

# Feminist Collections



A  
Quarterly of  
Women's  
Studies  
Resources

WOMEN'S  
STUDIES



LIBRARIAN

Volume 25, Number 2, Winter 2004

Published by Phyllis Holman Weisbard

Women's Studies Librarian

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## A Quarterly of Women's Studies Resources

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**Cover illustration:** Panel from a *Dykes To Watch Out For* comic strip by Alison Bechdel. Bechdel's work is reviewed this issue (pp.1-6). Also see <http://www.dykestowatchoutfor.com/>

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## FROM THE EDITOR

First, a tip of the hat to my co-editor, Phyllis Holman Weisbard — women's studies librarian for the University of Wisconsin System and distinguished academic librarian at the University of Wisconsin–Madison — who is this year's recipient of the Career Achievement Award given by the Women's Studies Section of the Association of College and Research Libraries. Sponsored by Greenwood Publishing Group, Inc., this honor is conferred annually upon an academic librarian who has made exceptional contributions to women's studies librarianship; it recognizes long-term commitment to the profession. Librarians and women's studies faculty throughout the country nominated Phyllis for the award, which she will accept during the American Library Association's conference in Orlando, Florida, in June.

*FC* of the special "women and gender" editions of five non-women-focused periodicals. Her article is published on pages 27–31. Stephanie has also been working with both Phyllis and me on a video series and zine display, respectively, for the upcoming conference of the National Women's Studies Association. Happily, we don't have to say goodbye to her yet — she's agreed to stay on as an office assistant through her final year of undergraduate work.

Recognize someone on the cover of *FC*? Yes, that's Mo, of Alison Bechdel's *Dykes To Watch Out For*, getting riled up by TV news coverage. Mo and friends have been documenting lesbian experience and interpreting American culture and politics through queer eyes since the early 1980s. Read "Watch Out! Alison Bechdel's Comics as Cultural Commentary," beginning on page 1 of this issue. An ardent fan

other volumes, for that matter — reviewed for the journal?" It took until publication of the next book (*Dykes and Sundry Other Carbon-Based Life-Forms To Watch Out For*), but we found the ideal reviewer in Bri Smith, University of Wisconsin–Milwaukee graduate student, who was just a baby back when Alison started creating this other world that is so uncannily like ours. I was thrilled the other day when Bechdel herself phoned to say we could use a panel from one of her new strips as a cover illustration.

Finally, thanks to Liz Breed for a new, completely updated guide to finding funding sources for women and women's programs (pages 11–16), to Helen Klebedsadel for a review of videos on feminism and the arts (pages 7–10), and to our intrepid zine reviewer, Mhaire Fraser, for her take on the do-it-yourself publications of Southern



This spring our office has had ten to twelve hours a week of terrific help from a women's studies intern. Stephanie Rytlahti is a triple major in women's studies, history, and Afro-American studies. One of her projects here was to write an indepth review for

of the *Dykes* books myself, I've been wanting to run a piece like this since I first started editing *FC*, when I took home the then-just-published *Post-Dykes To Watch Out For* for a sneak preview. My partner said, "Why don't you have this — along with all the

grrrls (pp.23–26). One or two of Fraser's own zines will be on display at the NWSA conference in Milwaukee. Please stop by and see the zine table, as well as the booth for the Office of the Women's Studies Librarian.

○J.L.

# BOOK REVIEW

## WATCH OUT! ALISON BECHDEL'S COMICS AS CULTURAL COMMENTARY

by Briana Smith

Alison Bechdel, *DYKES TO WATCH OUT FOR*. Ann Arbor, MI (originally in Ithaca, NY): Firebrand Books, 1986. 80p. pap., \$9.95, ISBN 0-932379-17-6. Publisher's website: <http://www.firebrandbooks.com/>

\_\_\_\_\_, *MORE DYKES TO WATCH OUT FOR*. Firebrand, 1988. 112p. pap., \$14.95, ISBN 0-932379-45-1.

\_\_\_\_\_, *NEW, IMPROVED! DYKES TO WATCH OUT FOR*. Firebrand, 1990. 120p. pap., \$14.95, ISBN 0-932379-79-6.

\_\_\_\_\_, *DYKES TO WATCH OUT FOR: THE SEQUEL*. Firebrand, 1992. 136p. pap., \$14.95, ISBN 1-56341-008-7.

\_\_\_\_\_, *SPAWN OF DYKES TO WATCH OUT FOR*. Firebrand, 1993. 136p. pap., \$14.95, ISBN 1-56341-039-7.

\_\_\_\_\_, *UNNATURAL DYKES TO WATCH OUT FOR*. Firebrand, 1995. 144p. pap., \$14.95, ISBN 1-56341-067-2.

\_\_\_\_\_, *HOT, THROBBING DYKES TO WATCH OUT FOR*. Firebrand, 1997. 144p. pap., \$14.95, ISBN 1-56341-086-9.

\_\_\_\_\_, *SPLIT-LEVEL DYKES TO WATCH OUT FOR*. Firebrand, 1998. 128p. pap., \$14.95, 1-56341-102-4.

\_\_\_\_\_, *POST-DYKES TO WATCH OUT FOR*. Firebrand, 2000. 144p. pap., \$14.95, 1-56341-122-9.

\_\_\_\_\_, *DYKES AND SUNDRY OTHER CARBON-BASED LIFE-FORMS TO WATCH OUT FOR*. Los Angeles: Alyson Books, 2003. 164p. pap., \$13.95, ISBN 1-55583-828-6. Publisher's website: <http://www.alyson.com>

Alison Bechdel has been an integral part of lesbian culture for twenty years. Since 1983, her iconographical characters have simultaneously reflected lesbian trends and passed on a legacy of lesbian identification (complete with such stereotypical signifiers as mullets, vegetarianism, and body hair). They are family — in more ways than one. We see ourselves in Bechdel's everydyke characters, and we hear opposing viewpoints on issues facing both the queer community and the rest of the world. The *Dykes to Watch Out For* series encapsulates lesbian thought and culture so accurately that these books serve as much-needed historical texts for the queer community.

Alison Bechdel's dykes seem real to us because they *are* us. Black, Latina, Asian, white, disabled, trans, eco, consumerist, feminist, academic, bisexual, activist — they are as varied as we are. Rarely has a cultural artifact so successfully reflected the very culture that it represents. Mo and friends are a generational link.<sup>1</sup> They are lesbian pop culture; they are the queer sitcoms, soap operas, and news broadcasts missing from our televisions.

Back in 1983 when Bechdel's strip was first appearing, I was getting my first gender lesson from my grandmother, who informed me that I could no longer — at the ripe young age of

three — run around topless with “the boys.” Wearing a shirt among my bare-chested playmates taught me that I was different. Seventeen years later, I encountered Bechdel's dykes for the first time when my girlfriend's thirty-something, lesbian half-sister gave me *The Indelible Alison Bechdel* for Christmas.<sup>2</sup> She was more shocked that I had never heard of *Dykes to Watch Out For* than that I hadn't been to the Michigan Womyn's Music Festival. I had secured my tenure-track position in the lesbian community a year and a half earlier and was building my Ani DiFranco collection, growing out my body hair, cutting my head hair, and subscribing to *Girlfriends* magazine. Having joined





those who reclaimed the rainbow and wore it like a badge of honor, I was molding myself into the dyke stereotype of the new millennium. Like any twenty-year-old, I'd assumed I knew it all, so I was ashamed to realize my ignorance. I devoured *The Indelible Alison Bechdel*, meeting Mo, Lois, Clarice, Toni, Ginger, Sparrow, Jezanna, Harriet, and Sydney. I went on to learn, through the *Dykes to Watch Out For* collections and ongoing strips, the history I hadn't been taught in school: that of contemporary lesbians.

In 2003, Alison Bechdel published *Dykes and Sundry Other Carbon-Based Life-Forms to Watch Out For*, her tenth collection in a twenty-year period of producing the *Dykes* strip. It stunned me to realize that Bechdel's work had been in print nearly as long as I had been alive. The uncovering and recording of queer history is a recent phenomenon in academia and is invisible in the mainstream media, but Bechdel has been immortalizing queers since 1983, integrating current events into accurate portrayals of everyday lesbian life. I recommend beginning with the first volume, titled simply

*Dykes To Watch Out For*, and reading through each volume in order. The similarities over time and the review of political events are impressive.

It is shocking to realize how many things in the lesbian commu-

nity have not changed. In that first collection (*Dykes To Watch Out For*, published in 1986), lesbians were dealing with a public restroom issue (being misidentified as men) that they still face today (pp.10-11). And twenty years ago, as now, dykes were falling in love in Women's Studies classes and having children together (pp.28-29, 61). Bechdel's identification of the "seven ages of lesbians" — the baby dyke, the student, the progressive yuppie, the first-wave political lesbian, the professional, the old-school dyke, and the tireless activist (pp.68-69) — still strikes a chord. Bechdel's one and only "Straight People to Watch Out For" strip, though, illustrates how much one particular issue has changed since the early 1980s — when "safe sex" meant contraception, something only heterosexuals had to worry about (p.45).

In *More Dykes To Watch Out For*, Bechdel continues to discuss queer life, but also starts using her pen to speak out on broader political issues. Early in the book, she places a strip about *Bowers v. Hardwick* directly across from one on the Michigan Womyn's Music Festival (pp.6-7). The next strip, about one lesbian's internalized homophobia in 1986, could have been written today: A

lesbian questions whether to wear mascara or get another haircut, whether or not to hold her girlfriend's hand in public, and whether or not to continue her marginal existence. In the end she finds herself in therapy (pp.8-9).

As Mo and friends appear on the scene around 1987, Bechdel's political views find a strong voice in the blundering central character: "Here we are, going about our little counter-culture lives[....] But out there in the **real** world they're bombing abortion clinics...holding **Nazi** and **KKK** rallies...trying to quarantine people who might have **AIDS!**" (pp.36-37). More subtly, Bechdel criticizes the heteronormative institution of marriage. Before civil unions and domestic partnerships are options, Toni and Clarice's symbolic affirmation of their commitment to one another is to open a joint checking account (pp.44-45). And although Bechdel's overall coverage of the AIDS crisis lacks comprehensiveness, she does convey in this volume that AIDS is a concern for lesbians as well as others, a reality that few acknowledge even today (pp.64-65).

Bechdel's political voice gathers strength in *New, Improved! Dykes To Watch Out For*. Early in this volume, housemates Lois, Sparrow, and Ginger discuss the current (1988) events reported in their newspaper, *The Daily Distress* (CISPES, guerrillas in Nicaragua, CONTRA-AID). Each has a different view on the best action to take, and their arguing leads to inaction — an excellent example of the ramifications of in-group fighting (pp.12-13). A few strips later, Harriet and Mo debate whether to fight for gay marriage (Harriet) or oppose the institution (Mo) (pp.16-17). Mo's friends worry when she begins questioning what years of being socially responsible,

struggling for peace and justice, and worrying about the world have gotten her. How could any self-respecting lesbian-feminist want to be “normal,” leading a “nice, middle-class life of denial and obliviousness,” riddled with consumerism? (pp.94–95). The topic of gay marriage appears again when Clarice suggests to Toni that they get married. Clarice argues that marriage is a ritual, a means of getting public recognition, while Toni claims it is about property transfer and the creation of state-approved nuclear families (pp.98–99).

The fourth collection, *Dykes To Watch Out For: The Sequel*, is just as poignant. Bechdel criticizes both the lesbian and heterosexual communities. In a 1990 strip, Lois explains: “Maybe we’ve grown enough as a community that it’s **safe** now to speak out against lesbian-feminist **monoculture**. After all, lesbians **aren’t** all androgynous, vegetarian radicals. Some of us **like** dresses and makeup! Some of us even voted for **Bush!**” (pp.16–17). The bulk of social criticism is aimed at the (first) Gulf War, but sex also made national news in the early 1990s. Bechdel’s *Daily Distress* headlines for 1991 include “Welcome Home, Troops! Military Hardware on Parade!,” “Teacher Denies Lewd Conduct Charge,” and “Fraternity Pleads Innocent in Rape Case” (pp.78–79). Two women are repeatedly in the media spotlight: Ginger claims that “Madonna’s done more for feminism and gay rights with one banned music video than the rest of us have accomplished in **twenty years!**” But the failure of Anita Hill’s sexual harassment claims against Clarence Thomas results in a terrible setback (pp.54–55). Lois cries, “The boys won! They pit their biggest enemies, the black community and the feminists, against each other, they get a

black justice who will vote to **abolish** civil rights, they give a tacit nod of approval to sexual harassment, **and** they’ll repeal Roe v. Wade in the bargain!” Jezanna responds, “The senate decided it’s better to look sexist by discounting Hill than **racist** by rejecting Thomas, so women took the fall. And black women are on the bottom of the pile, as usual” (pp.96–97).

*Spawn of Dykes To Watch Out For* brings to light issues that both American society and the queer community may overlook. After the Minnesota Court of Appeals finally rules (in December 1991) that the lesbian partner of paralyzed Sharon Kowalski can be her legal guardian, Clarice says to Toni, “If we have a kid and you die, you think your folks are gonna sit back and let a **queer** raise their grandchild without a fight? Do you realize that I’m not going to have any legal relationship to our kid? I can’t even adopt her unless you give up your rights as mother because adoption laws allow for only **one** parent of **each sex**, thank you very much” (pp.12–13). Jezanna offers an insightful explanation for female body issues: “Teaching women to hate their bodies is a great way to distract us from going on patriarchy-smashing **rampages**” (p.18). And, in a scene a lot like one that would become familiar eight years later in *If These Walls Could Talk 2*, Clarice and Toni demonstrate the humor in the insemination process (pp.40–41). The collection ends with

the birth of Toni and Clarice’s little Raffi in the presence of the whole gang.

*Unnatural Dykes To Watch Out For* emphasizes the ironies of what is considered natural and by whom. For example, in a 1994 strip, Mo is resistant to allowing transgender and bisexual women writers into her reading series. When she admits to Lois that she does not know what transgender means, Lois explains, “Instead of two rigid genders, there’s an infinite sexual continuum” (pp.52–53). Another example revolves around Toni’s fear of coming out to her family although she has been with Clarice for over a decade and even has a child with her. Toni points out that her parents could go to court and sue for custody of their son Raffi, “like Sharon Bottoms’ mom.” Toni’s friend Gloria elaborates: “The Virginia Supreme Court has the nerve to give custody to the kid’s grandmother because he’d experience ‘social condemnation’ by living with his lesbian parents. Talk about a fucking **circular argument!**” Toni responds with, “Yeah. And Florida just upheld a ban against gays and lesbians adopting kids. Not against convicted **felons**, or registered **child abusers**, but against you and me!” (pp.96–97).





The seventh collection, *Hot, Throbbing Dykes To Watch Out For*, is packed with cultural events of the 1990s relevant to the queer community. In 1996, a strip titled “Indecent Proposal” emphasizes the effects that Clinton’s telecommunications bill could have. From cuss words to Raffi’s naked bottom to Clarice and Toni kissing, Bechdel shows how much of our daily lives could be considered “indecent” (pp.32–33). Even with a Democrat as President, Bechdel continues to show her patriotism by exercising the right to criticize the state of our country. Lois describes Clinton as one who thinks “we shouldn’t ask, tell, or say ‘I do,’” referring both to the “Don’t Ask, Don’t Tell” policy allowing gays to serve in the military and to the 1996 anti-gay Defense of Marriage Act (p.46). Also, the bookstore chain “Bunns and Noodle” causes an insurmountable loss of profit for Madwimmin Books, where employees’ health insurance deductibles go up to \$1,000 (p.44).

Bechdel reproduces some actual national headlines in her fictional newspapers, including these from 1996: “Republicans Abandon Gay-Bashing Strategy of ‘92 to Win Moderate Voters”; “Speakers at Convention Avoid Mention of Gay Issues”; “Kinder, Gentler G.O.P., or Merely a Clever Ruse?” (p.63). Through the characterization of Mo’s new professor girlfriend, Sydney, Bechdel shares the thinking of queer theorists in academia with her readers (who may not encounter them otherwise). For example, when Mo

questions femme Sydney’s decision to wear a strap-on, Sydney says, “Can’t you see I’m disarticulating the epistemological foundation of gender



through deferral and deconstruction of fixed sexual signifiers?” (p.138).

