischer argues that early utopianists, such as the Strangite Mormons, used this type of dress reform to control rather than liberate women. She looks deeply into the origin of forced costume on the women colony members of Beaver Island, Wisconsin, in the mid-nineteenth century, both analyzing the garment visually and addressing the personal motives of “King” Jesse Strang, the leader of this Mormon group. The need to impose the wearing of short skirts and pantalettes (a type of pantaloons with a straighter leg), Fischer argues, was Strang’s last power struggle (p.72). She states, “That Strang had to put a law in place suggests that his influence was not as strong or widespread as he wanted and that he found it necessary to institutionalize his authority” (p.70). He used the dress to gain greater control. The type of dress Strang chose, the

author believes, was symbolic in another, similar way. The costume closely resembled a style young children would wear, again showing the leader to be asserting his power over these women as a symbolic “father” (p.68). Fischer uses this type of solid argument throughout her book, finding complex psychological (as well as political and religious) reasons behind the wearing of the pantaloons.

Each of these four books makes a great contribution to the study of clothing as an element of culture and as an important piece of women’s history. *Women’s Shoes in America* would appeal to a collector of antique shoes or a textile historian working in a museum setting. *Uplift and Pantaloons and Power* would be wonderful additions to courses on either the history of fashion or women’s history. *The Corset* would attract the widest audience with its accessible information and strong visual format. Overall, the authors of each volume have added to the study of dress and women by taking a fresh look at everyday garments.

[Andrea Kolasinski is currently a doctoral student studying American-Victorian women’s fancywork at the University of Wisconsin–Madison, where she received her M.S. in Textiles and Clothing. Her B.S. in Textile Design is from the Philadelphia College of Textiles and Science. Kolasinski has presented a paper at the 19th Annual Ars Textrina Textile Conference, has curated a show of Jane Schulenburg’s embroidery, and has been featured in *FiberArts* and *Shuttle, Spindle, & Dyepot* magazines for her own artwork.]

WORLD WIDE WEB REVIEW

CONTEMPORARY WOMEN PLAYWRIGHTS

by Sheri Phillabaum

Websites with information on women playwrights tend to fall into either of two main categories: support resources for writers or basic information about the work of particular individuals. My search revealed no in-depth, fulltext critical literary analyses of playwrights and their works, but the Web does offer some excellent bibliographies of print sources, an opportunity to find basic information about the major female voices in theater today, and, for the aspiring playwright, some networking and production opportunities. The following reviewed sites are grouped under three general headings: *theaters*, *general information and support*, and *individual playwrights*.

THEATERS

Women's Project and Productions (WPP)

URL: <http://www.womensproject.org/>

Developed/maintained by: Syntechs NY (hosted by HostPro)

Last updated: Unknown

Reviewed: May 16, 2002; revisited: August 30, 2002

A New York Off-Broadway theater "dedicated to putting women playwrights center stage since 1978," WPP is a development venue for women playwrights, including board member and well-known Pulitzer Prize-winning playwright Wendy Wasserstein, who offers a glowing endorsement of the theater, its mission, and its artistic director, Julia Stiles. Other recognizable names involved in this theater include Maria Irene Fornes and Joyce Carol Oates.

WPP is not for neophyte artists. This is a support entity primarily concerned with already well-established playwrights; the women whose work it produces usually have at least a master's degrees in playwriting and several productions to their credit before working with WPP. For qualified women, the project provides several venues for development of new works:

The Playwrights Lab "provides a forum for early and mid-career women playwrights to develop their work." Selected playwrights join for a period of three years, during which time they meet periodically to read and respond to each others' writing and take part in other developmental opportunities. Application information for Playwrights Lab is provided.

The "First Look" Reading Series provides a venue for rehearsed staged readings of fifteen to twenty selected scripts each year. Performed by professional actors and directors, these readings allow both beginning and established playwrights to develop their scripts in a "professional but informal environment" in front of an audience. For selected scripts, the Women's Project will undertake a work-in-progress performance to prepare a piece for possible main-stage production.

The WPP website is kept up-to-date and includes information about current and past productions, as well as information about submitting scripts and applying for internship opportunities. Visitors to the site may also order any of several anthologies of plays by WPP participants. The site is thorough and generally easy to navigate, although many of the links require plug-ins or Acrobat Reader, and some simply don't work at all.

New Georges

URL: <http://www.newgeorges.org/>

Maintained by: Unknown

Last updated: Unknown

Reviewed: May 17, 2002; revisited: August 30, 2002

New Georges is "a non-profit theater company that produces and develops imaginative new works by women & supports the creative efforts of emerging women theater artists." Physically located in New York City, it was founded in the early 1990s by a group of women actors concerned about a lack of solid women's roles in contemporary theater. In contrast to Women's Project and Productions, New Georges is interested in developing work by new artists whose work strikes a chord with the New

Georges staff.

The website provides basic information about the organization, its mission, and its current projects and is kept up-to-date. For female playwrights who wish to have their work considered for development and production, there is also submission information. (On the site's "Frequently Asked Questions" page, the company clarifies what it means by "production": "Generally speaking, we're not a venue or presenting organization, we are a play development and producing organization.... [W]e don't have our own theater...so we're not really in the business of presenting 'finished' shows.... If you're interested in developing a piece, that's another story.")

GENERAL INFORMATION AND SUPPORT

International Centre for Women Playwrights Inc.

URL: <http://www.cadvision.com/sdempsey/icwphmpg.htm>

Developed/maintained by: Sandra Dempsey

Last updated: Unknown

Reviewed: May 16, 2002; revisited: August 16, 2002

This Portland, Oregon-based center, which aims to "support women playwrights around the world," is a membership organization that welcomes not only playwrights but all who support the Centre's goals. Its website seems to serve primarily as a publicity venue for member artists, who can donate scripts and other production materials to the Centre's archive at Ohio State University, have their own

web pages linked to this one, and list their credentials, their plays (with synopses), and any upcoming productions on the site. There is an online membership form.

Some of the information on the site, particularly about conferences and "news," is quite outdated, and a number of the links seem to be broken. The production information for members' plays is kept up-to-date, however, so anyone interested in seeing staged productions of the work of developing women writers for the theater can find an extensive list of such offerings, mostly in the United States and Canada.

For pedagogical purposes, developing playwrights might be interested in clicking on "Cocktail Napkin Plays," where they'll find several Portland playwrights' creative responses to a heuristic writing exercise.

Native American Women Playwrights Archive (NAWPA)

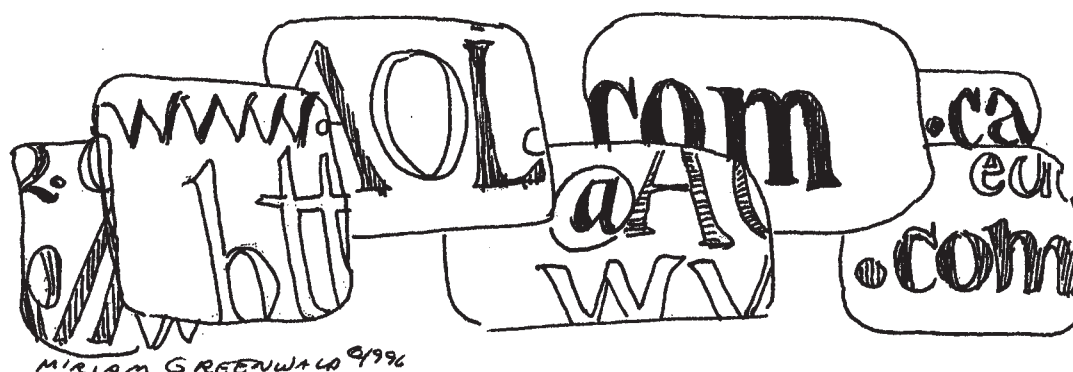
URL: <http://staff.lib.muohio.edu/nawpa/>

Maintained by: Unknown

Last updated: April 20, 2000

Reviewed: May 16, 2002; revisited: August 30, 2002

NAWPA is a "collection of original materials by Native women playwrights of the Americas" that seeks "to identify playwrights, collect and preserve their work, try to make it widely known, and encourage performances and continued creativity." Works in the archive are listed on the website and can be viewed or read in Miami (Ohio) University's library—they are not published on the website, although in some cases there are synopses or reviews available online.



On NAWPA's website, a "Directory of Native American Women Playwrights" gives information (with email addresses and Web links if available, as well as lists of works) about seventeen playwrights who have at least one play housed in the archive; almost fifty others whose works are not at Miami are listed—some with links—under "Additional Names."

The site also includes the transcript of a roundtable discussion among Native American women playwrights that occurred just before a 1999 conference entitled "Celebrating Native Women Playwrights" at Miami University. Participants discussed various topics including their backgrounds, literary and social philosophies, and writing techniques. The transcript could provide valuable insight to someone studying the contemporary writing of women of color.

There are also links from the home page to other sites—not necessarily women-focused—dealing with Native American literature.

Women of Color, Women of Words

URL: <http://www.scils.rutgers.edu/~cybers/home.html>

Maintained by: Angela E. Weaver, Fine and Performing Arts Reference Liaison

Librarian at George Mason University

Last updated: 2002

Reviewed: May 16, 2002; revisited: August 16, 2002

By far the best, most comprehensive, and meticulously maintained Web resource covered in this review, this is "dedicated to African American women who have gifted, shaken up, and disturbed the theatre world with their powerful words." Suite101.com's Playwright's Page has named this one of the five best websites devoted to playwrights.

Under "Writers" (click the "W" on the simulated keyboard to the right of the screen) is an alphabetical list of nineteen African American women playwrights, including Rita Dove, Whoopi Goldberg, Lorraine Hansberry, and Ntozake Shange. You can click on any name to access biographical information and links to that writer's plays; research centers that offer information about the playwright; critical and biographical resources; and other sites of interest. Extensive information about these women's plays, including publication histories, synopses, and even some full texts of plays, is available. The site also includes a bibliography of critical resources, including dissertations, but noth-

ing fulltext online. Suzan-Lori Parks's page on this site features a link to a "Women's E-news" interview with Parks, who in April of this year won the Pulitzer Prize for her play *Topdog/Underdog* (now on Broadway at the Ambassador Theater). Parks is the first African American woman to win the prize for drama.

There is a listing of theater companies that perform African American and multicultural theater, such as California's African American Shakespeare Company and North Carolina's National Black Theater Festival; and, for playwrights and theater professionals, the site owner maintains a current list of submission calls and job openings.

Finally, the site offers access to an e-group, a "forum for the exchange of ideas among African American female playwrights" that is also open to other female African American theater professionals.

Women in Theatre

URL: <http://www.geocities.com/Broadway/Alley/5379/>

Maintained by: Unknown

Last updated: Unknown

Reviewed: May 17, 2002; revisited: August 16, 2002

This site appears to offer some excellent, if not indepth or entirely up-to-date, information about women playwrights and other theater professionals, both historical ("women who made a difference...when theatre was an all male profession"—including Susanna Centlivre and Susan Glaspell) and contemporary ("women of our day (and our not so distant past) who 'push the envelope'"—including Caryl Churchill, Irene Fornes, Emily Mann, Megan Terry, Beth Henley, and Adrienne Kennedy). There are also lists of women's theater groups (including four considered to be the pioneers), a bibliography of resources on theater in general, and links to other websites on women and theater.

Separate pages about individual playwrights/professionals offer brief biographies; quotations from critics, interviewers, and biographers; playlists; and bibliographies of print resources about the women. For most of these pages, however, no author or compiler is named—one can only assume that these essays were written by the creator of the website (who also is not named, although an email address is given); and many of the links from these pages to other sites do not work. There is also no indication of when this website was last updated.

INDIVIDUAL PLAYWRIGHTS

Suzan-Lori Parks

URL: <http://www.bedfordstmartins.com/litlinks/drama/parks.htm>

Maintained by: Unknown

Last updated: Unknown

Reviewed: May 17, 2002; revisited: August 16, 2002

The best starting place for information about Suzan-Lori Parks, the first African American woman to win the Pulitzer Prize for Drama, this page is from Bedford/St. Martins Press's "Lit Links." It includes a short biography, a link to Parks's page on the "Women of Color, Women of Words" site, and a 1999 *Village Voice* story about the writer. (Another link, to a 1997 article in the *Philadelphia City Paper*, is defunct.)

