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University of Wisconsin System

Feminist Collections

A Quarterly of Women's Studies Resources

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Feminist Collections

A Quarterly of Women's Studies Resources

Volume 31, Number 4, Fall 2010

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FROM THE EDITORS

A few years ago I saw a screening of *Girls Rock! The Movie* (reviewed in this issue along with other resources on the Riot Grrrl phenomenon — see pp. 11–19) at the Wisconsin Film Festival. It was the first I'd heard of the rock music camp for eight- to eighteen-year-old girls that was started by Riot Grrrls in Portland, Oregon, in 2001, and I was immediately enthralled with the idea of my young goddaughter getting to participate someday. I didn't imagine that it would happen so soon, but in 2010, Girls Rock Camp came to Madison, and our favorite eleven-year-old was able to attend. She stayed with us for most of the week that camp was in session, and I suggested that she

keep a journal of her experiences and then write something for publication in *Feminist Collections* about the experience — a prospect that, I'm delighted to report, was almost as exciting to her as going to camp in the first place, as she's a budding writer as well. Her testimonial appears on this page, along with the official Girls Rock Camp Madison logo.

Just the other night, Kaya brought a DVD over to my house with a photo montage from camp as well as a video of the final showcase concert, and we watched it together. (The cover illustration on this issue of FC comes from one of those camp photos.) Kaya is eager to attend Girls Rock Camp again,

and she also thinks I should sign up for the grown-up version for "ladies 19 to 190!" Although I suspect something called Older Women's Quiet Folksong Camp would be more my style, I'll keep it in mind.

This issue has even more to it than Riot Grrrl, however. Very deserving of your attention are an essay by Wava Haney comparing books on women as entrepreneurs and managers and a review by Chris Timmerman of four films about women architects, as well as more than a dozen reference-book reviews and our other usual columns. Let us know what you think — we always love to hear from our readers!

○ J.L.



Girls Rock, Squared

During the first week of summer I was engaged in a music camp called Girls Rock. At this camp, everyone's included if you want to participate (and if you're a girl!). Some of the activities were name games, "the electric squeeze/scream," song writing, instrument instruction, and band practice. I learned to play the electric bass — **very cool!** — for my band, which was called The Purple Scream. We had a blast! We were grouped into seven bands. The others were called Hammer, Express Yourself, Bitter Rose, Pink and Orange, Sugar Rush, and Mad-Town Dynamite. We named our bands ourselves, learned to play our instruments, and wrote a song and performed it, all in one week! Every day our band got a sweet treat, but on the last day we got the biggest treat yet — recording our song. It was fun!

Girls Rock Camp sounds like fun, right? But I haven't told you the best part: All the bands got to perform in front of hundreds of people at the end of the week, at a place called the High Noon Saloon. In the end, it was great, and they are going to have more camps in the future, including a few Ladies Rock Camps! In my opinion this camp has a ton of potential.

— Kaya Saia, age 11

BOOK REVIEW

SUCCESSES VISIBLE, BUT OBSTACLES REMAIN: WOMEN MANAGERS AND ENTREPRENEURS IN TODAY'S WORKPLACES

by Wava G. Haney

Alice H. Eagly & Linda L. Carli, ***THROUGH THE LABYRINTH: THE TRUTH ABOUT HOW WOMEN BECOME LEADERS***. Harvard Business School Press, 2007. 336p. \$32.00, ISBN 978-1422116913.

Carly Fiorina, ***TOUGH CHOICES: A MEMOIR***. New York: Portfolio Penguin Group, 2006/2007. 352p. \$15.00, ISBN 978-1857883923.

Cecilia E. Ford, ***WOMEN SPEAKING UP: GETTING AND USING TURNS IN WORKPLACE MEETINGS***. New York: Palgrave Macmillan, 2008. 256p. \$80.00, ISBN 978-1403987228.

Margaret Heffernan, ***WOMEN ON TOP: HOW WOMEN ENTREPRENEURS ARE REWRITING THE RULES OF BUSINESS SUCCESS***. New York: Viking Penguin, 2007. 288p. pap., \$15.00, ISBN 978-0143112808.