*Split-Level Dykes To Watch Out For* largely questions what it means to be a lesbian in late-1990s America. The collection begins with the *Ellen* coming-out episode. Though many queers viewed Ellen Degeneres’s public declaration (broadcast on national network television) as a victory, some shared Mo’s view: “Try to change anything in this country and you end up getting packaged and sold back to yourself! Plus now every shmoe on the street’s gonna think they know what my life is like!” (p.10). A year after Ellen’s 1997 announcement, Sparrow begins dating a man. Lois’s and Ginger’s sentiments on the matter are not uncommon in the lesbian community: “She’ll be showered with approval and appliances while we stay here fending off **promisekeepers** and ‘pro-family’ **preverts** [sic].... Sparrow seeing a guy is like **Clinton** turning out to be just another hypocritical, family values spew-

ing, welfare-slashing, saber rattling **thug!**” (p.51)

Sparrow herself is uncomfortable with her attraction to a man, even though Stuart “seems to have a pattern of getting involved with women who turn out to be lesbians” (p.49). The Clinton-Lewinsky scandal had feminists questioning their mores. According to lesbian-feminist Mo, “Feminists can’t win! If we criticize Clinton’s behavior, we’re prudes. And if we suggest his sex life is his own business, we’re hypocrites. It’s the same old virgin/whore trap.” But as Sydney points out, “The

more open discussion there is about sex, the more we move beyond the false polarity of women as either sexual prey, or frail virgins in need of protection” (p.58).

The title *Post-Dykes To Watch Out For* reflects Bechdel’s familiarity with academia and its movement toward philosophies of uncertainty (postfeminism, postmodernism, etc). More than ever, this collection of strips delves into identification and questions assumptions about gender and sexuality. Sparrow now identifies as a bisexual lesbian, telling her friends, “Sometimes people change. Identity is so much more complex and fluid than these rigid little categories of straight, gay and bi can possibly reflect.” Yet after meeting Lois’s gay transman friend Jerry, Sparrow exclaims, “God, I just can’t understand that! Changing your body to conform to a rigid, conventional gender identity is just more binary thinking! What was wrong with being a butch dyke?” Lois explains, “He doesn’t feel like a butch dyke. He feels like a gay man” (pp.58–59).



When Lois attends the first international drag king extravaganza in Columbus, Ginger says, “One could argue that drag is the ultimate critique of gender stereotypes, and thus inherently feminist,” to which an exasperated Lois retorts, “Oh, put it in a term paper! Look, it’s just a way of expressing my masculine side. Maybe I **am** glorifying masculinity. Is that so terrible?” (p.62). Later, Lois shares with Ginger her concerns about being attracted to Jerry: “I’ve been really getting into this drag king stuff...and now I’m attracted to a transman! What’s the deal?! Am I a fag?” Ginger tells her: “Lois, you’re just you. Since when are you so hung up on terminology?”



(p.113). When Lois confronts Jerry with her feelings, he points out, “I’ve been repairing this car of yours for ten years and you never gave me a second look when I was Geraldine.” Lois responds, “You were way too butch for me then, dude” (p.132).

With *Dykes and Sundry Other Carbon-Based Life-Forms To Watch Out For*, Bechdel is once again right on the mark. When my forty-something French co-worker remarked that she knew little about queer American culture, I let her borrow this book. She

returned it to me, commenting on how angry the characters seemed to be: “I do not understand why it matters if you are gay or not. I see everybody the same way. Why make it a big deal?” After pointing out that sarcasm is integral to all types of comic strips, I pondered our anger. As Bechdel shows, no matter how comfortable and happy our lives seem to be, there is still much work to be done.

We can have children and move to the suburbs, but that does not mean that our homophobic neighbors will let their children play with ours. Queer and feminist thought is becoming more mainstream, at the cost of privately owned, queer/feminist book-stores going out of business. Bechdel’s *Mad-wimmin Books*, long an integral part of the *Dykes To Watch Out For* series, is closing. Owner Jezanna says, “When I opened this place 25 years ago, this store was an

outpost in a hostile environment. The future was uncharted. I had no idea what I was getting into, except that it wasn’t going to make much money.” In response to Mo’s complaint — “Jeez, I thought we were gonna make the world safe for feminism” — Bechdel has Jezanna point out to readers, “We did. To be packaged and sold by global media conglomerates” (p.129).

Bechdel’s 2001 headlines proclaim, “Results of Media Vote Recount in Florida? What Media Recount?” and

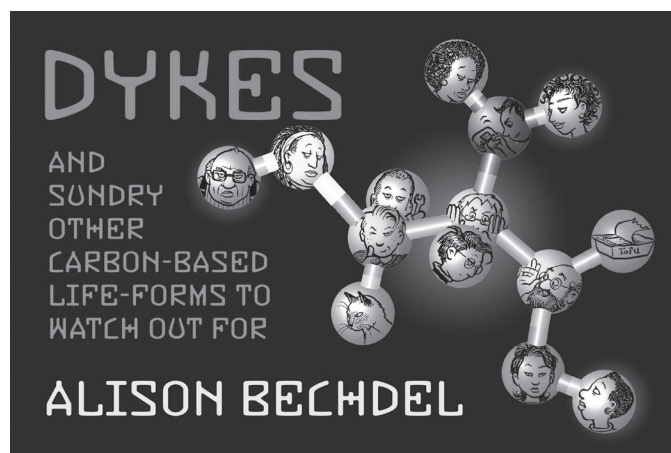
“Bush Has New Gravitas, Speaks 45 Minutes with Hardly a Slip.” Mo responds to post-9/11 patriotism with, “Chanting ‘**USA! USA!**’ doesn’t exactly foster a nuanced understanding of international relations. And flag-waving intimidates people into not asking questions. Everyone’s scared of being called ‘unpatriotic.’...Being an American means having the freedom to ask questions!” (p.86). On the invasion of Iraq, Mo tells us that “Bush is turning up the heat from detente to detonate. The defense budget has ballooned. We’re involved in an indefinite war against an amorphous enemy. Now they’re marketing the invasion of Iraq to us like it’s a new flavor of Pepsi. You’d think we might learn something, watching the Israelis and Palestinians retaliate themselves into oblivion. You can’t end terrorism with brute force!” (p.107). Later, Clarice chimes in with her own political criticism: “[W]hat do I expect from an administration that had **Enron** write its energy policy? And a president whose global warming plan asks corporations to cut back their greenhouse emissions **voluntarily**? And a secretary of the interior who’s itching to lay waste to Alaska for six months’ worth of oil and a few jobs? I dunno, Toni. You’d think after all these years, I’d be used to it, it wouldn’t upset me so much. But this planet could be a #@\*ing paradise, and we’re making it into a living hell” (p.109).

Even Sparrow’s unplanned pregnancy does not escape Bush Administration ramifications. Sparrow frets, “This is why humanity’s **doomed!** While good people are busy cleaning puke off of ‘Goodnight Moon,’ **Bush** is yanking U.S. support for the international criminal court! And John Ash-

croft is praising the Lord and passing out **rifles!**... **I'm** the one who's pregnant. And I'm the one who's going to decide what to do about it" (pp.114–115). At a time when *Roe v. Wade* appears in jeopardy and a partial-birth abortion ban whizzes through Congress, Bechdel reminds us that we do still have a choice about what to do with our bodies. When Lois says, "Sparrow, you knew you might get knocked up when you started bouncing Mr. Sensitive here. Time to pay the piper, babe," Sparrow retorts, "Hey, it's my body! And who the hell are **you**? The pro-life wing of 'Polyamorous Perverts of America'? God! What are you people gonna do next, go down and blockade **Planned Parenthood**?" (p.117).

**L**ast year (2003) was a big year for queers in national politics. The Supreme Court struck down the sodomy laws, Massachusetts became the fourth state to allow legal unions between same-sex partners, Ellen Degeneres became a CBS talk show host, New York City opened its first gay high school, reportedly sixty percent of United States adoption agencies accepted gays' applications, the first openly gay bishop was consecrated, and *Queer Eye for the Straight Guy* popularized "metrosexuality." With each passing year, the marginality of queer existence diminishes. Being a lesbian now is different

from being a lesbian in 1983, but the struggle to learn our history has been a constant. We look to previous generations — typically our parents — to understand who we are and where we fit into this world. Unfortunately, prior to the recent queer parenting boom, there were very few parents who could share their own experiences of being queer with their children. And American society has done its best to erase us from history. Queer after queer from one generation to the next has had to encounter alienation, relying primarily on an inner conviction that she is not alone. It is gut-wrenching to imagine all that was lost in our imposed silence. But Alison Bechdel has successfully recorded our history and contextualized our existence within American society. One day, when my children cannot understand why being queer ever meant being different, I will use *Dykes To Watch Out For* to show them. Thanks to Alison Bechdel, I will be able to explain what lesbian life was like throughout (nearly) my entire lifetime. Make Alison Bechdel a dyke you watch out for — if not for yourself, then for the generations to come.



## Notes

1. When a friend of mine came out to her high school English teacher, for instance, the fifty-something lesbian gave her one *Dykes* collection after another to read.
2. *The Indelible Alison Bechdel: Confessions, Comix, and Miscellaneous Dykes To Watch Out For* (also from Firebrand, 1998).

[Briana ("Bri") Smith is often (correctly) mistaken for Rydher Johnson, emcee for the Miltown Kings. Bri also founded Milwaukee's Queer Puppeteers, and she is completing her Master's in English in her spare time. This fall Bri will begin the history Ph.D. program at the University of Wisconsin–Milwaukee. She has already started working on her dissertation: the biography of transsexual activist Lou Sullivan, an FTM gay man.]

# FEMINIST VISIONS

## PRACTICING ART: A REVIEW OF THREE VIDEOS

by Helen Klebesadel

**NOT FOR SALE: FEMINISM AND ART IN THE USA DURING THE 1970s.** 90 mins. b/w & color. 1998. By Laura Cottingham; music by Yoko Ono; ed. by Sally Sasso & Leslie Singer, Hawkeye Productions. Distr.: ARTEXT, Jerry Sobel, 361 Harvard St., #7, Cambridge, MA 02138; phone: (617) 661-1756; fax: (617) 661-1756; email: [arttext@shore.net](mailto:arttext@shore.net); website: <http://www.arttextbooks.com/nfsindx.html>. Sale (VHS): \$500.00. Other formats also available. Inquire about discount for classroom copy.

**NO COMPROMISE: LESSONS IN FEMINIST ART WITH JUDY CHICAGO.** 54 mins. color. 2002. Prod.: Susanne Schwibs, WTIU (Indiana University Television), in cooperation with IU Instructional Support Services. Radio and Television Center, 1229 E. Seventh St., Bloomington, IN 47405; phone: (812) 855-5900; fax: (812) 855-0729; website: <http://www.wtiu.indiana.edu>. Sale (purchase online at [https://www.indiana.edu/%7Eradiotv/home\\_video.html](https://www.indiana.edu/%7Eradiotv/home_video.html)): \$19.95.

**THE QUILTS OF GEE'S BEND.** 28 mins. color. 2002. By Matt Arnett & Vanessa Vadim. Distr.: Tinwood Media, 980 Marietta St. NW, Atlanta, GA 30318; phone: (404) 607-7172; fax: (404) 607-7232; email: [information@tinwoodmedia.com](mailto:information@tinwoodmedia.com); website: <http://www.tinwoodmedia.com>. Sale (VHS): \$19.95.

There are many ways to approach teaching feminist art issues in Women's Studies. Two of the videos discussed in this review are most appropriate for use in courses devoted to feminist issues in the arts. The third, *The Quilts of Gee's Bend*, will work well in interdisciplinary courses that include art as just one of several themes.

It is clear that *Not For Sale: Feminism and Art in the USA during the 1970s*, created by art critic and film editor Laura Cottingham, was a labor of love. Cottingham teaches contemporary art issues at the Cooper Union School of Art. Her video essay is a collage of primary sources including films, slides, and other documentation of 1970s feminist art. It features more than a hundred artists, in all media, focusing on video and performance art, collaborative pieces, and feminist installations. Footage of activist protests, artists' consciousness-raising groups, panel discussions, and other documents from the Women's Liberation Move-

ment in the United States (including the fireless "bra burning" at the 1968 Miss America Pageant) is interspersed throughout the film.

The ninety-minute video essay is a bit long for easy classroom use, but the wealth of vintage footage of significant feminist art and artists makes it worth the effort to find ways to use this resource appropriately. For those familiar with the early women's art movement in the United States, the video is a goldmine of archival documentation of significant artists, as well as legendary artworks and events. Cottingham includes images unavailable in any other form, many of them drawn from the personal archives of the artists active in the period. More than forty artists contributed images and footage that will be new to even the most knowledgeable viewer.

Students who are unfamiliar with art in general or with the feminist art movement in particular may be confused and a little frustrated with the

first viewing of this film, unless it is put in the context of reclaiming a past that is largely invisible in much of art and women's studies education. It helps that the footage of artists, art, and events is identified with inserted text.

The video's length allows viewers the time to experience the range of time-based media, to hear the tone of discussions and differences of opinion, and to investigate the diversity of backgrounds, aesthetics, and goals of the participants. A relatively chronological arrangement of the visual materials allows viewers to experience the evolving struggles, and the meaning of 1970s artistic feminism. As one of the early leaders of the movement, Judy Chicago appears several times, first as a young teacher introducing her students to the possibilities of feminist change and later assertively admonishing women to stop whining and get down to hard



work if they are serious about making real social change.

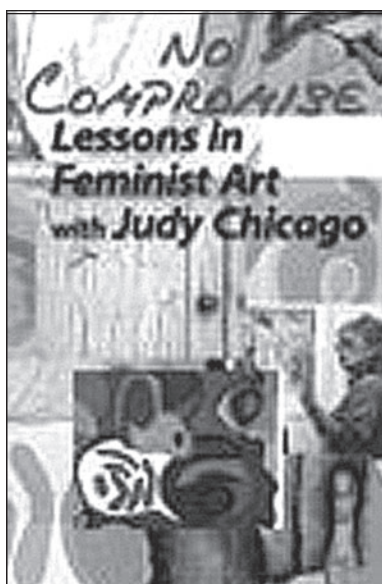
Several important performance art pieces are shown in whole or in part. The footage of African American artist Howardena Pindell slowly wrapping and unwrapping herself in a white gauze bandage while recalling experiences of racism, in "Free, White, and 21" is powerful whether or not one is familiar with that whole piece. Martha Rosler's "Semiotics of the Kitchen" uses the tools of the kitchen and humor to articulate the limits and frustrations of female traditional roles. Faith Wilding's repetitive reflection on a woman's life in "Waiting" is shown performed in front of a rapt audience.

This video essay is a tribute to the energy and art of women artists and feminist members of the art world during a time of tremendous political and cultural upheaval. It examines the anger, rage, and celebration in the art of 1970s women artists as they set out to redefine the world. It also shows how the activism of the era has currency today. Cottingham is to be applauded for her efforts to find and present vintage video and film of women artists working in the vanguard of the second-wave feminist movement.

Articulating the intersection of cultural, political, and art activity, *Not For Sale* is appropriate for use in college-level courses on contemporary art, the history of women artists or women's studies, performance art, documentary film, American cultural studies, gender studies, political art, and many other topics. I have found it effective to show it at the beginning and again at the end of courses focused on the American women's art movement. The

first viewing introduces themes we will address throughout the course, and the final viewing becomes a synopsis and celebration of the semester's work.

In *No Compromise: Lessons in Feminist Art with Judy Chicago*, viewers have an opportunity to see what it would be like to be a fly on the wall in an art studio where a mature Judy Chicago is the instructor. Chicago had not taught in a regular classroom for twenty-five years when she went to Indiana University as a visiting professor to co-teach the course "The Foundations of Feminist Art."