Paula Vogel

URL: http://www.brown.edu/Administration/George_Street_Journal/vol22/22GSJ27a.html

Maintained by: Brown University

Last updated: April 24, 1998

Reviewed: May 17, 2002

Paula Vogel won the Pulitzer Prize for her play *How I Learned to Drive*. This article by Linda P. Mahdesian for Brown University's *George Street Journal* tells about Vogel's past career and future plans.

Eve Ensler

URL: <http://www.vaginamonologues.com/>

Maintained by: Unknown

Last updated: August 16, 2002

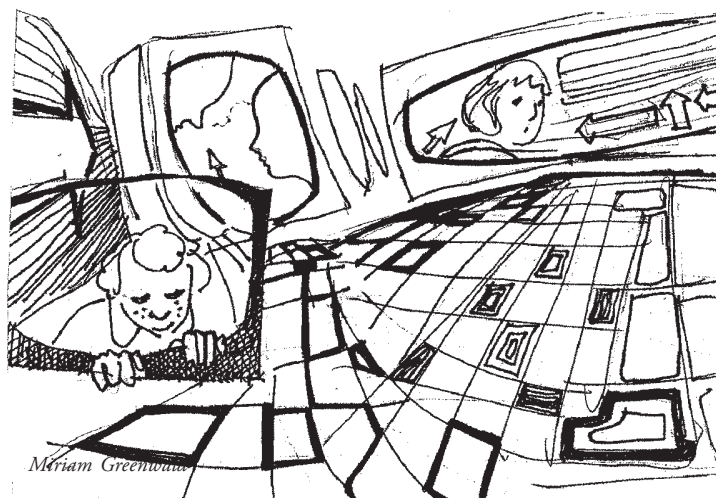
Reviewed: May 17, 2002; revisited: August 21, 2002

This is basically an advertising site for Ensler's *Vagina Monologues*, a popular play currently running in New York and featuring a rotating cast of nearly a hundred actors, mostly popular television and movie performers. Despite its commercial purpose, the site boasts a very thorough set of links, including one to www.vday.org, the site for Ensler's closely related (and *not* commercial) "V-Day" movement, described as "an organized response against violence toward women" and "a fierce, wild, unstoppable movement and community." The "Press" link leads to several reviews of and commentaries on Ensler and her work; especially interesting is an article from the *Boston Globe* entitled "The Men Who Dared are Pleased," which discusses some men's reactions to a performance of the play.

Conclusion

A review of websites relevant to contemporary female playwrights reveals that for the works of these writers, print sources are likely to be the most valuable source of indepth critical examination. Nevertheless, a search of the Web provides an overview of the field, its current authors, venues, and resources, thus constituting an excellent starting point for the beginner with an interest in this topic, whether from the perspective of the artist, the playgoer, or the student of literature.

[Dr. Sheri Phillabaum is an award-winning playwright and a professor of English at Texas A&M University-Corpus Christi.]



COMPUTER TALK

■ *Remember that our website (<http://www.library.wisc.edu/libraries/WomensStudies/>) includes electronic versions of all recent “Computer Talk” columns, plus many bibliographies, core lists of women’s studies books, and links to hundreds of other websites by topic.*

Information about electronic journals and magazines, particularly those with numbered or dated issues posted on a regular schedule, can be found in our “Periodical Notes” column. ■

WORLD WIDE WEBSITES

Filmmaker Laurie Kahn-Leavitt and Harvard University’s Film Study Center have created an interactive website about how to “do” history that will fascinate and educate the general adult public as well as students at many levels. The aptly named DOHISTORY site, at <http://www.dohistory.org/>, uses the book *A MIDWIFE’S TALE*, Laurel Thatcher Ulrich’s history of the eighteenth-century Maine midwife Martha Ballard, and Kahn-Leavitt’s subsequent PBS documentary/drama with the same title as a case study for demonstrating the experience of discovering history through primary sources—including old diaries, public records, and even graveyards. But there’s much more here: timelines showing what was going on elsewhere in the young United States while Martha was writing in her diary about local births, weather, rape, and politics; what was being published in the late 1700s about the practice of midwifery; excerpts from the book and clips from the PBS film; information about designing a research project and making a historical film; bibliographies on everything from eighteenth-century medicine to sexuality in early America.

DYKEDIVA.COM (located, not surprisingly, at <http://www.dykediva.com>) advertises itself as “the alternative lesbian site” and offers advice, rants, a sex column, lists of things happening in the Chicago area, and lots of links, some of which lead to instructions for building your own website. The “Diva” who runs the site says this about herself: “...full of contradictions. I especially like playing drums, mountain biking, and just hanging out with

friends. I’m also jaded and a cynical bitch, but sometimes a grrl will win my heart. I’m a freakin’ sports fanatic and root for the looser Chicago Cubs ‘cause I like [W]rigley field where they play. I’ve actually been out for a very long time, but my folks still don’t get it.”

Toronto-based EDUCATION WIFE ASSAULT, which maintains an extensive website at <http://www.womanabuseprevention.com/html/index.htm>, is not just for “wives” or even just for women; its “Same-Sex Abuse” page discusses abuse in gay male as well as lesbian relationships, and other pages cover child and elder abuse. The organization is very involved in education and referral, has developed a partnership with young women in immigrant and refugee communities, and offers many publications, including a “Crisis Resource Kit.”

FEAS²T stands for Feminist Education, Action, Spirituality, Support, & Theaology (defined as “the study of theology in a feminine aspect”), a “Center Without Walls” that was “birthed out of the Women’s Spirituality and Eco-Feminist movements.” Currently, the Center is offering colloquia and classes in Long Beach, California, with the goal of establishing a degree-granting program in Feminist Spirituality. Website: <http://www.spiritualfeast.com>

GROOVY ANNIE’S, at <http://www.groovyannies.com>, offers news, discussion forums, and links, as well as a text-only version that provides clearer information about some things than does the graphics version—for instance, about the site’s purpose: “to gather information of interest to Canadian lesbians, or people interested in what was going in the lesbian community in Canada.” Among the site’s current news items is one about efforts to legalize same-sex marriage in the Maritime provinces.

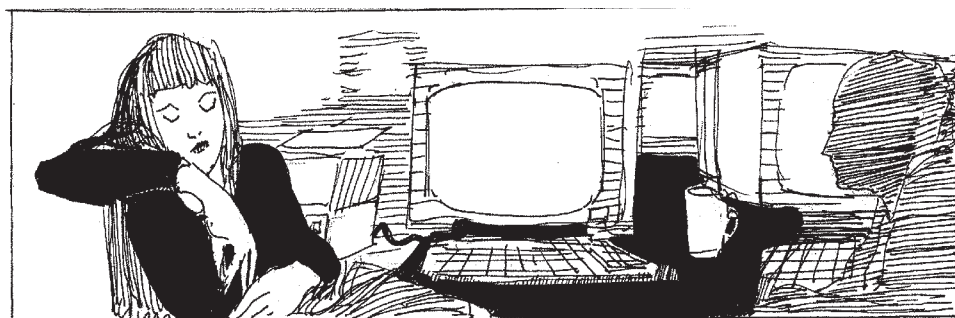
INTERACTIVE THEATRE.ORG: USING DRAMA TO EDUCATE ON SEXUAL ASSAULT, at <http://www.interactivetheatre.org>, is the creation of Aaron Propes, who as a high-school student “was prone to many of the myths that go unchallenged with teenage males.” As a Syracuse University undergrad, Propes got involved with feminism and rape-prevention theater; after graduating with a women’s studies minor, he started an educational interactive troupe in St. Paul called (like the Syracuse one after which it was modeled) “every 5 minutes,” a reference to a Ntozake Shange poem that describes the frequency of

rape. The website offers lots of information for others interested in starting similar ventures; existing theater groups can also be listed here.

Phyllis Holman Weisbard, Women's Studies Librarian for the University of Wisconsin System, recently announced the launch of an **INTERACTIVE WEB-BASED TUTORIAL** that uses sample topics related to **INTERNATIONAL WOMEN'S ISSUES** to teach students in any area of study how to evaluate websites for content and point of view. Weisbard and graduate student Pamela O'Donnell wrote this tutorial (called "Evaluating Web Search Results" and accessible at <http://www.library.wisc.edu/projects/ggfws/iwitutorials/searchengines/iwssearchengines.htm>) and two others—all designed to teach skills related to using electronic resources effectively—with funding from the University of Wisconsin System's Institute for Global Studies, and are working on a fourth (called "Using a Metasite").

KATHLEEN TRIGIANI—who for several years has offered up feminist criticisms of John Gray's "Men Are From Mars" world view on her website, *Out of the Cave: Exploring Gray's Anatomy*—has devoted her current "letters" page to post-September 11 reflections: http://web2.iadfw.net/ktrig246/out_of_cave/letters.html. In particular, she offers links to "stimulating and sometimes challenging articles which explore the connections between terrorism and the global Mars & Venus mentality." Trigiani is meanwhile working on a new essay entitled *Transforming Our Mars & Venus Society*, which should appear on her site when it is completed.

MEDIAWATCH YOUTH, daughter of the Canadian organization MediaWatch, describes itself as "a national, non-profit, feminist organization that seeks to transform the media environment from one in which girls and women are either invisible or portrayed through a stereotype, to one in which girls and women are realistically portrayed and equitably represented in all their physical, racial, religious, economical and cultural diversities." The website at <http://www.mediawatchyouth.ca/index.php> offers some nice features for the youthful visitor, such as a pop-up dictionary of such terms as *sexism*, *media environment*, and *gender inequality*.



Miriam Greenwald

You may not have been born yet when feminists protested the **MISS AMERICA PAGEANT** in Atlantic City in 1968 and 1969. But you can learn about these pivotal women's liberation actions and get a visual idea of what it must have been like to participate in the second protest by visiting a new photo exhibit on Jo Freeman's website: <http://www.jofreeman.com/photos/MissAm1969.html>

Visit the first virtual Australian women's museum—the **NATIONAL PIONEER WOMEN'S HALL OF FAME**, based in Alice Springs—at <http://www.pioneerwomen.com.au/welcome.htm>. Actually, you can't see the three current exhibits themselves online; as the home page states, "for the real thing you must travel to Central Australia." But you can read about the history and purpose of the museum, see a videotaped interview with its founder (Molly Clark of Old Andado Station), and locate other women's museums in countries all over the world—including Senegal, Mali, Vietnam, and Italy.

THE PHILIPPINE MIGRATION TRAIL is a project of the InterPress Service (IPS—"the world's leading provider of information on global issues...backed by a network of journalists in more than 100 countries") that has as its goal to "give a human face to migration, an issue too often viewed and discussed in media as a solely labour matter." With funding from the Ford Foundation, IPS kicked off this project in 2000 with a seminar in Bangkok at which East Asian journalists and resource people looked at the complex situation—particularly the health needs, and particularly the experiences of women—of Filipino(a) migrants who leave home to work in other "host" countries. Personal stories and many other documents from the project are available on the website <http://www.ips.org/migration/index.html>

There seem to be more and more resources out there for young feminist mothers. Especially (but not exclusively) for moms in the Philadelphia area is **PHILLYMAMA.COM**, whose site at <http://www.phillymama.com/index.html> offers essays, book and movie reviews, and discussion boards, as well as resources of interest to those who actually live in the area, e.g., school closings and weather reports. The current featured essay in the "MamaSays" column, by Lizbeth A. Finn-Arnold, dissects the experience of losing the "coolness" one used to possess, at least in the eyes of nieces, nephews, and friends' children, when one becomes a parent herself.

"This is truly a pro-choice site, and not an anti-choice site in disguise. It is written from a perspective that strongly supports a woman's right to safe, legal and accessible abortion." The writer of **PRO-CHOICE CONNECTION** thus boldly introduces her site at <http://www.prochoiceconnection.com>. The straightforwardness continues with a short, clear list of menu choices—"Abortion Information," "Post-Abortion Support," and "Birth Control Information" (this one still under construction)—that lead to essays, bibliographies, and links to organizations in Canada and the U.S. (e.g., Planned Parenthood, Childbirth by Choice, and the Feminist Majority Foundation).