Alicia E. Kaufman, ***WOMEN IN MANAGEMENT AND LIFE CYCLE: ASPECTS THAT LIMIT OR PROMOTE GETTING TO THE TOP***. New York: Palgrave Macmillan, 2008. 144p. \$90.00, ISBN 978-0230202993.

News headlines emphasized the number of women, especially business-women, running for political office and winning party primaries in 2010. Several of those candidates had amassed large fortunes, and stories during the election season focused on their unlimited financial resources. In addition, two women justices took positions on the U.S. Supreme Court that were vacated by retiring male justices, so for the first time in history the Court has three women on its bench. In many academic fields, more than half of the Ph.D.s awarded go to women, and the number of female undergraduates in U.S. colleges and universities exceeds that of males.

In spite of all these gains, only 15 of the Fortune 500 companies have women as CEOs, and, on average, full-time female workers make 23 percent less than full-time male workers. A recent New York Times headline, "A Labor Market Punishing to Mothers,"

identifies another variable important to women and work issues.¹ Thus it is important, at the end of the first decade of the twenty-first century, to consider a variety of writings on women in the workplace, with particular attention to women as entrepreneurs and managers.

The authors of the five books reviewed here have diverse backgrounds and perspectives: some come from the academy and others from business; some are researchers and others are practitioners (managers and/or entrepreneurs); some report empirical studies, while others record individual stories; some emphasize structural aspects of organizations, some focus on interpersonal interaction, and others stress individual qualities; and not all approach their work from a feminist perspective — several consider the topic from a business perspective. All, however, share a concern about women being subjected to unfair treatment,

and all want to see workplace organizations move toward gender equality, toward environments where women and men have similar roles and benefits as the leadership navigates a fast-paced, technology-driven, global economy.

Margaret Heffernan focuses in *Women on Top* on what she sees as one of the more profound changes that took place at the turn of the new century: the success and growth of women-owned businesses. She asks what these women do to make their businesses successful. To answer that question, she weaves the experiences of a diverse set of successful women entrepreneurs from the U.S. and Britain, in the late 1990s and early 2000s, around some of the most important lessons she learned in interviews with them.

Heffernan begins with the exodus of many of these talented women from the corporate world, where they felt they were undervalued employees

doing demanding work in an aggressive atmosphere, with limited opportunity to make decisions and be independent. As entrepreneurs, in contrast, they have found opportunities to take risks and to create space for what they value, especially a healthy balance between career and family and the freedom to nurture their employees. They see the standards adopted by businesses owned by women as counterpoints to the characteristic corporate norms of work measured in hours, character measured in aggression and lack of feeling, and decisions made based on hard-edged analysis.

A former CEO of five companies in the U.S. and the U.K., Heffernan draws also on her own experiences as she identifies attitudes and beliefs that are common to women who own businesses, across geographies and economic sectors and regardless of their ages or the size of their companies. Each chapter discusses a belief and illustrates it with the stories of particular women. These common beliefs include the importance of seeing the big picture and recognizing broad patterns; of going after the niche market, focusing “narrow but deep” on quality rather than quantity; of seeing empathy and intuition as good for business — that is, recognizing businesses as living organisms that must be nurtured by fair and equitable treatment of employees and customers in order to create a sense of community; and of building a business with values and a philosophy at the center, rather than technology and money. Heffernan finds that successful businesswomen lead by orchestration rather than com-