Judy Chicago is considered one of the founding mothers of the women's art movement. With Miriam Shapiro she founded the Feminist Art Program at California Institute of the Arts in 1971. It was the first art program to focus exclusively on the education of women artists from a feminist perspective. Chicago is best known for her significant feminist art installation, *The*

*Dinner Party*. The piece took five years and the volunteer support of hundreds of other artists to create. First presented at the San Francisco Museum of Modern Art in 1979, *The Dinner Party* has been seen by more than a million people at fifteen venues in six countries on three continents. Ironically, the art piece that Chicago created to "end the ongoing cycle of omission in which women's achievements are repeatedly written out of the historic record and a cycle of repetition that results in generation after generation of women struggling for insights and freedoms that are too often quickly forgotten or erased again" was unable to find a permanent home until just recently. After being in storage for most of the last twenty years, the installation will be housed in the Brooklyn Museum of Art beginning in 2004. Chicago has done a number of large-scale installations since *The Dinner Party*, but none have achieved the same level of support or controversy. There are videos available on many of her projects through her foundation, "Through the Flower."

Chicago is notorious for being a plain speaker with regard to women's responsibility for their own oppression. As someone who has taught studio art for years and is very interested in encouraging women artists to move beyond limits imposed upon them by society and themselves, I approached this video anticipating a demonstrated model of candid and useful criticism. However, I wondered how Chicago's assertive style would work in the context of a studio art class where the focus was on moving other women's art forward.

*No Compromise* documents Chicago's work with a group of women students as they struggle with the artistic



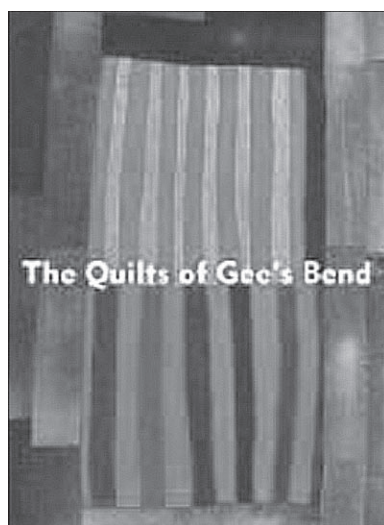
process from conception to public presentation. Chicago leads the students on an exploration of the nature of artistic expression, the character of feminist art, and the commitment needed to forge an independent artistic identity. The students range in age from early twenties to fifties. Each is there to figure out how to define a distinctive personal voice in her work. Filmmaker and director Suzanne K. Schwibs narrates in voiceovers.

This video shares an excellent example of effective studio practice with advanced students. Chicago listens to each student, reflecting back what she hears them say and challenging them to take themselves and their work seriously. She “calls it like she sees it,” but she does the student artists the honor of taking their goals for their work completely seriously herself. She points out when they are selling themselves short out of fear or lack of confidence. For some of the artists, Chicago’s relentless-ness is what they need to push through their inhibitions and their tendencies to mute their own messages. For some, the message of making a total commitment to their art means taking too much attention away from other aspects of their lives. Their struggles and concerns reveal why so many women find it difficult to build successful careers in the arts.

Judy Chicago emerges as an effective artist and teacher whose commitment to women’s art, defined honestly through women’s experience, is complete. By believing that art that articulates women’s experiences is important and should not be mediated or obscured to be acceptable, Chicago challenges and disrupts self-censorship that limits art-making. This video will be useful in studio practice, especially to women artists who are working to push

their own work or that of their students to new levels. It could also be useful in courses examining the cultural production and creative practice of women.

In the context of the other two videos reviewed here, *The Quilts of Gee’s Bend* becomes a portrait of the creative resistance of women, through their art, to the deadening effects of abject poverty. This video was created to accompany an exhibition, organized by the Museum of Fine Arts in Houston, of seventy quilts created from the 1920s to the 1990s by forty-six African Amer-



ican women from Gee’s Bend, Alabama. Gee’s Bend is an economically and geographically isolated community where the women quilters developed a distinctive visual vocabulary that was intertwined with their community identity. The exhibition is currently traveling around the country. (It was on exhibit at the Milwaukee Art Museum from September 2003 through January 2004.) The project associated with the exhibition also includes two illus-

trated books and a CD audio recording of Gee’s Bend gospel music.

The exhibition and books celebrate the beautiful geometric abstraction of the quilts and the quilters’ command of design. The curators argue that the quilters take a painterly approach to the traditional art form, using old worn-out clothes, remnants, cotton sheets, and feed sacks as their palettes. Scholars less focused on Western fine art as defining all cultural production would argue that the quilts reflect a polyrhythmic aesthetic reminiscent of traditional African fiber arts. However, my purpose here is not to critique the curatorial perspective of what is otherwise an excellent exhibition, but to look at the potential of this video for classroom use.

The short documentary is filled with the faces and voices of the women and the music of the community of Gee’s Bend. It intersperses loving views of the quilts by their makers with the women telling their own stories. There is no narration. The women speak for themselves, and they tell a tale of art-making within the context of the most grinding poverty and racial oppression. The quilters are from families that were tenant farmers on the former Pittway plantation. The fact that many of the residents of Gee’s Bend are named Pittway indicates that most of the people who live there today are descendants of former slaves. Most grew up in log cabins with walls covered with newspapers and magazines to keep out wind and cold. (There is at least one amazing passage in the video, focused on creative process, in which one of the artists explains how the collaged patterns of the newspaper-covered walls inspired some of her aesthetic decisions.) Quilt-

making was handed down through at least four generations as a necessity of life. Nothing was thrown away — no clothing, no food. “There were no extras,” said one woman, “We were so poor, you couldn’t imagine it.” Loretta Pittway says,

When I come home I’d do my chores. I washed. I cleaned yard. I mopped. I cooked. I kept my kids cleaned. I fixed their clothes. I ironed their clothes and then I would go to quilting and I would quilt then until about 2 or 3 o’clock in the night. I would get tired but I had to do it. I had to do it cause I had a family and I had to keep them warm because nobody would give me any quilt and I couldn’t buy no blankets. And we

didn’t have no good material. We just pieced out what we could find out of old clothes. I made what I could make. It kept me warm.

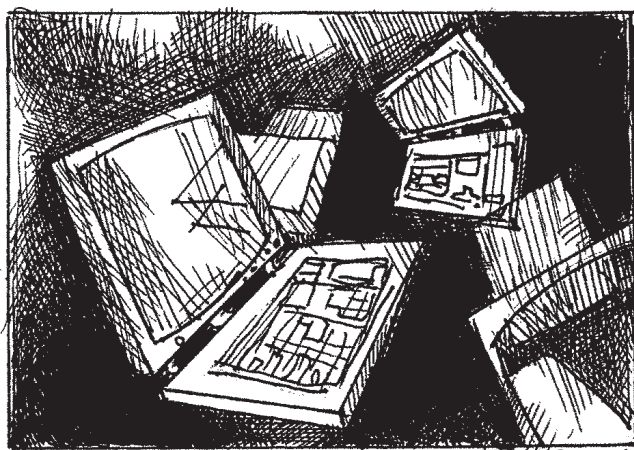
There is a gospel soundtrack of recordings of the women, who have been singing and quilting together for decades. The video reveals the longstanding commitment of the women to the making of quilts as a means of personal creative expression connected to a strong sense of community identity. It reveals how younger women learned not only the skill and aesthetics of quilting at their mother’s knees, but also how to enter a visual dialogue, first with their mothers and then with other quilters in the community. The film makes clear that even in the context of having to sew stained rags together to

make blankets for warmth, a drive exists to create beauty and to give and receive pleasure.

**A**ll three of these videos would be excellent additions to library collections used by visual arts, art history, and women’s studies programs. Each presents its own challenges for use, but all ultimately bring to the fore artists’ voices, art, and perspectives that are too seldom heard or seen.

*[Helen Klebesadel is a visual artist and the director of the University of Wisconsin System Women’s Studies Consortium. She is a past president of the national Women’s Caucus for Art and a current member of the board of directors for the National Women’s Studies Association.]*

## Feminist Collections: A Quarterly of Women’s Studies Resources



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# FINDING FUNDING FOR WOMEN: WEB AND NON-WEB RESOURCES

by Elizabeth Breed

Searching for grants benefiting women begins with a basic question: Is funding being sought for an individual — for instance, for a woman starting graduate studies in pharmacy or attending a cultural preservation seminar in Italy — or for an organization — for instance, for a group starting a literacy program for immigrant women? The answer determines the types of resources to use for the search, since grants generally are awarded either to individuals or to organizations, and grant directories, announcements, and requests for proposals are targeted accordingly.

If funding from foundations is sought, it is helpful to know that most U.S. foundations can give grants only to nonprofit organizations; their giving activities are restricted by the Internal Revenue Service to only those organizations with public charity status under section 501(c)(3) of the Internal Revenue Code. Thus, women should be aware that they might not be eligible for foundation grants unless they are affiliated with an organization that has this status, which includes organizations whose purposes are charitable, educational, scientific, religious, literary, or cultural.

If a woman has institutional sponsorship — as in the case of a high school teacher looking for a professional development grant, whose school can serve as the recipient of the grant on her behalf — she may be eligible for grants as a direct recipient as well as through the sponsorship of a nonprofit institution (in this example, the school). In this case, her funding options may increase exponentially. Most

universities have *sponsored programs* of offices that facilitate the application and processing of grants — those usually designated for academic institutions only in the funding literature — for individual faculty and researchers at those institutions.

Looking for grants for women as a population group is only one of many strategies — albeit an important one — that can be used in a funding search. The ultimate goal is to fit the grant seeker's needs with the mission and stated guidelines of the funder. A funder's interests may include other priorities such as geographic restrictions, program area or field of study, types of support given, recipient type (for instance, religious-affiliated institution, recreational center, tribal library) or recipient characteristics (e.g., ethnicity, profession, organizational affiliation, disability status, parent status). This means that women and their organizations must look for grant resources organized or indexed, for instance, by a funder's geographic or recipient preferences, or by type of support.

There are also a variety of funder types: corporate and private foundations, corporations, professional and special-interest organizations, societies, unions, and institutions of higher learning such as libraries and museums, as well as federal, state, and local government sources. Directories may be all-inclusive in types of grant makers listed, or they might focus on one type,

such as foundations, or exclude another, such as federal-based opportunities.

**Caution:** Advertisements for *unclaimed government grants for human services assistance* are usually phony. Most governmental aid is given to agencies, which in turn give to other governmental entities or to nonprofit organizations for human services programs. Personal, outright grants from the government to individuals for such purposes as payment of medical bills, debt relief, or a new home are almost unheard of. Those willing to look for those very rare, often eclectic personal-assistance grants for individuals should check the publication *Foundation Grants to Individuals* for foundations that have special permission from the IRS to give to individuals. This work, published by the Foundation Center (FC) in New York, is available in print or online format, or both, at most of the **FC's Cooperating Collections**, which can be found in every state throughout the U.S.; for a list of locations, see <http://fdncenter.org/collections/>. Although the index to the latest (2003) edition shows 203 funding opportunities under the heading "Women," only 32 are not geographically restricted. A mere 53 entries are considered in the category of "General Welfare" for women only, and only three of those are not restricted geographically: the AAUW Legal Advocacy Fund, the Steeplechase Fund (for

widows of steeplechase jockeys), and the Alpha Omicron Pi Foundation (to help members of that association through financial crises). Clearly, in using this book for finding such aid as debt relief, housing assistance, etc., a woman would want to expand her search to such categories as, for example, *needy Protestants, families, persons with disabilities, single parents*, or other population groups into which she might fit.

Foundation grants are generally not available for financing a business; neither foundations nor most other charitable organizations make grants to for-profit enterprises. Typically, governmental assistance for businesses is in the form of special loans, tax-reduced investments, or other investment incentives. Many states' official websites provide information about business start-up and expansion opportunities. Another place to start is with a state's **Department of Commerce**. The **U.S. Small Business Administration (SBA)** at <http://www.sbaonline.sba.gov> also has offices throughout the country, with multiple locations in every state, as well as **Small Business Development Centers** (see <http://www.sba.gov/sbdc/>), which have educational and advisory services. Women should check the SBA's **Online Women's Business Center** at <http://www.sbaonline.sba.gov/financing/special/women.html> and its **Women Entrepreneurs** site at [http://www.sbaonline.sba.gov/starting\\_business/special/women.html](http://www.sbaonline.sba.gov/starting_business/special/women.html). In addition, many if not most states and larger communities have women's business associations and business networks that offer support

and advice. All of these can usually be found with a good Internet search. Finally, Deborah Kluge's **Small, Women, & Minority-Owned Businesses** at <http://www.proposalwriter.com/small.html#General> has a number of links to reliable and well-maintained business finance information.

*Looking for grants for women as a population group is only one of many strategies that can be used in a funding search.*

The best work in print about grants for women as a population group is the *Directory of Financial Aids for Women 2003–2005* (El Dorado Hills, CA: Reference Service Press), prepared biennially by Gail Ann Schlachter and R. David Weber. It is a list of 1,600 scholarships, fellowships, loans, grants, awards, and salaried internships designed primarily or exclusively for women. It also lists funding opportunities for women's organizations. The content is also available via online subscription as a series of databases called **RSP Funding**. Find information about this publication at <http://www.rspfunding.com/products/rsp-books/woman.html>, and more about Reference Service Press publications at <http://www.rspfunding.com/>.

The *Directory of Financial Aids for Women* includes a variety of types of support, more often education-related than not: for example, tuition, research, travel, professional development, dissertation support, study abroad, and creative activities, among others. The funding opportunities are grouped by type of program, with in-

dexing available by title, organization, subject, tenability of grant, residency of applicant, and deadline. The directory excludes programs that offer less than \$500 per year, those open to residents in a very restricted geographic location, and those administered by individual academic institutions solely for their own students. The next biennial edition will cover the years 2005–2007 and is scheduled for release in early 2005.

The *Annual Register of Grant Support* (Medford, NJ: Information Today, Inc.) includes a generous section listing fellowships and grants for and focusing on women. This directory is compiled primarily for academic scholars and researchers, and it can be invaluable to institutional program staff looking for funding prospects. The grants listed are from every type of grant support agency, both federal and non-federal, and include every variety of education-related support. The *Annual Register* is generally not appropriate for individuals looking for academic project funding at levels lower than graduate study.

Corporate and private foundations, as well as corporate giving programs, are major sources of funding for women's organizations and programs. Look for information about these sources in **Foundation Center Cooperating Collections**, the locations of which (again) can be found at <http://fdncenter.org/collections/>. Access to these collections is free to the public. One of the holdings, the *National Guide to Funding for Women*, lists foundations with a significant five-year history of giving to programs benefiting women; but since the last print edition was published in 1999, one would be better served by searching FC's database, **FC Search**, or its Web-based equivalent, **Foundation Directory Online Platinum**, which is described



at <http://fconline.fdncenter.org>. As of its Fall 2003 update, FC Search included 753 foundations supporting women's programs, 463 supporting women's centers and services, 9 supporting women's studies programs, and 30 supporting girls' clubs.

In researching new grant prospects, it is useful to find records of grants previously awarded. An annual December publication, also by the Foundation Center, entitled *Grants for Women and Girls*, lists foundation grants of \$10,000 or more received by organizations for women for education, career guidance vocational training, equal rights, rape prevention, shelter programs, abortion rights, athletics, arts programs, and more. Depending on the year of publication, it usually includes records of approximately 750,000 grants awarded by 750–800 of the largest 1,000 foundations. *Grants for Women and Girls* is not part of the core collection at every FC Co-operating Collection, but FC Search will also contain this information in the "Grants" section of the database, which in the current update includes 7,374 grants for women's and/or girls' programs. Anyone eager to try out the database to look more closely online at its features can check the online tutorials listed at the FC's **Virtual Classroom** site (<http://fdncenter.org/learn/classroom/index.jhtml>). Publication information for this database, which is available in CD and online format, is at FC's **Marketplace** site (<http://fdncenter.org/marketplace>).