The site we announced in this column in Summer 1999 as *CyberGrrlz* ("the e-zine for girls with brains and a sense of humor") changed its name in 2001 to **PURPLE PYJAMAS**—"an online community for girls (and smarter guys)." Pages include "Aunt Musey" (advice column hosted by a 26-year-old art student), "Coming of Age" (edited by a 14-year-old), "Ask a Guy" (girls' questions answered "from a male perspective" by a teenage boy, a 20-something, and a middle-aged dad), "Got Faith?" ("to discuss religion, spirituality and faith in general, from taboos, fears, and common misconceptions, to how your beliefs relate to your life, teaching each other about differences and similarities along the way"), and "School Girl" ("to share studying tips and to discuss issues that affect girls in school," hosted by a 17-year-old girl in Montana). Find this community at <http://www.purplepjs.com/index.html>

The Center for Strategic Initiatives of Women (CSIW), which has a website at <http://www.csiw.org>, has teamed up with women's organizations in Ethiopia, Eritrea, Djibouti, Somalia, Somaliland, and Sudan to form a network called **STRATEGIC INITIATIVES IN THE HORN OF AFRICA (SIHA)**. As explained on the network's Web page at <http://www.csiw.org/SIHAsitanaly.htm>, "SIHA (which means 'Outcry' in Arabic) is a pioneering effort to mobilize the region's women's organizations, [which] have been excluded from public and community influence and leadership, to become full participants in peace-building, and regional, national, and local development."

WOMEN WHO DARED is a program, an event, and an in-progress Web exhibit by the **JEWISH WOMEN'S ARCHIVE**, at http://www.jwa.org/exhibits/wwdared/new_home/wwdHome.html, that started in 2000 "as a Purim feast...that celebrated 20th-century Jewish women who have carried on the legacy of Queen Esther's heroism and activism." The online exhibit currently features biographies, photos, and quotations of such daring women as Ruth Abrams (first woman to serve on the Massachusetts Supreme Judicial Court), Hannah Jukovsky (high school student who organized a boycott of the Massachusetts Comprehensive Assessment System), Rebecca Young (prisoners' rights lawyer), and others in the Boston area; women in the Baltimore area are to be added next.

ONLINE PUBLICATIONS

Asha S. Kanwar & Margaret Taplin, eds., *BRAVE NEW WOMEN OF ASIA: HOW DISTANCE EDUCATION CHANGED THEIR LIVES* (Vancouver, BC: The Commonwealth of Learning, 2001). 82p. ISBN 1-895369-79-7. Downloadable in PDF format from <http://www.col.org/resources/publications/BraveNew.pdf>

Coumba Mar Gadio, *EXPLORING THE GENDER IMPACT OF THE WORLD LINKS PROGRAM: SUMMARY OF THE FINDINGS OF AN INDEPENDENT STUDY CONDUCTED IN FOUR AFRICAN COUNTRIES* (November 2001). Examining a program in which computer labs are provided for boys and girls in Senegal, Mauritania, Uganda, and Ghana, consultant Gadio found that girls in some of the locations have more difficulty

actually getting to use the computers than boys do, but that they are more likely than the boys to use computer resources for academic pursuits. In both HTML and PDF format at: <http://www.world-links.org/english/html/genderstudy.html>

GENDER-SENSITIVE HOME AND COMMUNITY CARE AND CAREGIVING RESEARCH: A SYNTHESIS PAPER (a final report commissioned by the Women's Health Bureau, Health Canada, with co-funding from the Home and Continuing Care Unit, Health Care Directorate, Health Canada, and the Status of Women Canada): the executive summary is at <http://www.cewh-cesf.ca/en/resources/gshaccacr/synthesis.html>; from there, the full 88-page report is downloadable in PDF format.

An 80-page guide to **FRENCH LAWS REGARDING THE INTERNET** is downloadable in PDF format, in French, from France's Ministry of Justice at <http://www.justice.gouv.fr/publicat/Infraviaint.pdf>. The primary focus of the guide is on the "cybercriminality" of child pornography.

Abstracts of lectures given at the **THIRD INTERNATIONAL CONGRESS ON WOMEN, WORK, AND HEALTH** (Stockholm, June 2–5, 2002) are available at

<http://www.niwl.se/wwh/program.asp> (click on the links for each day of the program; then look for the little text-page icon next to the titles of many sessions). The keynote session from Day One, "Globalization, Public Policy and the Gendered Division of Labour," given by Jean L. Pyle, is abstracted at <http://www2.niwl.se/wwh/wwhsearch/detail.asp?ID=501>

PARTISAN IMBALANCE IN NEWS SOURCES is examined by Ina Howard in "Power Sources: On Party, Gender, Race and Class, TV News Looks to the Most Powerful Groups," *Extra!* (May/June 2002): http://www.fair.org/extra/0205/power_sources.html

WORKING MOTHERS WORK LONGER HOURS, reports the AFL-CIO in summarizing its 2002 *Ask a Working Woman Survey*. The full report and the executive summary (in PDF format), a press release, a video featuring Linda Chavez-Thompson discussing the survey, and more are available at http://www.aflcio.org/news/2002/0507_wwsurvey.htm

○ Compiled by JoAnne Lehman, with special thanks to all who forward information about new online resources



FEMINIST PUBLISHING

“TRYING TO BE THE PRESS WE’VE BEEN WAITING FOR.”

New women’s press EDGEWORK BOOKS, founded in Berkeley by a group of already well-published writers that includes Kim Chernin, Gail Sher, and Renate Stendhal, has brought out its “first round” of titles. The press’s commitment to the work of women extends all the way to its choice of typesetting fonts—all typefaces used in these nine casebound books that make up the first round, for example, were designed by women:

Kim Chernin, *THE GIRL WHO WENT AND SAW AND CAME BACK* (novel)

M. Jacqui Alexander, Lisa Albrecht, Sharon Day, & Mab Segrest, eds., *SING, WHISPER, SHOUT, PRAY! FEMINIST VISIONS FOR A JUST WORLD* (essay anthology)

Margot Duxler, *SEDUCTION: A PORTRAIT OF ANAIS NIN* (literary analysis of diary)

Tobey Hiller, *CHARLIE’S EXIT* (novel)

Susanne Pari, *THE FORTUNE CATCHER* (novel)

Margaret Randall, *WHERE THEY LEFT YOU FOR DEAD/ HALFWAY HOME* (poetry)

Gail Sher, *MOON OF THE SWAYING BUDS* (poetry/prose “spiritual autobiography”)

Renate Stendhal, *LOVE’S LEARNING PLACE: TRUTH AS APHRODISIAC IN WOMEN’S LONG-TERM RELATIONSHIPS* (psychology); and *THE GRASSHOPPER’S SECRET: A MAGICAL TALE* (children’s story)

“EdgeWork is a form of sustainable publishing,” says writer and founder Kim Chernin. “As an independent publishing group, we can sustain our books in print without commercial pressure; as a group of writers working together we can sustain one another and our distinctive visions. Sustainable publishing is linked to all other movements of care and concern for precious resources. Isn’t the female voice exactly that?”

EdgeWork’s goals go far beyond publishing books. Its website at <http://www.edgework.com> offers help and community to writers, readers, and other creative folks. The group tells its own story on a page titled “How We Came About”:

EdgeWork began like this: a room full of writers—women, most in their ‘50s. Some had written best-sellers, some were poets. Most of them were therapists, or teachers of some kind. And all of them, once they started comparing notes, were worried about the shape and direction of the publishing industry. More and more, the really hot books were being turned down as “brilliant but too literary,” “too feminist,” “too unusual” to compete for market share. If this was happening to them, at the peak of successful careers, what was happening to the voices of emerging women writers? Who was encouraging, publishing, distributing, and marketing their best work?

EdgeWork Books began when this room full of women said “We’ve got to have viable alternatives to the New York publishing machine,” and one of them responded “Well, if not us, then who?”

So that’s us. We’re trying to be the press we’ve been waiting for. We want to be part of the decentralization and democratization of the publishing industry—the structures that support it, the people who run it, and the work it produces. We publish well-written books with fresh artistic vision and, through this web site, we offer an online home, our village, for writers both new and established to meet, experiment and grow.

But something else has happened along the way. As we gathered allies, we found not just writers, but film-makers, playwrights, musicians, painters, cartoonists all facing the same challenges. We became a group of women of many ages and with a striking cultural and racial diversity. EdgeWork Books turned out to be the heart of something larger—a multimedia women’s arts producer and distributor called EdgeWork Creative Arts.

Contact EdgeWork at 8623 Middle Fork Road, Boulder, CO 80302; order titles on EdgeWork’s website (www.edgework.com) or through Cypress House, 155 Cypress Street, Fort Bragg, CA 95437; phone: (800) 773-7782; website: www.cypress.house.com

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Reviewed by Phyllis Holman Weisbard, Carrie Kruse, and Barbara Walden

ARTISTS AND PERFORMERS

Carol Kort & Liz Sonneborn, *A TO Z OF AMERICAN WOMEN IN THE VISUAL ARTS*. New York: Facts on File, 2002. 258p. bibl. index. \$44.00, ISBN 0-8160-4397-3.

Liz Sonneborn, *A TO Z OF AMERICAN WOMEN IN THE PERFORMING ARTS*. New York: Facts on File, 2002. 264p. bibl. index. \$44.00, ISBN 0-8160-4398-1.

These two titles in the Facts on File Library of American History series provide generally good, basic biographical information on American women in the arts, one dedicated to performing arts and the other to visual arts. Each offers a similar format, with entries that give the artist's name, her birth name, dates of birth and death, and the talents for which she was famous (e.g., muralist, painter, singer, actress). The length of the biographical profile varies, but is quite substantial (often two pages or more) compared to other biographical dictionaries. Black and white photographs of many (not all) of the artists are included; however, the visual arts book does not contain any illustrations of the works of art themselves. All entries include a bibliography for further reading and, in the case of the performing artists, recommended recorded or videotaped performances. Each book concludes with a substantial list of source materials on the general

subject as well.

The authors' note in the visual arts book explains that they were seeking to represent artists from a variety of mediums, and "to focus on artists who spanned America's rich and varied history, from colonial times to the present, and who represented a panoply of geographic, cultural and socioeconomic backgrounds" (p. ix). The lists of entries at the end of the book—by medium, artistic style, and year of birth—show that the authors were successful in providing a broad spectrum of American artists. Although not as comprehensive as the two-volume *Dictionary of Women Artists* (Chicago: Fitzroy Dearborn Publishers, 1997; edited by Delia Gaze), which is international in scope and lists exhibitions and publications, the low price and focus on American artists might make this a better choice for reference collections in smaller libraries. *North American Women Artists of the Twentieth Century* (New York: Garland, 1995; edited by Jules Heller & Nancy G. Heller) is similar in price, but has 1500 entries (despite being limited just to contemporary artists), compared to *A to Z's* offering of 130 artists. The substantial length and readability of the biographical profiles in *A to Z*, however, offer a nice introduction to each artist, and the bibliographies are thoughtfully selected and include information for finding some articles online. The major drawback is the absence of illustra-

tions of the art itself, as noted above.

The performing arts volume takes a similarly selective, rather than comprehensive, approach, attempting broad coverage of categories that include actress, choreographer, comic, dancer, musician, singer, performance artist, and talk show host. The balance among these areas, however, is not as well kept as in the visual arts volume, with the majority of entries focused on popular singers and film actresses. Classical music performers are notably absent. The profiles are, again, very readable and substantial in length, and the inclusion of a recommended recorded or videotaped performance is a nice touch. Given that there are not comparable biographical dictionaries of women entertainers across the performing arts, this title might fill a niche in the reference collection, but the focus on popular performing arts should be taken into account.

These two titles are recommended for libraries looking for inexpensive biographical dictionaries of women in the arts where selective coverage is appropriate.

[Carrie Kruse, who wrote the above review, is a public services librarian at the University of Wisconsin–Madison.]

BUSINESSWOMEN

Victoria Sherrow, *A TO Z OF AMERICAN WOMEN BUSINESS LEADERS & ENTREPRENEURS*. New York: Facts on File, 2002. 252p. ill. bibl. index. \$44.00, ISBN 0-8160-4556-9.