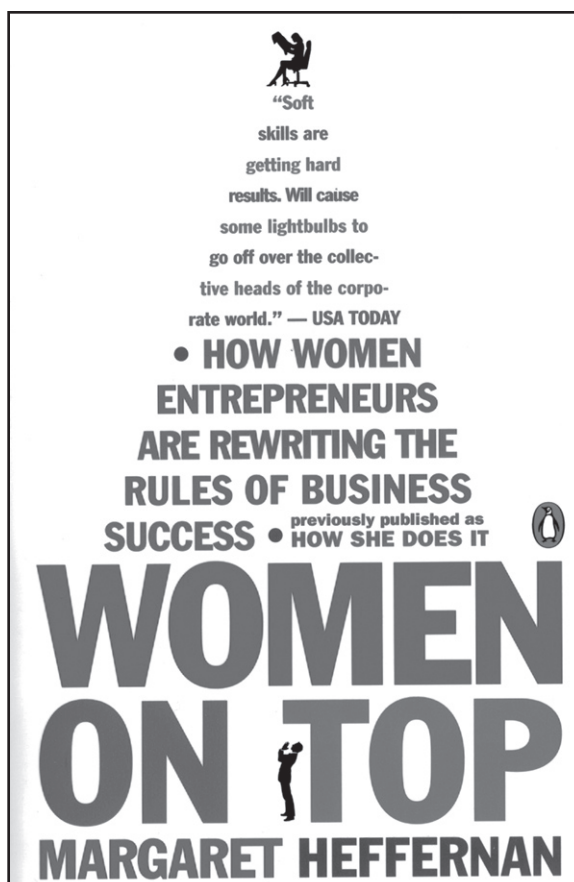
mand and see mistakes as learning experiences, asking for help as a strength, and emotions as a source of energy rather than as a weakness. They must be good planners, but, more important, they must be “brilliant improvisers” as well.

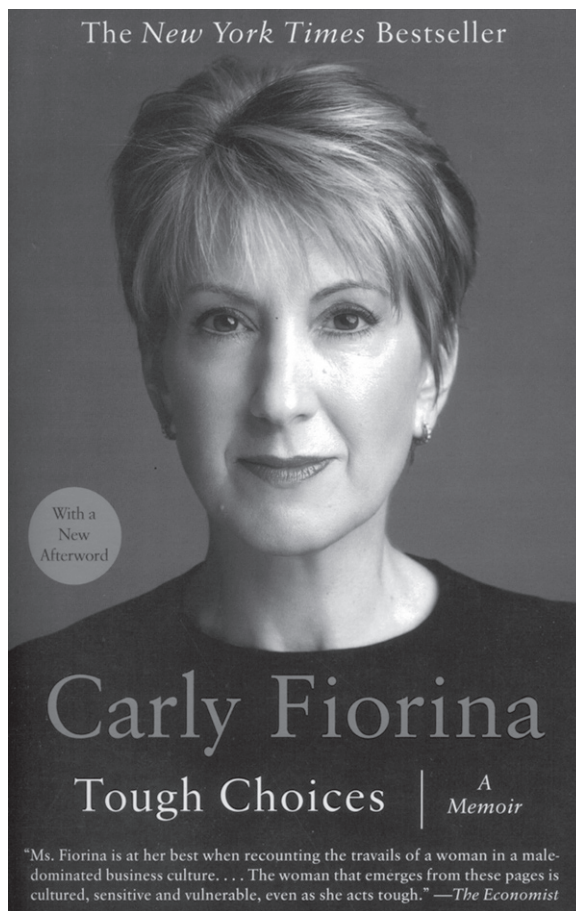
Women on Top is an easy read, and its structure, examples, and ideas would make it easy to use in part or in whole in basic courses in women’s studies, business, and social organization. For example in an undergraduate women’s studies class, it could serve as a starting point not only for class discussion but also for papers using one or two of the patterns Heffernan identifies to look at the experiences of women who operated in major markets to study the experiences of local businesswomen whose markets are more

likely to be regional. The patterns in this collection of stories could certainly stimulate research questions for scholars in several disciplines.