For funding news updates, grant announcements and information on grant-making trends for women's programs, there are numerous online subscription services, particularly in the area of academic funding. These are often available as part of a subscription to a funding database such as the

**Community of Science** and others (described later in this article), or are fee-based extra services attached to online subscriptions of journals, as in the case of the "New Grant and Research Competitions" section of the *Chronicle of Higher Education* (<http://chronicle.merit.edu/free/grants/>).

For subscription-free and less education-focused foundation funding news, the FC offers the online *Philanthropy News Digest* (PND), which includes *PND News: Women* at [http://fdncenter.org/pnd/news/cat\\_women.jhtml](http://fdncenter.org/pnd/news/cat_women.jhtml), a site that all funding program officers in charge of women's programs should bookmark. It also includes an "Archives" search box plus a "Recent News" section of all news categories. For requests for proposals (RFPs) for women's programs, consult the FC's *RFP Bulletin* at [http://fdncenter.org/pnd/rfp/cat\\_women.jhtml](http://fdncenter.org/pnd/rfp/cat_women.jhtml). The *Chronicle of Philanthropy* also has an online, topically arranged list of RFPs, at <http://philanthropy.com/deadlines/>, that includes both "Women" and "Women and Girls" as categories.

Locally produced, state-specific foundation directories can be useful for finding smaller, more local foundations that support women's programs. *State and Local Funding Directories*, an alphabetical listing by state, is available at [http://fdncenter.org/learn/topical/sl\\_dir.html](http://fdncenter.org/learn/topical/sl_dir.html). Often these directories are indexed by areas of giving and include women as a subject term, recipient group, or program area. Local directories can sometimes supplement if not augment information found in FC Search. Some, such as *Guide to Minnesota Grantmakers* (Minneapolis, MN: Minnesota Council on Foundations) and *Foundations in Wisconsin* (Milwaukee,

WI: Marquette University Raynor Library), are available in online format as well as in print (at <http://www.mcf.org/mcf/grant/index.html> and <http://www.wifoundations.org>, respectively).

Fewer than ten percent of the more than 74,000 foundations listed by the FC have websites. Once a potential funding organization's name is known (e.g., through FC Search), another way to get information, particularly about the smaller or midsize local foundations, is to look up their tax returns. **Guidestar**, a national database of U.S. charitable organizations (<http://www.guidestar.org>), offers access to the returns (IRS Forms 990 or 990-EZ) filed by tax-exempt organizations with annual income of more than \$25,000 — and these returns have information, for example, about grants that those foundations have awarded. The Foundation Center has a 990 PF search site at [http://lnp.fdncenter.org/finder\\_990.html](http://lnp.fdncenter.org/finder_990.html). The FC's site also offers an essay, *Demystifying the 990 PF* (at <http://fdncenter.org/learn/demystify/index.html>), on the value of these forms and what to look for when accessing them. It is well worth reading.

Women looking for funding for lesbian-centered programs and projects might find useful the directory *Funders of Lesbian, Gay, and Bisexual Programs: A Directory for Grantseekers*, published in New York by Funders for Lesbian and Gay Issues and available both in print and online. For more information, see <http://www.lgbtfunders.org/lgbtfunders/pubsprog.htm>.

The Women's Funding Network, which has a website at <http://www.wfnet.org/>, promotes leadership

and effective philanthropic practices among women's funders, including women as philanthropists and donors. It includes within its membership ninety-six foundations that support women and girls. This organization, along with the similar, Washington-based group **Women & Philanthropy** (<http://www.womenphil.org/>) and the New York-based Funders for Lesbian and Gay Issues described in the last paragraph, exist to serve their grant-making memberships. However, funders' organizations such as these have additional resources available to grant seekers in the form of information on funding trends, specific funders among their membership, proposal writing, funding announcements, funding directories, time-saving common application forms shared among multiple foundations, and other resources.

Many resources are available for finding grant-making organizations other than foundations. There are databases for finding every kind of sponsoring agency, particularly for education-related projects and programs. The better ones are available by subscription only, although they might be accessible to women in academic environments. These databases usually allow a user to search grants for women as a recipient group and/or as a program support category. For example, the **Community of Science** database (see <http://www.cos.com/>) includes non-science programs areas and offers a "Requirements" search field for isolating grants for women — as does **Illinois Researcher Information Service (IRIS)** (<http://door.library.uiuc.edu/iris>), with "Women" as an option un-

der "Restrictions." IRIS also has a separate "Opportunities for Women" section under "Deadlines." **SPIN** (produced by InfoEd; see <http://www.infoed.org>) includes "Women" as a searchable field among "Applicant Types." **RSP Funding** (from Reference Service Press — which also publishes the *Directory of Financial Aids for Women*), includes a gender-search function. (RSP Funding is really a series of separate databases available as separate subscriptions depending on academic level; for more information, see <http://www.rspfunding.com/products/rsp-db/cdrom.html>). Faculty and researchers who do not find these resources offered by their college or university's library system should also check with their institution's office of sponsored research, since that is often the campus unit that will make use of such a database.

**GrantSelect** (<http://www.grantselect.com/>) is another database that is not limited to foundations; this online, subscription-based service also lists grants to nonprofit organizations both inside and outside the academic setting. GrantSelect currently lists a total 521 funding opportunities for programs related to women. Because it also lists grants for both individuals and organizations, GrantSelect can be a valuable tool, despite not having as many search options as many other funding databases. Its content is from the following published titles from Greenwood Publishing Group (formerly Oryx Press): *Directory of Biomedical and Health Care Grants*, *Directory of Grants in the Humanities*, *Directory of Research Grants*, *Funding Sources for Community and Economic Development*, and *Funding Sources for K-12 Schools and Adult Basic Education*. (For

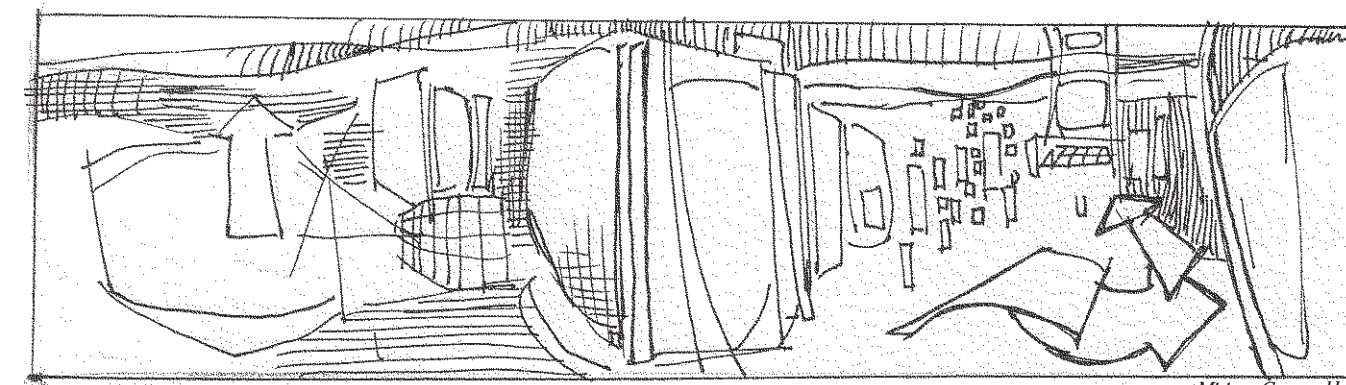
more on Greenwood's publications, see <http://www.greenwood.com/>).

For locating support in the area of women's health, particularly for women from underrepresented population groups, a visit to the free online database of the OMB's **Office of Minority Health** might be in order (<http://www.omhrc.gov/omh/q-funding11.htm>). This site can be searched for "Women" or "Women's Health," and the results then combined with such "Format" choices as "Scholarship," "Fellowship," "Foundation," "Grant," "Internship," and others. It lists opportunities from non-federal and federal sources alike, for individual women grant seekers as well as organizations involved with women's issues and programs. Those programs include, for instance, combating violent crimes against women on campuses, drug abuse prevention, community planning, and public policy issues affecting women. Funding sponsors represented include the Ms. Foundation, the Chicago Foundation for Women, and the Pembroke Center for Teaching and Research on Women. Also see <http://www.omhrc.gov/omhrc/funding.htm> for funding announcements and links to related resources.

**GrantsNet**, available at <http://www.grantsnet.org>, is another subscription-free, Web-based funding database geared toward programs in the health and biomedical sciences as well as the sciences in general. GrantsNet is sponsored by the Howard Hughes Medical Institute and the American Association for the Advancement of Science. One can access either the "Graduate and Post-Graduate" or the "Undergraduate" section and search for "Women." The database includes both individual and institutional funding opportunities.

Although the Internet should not be the primary informational resource used for researching funding opportunities, **Grants for Individuals: Women** at <http://www.lib.msu.edu/harris23/grants/3women.htm> is an especially good website. Maintained by Jon Harrison, librarian in charge of the Funding Center (a Foundation Center Co-operating Collection) at Michigan State University Libraries, this site includes links to specific grant makers as well as to websites listing funding op-

portunities for women, many of which are mentioned elsewhere in this essay. Harrison's listing of books on grants for women is more comprehensive than selective, but I would recommend only one of them for individual women (the others may be too dated): *Directory of Financial Aids for Women*, by Gail Ann Schlachter and R. David Weber, described in detail earlier. Harrison's site also includes opportunities for women fitting into GLBT, Minority, and Non-Traditional categories. The last is especially worth a look, since many re-entry students looking for funding are women.



Miriam Graewald

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Women scholars should know about the **National Council for Research on Women (NCRW)** and its "Resources: Links" at <http://www.ncrw.org/resources/>. It's worth

Some organizations deserve individual mention for their consistent dedication to women's professional and scholarly development through fellowship, grant, and awards programs. The **American Association of University Women (AAUW)** is one of these; for information about the AAUW's programs, including international fellowships, see <http://www.aauw.org/fga/index.cfm>. National federations similar to the AAUW in other countries are listed on the **National Fellowships** site of the **International Federation of University Women (IFUW)** at <http://www.ifuw.org/intfell.htm>. IFUW itself is another excellent source of graduate-level funding, so be sure also to check its main site at <http://www.ifuw.org/>.

The website of the **Association for Women in Science (AWIS)** (<http://www.awis.org>) is another excellent checkpoint for women in the sciences, not just for finding out about the association's own grant programs, but also for the listings on the **Non-AWIS Resources** page at <http://www.awis.org/resource/nonawis.html>. In addition, women in psychology might want to take a look at the **American Psychological Association's Directory of Selected Scholarships, Fellowships, and Other**

*Financial Aid Opportunities for Women and Ethnic Minorities in Psychology and Related Fields*, available in PDF format on the APA's website (<http://www.apa.org/students/funding.html>).

Women looking for funding for international programs could find the **Soros Foundation's Open Society Institute** a helpful sponsor. One can search the foundation's **Grants, Scholarships, and Fellowships: Research** website (<http://www.soros.org/grants/research>) for grants awarded by "Issue" (specify "Women") and "Region." On the **Resource Links** page (<http://www.soros.org/resources/links>), one

can also find information about non-Soros grants (again by selecting “Women” as an issue and picking a region).

African women looking for education-related program funding should check the *2002–2003 Resource Guide: A Selected List of Fellowships, Scholarships, Grants and Other Training Opportunities for African Women Students/Scholars*. This excellent directory from the staff of the **Institute for Education of Women in Africa and the Diaspora (IEWAD)** can be accessed at <http://www.kubatana.net>. Go to “Archive,” then select “Women” (not “Funding”) from the “Sector” drop-down menu, and look for the title of the guide, which is dated 12/16/02. Despite the compilation date, much of the information might still be useful.

Other Web-based listings of funding opportunities for women students, faculty, and researchers abound. **Cornell University’s Graduate School Fellowship Database**, at <http://cuinfo.cornell.edu/Student/GRFN/>, is typical of many of these, offering a

long list of names of funding organizations under the category “Women,” although brief summaries of those organizations’ fellowship programs are included. One result that reliably pops up on the first page of a Google search for “grants for women” is FundsnetServices.com’s **Women: Grants and Resources** at <http://www.fundsnet services.com/women.htm>. This is a slightly annotated listing, not just an index, of links primarily to foundation grantmakers that allegedly give to women’s programs and projects (and most do). However, information on the site tends not to be documented well. Also, some of the entities linked to are for-profit dot-com business enterprises or costly grant search services, a few which either do not have funding information or lack funding information specific to women’s concerns. With these cautions in mind, the site might have some use, but, like many similar Web resources, it can be time-consuming to search due to lack of annotations and careful maintenance.

This essay has attempted to highlight a careful selection of resources, available in a variety of formats, that provide useful information about grants for women and women’s programs. To sum up, a search for funding is most likely to be successful if the seeker first identifies the intended recipient as an individual or an organization and targets the search accordingly. Second, searching for websites is not enough. A variety of other resources — books, databases, announcements, and newsletters in appropriate fields — should be consulted. Finally, a flexible approach should be taken, keeping in mind that “Women” as a population group or program area is just one variable to take into account.

*[Elizabeth Breed is Librarian for the Grants Information Center — a Foundation Center Cooperating Library — at the University of Wisconsin–Madison’s Memorial Library. See the Center’s website at <http://grants.library.wisc.edu/>]*

### **TIP**

The website of the Women’s Studies Librarian’s Office has a page of links to resources on **Women’s Philanthropy and Funding**:

<http://www.library.wisc.edu/libraries/WomensStudies/philanth.htm>



# E-SOURCES ON WOMEN & GENDER

*Our website (<http://www.library.wisc.edu/libraries/WomensStudies/>) includes all recent issues of this column (formerly called “Computer Talk”), 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.*

## WEBSITES

The **AMERICAN ASSOCIATION OF UNIVERSITY WOMEN (AAUW)**, active for more than a hundred years in promoting equity for women and girls, especially in the realm of education, has opened an online museum at <http://www.aauw.org/museum>. Among the “memories and memorabilia” depicted in several historical timelines are such nuggets as these: a survey in 1885 discredited the belief that higher education was bad for a woman’s health; members were advocating for women’s pay equity as early as 1913; and in 1935, the AAUW supported making it legal for doctors to discuss birth control with their patients.

**BEHIND THE MASK (BTM)**, with an online presence at <http://www.mask.org.za/>, is a nongovernmental organization (NGO), registered in South Africa, that works to “empower and support lesbian, gay, bisexual and transgendered people in Africa — politically, culturally, socially and economically, by the gathering of information.” One of the site’s most informative features is a country-by-country listing for all of Africa that reports the legal status of homosexuality in each country, along with news concerning LGBT citizens and other demographic information. A whole section of BTM’s site is specifically for lesbians.

Keep your sense of humor firmly in place if you decide to visit the scathingly sarcastic site of **BETTY BOWERS, AMERICA’S BEST CHRISTIAN**, at <http://www.bettybowers.com/>. “Mrs.” Bowers lampoons (or maybe harpoons) everything right-wing, sexist, elitist, anti-gay, anti-reproductive-choice, and fundamentalist, in faux news headlines (“A Baptist, Of Course, Once Again Wins the ‘Mrs. Christian’ Pageant”), advice columns (“When in-

viting Jesus, do you have Him do the miracles before or after dinner?”), organizations (“BITCH: Bringing Integrity To Christian Homemakers”), and slogans (“Love the sinner, hate their clothes!”).