Biographical dictionaries of women writers, scientists, and artists now abound, but there are surprisingly few surveying notable American businesswomen of all backgrounds, endeavors, and time periods. Judith A. Leavitt's *American Women Managers and Administrators* (Greenwood) did so, including leaders in education and government as well, but only for the twentieth century through the early 1980s (publication date 1985), and many achievements of women in business have occurred since then. *Historical Encyclopedia of American Women Entrepreneurs, 1776 to the Present*, by Jeannette M. Oppedisano (Greenwood, 2000), overlaps in coverage somewhat with *A to Z of American Women Business Leaders & Entrepreneurs*, but uses a much wider definition of entrepreneur, such that many of the women profiled were not in business at all. For anyone interested specifically in up-to-date biographies of businesswomen, *A to Z* is the best choice.

There are profiles of 135 women in the volume, from modeling-school founder Caroline Leonetti Ahmanson to Cuban-born advertising executive Tere Zubizarreta. An entries-by-field listing shows that Sherrow has selected women associated with activities as diverse as ranching, interior design,

land development, publishing, food, cosmetics, toys, and venture capitalism. *A to Z* has good representation of businesswomen from different time periods and ethnic/racial backgrounds as well. One way the book demonstrates its currency is by including several software and e-commerce entrepreneurs, such as Autodesk president and chief executive officer Carol Bartz and Lucent Technologies chief financial officer Deborah C. Hopkins. The entry for Martha Stewart is up-to-date through the implications of K-Mart's bankruptcy filing, in January 2002, for sales of Stewart's K-Mart kitchen line, but does not include the flap over her sale of ImClose stock on December 26, 2001, a day before the Food and Drug Administration rejected the company's application for its cancer drug, Erbitux. (Stewart's angle on that story did not surface until June 2002.)

Entries average about two double-columned pages; many include a photograph. Sherrow ends each entry with several suggestions for further reading that include books, print articles, and material accessible on the Web. She describes each woman's life, paying particular attention to her rise in business and subsequent communal and philanthropic activities. Thirty-nine of the women are indexed under "philanthropy" in the subject index. An accomplished writer, Sherrow uses anecdotes and quotations to enliven the sketches. She quotes Knox Gelatin co-founder Rose Markward Knox as saying, "Every woman, if forced to, can do more than she ever thought she could." Katharine Meyer Graham, when she took over as publisher of the Washington Post without any managerial experience, certainly proved Knox's point. As Graham put it in her autobiography, quoted by Sherrow, "What I essentially did was to put one foot in

front of the other, shut my eyes, and step off the ledge. The surprise was that I landed on my feet."

Ever wonder what sort of brew makes up Lydia Pinkham's Vegetable Compound? You can use *A to Z of American Women Business Leaders & Entrepreneurs* to answer questions of that type, too (Pinkham's entry says the compound consists of unicorn root, fenugreek, black cohosh, other herbs and roots, and about 18% alcohol). How did pizza become so popular in our culture? Yes, you could search the Web for "pizza history" and come up with the facts about the baker from Naples who prepared a pie for King Umberto I and Queen Margherita in 1889, but Rose Totino's role in making this dish a staple of American homes is skipped over in most online sources, unless you know to search for her by name.

A to Z of American Women Business Leaders & Entrepreneurs is recommended for high school, public, and college libraries.

CATHOLIC WOMEN WRITERS

Mary R. Reichardt, *CATHOLIC WOMEN WRITERS: A BIO-BIBLIOGRAPHICAL SOURCEBOOK*. Westport, CT: Greenwood, 2002. 424p. bibl. index. \$104.95, ISBN 0-313-31147-1.

For over a thousand years women have been "writing in the Catholic tradition." Author Mary Reichardt prefers this phrase to "Catholic writers" because it emphasizes the content of the writings rather than the religion of the writers. Focusing on writers whose works were "informed in a substantial and meaningful way by the structures, traditions, history, spirituality, and/or

culture of Catholicism" (Preface) allows Reichardt to include non-Catholics Willa Cather, Christina Rossetti, Dorothy Sayers, and Kathleen Norris, as well as converts Edith Stein, Clare Booth Luce, Dorothy Day, and others among the sixty-four authors covered in the volume. All genres of writing are represented, from children's literature through fiction, poetry, and essays.

The medieval writers featured here lived all over Europe; both North and South America were home to authors of the modern period. The earliest writer discussed is Hrotsvit of Gandersheim (ca.935–975), a Saxon canoness who wrote legends and dramas, often with virginity as a theme and the clash between good and evil as a plot element. (Look for her in library catalogs as *Hrotsvitha*.) Annie Dillard, Sandra Cisneros, Julia Alvarez, and Mary Gordon are some of the contemporary writers in the book. In between are many mystics and authors of spiritual works, many of whom, such as Hildegard of Bingen, Catherine of Siena, Teresa of Avila, and Julian of Norwich, have received extensive attention in recent years, with excerpts from their writings included in anthologies and textbooks; while others, such as Angela of Foligno and Marie de l'Incarnation, have been the subjects of recent critical scholarship though their names are not as well known. Natalie Zemon Davis examined the life of Marie de l'Incarnation in *Women on the Margins: Three Seventeenth-Century Lives* (Harvard University Press, 1995), and a new collection of writing by medieval women mystics includes work by Angela of Foligno (*Medieval Women Mystics: Gertrude the Great, Angela of Foligno, Birgitta of Sweden, Julian of Norwich: Selected Spiritual Writings*, introduced and edited by Elizabeth Ruth Obbard; New City Press, 2002).

Besides writing on mysticism and spirituality, many authors in *Catholic Women Writers* come to passionate defense of womankind. Christine de Pizan's *Book of the City of Ladies* is a case in point. As contributor Virginia Brackett describes it, de Pizan (1365–ca.1430) sounds remarkably modern. Woman's intellect is no less than man's—it's the narrowminded barriers to their education that cause women to be seemingly less intellectual. The *Book* includes a staunch defense of learned women. Like de Pizan, Sor Juana Inés de la Cruz also champions a woman's right to learning, including studying theology. In the twentieth century, fiction writers explored the tension between traditional Catholic morality, based on adherence to Church authority, and the individual search for faith.

Each essay (signed by the contributor) follows the same pattern: brief biography, major themes, and survey of criticism, ending with a bibliography of works by and about the writer. The thematic and critical sections focus on topics related to Catholicism and Catholic sensibilities. Most contributors are faculty members in departments of English or Romance languages.

Though Reichardt provides a useful introduction that surveys the writers roughly chronologically and thematically, appendixes listing the authors chronologically and by country of origin would have added to the volume from a reference perspective. This is a minor point, however, about an otherwise excellent, one-of-a-kind reference work.

HEALTH STATISTICS

Dawn Misra, ed., *THE WOMEN'S HEALTH DATA BOOK: A PROFILE OF WOMEN'S HEALTH IN THE*

UNITED STATES. 3rd ed. Washington, DC: Jacobs Institute of Women's Health; and Menlo Park, CA: The Henry J. Kaiser Family Foundation; 2001. 219p. charts, graphs, index. \$33.95, ISBN 0-9702285-1-1. Individual copies (package code #6004) available from the Kaiser Family Foundation Publication Request Line (1-800-656-4533) or on the Internet at <http://www.kff.org/content/2001/6004/Final%20Data%20Book.pdf> or <http://199.231.141.95/Resources/Data%20Bookpdf.pdf>

Two health bombshells dropped on the American public in the same week this July. The first was "What if It's All Been a Big Fat Lie?," by Gary Taubes in the *New York Times Magazine* (Sunday, July 7, 2002), which questioned whether any scientific evidence exists for the commonly accepted professional view that dietary fats rather than carbohydrates are to blame for the dramatic rise in obesity in the United States in the last two decades. This was not Taubes's first big article on the subject—he'd also published "The Soft Science of Dietary Fat" over a year earlier in *Science* (v.291, no.5513, March 30, 2001, pp.2536–45), but publication in the *Times* caused a bigger buzz. This is of immediate concern to women. According to a study cited in *The Women's Health Data Book* (p.134), the prevalence of obesity among American women increased from 12.2% in 1991 to 18.1% just seven years later. What proportions of the food groups should women consume to stay healthy and fend off obesity? Women are well aware of dietary recommendations,

says the *Data Book*, based on the 1994–96 U.S. Department of Agriculture Continuing Survey of Food Intakes by Individuals, using the very example “to choose a diet low in saturated fat” (p.133).

Three days after the publication of “Big Fat Lie” came the second bombshell: the announcement of a halt in the federal study of longterm use of estrogen-progestin combination hormone replacement therapy (HRT) because five years of data found a 41% increase to users for risk of stroke, along with 29% for heart attack, 22% for cardiovascular disease, and 26% for breast cancer.

Before the study began, only the association with elevated risk of developing breast cancer was known, and most medical researchers thought HRT would prove to be beneficial with regard to the other conditions. The *Data Book* takes a cautious stance on the benefits of HRT beyond alleviating annoying menopausal symptoms. “[HRT]...may reduce the risk of C[oronary] H[heart] D[isease]... There may also be risks...such as increased rates of endometrial and breast cancers” (pp.136–37). Like the press cov-

erage, the *Data Book* uses an “estimated 6 million” for the number of HRT users in the United States, but readers of the *Data Book* also learn that this figure is ten years old. There are likely to be many more women shaken up by the news and asking their physicians what they should do.



Miriam Greenwald

These two examples demonstrate how difficult it is to keep up with vital health information. A resource like the *Data Book* has an even greater problem, first because it has to have a cut-off point before publication (the Web edition is also a fixed document), so it can never be as current as the latest newscast. Furthermore, the *Data Book* isn't just a compendium of statistics. It analyzes as well, and that takes time. That's one reason it's a valuable resource, however, for students; writers; and health care providers, advocates, and policy makers. Another is that it draws from a large number of

sources (frequently cited national studies are described in a separate section), making it more convenient than sifting through a myriad of academic articles, government agency publications and websites, and other places.

The *Data Book* has eight chapters, the first of which introduces a topic new to this (third) edition: the impact of social and economic factors on women's health. Age, race/ethnicity, the status of women, class, family, and household components are discussed in this chapter. These factors are also recognized throughout the book alongside elements from the traditional biomedical model of health, which emphasizes prevention, detection, and treatment of disease and individual responsibility for behaviors that affect health. Subsequent chapters focus on perinatal and reproductive health, infections, chronic conditions, mental health, health behaviors, and violence against women. The last chapter returns to societal influences, this time focusing on access, utilization, and quality of health care issues.

The Preface laments that there has been no nationally representative prevalence study of mental health/illness initiated in more than twenty years. The mental health chapter points out an even bigger gap in information, since one of the two existing studies excluded adults over age fifty-four. With a growing elderly population, it is vital for policy planners to have an accurate sense of the numbers of older people with mood disorders, depression, and other illnesses. The Youth Risk Behavior Surveillance, a 1999 survey conducted by the Centers for Disease Control and Prevention, provided data about a problem at the other end of the age spectrum: adolescent bulimia. The *Data Book* includes a chart by gender and race/ethnicity of

adolescents who reported vomiting or using laxatives to lose weight in the prior thirty days. This reviewer learned that purging is reported by young men as well as young women, although in lesser proportions.

Some highlights from the book:

- Number One cause of death and disability among American women: cardiovascular disease.

- Among women, Blacks and Hispanics have the highest rate of HIV/AIDS, with Asian/Pacific Islanders the lowest.

- Teenage motherhood rates declined through the 1990s.

- Almost twenty percent of American women have no health insurance.

- Reported number of cases of chlamydia rose from 1995 to 1999; this is explained in large measure by expanded screening programs, use of more sensitive tests, and changes in reporting system.

- Homicide is the leading cause of occupational injury death for women.

The Women's Health Data Book is an excellent resource—buy it or bookmark the Web version—and keep your eyes and ears open for health announcements that may require a shift in interpretation of information presented.

HISTORY

Joyce Appleby, general ed., *ENCYCLOPEDIA OF WOMEN IN AMERICAN HISTORY*. Armonk, NY: Sharpe Reference, 2002. 3 vols., 800p. ill. \$299.00, ISBN 0-7656-8038-6. Vol. 1 (ed. by Joyce Appleby): *Colonization, Revolution, and the New Nation (1585–1820)*. Vol. 2 (ed. by Eileen K. Cheng): *Civil War, Western Expansion, and Industrialization (1820–1900)*. Vol. 3 (ed. by Joanne L.

Goodwin): *Suffrage, World War, and Modern Times, 1900–Present*.