In *Tough Choices: A Memoir*, Carly Fiorina recounts the events of her climb to the top of the corporate world — she was the first woman to lead a Fortune “Top 20” company — and her subsequent removal as CEO by Hewlett-Packard’s board.² Most of her memoir, however, concentrates on her insights, as a woman who held a series of management positions in major U.S. corporations, on how to make difficult organizational and strategic business decisions and successfully implement them. Of course, the stakes got higher as Fiorina moved to more powerful positions in AT&T, at Lucent Technology, and finally Hewlett-Packard. But there is uniformity in her approaches to

the situations she faced — do assessment and analysis; develop a detailed and forward-thinking plan; place key people in positions to implement the plan; and pay close attention to office dynamics and, when necessary, play smart and aggressive high-risk office politics. Always develop close ties to powerful men at the top — who, in Fiorina’s case, sponsored education and training opportunities and provided inside tracks to securing new, more challenging positions. Fiorina repeatedly underscores that she was tapped for the management positions she held because of her achievements — setting high goals and leading the creation of collaborative, hard-working, focused, and enthusiastic teams that added value by realizing greater efficiencies.





Like the stories in *Women on Top*, some of Fiorina's corporate moves could be used in women's studies courses as case studies for looking at organizations or at women in the corporate world. Fiorina provides perspective on corporate culture with some attention to gender issues. These cases could serve as a base for classroom exercises and discussion or for projects on such topics as interpersonal dynamics between women in superordinate/subordinate work relationships or among groups of men and women in parallel positions. There are also interesting comparisons between the experiences recounted by Heffernan's successful entrepreneurs and the corporate experiences Fiorina describes.

Sociologist Alicia Kaufmann's book *Women in Management and Life Cycle: Aspects That Limit or Promote*

Getting to the Top is an exploratory study of managers in European businesses. Kaufmann interviewed twelve women (equally divided between two age groups — 30–45 and 46–60 years of age) and six men who were upper-level managers of public organizations and private businesses. Kaufmann's focus is on structural characteristics of twenty-first-century organizations and how those qualities condition personal relations in the workplace. The literature she reviewed suggests that in a technology-driven, global economy, rapid response to changing conditions requires organizations to be flexible, which in turn requires flexible working hours and job instabil-

ity for employees. The hypervelocity of these modern workplaces creates "a state of permanent tension" for female and male employees in private and public organizations. In her in-depth interviews, Kaufmann explored the impact of this type of environment on the identity of women in management over the life cycle.

Women's studies scholars will probably not find much that is new in the ideas and experiences these women and men shared with Kaufmann: for example, there were clear differences in the viewpoints of men and women regarding the identity of women who were both upper-level managers and mothers. At least four sets of ideas from this exploratory study, however, create interesting questions or hypotheses for more expansive work in the

future. First, motherhood develops emotional abilities that help these women managers create relationships among people in organizations that lead to strong teamwork. Second, different leadership styles and emotional qualities are associated with female managers at different stages of the life cycle. Specifically, younger managers are more likely to use a competitive style, while older ones are more likely to be integrative, and younger women are more likely to be reactive (emotionally dependent) and older women proactive (emotionally mature). Third, women in management positions work with men who often see female managers as a homogenous group, as a threat to their privilege and power, as a source of chaos as they ignore the old codes for how to act in the organization, and, if those managers are also mothers, as less dedicated to the firm than men. Fourth, traditional gender differences in socialization can create internal barriers to salary equality for women. For example, women may be more likely than men to make concessions and less likely to negotiate at the time of an initial offer.

One strength of *Women in Management and Life Cycle* is Kaufmann's attention to the context of the twenty-first-century organizations within which she develops her study; another is the richness of the qualitative data and the country-level examples that she draws on in her analysis. Some of her findings are interesting in comparison with experiences that Fiorina reports. Kaufmann's findings could also provide fruitful questions for students in upper-level women's studies or business and organization courses who are working on seminar papers or preparing research projects on women in management.

Eagly and Carli's *Through the Labyrinth: The Truth about How Women Become Leaders* is a thorough, well-written, and comprehensible review of the research literature on women's access to leadership roles at the top of major organizations. Organized around nine questions that reflect major gender-based ideas about obstacles to women's opportunities for success in such roles, it is supported by about a hundred pages of notes and bibliography on social and managerial science studies about gender issues and characteristics of contemporary organizations. Eagly and Carli point out that the studies on which their analysis is based use different methods, each with particular strengths and weaknesses, that have led to similar findings. Their analysis is often illustrated with brief stories and examples.