Emily Duffy’s **BRA BALL** is just one — albeit a huge one, and perhaps the most well known — of this California artist’s fascinating works that addresses women’s issues in complex ways. Completed in November 2003, the Bra Ball consists of more than 18,000 bras hooked together and wrapped into a spherical sculpture weighing over 1,800 pounds. “Using bras as an art medium...is a way of disrupting some of the longstanding taboos surrounding them,” writes Duffy. “It reconciles the narrow stereotypes of virgin and whore and fills in the true definitions of women that are missing in between.” Learn all about this project as well as Duffy’s other provocative works at <http://www.braball.com/>

Isis International-Manila recently launched a website called **COLLECTIVE JOURNEYS**, at <http://www.collectivejourneys.org/>, to document and celebrate “women’s contributions in information and communication work and the women’s movement in the last three decades.” Currently online is information about women’s organizations in twenty-five countries, the majority in Asia, the Pacific, and Africa; as well as specific efforts, such as “Jagori: The Railway Campaign,” which works for safe train travel for women in India, and the Boston Women’s Health Collective, well-known for its many editions of the book *Our Bodies, Ourselves*.

“Teen talking circles” are at the core of the **DAUGHTERS SISTERS PROJECT**, which aims to create safe spaces “where young people can seek and express their truth, be in touch with their innate wisdom, and practice skills that foster nurturing, sustainable relationships; a circle where young women and men become empowered in their own lives and the world they live in.” The project, based in Washington State, maintains an informational website (including announcements of upcoming training workshops for people who want to form teen talking circles of their own) at <http://www.daughters-sisters.org/>

The World Health Organization’s **DEPARTMENT OF GENDER AND WOMEN’S HEALTH** has a website at <http://www.who.int/gender/en/> that offers, among other

information, concise explanations of what the WHO and other international organizations mean when they talk about the difference between sex and gender, the impact of sex and gender on health, and the often-used term “gender mainstreaming.” A number of draft papers, gender-and-health information sheets, and other publications are also available at the site.

“What would happen if everyone in the world understood the concept and experience of work through women’s eyes?” This is the question that the **MINNESOTA WOMEN & WORK ORAL HISTORY COLLECTION** seeks to answer. A Metropolitan State University faculty member started the collection in 1999 as part of a course entitled “Women and Work in Contemporary Society.” Students recorded the histories of diverse women in the community, and many of the transcripts are available on the collection’s website, <http://www.mnwomenwork.org/>. The site also features a timeline of women and work from 1858 to 1910 and a section on how to do oral history, complete with techniques and sample questions.

Women who are now in their early childbearing years might not realize it, but their own mothers may not have enjoyed the convenience and privacy of home pregnancy testing: the first commercially available kits for home use were advertised in 1978. In ancient Egypt, women urinated on barley and wheat to determine whether they would bear a child. Learn the fascinating history of pregnancy testing at **A THIN BLUE LINE**, a National Institutes of Health website at <http://www.history.nih.gov/exhibits/thinblueline/>. (Note of interest: The Web presentation was written by Sarah A. Leavitt, Ph.D., who, along with her mother, Dr. Judith Walzer Leavitt of the University of Wisconsin, was featured

in an intergenerational feminist profile in *Feminist Collections* v.23, no.1 [Fall 2001].)

The **WOMEN’S PHILANTHROPY INSTITUTE**, which in January 2004 became a program of the Center on Philanthropy at Indiana University, maintains a website at <http://www.women-philanthropy.org/>. The Institute is *not* a funding organization, but rather exists to “help women gain confidence in their capabilities as financial donors and to inspire women to fulfill their philanthropic potential.”

## ONLINE PUBLICATIONS

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

Women’s Health Bureau, ***EXPLORING CONCEPTS OF GENDER AND HEALTH: A NEW GUIDE FOR THE IMPLEMENTATION OF GENDER-BASED ANALYSIS FOR HEALTH RESEARCH AND POLICY***. Health Canada, July 2003. 69p. Read online or download PDF from <http://www.hc-sc.gc.ca/english/women/exploringconcepts.htm>

Pierrette Bouchard, Isabelle Boily, & Marie-Claude Proulx, ***SCHOOL SUCCESS BY GENDER: A CATALYST FOR MASCULINIST DISCOURSE***. Status of Women Canada, March 2003. ISBN 0-662-33402-7. 143p. In HTML and PDF at [http://www.swc-cfc.gc.ca/pubs/0662882857/index\\_e.html](http://www.swc-cfc.gc.ca/pubs/0662882857/index_e.html)

○ Compiled by JoAnne Lehman

## WOMEN’S STUDIES CORE BOOKS DATABASE

<http://digital.library.wisc.edu/1711.dl/ACRLWSS>

Updated annually, this project of the American Library Association’s Women’s Studies Section (formerly titled *Core Lists in Women’s Studies*) is now a searchable database. As were the *Core Lists*, the *Women’s Studies Core Books Database* is meant to help collection development librarians and teaching faculty select appropriate books for research and teaching. Subject categories in the database correspond to the “topics” of the former lists; new subject categories added in 2004 are *Disabilities*, *Girls and Girlhood*, and *Theatre and Dance*.

Another useful database, *WAVE: Women’s AudioVisuals in English*, mounted at the same location (<http://digital.library.wisc.edu/1711.dl/WAVE>), can be searched jointly with the *Women’s Studies Core Books Database*.

# NEW REFERENCE WORKS IN WOMEN'S STUDIES

Reviewed by Mary Pfotenbauer, Jessica Poland, and Phyllis Holman Weisbard

## JEWISH WOMEN

Emily Taitz, Sondra Henry, & Cheryl Tallan, *THE JPS GUIDE TO JEWISH WOMEN: 600 B.C.E. –1900 C.E.* Philadelphia: Jewish Publication Society, 2003. 354p. illus. bibl. index. pap., \$25.00, ISBN 0-8276-0752-0.

"I would urge Jewish women to take up the study of Jewish history...and begin to take back their heroines," Gerda Lerner told a reporter for the *Jewish Bulletin of Northern California* in an interview about Lerner's essay collection *Why History Matters: Life and Thought* (Oxford University Press, 1997). The *JPS Guide* offers those who would like to do just that — along with everyone else interested in Jewish women's history — an excellent tool for exploring a rich sampling of individual Jewish women from ancient times to the beginning of the twentieth century and learning what historians have unearthed about them. The *Guide* does more than that, however. First, it groups and situates Jewish women in a particular time and place, using categories and divisions appropriate to Jewish history for chapters such as "Christian Europe to 1492," "Lands of Islam, 1492–1750," and "During and After the Haskalah [Jewish Enlightenment], 1750–1900." Second, because readers may not be conversant with Jewish history, each chapter is introduced by an overview outlining the significant themes and events of that era and locale. Third, the authors recognize that women's history is more than the recovery of the names of individual women, so each chapter has a topical section

activities, education, family life, legal status, public power, and religious participation. The thematic discussions are also important because they set the accomplishments of individual women against the background of restrictions imposed on women within traditional Jewish society. As the authors point out in their introduction, "[w]hatever their activities or accomplishments, all women in traditional Jewish communities functioned within a world of Jewish law and custom, and their lives can only be understood and appreciated within that framework" (p.xiii).

The volume contains black-and-white reproductions of manuscript illustrations, paintings, portraits, tombstone inscriptions, and many fascinating stories. A depiction in the "New World" chapter shows a bare-breasted Doña Francisca de Carvajal appearing before the Inquisition in Mexico in the sixteenth century, charged with Judaizing. (As "New Christians," converted Jews were subject to the control of the Inquisition in Mexico, just as they had been in Spain). The text relates how she and her family were arrested, tortured into confessing, and burned at the stake. The actual words of her forced confession have survived and are included in a sidebar. Meanwhile, during that same century, another Jewish woman in Mosul, Kurdistan (now Iraq) was able to receive a full Jewish education and become head of a religious school. She was Asenath Barazani Mizrahi, and several of her letters are extant. Her father, who had no sons, taught her instead. According to one of her letters quoted in the *Guide*, when

Mizrahi was about to be married, her father demanded that she be allowed to continue her studies. "He made my husband swear that he would not make me perform [household] work, and he (her husband) did as he (her father) had commanded him" (p.176). A sidebar relates the high regard in which the Jews of Kurdistan held *Tannit* (a rarely used feminine form of the honorific for Mishnah scholars of the first and second centuries, and applied sometimes thereafter) Mizrahi. According to the sidebar, her name was still used by Kurdish Jews as a charm in the 1950s, and they had many stories about her. One is, "Asenath...was a very wise woman and learned in the Torah. She learned the wisdom of the Kabbala [Jewish mysticism] and had a great reputation in (performing of) miracles and wonders. After she gave birth to one son and one daughter she prayed to God that she should stop menstruating in order that she could work at learning, holiness, and purification. And God granted her request" (p.176).

The chapter on the early modern period, 1492–1750, entitled "European Jewry Moves East," includes interesting information about the economic activities performed by Jewish women in central and eastern Europe, nicely illustrated by a figure of a sixteenth-century Jewish working woman from Worms, Germany, whose cloak has a *rouelle* attached (a large circle that Jews had to put on their clothes). Many women conducted business, some just in their homes or in the marketplace in their town, and others traveling far

afield. One scholar cited estimated that about twenty-five percent of the Jewish money lenders in late medieval German were women. Some had trades or professions. Archival records from fifteenth- and sixteenth-century Germany make note of Jewish women doctors, and others who practiced something more akin to herbalism and midwifery are noted elsewhere. By the sixteenth and seventeenth centuries, some Jewish women worked in family printing businesses; a few of them became prominent printers in their own right. Other records list Jewish women in these trades: cheese makers, goose herders, barmaids, washerwomen, veil makers, weavers, embroiderers, milliners, and seamstresses (p.149). Some Jewish women were in domestic service, too.

There are few other reference works specifically on Jewish women. Two excellent works are devoted entirely to American Jewish women (*Jewish Women in America: An Historical Encyclopedia* and *Jewish American Women Writers: A Bio-Bibliography*), and numerous bibliographies exist, including *Women and Judaism*, by Inger Maire Ruud (Garland, 1988); *The Jewish Woman, 1900–1985*, by Aviva Cantor and Ora Hamelsdorf (2<sup>nd</sup> ed., Biblio Press, 1987; supplemented by Ann S. Masnik et al., 1996); and several compiled for the Hadassah-Brandeis Institute and available online at <http://www.brandeis.edu/hirjw/publications.html>. None of the existing works has the breadth of the *JPS Guide*. Its forty-five pages of endnotes and twenty-one-page bibliography themselves are valuable, both when citing scholarly articles and the original source-texts on which the biographical and thematic information in the volume is based. There is a historical ency-

clopedia of Jewish women being edited by Paula Hyman and Dalia Ofer (forthcoming from Shalvi Publishing) that is likely to be a more thorough treatment; nevertheless, the *JPS Guide* is now and will continue to be a handy reference for high schools, adult study groups, public libraries, and undergraduate collections.

#### Note

1. Natalie Weinstein, "Patriarchy Took Toll on Women and Jews, Scholar Says," *Jewish Bulletin of Northern California* v.101, no.23 (June 6, 1997), p.38, accessed in GenderWatch database.

[Phyllis Holman Weisbard wrote the above review.]

## Music

Sylvia Glickman & Martha Furman Schleifer, eds., ***FROM CONVENT TO CONCERT HALL: A GUIDE TO WOMEN COMPOSERS***. Westport, CT: Greenwood Press, 2003. 403p. ill. bibl. index. \$75.00, ISBN 1573564117.

Despite the fact that, until the twentieth century, women were denied musical education equal to that of men, scholars have now identified more than 6,000 women composers since the ninth century. During the twentieth century, and especially within the last quarter, books have begun to be written that focus solely on women musicians and composers, although such books are nearly always written by women. Unfortunately, while the situation is improving, most music history textbooks still project the "great man/

great works" view, and contain little or no mention of women in music. For example, of the 12,191 musicians listed in the 2001 edition of *The New Grove Dictionary of Music and Musicians*, less than five percent are women.

Like most texts on women in music, *From Convent to Concert Hall* aims to educate the reader about a number of women composers in hopes that both their names and their works might become mainstream. The ultimate goal, as Glickman says in the Introduction, is for the works of women to be "printed and performed without reference to gender" (p.6).

This book stands out among other recent texts on women in music for several reasons. *The New Grove Dictionary of Women Composers* (ed. by Julie Ann Sadie & Rhian Samuel, W.W. Norton, 1994), for example, is an excellent and thorough source of information, but its layout (listings are alphabetical) and sheer size (more than 400 entries) prevent it from being any kind of recreational read. *From Convent to Concert Hall*, however, is written as a text for a "Women in Music 101" course, or simply for the general reader.

*From Convent to Concert Hall* has more than 150 entries for women composers and songwriters of the Western music tradition from the ninth century to the present. Chapter 1 is an introduction by co-editor Sylvia Glickman. In addition to outlining the following five chapters, she also describes some factors and climate needed for an artist to produce and be accepted in society, things often denied women throughout history. These factors include access to education and financial stability, as well as time to create, which was difficult for housewives with several children.

The rest of the chapters are arranged chronologically from the Middle Ages through the twentieth century. Each chapter begins by outlining sig-



nificant events of the era, women's place in society, and the important musical movements of that time. These introductions are particularly helpful since — unlike in most biographical dictionaries that simply list women composers — the reader can easily see the broad musical trends of a specific century and how they changed throughout history. At the end of each chapter is a timeline (with important events in history/politics, science/education, arts/literature and music), bibliography, discography, and selected modern editions of scores. Three appendices are also included at the end of the book: a chronological list of women composers, a geographical list of women composers, and a suggested syllabus for a fifteen-week semester.

From *Convent to Concert Hall* presumes no previous knowledge of music or music history, and it includes a glossary. The approachable writing styles of the chapters and the inclusion of illustrations and photos of the composers make this text easy to read, whether for an introductory course or simply for individual enjoyment. Although it contains far fewer artists than many biographical dictionaries or encyclopedias on women in music, it still reaches far beyond just famous composers like von Bingen, Wieck, Schumann, and Zwilich to introduce the reader to a number of women composers and songwriters.

*[Mary Pfothenhauer, who wrote the above review, is currently finishing her fourth year at the University of Wisconsin–Madison as a music history major. She also works as a student assistant for the Office of the Women's Studies Librarian.]*

## HISTORY

Harriet Sigerman, *THE COLUMBIA DOCUMENTARY HISTORY OF AMERICAN WOMEN SINCE 1941*. New York: Columbia University Press, 2003. 692p. bibl. index. \$75.00, ISBN 0-23111698-5.

As a former women's studies major, I have certain ideas about what constitutes a comprehensive overview of American women. Given this, I was horrified to glance through this book's table of contents and realize that Gloria Steinem was not included in a book of essays concerning twentieth-century American women's history. And I can only classify my second response as bewildered horror at seeing Dan Quayle's infamous "Murphy Brown" speech on the decline of family values included. What kind of women's studies resource is this?

Certainly not your Second Wave grandmother's — but, thankfully, not your grandfather's, either! Sigerman's book takes on the very daunting task of supplying documentary source materials of and about American women for the past six decades. Recognizing the astounding rate of social and economic change that women in this country have undergone, Sigerman attempts to provide a balanced view of standing, progress, and backlash by including contributions from a variety of sources. And do I ever mean balanced: Readers will find items like Pope John Paul II's "Apostolic Letter on Women" and Jerry Falwell's "Good Husbands are Good Leaders." After that initial shock wears off, however, we're left with a resource that is feminist in purpose but realist in historical coverage. Some of the more recognizable speakers and essayists in-

clude Eleanor Roosevelt, Hillary Rodham Clinton, Betty Friedan, and Naomi Wolf; but what stands out most is the number of contributors who will not be familiar to many readers. Sigerman provides a veritable cross-section of "ordinary" voices from a variety of ethnic, geographical, socioeconomic, and religious backgrounds. The range of the hundred-plus documents extends from legislation and speeches to first-person accounts, representing personal as well as political aspects of American women's history.

Each of the six chapters tackles a decade, chronicling the trends and changes that have affected cultural and political norms, all the while highlighting four major themes: the changing concept of gender, the political implications of personal issues, the power of female coalitions given the diverse experiences of women, and the influence of gender on individual choices regarding work and family. Several-page introductions provide a contextual historical setting for each chapter, and headnotes do the same for each document. These are all well-written by Sigerman, an independent scholar with a Ph.D. in American history from the University of Massachusetts–Amherst.