This encyclopedia is a digest of American women's history as it is currently perceived. Each of these three volumes presents several versions of the time frame it covers. A chronology and a series of short overview essays introduce each volume. The essays address currently timely issues in the study of women's history, such as "Gender Ideology in the Revolutionary Era," "Domesticity and Ideology of Separate Spheres," "Violence Against Women," and "Women and the Labor Force." These are followed by short articles, some biographical (Rebecca Nurse, Abigail Adams, Mary Cassatt, Kate Chopin, Judy Garland, Ruth Bader Ginsburg), some broadly or narrowly subject-based (Equal Rights Amendment, Adolescence, Native American Family Life, Health, World's Columbian Exposition of 1893, Science, Slavery, Literacy). These articles make up most of each volume. Concluding each volume is a set of short excerpts from contemporary documents, such as *Our Bodies, Ourselves*, *The Lowell Offering* (1840s), and *An Examination of Mrs. Anne Hutchinson* (1637). Annotations in the margins provide information about older words and concepts. These documents are followed by a selected bibliography of one or two pages. The brief Preface in Volume 1 does little to bring these volumes together, indicate the intended audience, or provide a unifying vision for the contents.

Articles are brief and superficial, often just a quarter of a column. Occa-

sionally an author is named, but most of the entries are unsigned. Some articles include one or two suggestions for further reading, but most do not. Boldface type within articles indicates other articles on the topic (such as a boldface "American Revolution" in the article on "Lesbians"). However, in following these leads the reader will not necessarily find additional information on the original subject.

Yet this set succeeds at what appears to be its purpose: to bring a contemporary view of American women's history to a middle-school-and-older audience. It can serve as a starting point for thinking about History Day projects and help students find a beginning or a useful fact for reports and term papers about ethnic studies, social issues, and other contemporary classroom topics.

In its presentation, style, and reading level, this encyclopedia is aimed at those who are just beginning to study American women's history, and it may even serve college undergraduates as well who are seeking a beginning place. However, undergraduate libraries with limited budgets should prefer the one-volume *Handbook of American Women's History* (Sage Publications, 2d ed., 2002, edited by Angela M. Howard and Frances M. Kavenik), which offers a more sophisticated and scholarly view of a similar terrain.

[Barbara Walden, who wrote the above review, is the European History and History Outreach Librarian at the University of Wisconsin–Madison.]

HISTORY AND CULTURE

Sheridan Harvey et al., eds., *AMERICAN WOMEN: A LIBRARY OF CONGRESS GUIDE FOR THE STUDY OF WOMEN'S HISTORY AND CULTURE IN THE UNITED STATES*. Washington, DC: Library of Congress, 2001. 420p. bibl. index. \$35.00, ISBN 0-8444-1048-9.

How do you find useful primary source material—including sound recordings, maps, manuscripts, letters, and photographs—when researching topics in American women's history? The Library of Congress's unparalleled collection is one place to start, and this guide is designed to help researchers navigate the Library's varied collections and gain a sense of the vast possibilities of the materials held within, offering insights into understanding the stories of women's lives. This is the fourth such guide published by the Library of Congress, following *Keys to the Encounter* (the Age of Discovery), *The African-American Mosaic* (Black History and Culture) and *Many Nations* (Native Peoples of the United States).

The guide focuses specifically on how to use the Library of Congress collections, and is therefore organized by the Library's major reading rooms: General Collections, Serial and Government Publications, Law Library of Congress, Rare Book and Special Collections, Manuscripts, Prints and Photographs, Geography and Maps, Music, Recorded Sound, Moving Image, American Folklife Center, and Area Studies. Each section opens with an introduction to that reading room, an overview of using the broad collection area, and information about selected collections within. Insets with searching tips, bibliographies, pathfinders, and sample Library of Congress subject headings provide additional help for the researcher. Often the items in the bibliography are materials that can be found in local public or university libraries, adding value to this guide for those who are not necessarily planning to do research in the Library of Congress itself.

The introduction by Susan Ware is a thoughtful overview of American women's history, paying special attention to concerns of contemporary

scholarship that puts "issues of diversity in race, class, and gender relationships at the heart of all questions under inquiry" (p. xxiii). The selection of examples of collection materials indicates that the editors also made an effort to reflect the diversity of women's experiences. There is also a chapter with specific information on using the Library of Congress in general, including how to register for a reader identification card, how subject headings and call numbers work, and how to use the catalog. It is emphasized throughout that the complexity of the multiple collections and formats of materials require the user to employ multiple research strategies. Researchers are also encouraged to ask for help from the Library of Congress staff. This work includes five essays on specific women's history topics that are the result of research using resources from the Library of Congress. They are intended as demonstrations of the end product of the research process suggested by the guide, and are also informative and interesting pieces for the casual reader or browser to enjoy.



Miriam Greenwald

The table of contents includes all the chapter subheadings, making it easy, for example, to go directly to the section on "Married Women's Property Laws" within the Law Library of Congress chapter. All sections are substantially footnoted, and a lengthy index provides additional access to areas of interest. The book is filled with reproductions of examples of the materials you could find: photographs, advertisements, manuscripts, engravings, cartoons, letters, etc. Browsing the pages just to see these gems is a worthwhile endeavor. Each example includes not only the classification information for the item, but also a substantial summary of how that item fit into history and why it might be significant today. These examples also show the wealth of possibilities for doing research using materials you might not have thought to consider. Case in point: if you were not sure how the geography collection might aid your research in the history of women's ownership of property, a taxation map from Hawaii in the 1930s would tell you that a daughter inherited property equally with her male siblings.

Any women's studies researcher embarking on a trip to the Library of Congress would find this book indispensable. And even though most libraries are serving users doing local research, this book is still highly recommended for the number of finding aids referred to that are available in most libraries; the introduction it provides to the research process; and the vast array of types of resources one should consider finding, regardless of location. Finally, the abundance of fascinating examples of materials provided throughout the publication are reason enough to purchase this work,

if only to enjoy a glimpse of the extraordinary materials held by the Library of Congress.

[*Carrie Kruse, who wrote the above review, is a public services librarian at the University of Wisconsin–Madison.*]

MIDWIVES, NURSES, AND PHYSICIANS

Laurie Scrivener & J. Suzanne Barnes, with contributions by Cecilia M. Brown & Dana Tuley-Williams, *A BIOGRAPHICAL DICTIONARY OF WOMEN HEALERS: MIDWIVES, NURSES, AND PHYSICIANS*. Westport, Ct: Oryx, 2002. 341p. ill. index. \$74.95, ISBN 1-57356-219-X.

It's refreshing to receive a biographical dictionary that recognizes the contributions to health care of women midwives and nurses as well as physicians. *A Biographical Dictionary of Women Healers* includes 43 midwives, 82 nurses, and 113 physicians, all of whom practiced in the United States or Canada. The authors use a broad definition, inclusive of women who were trained informally and those who attended school and received certification or a degree in their profession, as well as women who started out in these fields but who went into teaching, administration or, like Emma Goldman, are better known for other endeavors. In selecting women for inclusion, the authors preferred those who provided care for women or who advocated for a place for women in these professions. There's an occasional contemporary figure profiled, such as Faye Wattleton, a trained nurse who headed the

Planned Parenthood Federation of America from 1978 to 1992 and who continues to consult and lecture on reproductive rights; Dr. Antonia Coello Novello, former Surgeon General of the United States; and breast surgeon Susan Love; but the majority of biographees flourished in the nineteenth or the first half of the twentieth century.

The entries are arranged alphabetically, some with photographs. Each contains a biographical sketch summarizing the pertinent facts about the woman's life and health-care-related activities. The major achievements for notable women are described in the biographical sketches, followed by a paragraph noting "selected additional achievements." Bibliographic references complete the entries. Most entries are one to two pages long, with those for research physician Florence Sabin and birth control advocate and nurse Margaret Sanger a bit longer. One appendix lists the women by occupation, and a second chronicles "Notable Events Related to Women Healers."

The authors were interested in better representation of modern-day midwives, whom they tried to find via Internet discussion groups, but most of the practicing midwives nominated "could not or would not" supply biographical information (Preface). Perhaps formally enlisting a midwifery organization or the periodical *Midwifery Today* would have been more successful.

For physicians, nurses, and midwives in earlier eras, the authors relied primarily on existing reference works

and monographs, along with searches of the periodical literature of medicine, nursing, women's studies, and history. Perhaps that strategy explains the omission of three outstanding physicians and advocates: Helen Caldicott, a tireless advocate for nuclear disarmament and women's rights; the recently deceased pediatrician and reproductive health activist Helen Rodriguez-Trias; and Adriane Fugh-Berman, who chairs the National Women's Health Network and edits *Alternative Therapies in Women's Health*. They have yet to become the subjects of academic articles, although news articles and websites cover all three, and two of them could be interviewed. This reviewer hopes that the authors will do a second edition in the future, adding more contemporary figures.

A Biographical Dictionary of Women Healers is recommended for medical libraries, undergraduate collections, and large public libraries.

PSYCHOLOGY

Rhoda K. Unger, ed., *HANDBOOK OF THE PSYCHOLOGY OF WOMEN AND GENDER*. New York: John Wiley & Sons, 2001. 556p. bibl. index. \$75.00, ISBN 0-471-33332-8.

The field of the psychology of women and gender is fortunate to have two new superb reference works synthesizing recent research. In the last issue of *Feminist Collections*, we reviewed the two-volume *Encyclopedia of Women and Gender*, edited by Judith Worell (Academic Press, 2001), which highlights sex differences and similarities and the effect of the societal con-

struct "gender" on individual psychology. The influence of socially constructed categories is also a constant presence in the *Handbook of the Psychology of Women and Gender*, along with an emphasis on explaining the various theories that exist to understand the same phenomena. And even though Unger states in her Preface that "there is no consensus in the field about the extent of differences between the sexes, or, even, whether or not this is a useful question to ask," she uses this more as an example that different theoretical approaches exist than as a way to disregard the topic. Indeed, the chapter "Gender Similarities and Differences as Feminist Contradictions," by Meredith M. Kimball, confronts this directly, concluding that similarities and differences exist on and across many levels ("individual, interpersonal, institutional, discursive, and symbolic") in complex interactions. Both the *Handbook* and the *Encyclopedia* exhibit the influence of feminist research and feminist sensibilities, with Unger explicitly giving her contributors license to include their own acknowledged viewpoints, which often resulted in "feminist" appearing in the essay titles. Both works are primarily aimed at students (the *Handbook* says graduate students) and faculty, particularly those in allied disciplines to psychology. To reach this audience of nonspecialists, both are careful to define terms (more overtly in the *Encyclopedia*, which starts each essay with a glossary), and even though there are numerous contributors, both editors have done an excellent job of keeping the writing readable.

Although the works are therefore similar in scope and audience, they differ in structure, which will work to the advantage of different readers. The

Handbook has twenty-seven chapters arranged in five thematic sections: Historical, Theoretical, and Methodological Issues; Developmental Issues; Social Roles and Social Systems; Gender and Physical and Mental Health; and Institutions, Gender, and Power. The *Encyclopedia* takes a straightforward alphabetical approach and includes many more essays on more specific topics than does the *Handbook*: for example, "anger," "body image concerns," and "media violence." The *Handbook* will work best for readers interested in topics with a broader sweep or grouped together, e.g., following developmental issues from gestation through old age. On the other hand, someone interested in psychological issues of substance abuse, rape, or lesbian relationships will have an easier time using the *Encyclopedia*, since there are essays devoted to each topic, though they are all covered in the *Handbook* as well, accessible through its subject index. Some of the essays in the *Encyclopedia* do not turn up in the *Handbook*, either as chapters or in the subject index. These include "women in the military," "torture," and "recovered memories." There are a few topics covered at the essay level in both works, including motherhood, power, sexual harassment, feminist therapy, and, interestingly, men/masculinity.

Another difference is that the *Handbook* uses the customary in-text citation style of author(s), year, with the full references provided for the entire book in a massive 102-page bibliography, whereas the *Encyclopedia* mentions numerous scholars and their research, but only offers the full citations for a short list at the end of each chapter. Faculty and graduate students will therefore find their additional reading more facilitated by the *Handbook*; undergraduates will probably prefer reading about research without

needing to look further and won't be hampered by the lack of full citations in the *Encyclopedia*.

Because the topics handled so well by the two works impinge on and overlap significantly with so many fields, academic libraries will want to purchase both.