Eagly and Carli (psychology faculty at Northwestern University and Wellesley College, respectively) argue that women no longer must smash a concrete wall or a glass ceiling to occupy top-level leadership roles, but rather must now negotiate a labyrinth that puts up some barriers, both subtle and obvious, but few norms or laws of exclusion. For women journeying through the labyrinth, the processes and results vary: some have made it to the top of private corporations and public agencies, but women generally still have a long way to go to achieve equal representation with men.

The authors first consider the argument that women do not have the same chance as men to become lead-

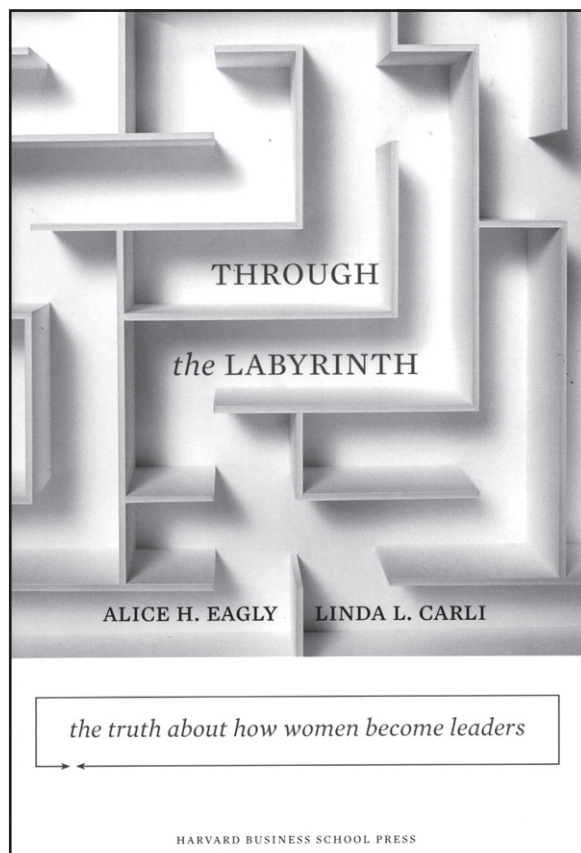
ers because of men's natural leadership abilities. Research finds that differences cannot be explained by temperament; some small sex differences exist for some traits seen as important in effective leaders, but females have advantages on some of these traits and males on others. Furthermore, some of the conventional beliefs about critical leadership traits do not fit with the needs of modern organizations that empha-

take more days off, and work part-time, leaving them with fewer hours of employment per year and thus fewer years of job experience, slowing progress in their careers and reducing their earnings.

Women's educational and job experience account for most of the dramatic increase (from a low base) in the number of women in management and the narrowing of the wage gap between women and men managers. At the same time, Eagly and Carli's review of the evidence shows persuasively that discrimination still contributes to men's advantages in wages and promotions. They found that when members of a profession or employees in an organization are either predominantly women or predominantly men, men are more likely to rise to supervisory/administrative positions than women, and in comparison to women's moves into administrative positions, to do so more quickly than women. There is evidence of prejudice toward women leaders, although it is compounded by race and sexual orientation. Women, especially those negotiating the labyrinth to higher-level positions that have traditionally been held by men, are more likely to get diverted by doubts about their competency

and their warmth — the double bind. Polls, however, show a predominant popular perception that women have equal opportunities with men. Eagly and Carli attribute this perception to barriers in the labyrinth being less obvious now than in the past, while those women who are in leadership positions are more visible.