The volume closes with a solid index and a "Further Reading" list that includes primary and secondary works, broken up by decade as well as by issues pertinent to twentieth-century American women. Websites that include archival and bibliographic resources are also listed, and although the sites look credible, that list is pretty small. And although each document's source is detailed following the entry's headnote, a bibliography of all the doc-

uments might be helpful for browsing. Otherwise, this work has many uses as part of an academic or public library or as a resource to be perused by high school or college students.

Christine Faure, *POLITICAL AND HISTORICAL ENCYCLOPEDIA OF WOMEN*. New York: Routledge Taylor & Francis Group, 2003. 550p. bibl. index. \$150.00, ISBN 1-57958-237-0.

Women's participation in political history is often overlooked because of our assumed tie to the private as opposed to the public sphere. Our history lies in "birth, eating, work, love, childbearing, and death," as Faure writes in the introduction to the *Political and Historical Encyclopedia of Women* (p.xiv), and often the political changes that mark time are not included in those records. Therefore the need for a work such as this is evident, in order to "make visible to boundaries that limit the political condition of women" (p.xvi). An English translation of *Encyclopedie Politique et Historique des Femmes*, this resource addresses the political condition of women from Salic Law to the modern day, focusing specifically on European and North American regions. Consisting of forty scholarly articles (about 12,000 words apiece), the work provides an authoritative account of women's activism worldwide, dealing with areas such as voting,

democracy, emancipation, and equality in attempts to illustrate the transformation of Western history and politics. Three subject areas dictate historical setting as well as theme: "On the Threshold of Modernity: Are Women Capable of Governing?"; "The Age of Revolutions"; and "Struggles for Democracy." Faure indicates that the work presents a multidisciplinary synthesis, although most of the contributors are established historians.

For the most part, article topics are exciting and out of the ordinary. Some illustrate female participation in historical events of the patriarchy, such as the Greek revolution's "Friendly Brotherhood," Nazi Germany, and the Enlightenment. Others take a larger perspec-

tive by examining female representation in political parties or religion. Though the articles look imposing, with double-columned pages and small text, the subheadings within each piece make for easy reading and even a fair amount of browsing. For instance, "Feminism in the 1970s" could take up an entire book, but by discussing the origins of the movement in one section, followed by overviews of all major Western countries as well as segments on counter-movements and conceptual analyses, the article becomes much easier to navigate.

Bibliographies follow each article and are often organized by content type (source, reference work, etc.) One supplemental bibliography, listing resources of "Women and the Revolutions of 1848 in Europe," is incorporated in the "Age of Revolutions" section of the book. The book's only index is of proper names; one of events would be a worthy addition.

This resource would best be used in academic or public libraries. With broad but not comprehensive coverage, it provides a good starting point for substantial discussion on topics not usually included in history books.

[Jessica Poland, reviewer of the two volumes above, is a radical librarian who works at Haverford College.]



Miriam Greenwald

# REBEL SONG: FEMINIST ZINES FROM THE (SOUTHERN) THIRD WAVE

by M. L. Fraser

**O**n a visit home last summer, I went in search of, and found, lots of other Southern women writing, writing, writing. I found enough to dedicate a whole column to these rebel grrrls, who range from a thirteen-year-old to a woman in her fifties. Their voices are clear and true, and they read well. In California, when I speak of the South, I notice that feminism is not expected from the Southerner. *I* knew it was there, but then, I am a Rebel with a yell. So I'd like to raise up the songs of my sisters, the daughters of the South, in this review. Listen.

## **Brazen Hussy: no.7 (October 2002)**

Ahhh. The misspent youth of punk girls everywhere — cigarettes, booze, and trips to landfills in Fargo. This zine is diary-like in its reprints of letters and photos of friends in bars. One of its best lines is the statement made in regard to the writer's confrontation of her rapist: "Sometimes men do not completely understand that it is rape until we tell them." Caroline makes no excuses, nor does she validate the rapist's position; she just explains to him and to us what happened for her and how she handled it. It is quite the grownup thing to do and quite the communication; she includes the actual email that she sent to her "acquaintance" about it. Of course, there is some "residual icky" (how could there not be?), but the explanation and the piece are handled well. Also worth checking out are the strong pen cartoons, which resemble woodcuts in their primitiveness. Very cool. But otherwise, it's O.K. to miss this one, as the angst-filled diary is what we all wrote "back then." If you want to reminisce, then get this.

Caroline Paquita, P.O. Box 13105, Gainesville, FL 32604. \$1 plus 2 stamps.

## **Doris: no.21 (Summer 2003)**

In Asheville I asked around at indie bookstores for cool zines, and the title *Doris* kept popping up.

"Hmm," I thought, and I left my name and address for Cindy, the woman who writes *Doris*. She was kind enough to send me a copy of the twenty-first issue, also called the "G, H, I" issue.

The bookstore people were right. This is one of the smartest, most unfettered, unpretentious zines I have ever read. It pulls at your inner grrrl with remarks that are the essence of true. Some examples: "Girl gangs redefined rape and suddenly everything counted. All the shit that happened to me counted," and "I can't remember most of the stories I have been told, because if I remembered I would have to kill myself, but the knowledge and terror is in me." I half fell in love with this girl with her powerful, honest pain, and then I realized, "But I know her; I am her." As are we all. *Doris* is a personal zine that speaks to the political condition of being female. It is a wonderful set of writings and observations that will allow you to re-examine your own world. I especially loved the observations of "growing up girl," hating other girls for buying into the devalued feminine, and eventually embracing the woman. Must get.

*Doris* (c/o Cindy), P.O. Box 1734, Asheville, NC 28802. \$1.50 or \$1.00 plus two stamps. Some issues of Number 20 are still left as well.

## **Escape Philosophy: no.3, no.5 (Summer 2003)**

Stefania Shea writes with the voice and vision and heartbreak that we all remember from our thirteen-year-old selves. Her heart is anguished in the way that only the hearts of early teens can be. She is still new to the idea of her voice being good enough, so she falls into the trap of asking for others' submissions, and she uses poems from dead writers to bolster her zine. The parts that are her own work are charming and very much something we want to see more of. This girl and her vision of

this world excite me. A new feminism shining through the adolescence is apparent here and should be watched. Get this zine, if only to encourage her to keep going.

Stefania Shea, P.O. Box 2135, Leicester, NC 28748. Email: **XxTigsyxX@aol.com**. No price.

**Flat Tire:** *no.5, November 2002 (The Feel Good Issue)*

Nothing much here, in this personal zine filled with well-written, if uninteresting, accounts of how this thirty-one-year-old military brat grew up. There's one interesting story about Brad and Ryan, her punk cronies from way back, but other than that, it's kind of a snore. I am not sure why this is called the "Feel Good" issue, unless it was therapeutic for the author — in which case, power to her. She is still broke and punk and has "working class teeth." I hope she finds her way. Ignore this one.

*Flat Tire*, c/o End of the Line, 610 E. Wright St., Pensacola, FL 32501. Email:

**Paulamayberry@hotmail.com**. \$1 per issue.

**The Language of No: Taking Back Our Bodies:** *no date*

As with so many zines of this type, this one by Kim and Michelle (Webster? University of South Florida?) was originally done as a school project. They turned their little book into a primer about women's bodies. Menstruation, pregnancy, herbal forms of contraception and wound applications, as well as rape statistics, etc., are here. It is informative, and it's a good way to get the word out if resources are limited or education inaccessible. It is true feminism at the grassroots level (although the point gets made in the beginning pages that grassroots feminism should not be confused with anything else grassroots, and that patriarchy does exist in the underground/alternative scene. This may be an arguable point and I am not sure where they wanted to go with it, but I think the idea may have teeth). The zine's hope is to spread female knowledge and wisdom. Always a good idea. This is a good zine to get for handy referrals if this type of information is still new or you need to get it to someone quickly. Otherwise, don't. Most of the

info is available in lots of other places. A good guidebook, but not necessary.

La Femme Collective, 5700 N. Tammy Tr., #722, Sarasota FL 34243. \$1.

**Negrita:** *nos.2 (no date) & 3 (Summer 2003)*

Number 2: Gloria is a punk zinetress living in Florida and writing about color (not race, although she calls it this) and competition between girls. She also draws a great cartoon about gender in which she had to cut off her head to avoid the "dudesters" who say nothing but "dude" and cannot seem to allow Gloria to say anything. It's funny stuff if you're a girl; it may cause a bit of chagrin if you're not. Also included are the dangers of hitchhiking as a female (duh), and a few remarks about resistance in the punk world. I am not sure how old this thing is, and although it has nothing truly new to say, it is not a bad little book and should be picked up by any who may not have heard the message before now, or given to someone who hasn't. The cartoon stories are the best part (all the boys are drawn the same way — hmm...).

Number 3: This is much better, although it still smacks of "girl growing up in her twenties." "Stoopid Things White People Say" seems to be a regular feature; I am not quite sure why, unless it is to provide a forum for the eye-rolling that Glo seems to need to do, but there's nothing very original in this column. This volume has great accounts of road trips and character sketches of people met along the way. An ongoing monologue about why and how Gloria and "Jeb" broke up is a bit bore-me-later. Not so terrible, though. This is a great example of how to start an ongoing zine.

Gloria, P.O. Box 1661, Pensacola, FL 32591. \$1 or donation.

**Rocket Queen:** *nos.1 & 2 (no dates)*

An exotic dancer in a small town in North Carolina felt compelled to write this because "most of what is written about sex workers either mystifies or demonizes sex work." Number 1 talks about why dancers dance and the kind of men who watch them. It also has a mini-discourse addressing the "pornography is bad" vs. "this work is noble and sex-positive" debate that often arises in feminist circles.



Janet used the zine not only to inform others but also to get straight on how she as a feminist felt about making this kind of money for this kind of work. She thought one issue would get it all out, and then she found enough to say to create another.

Number 2 is the tale of New Orleans. In the first issue, Janet had speculated that a dancer could make her way anywhere on the globe just by dancing in the clubs. So, her world tour begins in the Big Easy. She thinks and speaks and gives the straight-up about the sex industry. She does not glamorize it, she does not lie, and she argues that exploitation is never pretty, whether it is the unsuspecting woman who is being taken advantage of or the fat drunken guy who has to spend money to get attention from women. It is sometimes harsh, sometimes sad, and mostly honest. I wish I knew Janet and was her friend, although she warns that she marginalizes her friendships with women because it is her trade. Fair enough.

This is a great zine. I hope she keeps writing it. It is very much like the now-defunct *Pastie Face* out of San Francisco, allowing us to see the real women who dance and why they do it. Feminism is about choices, and sometimes the choices of feminists are not expected. Sometimes feminists argue that sex for money is not a choice. But sometimes it is. Janet does a great job of explaining her feminism, and how she struggles every day with her self-awareness, just like all of us do. Read and learn. Get this zine.

Janet, P.O. Box 64, Asheville, NC 28802. \$1.50 per issue.

### **The Visible Woman:** *no date*

What a jewel this is. Get, get, get, get. A woman in her fifties talks about her life as a slowly receding woman through childbirth, marriage, and even aging. Well-written and poignant, it remarks upon the aging female in our society—not the old woman, but the middle-aged and almost invisible. She writes with conviction and peace about the relationship she has developed with her body, how it is strong and capable and hers. The wonderful sketches and drawings of the female form and self-portraits that dot the zine reinforce this. A section on the walks she takes on a regular basis with two other women her age is fabulous, especially the ob-

servations on how their life experiences are so varied and yet so similar. It makes me want to go walking with them in their companionable silences. And I know finally what my mother has tried to tell me over the years, that the power of touch is never more absent than when your child moves away from you and into herself. I am so glad this woman is writing, and I want a subscription for myself. You should too.

*The Visible Woman*, 406 N. Mendenhall St., Greensboro, NC 27401. Email: **Hobblidhoy@aol.com**. \$1.

### **A Zillion Stories of Near Love:** *vols. 1 & 2 (no dates)*

Sydney Xannn writes of lost and almost love, and does it well, in vignettes ranging from a few lines to two pages. Some are really funny, like the one about the big kiss-off Mary Magdalene gives to Jesus (whom she calls Snowballz). Some are about things we all do, like going by the place where “we” used to live and feeling sad; others, about things we would like to have seen: the emotionally distant husband finally appreciating the wife who left him after the kids were married. And some are finely wrought intricate stories in which we relate to the main character, whether male or female. My only criticism of this volume is that it is primarily heterosexual, with little possibility for deviance, even though stories of love are not this restrictive.

In Volume 2, Sydney begins with a relationship between two women, one gay and one straight — intimates who have never slept together. I knew exactly what she meant when she said that being truly loved is the hardest thing there is. We return to these characters at a couple of points in the zine. They are almost the whole of the zine in their poignancy. And yet, this volume is filled with longer stories, more fleshed out, but somehow sharper in their insights. One story begins with the great line, “When Pandora learned to speak, she said very simply, ‘I want a divorce.’” This zine is a gotta-get if you like fiction and the craft of the short story. This writer is a must-watch for future Pulitzers and the like.

Sydney Xannn, P.O. Box 72023, New Orleans, LA 70172-2023. Email: **sxannn@yahoo.com**.

**Quick disclaimer:** Sometimes the zines I pick up have no dates on them. I try to keep current, but some of the ones I get may not even provide addresses or contact info, and the way zines operate can make it difficult to verify the information I do have. If you get your request back in the mail, the zinestress has probably moved or is no longer writing her zine. Don't let that dissuade you — there are plenty of other grrrl writers who need support!

[M.L. ("Mhaire") Fraser is finishing her first book, originally written as a reader for her students in California. She loves the lifestyle California affords and, while she loves the South, she plans to remain in the land of sunshine collecting freckles and eating fresh fruit. Along with her new home state, academics, grrrls, and knitting are her passions — oh, and this column. Send her zines, lots of them.]

## ***THIS MUST BE ZINE!*** ***EXPLORE THE WORLD OF FEMINIST*** ***DO-IT-YOURSELF PUBLISHING***



An entire exhibit table at the **2004 NWSA Conference** has been set aside for a special display of homemade, alternative publications — zines — with a feminist edge or outlook. We'll have copies of zines that women and grrrls are still making the old-fashioned way — on paper, with typed or handwritten text, drawings, and cut-and-paste images — as well as information about electronic “webzines.” Stop by to get inspired, look at samples, and find out how to subscribe to dozens of periodicals by women who Do It Themselves!

# PERIODICAL NOTES: SPECIAL ISSUES

*Reviewed by Stephanie Ryttilähti*

**BRIARPATCH: A PROGRESSIVE CANADIAN NEWS-MAGAZINE** v.32, no. 2, March 2003: "The Regina Monologues: A Candid Look at Society's Impact on Women's Sexual Expression"; and v.33, no.2, March 2004: "Voices of the Sisters." Ed.: Debra Brin. ISSN: 0703-8968. Single issue: to Canadian address, Can\$5.00 including shipping; to U.S. address, US\$5.00 plus \$2.00 shipping. Subscription: 10/yr.; to Canadian address, Can\$24.61 (individuals), Can\$35.31 (institutions); to U.S. address, US\$24.61 (individuals), US\$35.31 (institutions). Huston House, 2138 McIntyre St., Regina, SK, S4P 2R7, Canada; phone: (306) 525-2949; email: [briarrequest@netscape.net](mailto:briarrequest@netscape.net); website: <http://www.briarpatchmagazine.com>

Partial contents, March 2003: "Sometimes, It's Hard to Be a Woman" (Sally Elliott); "Getting Paid for It" (Jean Hillabold); "The Vagina Monologues" (Jenn Ruddy); "Hate Rape" (Denise MacDonald); "African Women Against Mutilation" (CUSO); "When Love Hurts" (Sue Gillies-Bradley & Tammy L. Wagner); "Engendering Dichotomies" (Chelsea Looyesen); "Save Sex or Safe Sex?" (Jessica Hanna).