SOCIAL REFORMERS

Helen Rappaport, *ENCYCLOPEDIA OF WOMEN SOCIAL REFORMERS*. Santa Barbara, CA: ABC-CLIO, 2001. 2 vols., 888p. \$185.00, ISBN 1-57607-101-4 (e-book: \$205.00, ISBN 1-57607-581-8).

Included in these two volumes are short biographies of approximately 400 women from Europe, North America, Africa, Asia, and Latin America who were active during the period from the French Revolution to the 1970s, along with a few contemporary women. The United Kingdom and the United States provide the largest portion of the women selected for inclusion. The women included were, for the most part, active in peaceful lobbying and reform.

With the exception of a short and presumably timely article on "Afghan Social Reformers," this encyclopedia includes no collective or subject-specific articles. Nevertheless, the list of "Women Social Reformers by Cause" serves as a useful guide to the causes and interests of the women social reformers included here: abolition of slavery and prostitution; suffrage and anti-suffrage; equal rights and anti-equal rights; emancipation; labor; divorce and marriage rights; peace; political, religious, and prison reform; reproductive rights and sexual freedom; social welfare; and drug and alcohol abuse are only some of the categories of social reform encompassed

in these volumes.

The two-volume set is the work of a lone compiler and writer (Helen Rappaport), and the short biographies, which are uniform in style and length, are aimed at general readers. Each woman's importance, background, life, and ongoing legacy are summarized in entries ranging in length from one column to a page or more, and a selected list of books for further reading completes each article. The writing is interesting and clear, and in some cases the author's viewpoint comes through distinctly. Rappaport does not include the original research, in-depth treatment, and extensive notes on archival and other research resources that can be found in such major reference works as *Women Building Chicago, 1790–1990* (Indiana University Press, 2001), which includes some overlapping biographies.

This compilation will be a useful addition to high school, academic, and public libraries, especially those that may not have extensive women's history reference collections. Although some of the reformers found here may be found in a variety of biographical sources, those from Asia, Africa, Latin America, and the Middle East are less available to the average reader. This encyclopedia's wide geographical range and its English-language treatment of women for whom other biography may be mainly available in foreign languages make it especially valuable for general and smaller collections. It is a useful contribution to the burgeoning world of reference materials dealing with women's biographies.

[Barbara Walden, who wrote the above review, is the European History and History Outreach Librarian at the University of Wisconsin–Madison.]

BRIEFLY NOTED

Daniel Bubbeo, *THE WOMEN OF WARNER BROTHERS: THE LIVES AND CAREERS OF 15 LEADING LADIES, WITH FILMOGRAPHIES FOR EACH*. Jefferson, NC:

McFarland, 2002. 262p. photogs. bibl. index. \$35.00, ISBN 0-7864-1137-6.

Following on the spurs of leading ladies in Westerns assessed by Michael G. Fitzgerald and Boyd Magers in two books also published by McFarland (see the last issue of *Feminist Collections*, v.23, no.3, Spring 2002) come biographies of fifteen screen stars more at home in high heels. Included in this collection are Bette Davis, Olivia de Havilland, Joan Blondell, and Jane Wyman, along with some who never achieved their fame, such as Andrea King, Joan Leslie, and Nancy Coleman. The essays—based on published interviews, the author's interviews with women still alive who consented to speak with him, and his conversations with people who knew them in their Hollywood days—are flavored with quotations from the women. This book will appeal to fans of classic films of the 1930s and 1940s, and the filmographies will be useful for film studies.

[Phyllis Holman Weisbard, who wrote the above reviews except as otherwise noted, is the Women's Studies Librarian for the University of Wisconsin System and co-editor of *Feminist Collections*.]

NEW WEB-BASED TUTORIALS LAUNCHED


The Office of the Women's Studies Librarian, University of Wisconsin System, announces an interactive web-based tutorial that uses topics related to international women's issues as examples in teaching students how to evaluate the results of Internet searches. The tutorial takes an easily remembered "Who? What? When? Why? How?" approach. "Evaluating Web Search Results," now accessible at <http://www.library.wisc.edu/projects/ggfws/iwitutorials/searchengines/iwssearchengines.htm>, can be used to teach website evaluation in any course. Our forthcoming tutorial on "Using A Metasite" (available in a few months) can also be used in a variety of contexts.

Two other tutorials that teach skills related to effective use of electronic resources and feature examples from international women's issues are online already, although they may be tweaked further before they are considered complete. These two are likely to be of interest primarily to students in women's studies. They use databases that may be available on your campus; if so, you are welcome to use them: "Using GENDERWATCH" is located at [http://](http://www.library.wisc.edu/projects/ggfws/iwitutorials/genderwatch/iwsgenderwatch.htm)

www.library.wisc.edu/projects/ggfws/iwitutorials/genderwatch/iwsgenderwatch.htm and "Finding Articles from CONTEMPORARY WOMEN'S ISSUES Within LEXIS-NEXIS" is at <http://www.library.wisc.edu/projects/ggfws/iwitutorials/lexisnexis/iwslexisnexis.htm> (Note: If your campus library has a direct subscription to CONTEMPORARY WOMEN'S ISSUES database, do not use this tutorial; not all articles from CWI are in LEXIS-NEXIS.)

The home page for all four tutorials, which were funded by a grant from the University of Wisconsin System's Institute for Global Studies, can be found at <http://www.library.wisc.edu/projects/ggfws/iwitutorials/iwiindex.htm>, which is also linked from our office's home page at <http://www.library.wisc.edu/libraries/WomensStudies/> Pamela O'Donnell and Phyllis Holman Weisbard are the authors of the tutorials; the University of Wisconsin System Board of Regents holds the copyright. Feedback is welcome; send comments to pweisbard@library.wisc.edu or pkodonnell@wisc.edu

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PERIODICAL NOTES

NEW AND NEWLY DISCOVERED PERIODICALS

BAD JENS: IRANIAN FEMINIST NEWSLETTER

1999?– . Ed.: Mahsa Shekarloo. Frequency of publication: flexible. Free: online only. Website: <http://www.badjens.com/> (Issues examined: Third (1 August 2000); Fourth (21 November 2000); Fifth (25 May 2002))

“*Bad Jens* is a feminist online magazine mainly addressing readers outside Iran,” writes Mahsa Shekarloo, who has lived both in Tehran and in the U.S., in the fifth edition. “It is hoped to be a step towards improving links between activists/academics inside and outside the country. [Since] intellectual and cultural exchanges between Iran and its neighbors are few and far between—especially regarding women’s activities—we’re particularly eager to reach readers in the Middle East.”

The magazine’s mission: “to smash the myths, interrogate the stereotypes, and dismantle the barriers.”

About the title: “Bad” means “bad,” and “jens” means “gender, nature, or type.” The two terms usually appear as one word—“badjens”—meaning “disreputable or sly.”

Each edition contains interviews (there’s one in the fourth edition with Shahla Lahiji, publisher and reformist intellectual imprisoned for attending the Berlin Conference; in the fifth, one with women workers in Iranian factories) and articles (e.g., “Orientalism—An Experimental Approach”; “Afghan Refugees in Iran”; and “Of Numbers Greater Than Nineteen,” about prostitution and the murder of nineteen women in the city of Mashad). The latest edition also includes news, announcements, and a list of recent books about or by Iranian women.

ENUT NEWS 1999– 2–3/yr. Free: online only. Eesti Naisuurimus-ja Teabekeskus (Estonian Women’s Studies and Resource Centre), Narva mnt 25-410, 10120, Tallinn, Estonia; email: enut@tpu.edu; website: <http://www.enut.tpu.ee/inglise/index.htm> (English); <http://www.enut.tpu.ee/index.htm> (Estonian) (Issues examined: 1/1999, 2/1999, 2/2000, 1/2001)

An online publication of the Estonian Women’s Studies and Resource Centre at Tallinn Pedagogical University, established in 1997 as the first women’s resource center in Estonia, *ENUT News* has been issued by the center since 1999. The newsletter has offered short articles on the organization’s history and growth, emerging women’s studies programs around the country, and women’s role in Estonian politics and transition to democracy. Special issues have focused on men’s studies and on conference proceedings such as those from the Estonian Women in Politics Conference, held in Tallinn in February 1999. In addition to this newsletter, the center issues a journal in Estonian and conducts seminars, conferences, and outreach programs. — *Reviewed by Karen Rosneck*

IDENTITIES: JOURNAL FOR POLITICS, GENDER AND CULTURE 2001– . Eds.-in-chief: Katerina Kolozova, arko Trajanoski. 2/yr. Subscription: \$10.00/yr. for individuals in Macedonia (\$15.00/yr. institutions); in other countries, \$20.00/yr. for individuals (\$40.00/yr. institutions). *Identities*, Partizanski odredi 63, 1000 Skopje, Macedonia; email: identities@sonet.com.mk; website:

www.identities.org.mk (website developed in Macromedia Flash; may require plug-in for viewing). (Issue contents examined online: v.1, no.1, Summer 2001; v.1, no.2, Winter 2002)

Arranged in three parts—Politics/Identity; Gender/Sexuality/Identity; and Culture/Identity—the journal’s offerings have explored a wide array of topics, including war, violence, cultural conflict, masculinity, literature, theater, and feminist theory. A separate review section, to be offered also in Macedonian and Albanian after the publication of the second issue, includes a worldwide selection of recently published books and periodicals. The journal appears bilingually in Macedonian and English or other worldwide language. Articles in the Winter 2002 issue include Katerina Kolozova, “Imagining the Face of the ‘Real’:

Some Considerations about War and Violence"; Jasna Koteska, "The Sexual Strategy of the Son in Kafka: Terrorism and Exile"; Elizabeth Grosz, "Lesbian Fetishism?"; Immanuel Wallerstein, "Cultures in Conflict?: Who are WE? Who are the Others?" — *Reviewed by Karen Rosneck*

SPARKS 2002— . Ed.: Carol Singer. 4/yr. Subscription: \$35.00/yr. for individuals in the U.S.; \$45.00 in Mexico or Canada; \$55.00 in other countries (students subtract \$10.00 from all rates; institutions add \$10.00). P.O. Box 900138, San Diego, CA 92190-0138; phone: (619) 281-6250; fax: (619) 281-6279; email: office@sparksmagazine.com; website: www.sparksmagazine.com (Issue examined: v.1, no.1, Jul/Aug/Sep 2002)

Billed as "a forum for the creative and intellectual expression of women," this new magazine aims to publish fiction, poetry, photography and other illustrations, reviews, essays, and social commentary. The first issue (22 pages) features an article about researcher/folksinger Gerri Gribi and her touring performance called "A Musical Romp Through Women's History"; two short stories and eleven poems; brief reviews of books, music, and websites; and a calendar of women-related festivals and conferences.

SPECIAL ISSUES OF PERIODICALS

JOURNAL OF DRUG ISSUES v.30, no.4, Fall 2000: "Substance Use, Abuse, and Treatment: Feminist Perspectives." Guest ed.: Kathy G. Padgett; journal ed.: Bruce Bullington. ISSN: 022-0426. Subscription: 4/yr., \$95.00 individuals in the U.S. (\$120.00 institutions); \$105.00 individuals elsewhere (\$130.00 institutions); inquire about availability of single back issues. School of Criminology and Criminal Justice, Florida State University, P.O. Box 66696, Tallahassee, FL 32313; phone: (850) 644-7368 or toll-free (877) 823-0015; email: jdi@garnet.fsu.edu; website: <http://www2.criminology.fsu.edu/~jdi/>

Contents: "Editor's Introduction: In Other Words" (Kathy G. Padgett); "Surviving Violence: Pregnancy and Drug Use" (Paloma Sales & Sheigla Murphy); "The Role of Alcohol in Male Partners' Assaults on Wives" (Holly Johnson); "Questioning Sex: Drug-Using Women and Heterosexual Relations" (Nina Mulia); "Crack and Prostitution: Gender, Myths, and Experiences" (Patricia G. Erickson, Jennifer Butters, Patti McGillicuddy, & Ase Hallgren); "Prostitution, Drug Use, and Coping with Psychological Distress" (Amy M. Young, Carol Boyd, & Amy Hubbell); "Drug-Using Women's Communication with



Miriam Greenwald

Social Supporters about HIV/AIDS Issues" (Gregory P. Falkin & Sheila M. Strauss); "Gender Differences in How Intimate Partners Influence Drug Treatment Motivation" (Kara S. Riehlman, Yih-Ing Hser, & Michelle Zeller); "Women and Drug Treatment Experiences: A Generational Comparison of Mothers and Daughters" (Claire E. Sterk, Kirk W. Elifson, & Katherine Theall); "I Didn't Know: Discoveries and Identity Transformation of Women Addicts in Treatment" (Phyllis L. Baker); "Client Gender and the Implementation of Jail-Based Therapeutic Community Programs" (Jeffrey A. Bouffard & Faye S. Taxman); "Revisiting the Need for Feminism and Afrocentric Theory When Treating African-American Female Substance Abusers" (Amelia Roberts, Mary S. Jackson, Iris Carlton-Laney); "The War on Drugs and the Incarceration of Mothers" (Stephanie Bush-Baskette).