While the demands on leaders promote similarities in women's and



size collaborative teamwork. Evidence suggests that unless working mothers have high salaries or are independently wealthy and can hire childcare and domestic help, their advancement into leadership positions depends somewhat on even greater involvement of men in the domestic sphere than occurs currently. To manage family responsibilities, women interrupt their careers,

men's leadership styles, women more often exhibit a democratic, participative, collaborative, and interpersonally-oriented style, except at the highest level of management in large corporations, where they lead much as men in the same roles do. Women managers are also slightly more likely to have a transformational style, mentoring subordinates and using rewards to encourage appropriate behavior (Fiorina also reports examples of this style in several of her managerial roles). Leadership style is an area where sex differences can be small and can vary by country or type of organization (e.g., traditional industries compared to knowledge industries). As Kaufmann has also pointed out, there is a cultural wave moving contemporary organizations toward collaborative, participative leadership styles, and there is evidence that some men are changing their style. In fact, broad changes in economic patterns have put management roles in flux, making it a good time for innovation, including changing the workplace practices that reflect the traditional family division of labor to ones that create a more family-friendly environment. Again, we see that organizations themselves are an important factor influencing the twists and turns in the labyrinth for women.

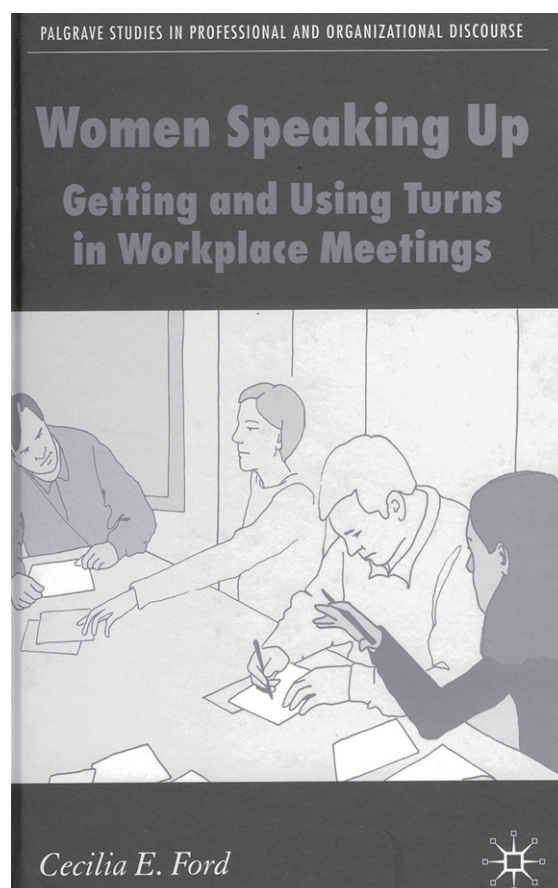
Eagly and Carli see this as an important time to reform organizations into places that are as welcoming to women as to men. They provide many suggestions for doing so, but they also urge women not to wait for reforms to create a level playing field. Small changes created by women who successfully face challenges as they navigate a path through the labyrinth foster progressive organizational change; and,

they argue, such change is likely to be important. The authors offer general principles to guide women seeking to move into management positions: "combine exceptional competence with warmth and friendliness and build social capital on the job"; "forge connec-

women will need to decide when and how to use these principles — that is, there may be situations when it is not advisable to be warm and friendly, to be assertive, to seek demanding assignments, etc. In general, however, they feel that these steps are important at a time when most agree there is "a pause in changes toward gender equality" (p. 198).

Given the organization of the book, its accessibility to students at all levels, and its links to the themes of the previous three books, *Through the Labyrinth* could be used in whole or in part in conjunction with one, several, or all of the other books reviewed in this essay. It is a must for scholars looking at women in management or at gender issues in modern organizations.