Partial contents, March 2004: "Walk a Mile in My Moccasins" (Betty Munshaw); "Wounded by Welfare Cuts" (Kuya Minogue); "Isolation Among Black Women of Caribbean Ancestry" (Judy White); "The True Name of Her Condition" (post-traumatic stress disorder among immigrant women; Judy White); "When Cultures Differ" (M. Naushaba Habib); "Preservation and Sharing of Traditional Ways" (Darlene Rose Okemaysim).

Operating since 1973, this Canadian-based publication identifies as an "independent alternative newsmagazine committed to building a socialist democratic society." As I perused the 2003 special issue on female sexuality, I was impressed with the publication's ability to weave a diverse array of issues into one underlying topic. The volunteers and staff who contribute to the magazine included articles on media and cultural expectations of perfection, single mothers engaging in sex work, the sexual abuse of civilian women in times of war, female genital mutilation, and sexuality during childbearing years. There's even an article contesting the binaries that limit female sexual orientation and gender expression and ways to reconfigure the meaning of feminism.

This issue provides readers with an introspective look at contemporary issues facing women and, at the same time, encourages women to re-evaluate prevailing cultural assumptions and attitudes. It concludes with a synopsis of the work being produced by female vocalists and a cursory glance at volunteerism and the work of female activists. Finally, the choice to intersperse articles with poetry and quotes from women adds a touch of creativity and stresses the all-inclusive nature of this collectively produced newsmagazine.

*Briarpatch* does a special issue on women every March. The 2004 woman-focused issue, entitled "Voices of the Sisters," features the perspectives of First Nations women and women of color. As it celebrates the diversity of Canada's population, it also pays close attention to the barriers that restrict the freedoms of underrepresented populations. The reader is given the opportunity to engage with the lived realities of a variety of women: a Northern Ontario Cree woman suffering from new welfare policies, black women of Caribbean ancestry and the isolation they face, Muslim women experiencing the ignorance of others about Islam, women refugees from war-torn countries, and many others. This issue offers rare insights into a diverse array of topics and sets out to correct the stereotypes that preclude stronger bonds of sisterhood and mutual respect.

**NORWEGIAN JOURNAL OF GEOGRAPHY** v.57, no.3, September 2003: "Feminist Geographies." Eds.: Mary Edwards, Bernard Etzelmuller, & Michael Jones. ISSN: 0029-1951. Single issue: US\$20.00. Subscription: 4/yr., \$135.00 (institutions), \$80.00 (individuals). Taylor & Francis AS, Attn: Sandra Osorio, P.O. Box 2562, Solli, No-020 Oslo, Norway; email: [Sandra.osorio@tandf.no](mailto:Sandra.osorio@tandf.no); fax: +47 22 12 98 90; website: <http://www.tandf.no/ngelog> Also available online to licensed users through Ingenta and MetaPress.

Partial contents: "Feminist Geographies" (Nina Gunnerud Berg & Ragnhild Lund); "Landscapes of Gaze and Practice" (Gunhild Setten); "Masculinity and Rurality at Play in Stories about Hunting" (Linda Marie Bye); "Multiple Voices, Multiple Realities: Female Industrial Workers Health in Sri Lanka" (Chamila T. Attanapola); "Playing Gender in Public and Community Spaces" (Kari Arnesen & Anne Sophie Lae-

gran); "Embodying Craftswomen's Workspace and Well-Being in Orissa, India" (Jyotirmayee Acharya).

The *Norwegian Journal of Geography* describes itself as a publication dedicated to encompassing physical and human geography. In September of 2003 it chose to focus on the issue of gender in geographical research and the need for feminist-oriented geography. This special issue, appropriately entitled "Feminist Geographies," utilizes qualitative research methods, such as interviews, life history, focus group discussions, and participant observation to uncover the role gender plays in the production and dissemination of knowledge.

"Feminist Geographies" inserts gender analysis into areas of geography in an inventive and intellectually engaging fashion. The use of the male gaze in landscape depictions is investigated, and the contributors critique the dualisms that align only feminine characteristics with nature. This concept is tied to the Renaissance era and its use of landscape paintings to depict man's control over nature. This theme of control continues as the act of hunting and its role in gender identity is examined through the first-hand accounts of male hunters from Mid-Norway. Finally, the performative nature


of gender is viewed through the lens of Norway's youth. The concept of place is linked to the shopping malls and organized activities that allow for the development of gender identity.

All of these articles are sensitive to the role of the researcher as a participant-observer and attempt to minimize the distance between the subject and the researcher. Overall, they brilliantly meld physical and human geography and provide readers with a unique feminist perspective.

Two other articles add depth to this issue by providing an international spin. Since 1990, the Muslim population in Sri Lanka has faced displacement and constant upheaval; Chamila Attanapola's essay investigates how these women navigate through this process of resettlement; interviews and direct observations allow women industrial workers to share the health and living conditions they experience. And Jyotirmayee Acharya explores self-employment and unorganized production among craftswomen in Orissa, India, as well as the social and institutional pressures that impede these women's work.

"Feminist Geographies" is a challenging but engaging collection of articles for any reader interested in looking for new arenas for gender analysis or simply a more interesting approach to geographical research.

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**JOURNAL OF HUMANISTIC COUNSELING, EDUCATION, AND DEVELOPMENT** v.40, no.1, 2001: Special section (pp.5–81): "Symposium: Gay, Lesbian, Bisexual, and Transgender Issues in Counseling." Ed.: Dr. Mark B. Scholl. ISSN: 0735-6846. Single issue: \$21.00. Subscription: 2/yr.; included in membership in Counseling Association for Humanistic Education and Development (C-AHEAD); for nonmembers, \$42.00 (individual), \$50.00 (institution). ACA Subscriptions, P.O. Box 2513, Birmingham, Alabama 35201-2513; phone: (800) 633-4931; website: <http://www.counseling.org> Also available online to licensed users through Academic Search Elite and Wilson Education Full Text.

Contents of symposium section: "Protecting and Counseling Gay and Lesbian Students" (Connie J. Callahan); "Working with the Bisexual Client: How Far Have We Progressed?" (B. Grant Hayes); "Latin American Lesbian, Gay, and Bisexual Clients: Implications for Counseling" (Jennifer B. Sager, Elizabeth A. Schlimmer, & James A. Hellmann); "Counseling and Advocacy with Transgendered and Gender-Variant Persons in Schools and Families" (Stuart F. Chen-Hayes); "Teaching 'Outside the Box': Incorporating Queer Theory in Counselor Education" (Lynne Carroll & Paula J.



Gilroy); "Adapting the Ethnocultural Assessment to Gay and Lesbian Clients: The Sexual Orientation Enculturation Assessment" (Connie R. Matthews & Kathleen J. Bieschke); "Gender-Related Attributions and the Gay or Lesbian Label" (Robert W. Mitchell, Billy R. Phipps, & Delight Voignier).

The unique barriers facing America's LGBT youth are often overlooked or consciously avoided by educators. An Iowa study (reported by Connie S. Callahan in the lead article of this issue of *JHCEAD*) found that high school students hear an average of twenty-five anti-gay remarks per day, and instructors neglect to address these comments ninety-seven percent of the time. This social ostracism and outright contempt for non-heterosexual students can result in suicide, depression, and increased drop-out rates. In 2001, the *Journal of Humanistic Counseling, Education, and Development* chose to address these issues directly by providing carefully planned and sensitive suggestions for counselors working with LGBT youth. Although the journal targets the work undertaken by counseling professionals, this special symposium section is an incredibly useful tool for all educators, parents, and other individuals who are genuinely interested in the concerns of this group.

What distinguishes these contributions is their ability to adeptly address the complexity and diversity of LGBT youth. They carefully demarcate the different challenges facing lesbian, gay, bisexual, and transgender students. These separations are complemented by an in-depth examination of the cultural barriers that can exacerbate the challenges facing Latin American and other distinct ethnic or religious groups. These articles provide information that counselors and other role models need as they attempt to understand the worldview of LGBT youth; they also challenge the internal biases and values that can undermine the effectiveness of counseling methods. Finally, this special section provides a series of advocacy ideas for those in support positions and delineates counseling methods that have been successfully undertaken by other professionals.

Religious humanism is rooted in the works of eminent figures such as Erasmus and Sir Thomas Moore and is based on three basic precepts: honest and serious scholarship, the idea that all human beings are important, and the practice of religious teaching. This issue of the *Journal* also discusses the integration of those two components into counseling methods. In emphasizing humanistic approaches to counseling, special attention is paid to patterns and meanings in one's life, and methods are mapped out for engaging in this discovery process. Humanism is further incorporated into an exploration of art therapy as a form of healing, and into a

discussion of the "symbolic identity technique," which draws on the ideas of Carl Jung for utilizing symbols to attain psychic growth. The contributors artfully draw upon these innovative and genuine techniques for those in counseling positions.

This entire issue addresses many topics that are vital for assisting and reaching out to LGBT youth, and provides hope for those who are dedicated to reversing the discrimination and abuse that still dominate America's classrooms.

**JOURNAL OF SOCIAL ISSUES** v.57, no.2, 2001: "Listening to the Voices of Poor Women." Publ.: Society for the Psychological Study of Social Issues (SPSSI). Eds.: Bernice Lott & Heather E. Bullock. ISSN: 0022-4537. Single issue: request price quote online at <http://www.blackwellpublishing.com/cservlets/single.asp?site=1> or contact Journal Customer Services. Subscription: 4/yr.; included in SPSSI membership; for non-members in U.S., \$74.00 (individuals), \$20.00 (students). Journal Customer Services (U.S.), Blackwell Publishing, 350 Main St., Malden, MA 02148; phone: (800) 835-6770; email: [subscrip@bos.blackwellpublishing.com](mailto:subscrip@bos.blackwellpublishing.com); website: <http://www.blackwellpublishing.com> Also available online to licensed users through Ingenta and Blackwell-Synergy.

Partial contents: "Who Are the Poor?" (Bernice Lott & Heather E. Bullock); "Media Images of the Poor" (Heather E. Bullock, Karen Fraser Wyche, & Wendy R. Williams); "Low-Income Parents and the Public Schools" (Bernice Lott); "Welfare Mothers' Reflection on Personal Responsibility" (Jacquelin W. Scarbough); "Low-Income Women Speak out About Housing: A High Stakes Game of Musical Chairs" (Joan H. Rollins, Renee N. Saris, & Ingrid Johnston-Robledo); "Experiences of Women on Public Assistance" (Guerda Nicolas & Vardi JeanBaptiste); "How Can You Pull Yourself up by Your Bootstraps, if You Don't Have Bootstraps? Work-Appropriate Clothing for Poor Women" (Diane M. Turner-Bowker); "Poverty, Welfare, and Patriarchy: How Macro-Level Changes in Social Policy can Help Low-Income Women" (Joy K. Rice).

Seventeen percent of the nation's children live in poverty, report the editors of this special issue of the *Journal of Social Issues*, as do nearly twenty-eight percent of female-headed households (Lott & Bullock, p.192). These gross economic discrepancies, which reflect on the distribution of wealth and income in the United States, drastically affect the lives of women in the U.S. "Listening to the Voices of Poor Women," a collection of articles by members of the Task Force on Women and Poverty, debunks stereotypes that

pathologize the poor and blame them for not living up to the ideals of an American meritocracy system. Media images and televised news coverage are scrutinized for presenting American society as classless or entirely middle-class, a practice that renders the poor invisible in comedies such as *Friends* or *Ally McBeal*, while pejorative stereotypes of welfare mothers continue to pervade mainstream conceptions of the poverty and reform.

This issue addresses the structural and attitudinal changes that are necessary for reversing America's current economic stratification. One piece examines American values and ideologies regarding poverty through a survey conducted with 229 Midwestern university students. The results reflect a strong tendency to blame the poor for their situation and to categorize them as "uneducated, unmotivated, and lazy." Yet, as other contributors address the lived realities of women who live in poverty, it becomes readily apparent that nothing is farther from the truth. Twelve Rhode Island women share their experiences with homelessness, and others describe the lack of work programs, the shame and sadness, and uprooted familial relations they experience on a daily basis. Other contributions highlight the cyclical nature of poverty by examining the limited options women have for obtaining work appropriate clothing, the stigma they face when meeting with their children's educators, and the low wages that make welfare a viable alternative to paying for child care and working for minimum wage.

Barbara Ehrenreich, in her much-lauded *Nickel and Dimed*, examined the day-to-day hardships of women who barely scrape by. This issue of the *Journal of Social Issues* also addresses the seriousness behind economic survival and provides concrete examples of the macro-level changes that need to be implemented. It echoes Ehrenreich's work by rejecting solutions to poverty that call for increased personal responsibility and limit public policy initiatives. These articles offer a carefully researched and astute observation of the real challenges facing women in poverty. This special issue is a highly valuable resource for anyone interested in improving the physical, social, and economic conditions of women and children.

**MODERNISM/MODERNITY** v.9, no.1, January 2002: "Men, Women and World War I." Eds.: Robert von Hallberg, Cassandra Laity, & Lawrence Rainey. Publ.: Johns Hopkins University Press; official journal of the Modernist Studies Association. ISSN: online, 1080-6601; print, 1071-6068. Single issue: \$12.00 (individuals); \$35.00 (institutions). Subscription: 4/yr.; many options. Johns Hopkins University Press, 2715 N. Charles St., Baltimore, MD

21218-4319; phone: (410) 516-6900; fax: (410) 516-6968; website: [http://www.press.jhu.edu/journals/modernism\\_modernity/](http://www.press.jhu.edu/journals/modernism_modernity/) Available online to licensed users through Project MUSE (<http://muse.jhu.edu/journals/modernism-modernity/>).

Partial contents: "The Follies of War: Cross-Dressing and Popular Theatre on the British Front Lines, 1914–1918" (David A. Boxwell); "The Cult of the Clitoris: Anatomy of a National Scandal" (Joddie Medd); "Kiss Me, Hardy: Intimacy, Gender, and Gesture in First World War Trench Literature" (Santanu Das); "A Peculiar Power and Rottenness: Annihilating Desire in James Hanley's *The German Prisoner*" (Ann Rice); "Authenticity and Art in Trauma Narratives of World War I" (Margaret Higonnet); "Mary Borden's *Forbidden Zone: Women's Writing from No-Man's-Land*" (Ariela Freedman); "Mrs. Dalloway's Postwar Elegy: Women, War, and the Art of Mourning" (Christine Froula).

In 1918 the *London Tabloid* revealed the weakening fissures of a war-torn social system as a headline announced the presence of "The Effeminate Soldier/Deserter who Loves to Wear Women's Dresses" (Boxwell, p.2). As the contributors to this special issue of *Modernism/Modernity* point out, World War I weakened the hegemonic practices of gender conformity, and transgressive male behaviors and identities became increasingly pervasive. The homoeroticism that emerged within the trenches was commonly excused or overlooked because it was veiled within the heterosexual framework of war. This thematic issue on gender and World War I highlights the controversies that forced a moral, sexual, and gender panic; "social drama queens"; the trials surrounding controversial theatrical performances; the "tender salutes" that took place in the trenches; and the wellspring of emotions that can be gleaned from an Irish proletariat perspective. Contributors cogently capture the eclectic mix of societal circumstances that forged new levels of male intimacy and forced many to reconceptualize the meanings of masculinity.

This sophisticated analysis of repressed desire and Britain's charged cultural atmosphere is complemented by a series of articles on the trauma experienced by female nurses and orderlies. This shift proposes a re-envisioning of World War I traumas, focusing on the memoirs of Vera Brittain and Mary Borden and on Virginia Woolf's war elegy, *Mrs. Dalloway*. These pieces reject traditional demarcations between fiction and truth and place a new emphasis upon the importance of female articulations of wartime experience.

This issue of *Modernism and Modernity* provides the reader with a cutting-edge perspective on two oft-forgotten

pieces of history: gender non-conformity and female civilians. The contributors cogently lay out a series of complex analyses and challenge readers to re-evaluate conventional understandings of wartime. "Men, Women and World War I" not only is an ideal tool for the reader looking to increase his or her understanding of gender studies, but also provides new insights and perspectives for the seasoned veteran of sexuality and gender studies. The issue also includes a series of book reviews that open pathways for further research and

introspection on wartime climates, societal tensions, and the anomalies that arose.