NIEMAN REPORTS v.55, no.4, Winter 2001: Special section, "Women and Journalism: International Perspectives"; v.56, no.1, Spring 2002: Special section, "Women and Journalism: A United States Perspective." Ed.: Melissa Ludtke. Subscription: 4/yr., \$20.00 in the U.S. (\$35.00 for 2 yrs.); \$30.00 elsewhere (\$55.00 for 2 yrs.). Single copies: \$5.00 plus postage for print; these and other recent issues free online at <http://www.nieman.harvard.edu/reports/contents.html> Nieman Foundation at Harvard University, One Francis Ave., Cambridge, MA 02138; phone: (617) 495-2237.

Contents of "Women and Journalism: International Perspectives" (v.55, no.4, Winter 2001): "Reporting on Gender in Journalism" (Margaret Gallagher); "Worldwoman Stretches Its Reach to Several Continents" (Lesley Riddoch); "In Nigerian Newspapers, Women Are Seen, Not Heard" (Christine Anyanwu); "An Absence of Women" (Pippa Green); "Community Radio Provides Women a Way To Have Their Voices Heard" (L. Muthoni Wanyeki); "Changing the Way Women's Lives Are Portrayed" (Lettie Longwe); "Who Makes the News?" (Teresita Hermano & Anna Turley); "In Poland, Women Run the Largest News Organization" (Peggy Simpson);

"Reporting on War, Listening to Women" (Ratih Hardjono); "Storming the Citadel of Hard News Coverage" (Ammu Joseph); "Media Don't Portray the Realities of Women's Lives" (Sakuntala Narasimhan); "Bringing Women's Stories to a Reluctant Mainstream Press" (Angana Parekh); "In Pakistan, Journalists Maintain Women's Lesser Status" (Massoud Ansari); "Visual Voices': Photos from China"; "The Varied Pace of Women's Progress" (Bettina Peters); "Women Bring a Certain Look and Feeling to News" (Veronica Lopez); "Between the Rhetoric of Equality and the Harsh Reality" (Blanca Rosales); "Machismo Is Only One Obstacle Women Journalists Face" (María Cristina Caballero); "Breaking Down Barriers in the Arab Media" (Naomi Sakr); "Moving Coverage Beyond a Woman's Veil" (Naghemeleh Sohrabi).

Contents of "Women and Journalism: A United States Perspective" (v.56, no.1, Spring 2002): "A Pioneering Generation Marked the Path for Women Journalists" (Christy C. Bulkeley); "The Value of Women Journalists" (Susan E. Reed); "The Girls in the Van" (Beth J. Harpaz); "Women Journalists See Progress, But Not Nearly Enough" (Jodi Enda); Redefining the 'Private Lives' of Public Officials" (Florence George Graves); "An Internet News Service Reports News and Views of Women" (Rita Henley Jensen); "Women Journalists Spurred Coverage of Children and Families" (Jane Daugherty).

CEASING PUBLICATION

LOLAPRESS—"the international feminist magazine edited by an editorial group living in three continents" and published three times a year since 1994—has announced that due to discontinuance of funding, publication of the journal will be suspended with electronic issue no.3 (2002) and print issue no.18 (November 2002). Find out more by reading the editorial in the ("most likely") final electronic issue at http://www.lolapress.org/elec3/edit_e.htm

○ Compiled by JoAnne Lehman except as otherwise noted

ITEMS OF NOTE

The International Information Centre and Archives for the Women's Movement (IIAV) recently published *MAPPING THE WORLD: QUICK REFERENCE GUIDE*, a forty-page booklet in both English and French. This guide helps users search for and find information about women by using the *MAPPING THE WORLD OF WOMEN'S INFORMATION SERVICES DATABASE*, which lists more than 350 such services all over the world. For more information, contact IIAV, Obiplein 4, 1094 RB Amsterdam, The Netherlands; email: info@iiav.nl The reference guide and the database itself are available online at: <http://www.iiav.nl/mapping-the-world>

BE SMART, BE SAFE...DON'T BECOME A VICTIM OF THE TRADE IN PEOPLE is a 2001 brochure by the U.S. Department of State Bureau for International Narcotics and Law Enforcement Affairs. It explains what trafficking is, who the victims usually are, and how women considering traveling and working internationally can protect themselves from this crime. The brochure can be viewed online at: <http://www.state.gov/g/inl/rls/fs/2001/jan/4229.htm>

The Independent Women's Forum (IWF) recently published a negative review of five major Women's Studies textbooks. *LYING IN A ROOM OF ONE'S OWN: HOW WOMEN'S STUDIES TEXTBOOKS MISEDUCATE STUDENTS*, by Christine Stolba, claims that Women's Studies textbooks misinterpret and/or ignore facts and "encourage students to embrace grievement, not knowledge." For further information, contact the IWF at P.O. Box 3058, Arlington, VA 22203; phone: (800) 224-6000. The 33-page report is also available online in PDF format at <http://www.iwf.org/pubs/specialreports.shtml> (click on the chosen report).

Ipas, "a global nongovernmental organization that has worked for nearly three decades to increase women's ability to exercise their sexual and reproductive rights and to reduce abortion-related deaths and injuries," has several new

publications: *MAKING SAFE ABORTION ACCESSIBLE: A PRACTICAL GUIDE FOR ADVOCATES*; *A GUIDE TO PROVIDING ABORTION CARE*; *FILLING THE GAP: INTRODUCING INNOVATIVE SECOND-TRIMESTER ABORTION SERVICES IN VIETNAM* (available only in hard copy); *A HANDBOOK FOR ADVOCACY IN THE AFRICAN HUMAN RIGHTS SYSTEM: ADVANCING REPRODUCTIVE AND SEXUAL HEALTH*; *PREVENTING UNSAFE ABORTION: A CALL TO ACTION FOR HEALTH PROFESSIONALS*; and *BUILDING WOMEN'S ACCESS TO ABORTION SERVICES IN CASES OF RAPE* (in Spanish). The reports (except for the one on Vietnam) are available online in .pdf format at <http://ipas.org/NewPublications.htm> (click on the chosen report). For hard copies (free of charge), email Ipas_Publications@ipas.org; phone: (919) 960-5705.

The Asian-Pacific Resource & Research Centre for Women (ARROW) published *WOMEN'S HEALTH NEEDS AND RIGHTS IN SOUTHEAST ASIA: A BEIJING MONITORING REPORT* in 2001. The thirty-nine-page report focuses on women's health and rights, as well as health policies and programs, in Southeast Asia and examines the effects of those policies on the community. To obtain a print copy, send \$10.00 plus \$3.00 postage (in U.S. funds) to ARROW, Ground Floor, Block G, Anjung Felda, Jalan Maktab, 54000 Kuala Lumpur, Malaysia; email: arrow@arrow.po.my

Thomson-Gale presents the first installment of *SERIES FIVE: GAY ACTIVISM IN BRITAIN FROM 1958: THE HALL-CARPENTER ARCHIVES FROM THE LONDON SCHOOL OF ECONOMICS* in the *Gay Rights Movement* microfilm collection. *PART 1: THE ALBANY TRUST* consists of more than 90 reels of primary source materials, including newsletters, journals, and pamphlets, that document the history of the Albany Trust, a companion organization to the Homosexual Law Reform Society that "became a pioneering counselling organization for gay men, lesbians, and other sexual minorities" and "also engaged in legal, educational and social campaigning." Part 2 of *Series Five*, entitled "The Campaign for Homosexual Equality," is forthcoming, as is *Series Six: Atlanta Lesbian Feminist Alliance Archives, 1972-1994*. To order, or for

information about the four previous series in the *Gay Rights Movement* collection, contact Gale, 12 Lunar Drive, Woodbridge, CT 06525-2398; phone: (800) 444-0799; email: sales@gale.com; website: <http://www.gale.com/psm>

In an informational folder entitled *EMERGENCY CONTRACEPTION: ENSURING WOMEN'S RIGHT TO HEALTH*, the Latin American & Caribbean Women's Health Network (LACWHN) promotes the right of all women to have access to emergency contraception (EC)—a term that refers to “methods that can prevent pregnancy when used by women within a few hours or a few days following unprotected intercourse.” The report, which approaches the need for EC as a health and human rights issue, includes an extensive section describing current debates over EC in Chile. LACWHN intends to add new information sheets to the folder over the course of the next year. For further information, write to LACWHN, Casilla 50610, Santiago 1, Chile; email: lacwhn@terra.cl; website: <http://www.reddesalud.web.cl/ingles.html>

A twelve-page fact sheet from the Canadian Research Institute for the Advancement of Women (CRIAOW) (Institut Canadien de Recherches sur les Femmes, or ICREF), *WOMEN'S EXPERIENCE OF RACISM: HOW RACE AND GENDER INTERACT* is meant to “serve as a basic introduction for people with no knowledge of how race



Miriam Greenwald

and gender affect women's lives.” It gives clear examples of the deep impact that racism has on women, from their income to their self-esteem, and suggests resources and ways to take action. The full fact sheet can be viewed at <http://www.criaw-icref.ca/racegender.htm>. For further information, write to CRIAOW, 151 Slater St., Suite 408, Ottawa, ON K1P 5H3, Canada; phone: (613) 563-0681; email: info@criaw-icref.ca

Ireland's *EQUALITY AUTHORITY* has published several reports, as well as a database of research publications, on issues such as equality in enterprises, politics, and society, as well as equality for older people, women, and the LGB (lesbian, gay, and bisexual) community. For more details on these publications, some of which can be downloaded in .pdf or .rtf format, contact the Equality Authority, Clonmel Street, Dublin 2, Ireland; email: info@equality.ie; website: <http://www.equality.ie>

The *WOMEN'S HOLOCAUST MEMOIRS COLLECTION* at the University of Michigan includes forty-three books of memoirs, history, and analysis. To view the list of books, visit the library's website at <http://mirlyn.web.lib.umich.edu> (click on “guest signon,” then on “UM Library Catalog;” select “keyword” and type “Frances and Kathryn Brandt”).