*[Stephanie Rytlahti is a student at the University of Wisconsin–Madison, where she is pursuing a B.A. in history, women's studies, and Afro-American studies. She was the women's studies intern for the Office of the Women's Studies Librarian during the Spring 2004 semester.]*

## ITEMS OF NOTE

Published in 2003 in a tiny hard-cover edition, ***DOWNER WOMEN, 1851–2001: CELEBRATING THE 150<sup>TH</sup> ANNIVERSARY OF THE CHARTER OF MILWAUKEE NORMAL INSTITUTE AND HIGH SCHOOL*** celebrates women who had important roles in the early development of what is now called the Downer College of Lawrence University. Written and illustrated by two sisters, both alumni and the daughters of an alumnus, the book includes brief biographies, "freely adapted" from Grace Norton Kieckhefer's *History of Milwaukee-Downer College 1851–1951*, of early faculty and presidents — as well as benefactor and lawyer Justice Jason Downer, after whom the college is named — accompanied by painted portraits. For more information on obtaining this thirty-page book (ISBN 0974599603), contact Sea King Publications, 8017 N. Santa Monica, Milwaukee, WI 53217; phone: (414) 352-0211. The biographies and portraits are also viewable online at <http://www.lawrence.edu/alumni/m-d/index.htm>

The Jewish Women's Archive (JWA) celebrates **350 YEARS OF JEWISH WOMEN IN AMERICA**. A twenty-page pamphlet with this title lays out a historical timeline that begins in 1654, with the arrival in New York of twenty-three Jewish refugees (mostly women and children) from Brazil, and continues up to the present with descriptions of events, authors and influential books, Jewish organizations, politicians, and other famous individuals such as Ethel Rosenberg. The booklet also offers information about several of JWA's anniversary programs and resources, including a poster exhibit, a research fellowship project, a school curriculum guide, book and film discussion groups, and a speakers' bureau. For more detailed information, including fact sheets, contact information, and opportunities to get involved, visit <http://www.jwa.org/350th> or contact JWA at P.O. Box 470627, Brookline, MA 02447; phone: (617) 232-2258.

The Woodrow Wilson International Center for Scholars has published the proceedings of two conferences held in 2002: At the first, **WOMEN'S RIGHTS IN THEORY AND PRACTICE: EMPLOYMENT, VIOLENCE AND POVERTY**, scholars and activists discussed issues relating to gender equality; among the prominent themes was the need to "deal simultaneously with race, ethnicity, and gender." The second conference, **WOMEN IMMIGRANTS IN THE UNITED STATES**, focused on the increasing number of women immigrants to the U.S. and attempted to find solutions to pressing problems related to population growth, health care, domestic violence, and housing and employment discrimination. For free copies of the published proceedings, contact the Woodrow Wilson Center for Scholars, 1300 Pennsylvania Ave. NW, Washington, D.C. 20004-3027; phone: (202) 691-4000; fax: (202) 691-4001; email: [usstudies@wwic.si.edu](mailto:usstudies@wwic.si.edu). To download PDF versions or read summaries, visit <http://www.wilsoncenter.org/> (select "Publications" from the homepage; then, under "Program and Project Publications," select "United States Studies Publications").

Adam Matthew Publications announces **DEFINING GENDER, 1450–1910: FIVE CENTURIES OF ADVICE LITERATURE ONLINE**, an online project that began in 2003 to provide students and researchers with access to "images of original documents and rare printed works" from the late medieval period to the beginning of World War I. Intended for university network systems, the collection, which is slated for completion by 2007, has five main sections: Conduct and Politeness (currently available), Domesticity and the Family, Consumption and Leisure, Education and Sensibility, and The Body. Contact Adam Matthew Publications Ltd., Pelham House, London Road, Marlborough, Wiltshire

SN8 2AA, ENGLAND; phone: +44 (1672) 511921; fax: +44 (1672) 511663; email: [info@ampltd.co.uk](mailto:info@ampltd.co.uk). For more detailed information or to request a free one-month trial, visit the Adam Matthew Publications website at <http://www.adam-matthew-publications.co.uk> (Select "Online Publications" from the homepage, then "DEFINING GENDER, 1450–1910, ONLINE").

In celebration of the tenth issue of its journal, the Association for Research on Mothering (ARM) has created a poster and published a new book. The **ARM POSTER** features the covers of the first ten issues of the *Journal of the Association for Research on Mothering* and is available for \$20 (including packaging and shipping). **CONSTRUCTING/RECONSTRUCTING MOTHERHOOD: MOTHERING AS IDEOLOGY AND EXPERIENCE** reprints a selection of articles published in previous journal issues and is available for \$25 (including shipping). The poster and book can be ordered together for the discounted price of \$40. Contact the ARM at 726 Atkinson, York University, 4700 Keele St., Toronto, ONT M3J 1P3, CANADA; phone: (416) 736-2100, ext. 60266; email: [arm@yorku.ca](mailto:arm@yorku.ca); website: <http://www.yorku.ca/crm> (Select "ANNIVERSARY BOOK AND POSTER" to find an order form).

**ACCESS DENIED: U.S. RESTRICTIONS ON INTERNATIONAL FAMILY PLANNING: THE GLOBAL GAG RULE IMPACT PROJECT** is a collaborative research undertaking of Population Action International in conjunction with Ipas, Planned Parenthood Federation of America, EngenderHealth, and Pathfinder International. The project was developed to assess the worldwide impact of the Bush administration's reinstatement, in January 2001, of the Mexico City Policy — more commonly known as the Global Gag Policy — which places restrictions on overseas funding for family planning services in an effort to reduce the incidence of abortion. Research efforts focused specifically on the policy's impact on the incidence of HIV/AIDS, the availability of contraceptive supplies, and injuries and deaths resulting from unsafe abortion practices. The project's website at <http://www.globalgagrule.org> includes detailed summaries of research methods, which included indepth interviews and visits to clinics, youth centers, and outreach programs in Kenya, Ethiopia, Zambia, and Romania; summaries of important findings; and a downloadable seven-minute video that examines the effects of the policy in Zambia. For more information, email [info@globalgagrule.org](mailto:info@globalgagrule.org)

As part of a large-scale effort to "develop gender awareness among economists and economic planners," the African Women's Development and Communication Network (FEMNET) has released three new publications. **GENDER MAINSTREAMING IN MACROECONOMIC POLICIES AND POVERTY REDUCTION STRATEGY IN KENYA** and **THE PROCESS OF INTEGRATING GENDER IN THE PRS PROCESS IN KENYA AND THE CHALLENGES ENCOUNTERED BY THE GENDER LOBBY GROUPS** are about Kenya's failure to effectively address gender issues in the "poverty reduction strategy paper" that it prepared in its effort to qualify for debt relief from the World Bank and the International Monetary Fund. **INTEGRATING GENDER ASPECTS IN THE MACROECONOMIC FRAMEWORK AND BUDGET IN KENYA: KEY CONCEPTS AND FACTS** is a set of fact sheets ("advocacy packages") about the challenges of gender mainstreaming in developing economic policy in Kenya. For more information, contact FEMNET, off Westlands Road, PO Box 54562, Nairobi, Kenya; phone: +254-020-3741301/20; fax: +254-020-3742927; email: [admin@femnet.or.ke](mailto:admin@femnet.or.ke); website: [www.femnet.or.ke](http://www.femnet.or.ke)

Wellesley Centers for Women (WCW) has released several new publications: **RELATIONAL AGGRESSION AND BULLYING: IT'S MORE THAN JUST A GIRL THING** (2003), by Nancy Mullin-Rindler, M.Ed., Paper No. 408, \$10.00; **PATTERNS OF FAMILY** (2003), by Hilda Maria Gaspar Pereira, Paper No. 411, \$10.00; **RELATIONAL REFERENCES: A SELECTED BIBLIOGRAPHY OF RESEARCH, THEORY AND APPLICATIONS**, (rev. ed. 2003), by Linda M. Hartling, Ph.D., et al., Report No. 7, \$12.00; and **THE COMPLETE GUIDE TO MENTAL HEALTH FOR WOMEN** (2003), edited by Lauren Slater, Ed.D., et al., Paperback Book No. 20, \$24.95. Also, the Stone Center's Jean Baker Miller Training Institute has recently developed a home-study continuing education program for psychologists that can be used in conjunction with the book **WOMEN'S GROWTH IN CONNECTION: WRITINGS FROM THE STONE CENTER** (Guilford Press, 1991). The home-study package with a copy of the book (HS#1b) is available for \$99.00; the home-study packet alone (HS#1a) can be purchased for \$80.00. To order any of the above WCW resources, contact the Publications Department, Wellesley Centers for Women, 106 Central Street, Wellesley, MA 02481; phone: (781) 283-2510; website: <http://www.wcwonline.org>

○ Compiled by Melissa Gotlieb



## Books & AV Recently Received

- 2004 DIRECTORY OF WOMEN'S MEDIA.** Allen, Martha Leslie. Women's Institute for Freedom of the Press, 2004.
- 2004 WISCONSIN WOMAN BUSINESS AND RESOURCE DIRECTORY.** Wisconsin Woman. O'Gara, 2004.
- ACCESS DENIED: U.S. RESTRICTIONS ON INTERNATIONAL FAMILY PLANNING** (video). Population Action International, 2003.
- AGED BY CULTURE.** Gullette, Margaret Morganroth. University of Chicago Press, 2004.
- AMBIGUOUS IMAGES: GENDER AND ROCK ART.** Hays-Gilpin, Kelley A. Alta Mira, 2004.
- ARCHAEOLOGY OF MOTHERING: AN AFRICAN-AMERICAN MIDWIFE'S TALE.** Wilkie, Laurie A. Routledge, 2003.
- BEHIND THE G-STRING: AN EXPLORATION OF THE STRIPPER'S IMAGE, HER PERSON AND HER MEANING.** Scott, David A. McFarland, 2004.
- BIRACIAL WOMEN IN THERAPY: BETWEEN THE ROCK OF GENDER AND THE HARD PLACE OF RACE.** Gillem, Angela R., and Thompson, Cathy A. Haworth, 2004.
- BLACK PROFESSIONAL WOMEN IN RECENT AMERICAN FICTION.** Marshall, Carmen Rose. McFarland, 2004.
- BREAKING OUT OF THE PINK-COLLAR GHETTO: POLICY SOLUTIONS FOR NON-COLLEGE WOMEN.** Mastracci, Sharon H. M.E. Sharpe, 2004.
- BUBER & FEMINIST ETHICS: THE PRIORITY OF THE PERSONAL.** Walters, James W. Martin. Syracuse University Press, 2003.
- CHALLENGE '98: TRANSFORMING SCHOOLS THROUGH TECHNOLOGY: THE EL PASO STORY** (video). Suzanne Michaels. Communications, 2003.
- CHICANA WITHOUT APOLOGY: THE NEW CHICANA CULTURAL STUDIES.** Torres, Edén E. Routledge, 2003.
- CREATIVE COLLECTIVES: CHICANA PAINTERS WORKING IN COMMUNITY.** Ochoa, María. University of New Mexico Press, 2003.
- DAUGHTERS OF THE BEAR: AN ANTHOLOGY OF KOREAN WOMEN'S STORIES.** Díez, Maite, and Mathews, Jennifer. Rowman and Littlefield, 2004.
- DEATH BY DEATH.** McNab, Claire. Bella, 2003.
- DISTINGUISHED WOMEN ECONOMISTS.** Cicarelli, James, and Cicarelli, Julianne. Greenwood, 2003.
- BUFFUM CHACE AND LILLIE CHACE WYMAN: A CENTURY OF ABOLITIONIST, SUFFRAGIST AND WORKERS' RIGHTS ACTIVISM.** Stevens, Elizabeth C. McFarland, 2004.
- FEAR OF FOOD: A DIARY OF MOTHERING.** Bacchi, Carol. Spinifex, 2003.
- FEEDING DESIRE: FATNESS, BEAUTY AND SEXUALITY AMONG A SAHARAN PEOPLE.** Popenoe, Rebecca. Routledge, 2003.
- FEMINISM & THEOLOGY.** Soskice, Janet Martin, and Lipton, Diana. Oxford University Press, 2003.
- FEMINIST MORAL PHILOSOPHY.** Brennan, Samantha. University of Calgary Press, 2003.
- FROM CONVENT TO CONCERT HALL: A GUIDE TO WOMEN COMPOSERS.** Glickman, Sylvia, and Schleifer, Martha Furman. Greenwood, 2003.
- FUTURE GIRL: YOUNG WOMEN IN THE TWENTY-FIRST CENTURY.** Harris, Anita. Routledge, 2004.
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- GOING HOME TO A LANDSCAPE: WRITINGS BY FILIPINAS.** Villanueva, Marianne, and Cerenio, Virginia. CALYX, 2003.
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- INTIMATE KISSES: THE POETRY OF SEXUAL PLEASURE.** Maltz, Wendy. New World Library, 2004.
- LANDING ZONES.** Micus, Edward. New Rivers, 2003.
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- MARIA CHABOT – GEORGIA O'KEEFFE: CORRESPONDENCE, 1941–1949.** Lynes, Barbara Buhler, and Paden, Ann. University of New Mexico, 2003.
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- OUT OF THE IVORY TOWER: FEMINIST RESEARCH FOR SOCIAL CHANGE.** Martinez, Andrea, and Stuart, Meryn. Sumach Press, 2003.
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- SEXUALITIES: IDENTITIES, BEHAVIORS, AND SOCIETY.** Kimmel, Michael S., and Plante, Rebecca F. Oxford University Press, 2004.
- SPEAKING FOR OUR LIVES: HISTORIC SPEECHES AND RHETORIC FOR GAY AND LESBIAN RIGHTS (1892–2000).** Ridinger, Robert B. HarringtonPark/Haworth, 2004.
- STATISTICS ON GENDER EQUALITY IN THE NORDIC COUNTRIES: A SURVEY OF THE STATUS 2002.** Grönroos, Maria, and Lorenzen, Elisabeth. Nordic Institute for Women's Studies and Gender Research, 2003.
- THE SWEETER SIDE OF PAIN.** Langholm, Siri. Solum Forlag; distr. International Specialized Book Services, 2003.
- SYLVIA PANKHURST: A CRUSADING LIFE, 1882–1960.** Harrison, Shirley. Aurum; distr. Trafalgar Square, 2004.
- THE THIRD CHILD.** Piercy, Marge. William Morrow/HarperCollins, 2003.
- TROUBLING MATERNITY: MOTHERING, AGENCY, AND ETHICS IN WOMEN'S WRITING IN GERMANY OF THE 1970s AND 1980s.** Jeremiah, Emily. Maney, 2003.
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- A WOMAN'S WORK: WRITING BASEBALL HISTORY WITH HAROLD SEYMOUR.** Mills, Dorothy Jane. McFarland, 2004.
- WOMEN AND EQUALITY IN THE WORKPLACE: A REFERENCE GUIDE.** Giele, Janet Zollinger, and Stebbins, Leslie F. ABC-CLIO, 2003.
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- WOMEN IN WORLD HISTORY: A BIOGRAPHICAL ENCYCLOPEDIA, VOL. 17, Y–Z.** Commire, Anne, et al. Yorkin; distr. Gale, 2002.
- WOMEN OF THE CIVIL WAR SOUTH.** Culpepper, Marilyn Mayer. McFarland, 2004.
- WOMEN SEEN AND HEARD: LESSONS LEARNED FROM SUCCESSFUL SPEAKERS.** Phillips, Lois, and Ferguson, Anita Perez. Luz, 2004.
- WONDER WOMEN: FEMINISMS AND SUPERHEROES.** Robinson, Lillian S. Routledge, 2004.
- WOUNDS OF LOVE: THE MYSTICAL MARRIAGE OF SAINT ROSE OF LIMA.** Graziano, Frank. Oxford University Press, 2004.