In 2001, Adam Matthew Publications published a “listing and guide to the microfilm collection” to accompany the project *ADVICE LITERATURE IN AMERICA, PART 1: THE SCHLESINGER COLLECTION OF ETIQUETTE AND ADVICE BOOKS FROM THE ARTHUR AND ELIZABETH SCHLESINGER LIBRARY ON THE HISTORY OF WOMEN IN AMERICA, RADCLIFFE INSTITUTE FOR ADVANCED STUDY, HARVARD UNIVERSITY*. The 112-page guide can be obtained from Adam Matthew Publications Ltd., 8 Oxford St., Marlborough, Wiltshire SN8 1AP, England; phone: (01672) 511921; fax: (01672) 511663; email: Adam-Matthew@msn.com. The brief contents of the reels in the collection are also listed online at <http://www.adam-matthew-publications.co.uk/collect/p502.htm>

○ Compiled by Caroline Vantine

BOOKS AND AV RECENTLY RECEIVED

Books

- A TO Z OF AMERICAN WOMEN BUSINESS LEADERS & ENTREPRENEURS. Sherrow, Victoria. Facts on File, 2002.
- A TO Z OF AMERICAN WOMEN IN SPORTS. Edelson, Paula. Facts on File, 2002.
- A TO Z OF WOMEN IN WORLD HISTORY. Kuhlman, Erika. Facts On File, 2002.
- ALL THINGS ALTERED: WOMEN IN THE WAKE OF THE CIVIL WAR AND RECONSTRUCTION. Culpepper, Mayrilyn M. McFarland & Company, 2002.
- THE ART OF ACQUIRING: A PORTRAIT OF ETTA & CLARIBEL CONE. Gabriel, Mary. Bancroft, 2002.
- BEHIND GLASS: A BIOGRAPHY OF DOROTHY TIFFANY BURLINGHAM. Burlingham, Michael John. Other Press, 2002. 2nd ed.
- A BIOGRAPHICAL DICTIONARY OF WOMEN HEALERS: MIDWIVES, NURSES, AND PHYSICIANS. Scrivener, Laurie, and others. Oryx, 2002.
- BORN TO BELONGING: WRITINGS ON SPIRIT AND JUSTICE. Segrest, Mab. Rutgers University Press, 2002.
- BOSS LADIES, WATCH OUT! ESSAYS ON WOMEN, SEX AND WRITING. Castle, Terry. Routledge, 2002.
- BUT ENOUGH ABOUT ME: WHY WE READ OTHER PEOPLE'S LIVES. Miller, Nancy K. Columbia University Press, 2002.
- CHILDREN, HOME AND SCHOOL: REGULATION, AUTONOMY OR CONNECTION? Edwards, Rosalind, ed. Routledge, 2002.
- A COMPANION TO AMERICAN WOMEN'S HISTORY. Hewitt, Nancy A., ed. Blackwell, 2002.
- THE COMPLETE IDIOT'S GUIDE TO WOMEN'S HISTORY. Weiss, Sonia, with Lorna Biddle Rinear, M.A. Alpha Books, 2002.
- A DONOR INSEMINATION GUIDE: WRITTEN BY AND FOR LESBIAN WOMEN. Mohler, Marie and Frazer, Lacy. Harrington Park Press, 2002.
- EMMA: A PLAY IN TWO ACTS ABOUT EMMA GOLDMAN, AMERICAN ANARCHIST. Zinn, Howard. South End, 2002.
- ENCYCLOPEDIA OF ABORTION IN THE UNITED STATES. Palmer, Louis J., ed. McFarland & Company, Inc., 2002.
- ENCYCLOPEDIA OF WOMEN'S HEALTH ISSUES. Gay, Kathlyn. Greenwood, 2002.
- ETEL ADNAN: CRITICAL ESSAYS ON THE ARAB-AMERICAN WRITER AND ARTIST. Majaj, Lisa Suhair and Amireh, Amal, eds. McFarland & Company, Inc., 2002.
- FEMALE, JEWISH, EDUCATED: THE LIVES OF CENTRAL EUROPEAN UNIVERSITY WOMEN. Freidenreich, Harriet Pass. Indiana University Press, 2002.
- FEMINIST ENGAGEMENTS: READING, RESISTING, AND REVISIONING MALE THEORISTS IN EDUCATION AND CULTURAL STUDIES. Weiler, Kathleen, ed. Routledge, 2001.
- FLORENCE NIGHTINGALE: AN INTRODUCTION TO HER LIFE AND FAMILY. McDonald, Lynn, ed. Wilfrid Laurier University Press, 2002.
- FOR A "CHRISTIAN AMERICA": A HISTORY OF THE RELIGIOUS RIGHT. Brown, Ruth Murray. Prometheus, 2002.
- GENDER: A SOCIOLOGICAL READER. Jackson, Stevi and Scott, Sue, eds. Routledge, 2002.
- GENDER AND MODERN IRISH DRAMA. Harris, Susan Cannon. Indiana University Press, 2002.
- GENDER AND PTSD. Kimerling, Rachel and others, eds. Guilford, 2002.
- HISTORICAL AND MULTICULTURAL ENCYCLOPEDIA OF WOMEN'S REPRODUCTIVE RIGHTS IN THE UNITED STATES. Baer, Judith A., ed. Greenwood, 2002.
- IMMORTAL SUMMER: A VICTORIAN WOMAN'S TRAVELS IN THE SOUTHWEST. Cook, Mary J. Straw, ed. Museum of New Mexico, 2002.
- ISABEL ALLENDE: LIFE AND SPIRITS. Zapata, Celia Correas, trans. by Margaret Sayers Peden. Arte Público, 2002.
- JAPANESE WOMEN FICTION WRITERS: THEIR CULTURE AND SOCIETY, 1890'S TO 1990'S: ENGLISH LANGUAGE SOURCES. Fairbanks, Carol. Scarecrow, 2002.
- LEAVE THE DISHES IN THE SINK: ADVENTURES OF AN ACTIVIST IN CONSERVATIVE UTAH. Thorne, Alison Comish. Utah State University Press, 2002.
- A LITTLE HISTORY OF MY FOREST LIFE: AN INDIAN-WHITE AUTOBIOGRAPHY. Morrison, Eliza. Ladyslipper, 2002.
- LOVE'S LEARNING PLACE: TRUTH AS APHRODISIAC IN WOMEN'S LONG-TERM RELATIONSHIPS. Stendhal, Renate. Edge Work Books, 2002.
- THE MAKING OF THE MODERN IRANIAN WOMAN: GENDER, STATE POLICY, AND POPULAR CULTURE, 1865-1946. Amin, Camron Michael. University Press of Florida, 2002.
- MEDIA DEMOCRACY: PAST, PRESENT, AND FUTURE. Beizer, Julia, et al., eds. Women's Institute for Freedom of the Press, 2002.
- MELYMBROSIA. Woolf, Virginia. Ed. and Intro. by Louise DeSalvo. Cleis, 2002.
- MERRY WIVES AND OTHERS: A HISTORY OF DOMESTIC HUMOR WRITING. Fritzer, Penelope, and Bland, Bartholomew. McFarland & Company, 2002.
- MIDRASHIC WOMEN: FORMATIONS OF THE FEMININE IN RABBINIC LITERATURE. Baskin, Judith R. University Press of New England, 2002.
- THE MILK OF ALMONDS: ITALIAN AMERICAN WOMEN WRITERS ON FOOD AND CULTURE. DeSalvo, Louise and Giunta, Edvige, eds. Feminist, 2002.
- MOON OF THE SWAYING BUDS. Sher, Gail. Edgework, 2002.
- THE NATURE OF HOME. Knopp, Lisa. University of Nebraska Press, 2002.
- THE NEW LEGAL STATUS OF WOMEN IN TURKEY. Women for Women's Human Rights. Women for Women's Human Rights, 2002.
- NO MORE SEPARATE SPHERES. Davidson, Cathy N., and Hatcher, Jessamyn, eds. Duke University Press, 2002.
- OUTSKIRTS: WOMEN WRITING FROM SMALL PLACES. Schultz, Emily, ed. Sumach, 2002.

THE PRESIDENT'S CABINET: GENDER, POWER, AND REPRESENTATION. Borrelli, Mary Anne. Lynne Rienner, 2002.
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RUSSIAN WOMEN, 1698-1917: EXPERIENCE AND EXPRESSION: AN ANTHOLOGY OF SOURCES. Bisha, Robin and others, comps. University of Indiana Press, 2002.

SEEING WITH THEIR HEARTS: CHICAGO WOMEN AND THE VISION OF THE GOOD CITY 1871-1933. Flanagan, Maureen A. Princeton University Press, 2002.

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TRANSFORMATION. Anzaldúa, Gloria E and Keating, AnaLouise, eds. Routledge, 2002.

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UP: A NOVEL. Jones, Lisa. Sticky, 2002.

VIETNAM: THE LOGIC OF WITHDRAWAL. Zinn, Howard. South End, 2002.

THE VOICE OF HARRIET TAYLOR MILL. Jacobs, Jo Ellen. University of Indiana Press, 2002.

WHEN A FLOWER IS REBORN: THE LIFE AND TIMES OF A MAPUCHE FEMINIST. Paillalef, Rosa Isolde Reuque. Ed. and Trans. by Florencia Mallon. Duke University Press, 2002.

WHERE THEY LEFT YOU FOR DEAD. Randall, Margaret. EdgeWork Books, 2002.

WOMEN OF THE HOMEFRONT: WORLD WAR II RECOLLECTIONS OF 55 AMERICANS. Parker, Pauline E., ed. McFarland & Company, 2002.

WOMEN'S ACTIVISM AND GLOBALIZATION: LINKING LOCAL STRUGGLES AND TRANSNATIONAL POLITICS. Naples, Nancy A., and Desai, Manisha, eds. Routledge, 2002.

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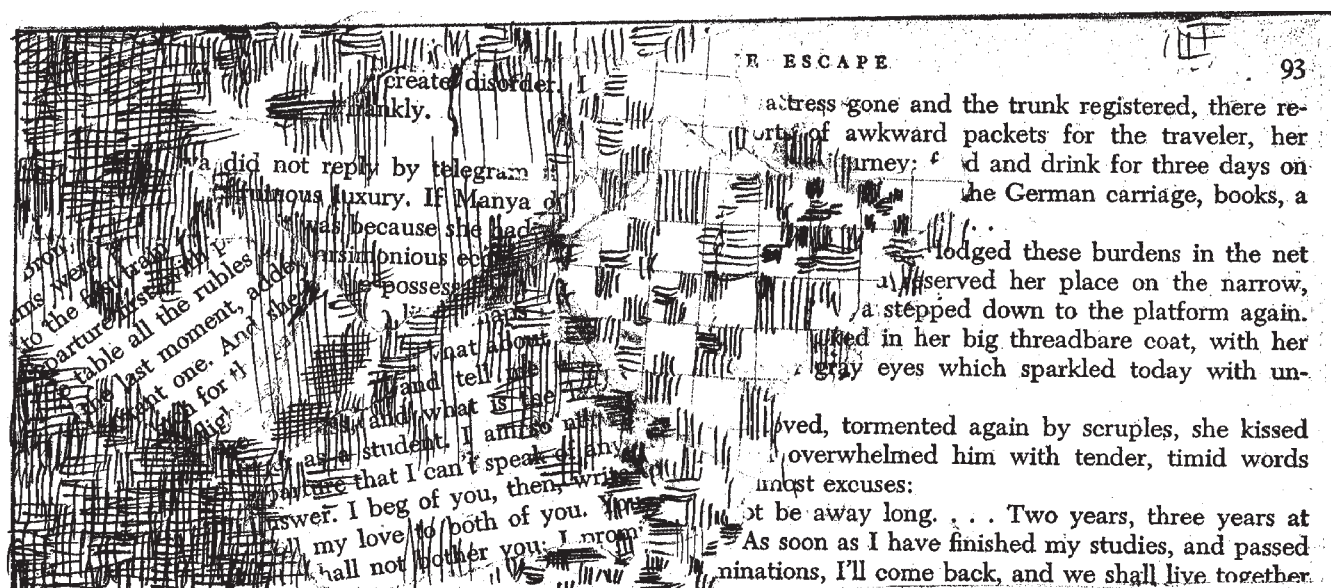
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Miriam Greenwald

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- "Allies for Freedom: Non-Black Women in the Movement" [book review], by Stephen D. Grubman-Black, vol.23, no.3, Spring 2002, pp.10–11.
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- "Biographies of Frances Freeborn Pauley and Fannie Lou Hamer" [book review], by Kalí Tal, vol.23, no.3, Spring 2002, pp.12–14.
- Blessing, Carol, "World Wide Web Review: Women in the Christian Tradition," vol.23, no.1, Fall 2001, pp.37–40.
- "Breast Cancer from Many Perspectives" [book review], by June L. DeWeese, vol.23, no.1, Fall 2001, pp.4–6.
- "A Celebration of Intergenerational Mentoring and 'Mothering'" [seven personal essays], by Gladyce Nahbenayash, Melissa Aimee Pope, Judith Walzer Leavitt, Sarah A. Leavitt, Barbara Brown James, Stanlie James, & Reagan E.J. Jackson, vol.23, no.1, Fall 2001, pp.11–27.
- "Computer Talk," by JoAnne Lehman, vol.23, no.1, Fall 2001, pp.41–44; vol.23, no.2, Winter 2002, pp.17–22; vol.23, no.3, Spring 2002, pp.25–28; vol.23, no.4, Summer 2002, pp.18–21.
- DeWeese, June L., "Breast Cancer from Many Perspectives" [book review], vol.23, no.1, Fall 2001, pp.4–6.
- "The Domestic Is Global: Household Workers Around the World" [book review], by Carol Mitchell, vol.23, no.2, Winter 2002, pp.1–4.
- "Domestic Violence Texts: A Review of Teaching Resources" [book review], by Karen E. Muench, vol.23, no.2, Winter 2002, pp.5–9.
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