Women Speaking Up: Getting and Using Turns in Workplace Meetings, by University of Wisconsin–Madison English and women's studies scholar Cecilia Ford, looks at how to meet some of the challenges of the labyrinth and make changes. Ford analyzes verbal and non-verbal communication in twenty-three hours of taped conversations at scheduled workplace meetings of diverse groups in a Midwestern university community. Women in the study groups typically worked in male-dominated organizations where men held the highest-ranking positions. Her applied research study began with a focus on "women having their ideas ignored" (p. 3), but after some initial analysis of the meeting interaction, Ford found clear evidence of women's competence, and her focus turned to women as agents and an effort to understand "women's pathways to participation"



tions with others in multiple networks and seek the guidance and support of male and female mentors"; "remind yourself of your worth, assertively seek demanding assignments"; "expect more rewards for your work, and learn to negotiate well"; "rely on husbands and partners to share childcare and other domestic work"; and "staying in a career and negotiating its labyrinth generally benefit long-run health and happiness more than dropping out" (p. 181). They underscore the point that

(p. 5). Such a focus allowed her to look at both the skills women commanded and practices that could be used by any meeting participant. Thus, Ford's research contributes to feminist language study and to an understanding of organizational communication generically, an issue some scholars see as critical in the rapid-paced, highly competitive, twenty-first-century global economy, in which more and more workplaces are managed by women.

Ford begins with a good review of the relevant literature on feminist studies of discourse and conversation analysis as it relates to applied linguistics. She follows with a chapter on her methods and analytic practices that could be an excellent case reading for qualitative-focused research methods classes. She sets the stage for her analysis with a chapter on open-ended interviews with women participants about their perceptions, concerns, and experiences regarding their multiple identities, and their challenges and conscious strategies in workplace interaction.

Ford finds that women use multiple verbal and non-verbal methods for getting turns in workplace meetings; that they design and engage in ways to extend their time on the floor of a meeting into multiunit turns; and that they use questions to display knowledge, challenge previous talk, develop possible expansion of a point, or move discussion to a new topic, any of which can afford them further participation. Although questions can lead to further talk, the women were not necessarily responded to in supportive ways, nor did their talk necessarily lead to action. By using generic interaction practices, however, women are "already contributing to workplace talk" in places where they "continue to be undercompensated and also underrepresented in the higher ranks" (p.168). Ford also finds that men use forms of interaction stereotypically associated with women, and that women see that forms of women's speech "may be alright as it is" (p. 173). In sum, she finds that middle-class North American women who are exceptions to the norm in their male-dominated workplaces are speaking up articulately, and by doing so they are a force to bring about reflection and critical response to cultural norms that hold back both women and men.

Women's success in private and public organizations is now visible. These books show that women speak up and make tough choices over the life cycle as they work their way through the labyrinth to the top. Although change may be stalled, as Eagly and Carli assert, the authors of all of these texts would surely agree that the skills of women managers and entrepreneurs are critical to contemporary organizations and to achieving gender equality in twenty-first-century workplaces.

Notes

1. David Leonhardt, "A Labor Market Punishing to Mothers," *The New York Times*, August 3, 2010.
2. The memoir ends before Fiorina's unsuccessful campaign against incumbent U.S. Senator Barbara Boxer of California.

[Wava G. Haney is Professor Emerita of sociology and anthropology in the University of Wisconsin Colleges.]

FEMINIST VISIONS

WOMEN AT THE ARCHITECTURAL MARGINS

by Chris Timmerman

A DAY WITH ZAHA HADID. 52 mins. Directed by Michael Blackwood. Executive Producer: Michael Blackwood. Michael Blackwood Productions (<http://www.michaelblackwoodproductions.com/>), 2004. DVD available for purchase: contact Michael Blackwood Productions, Inc., 6 W. 18th St., Suite 2B, New York, NY 10011; phone: (212) 242-1805; fax: (212) 242-1671; email: BlackwoodFilm@aol.com.

"A GIRL IS A FELLOW HERE": 100 WOMEN ARCHITECTS IN THE STUDIO OF FRANK LLOYD WRIGHT. 15 mins. Directed by Beverly Willis. Executive Producer: Beverly Willis. Beverly Willis Architecture Foundation (<http://www.bwaf.org>), 2009. DVD available for purchase, \$14.95: contact BWAF, 6 Barclay St., 6th Floor, New York, NY 10007; email: director@bwaf.org.

EILEEN GRAY: INVITATION TO A VOYAGE. 52 mins. Directed by Jörg Bundschuh. Executive Producers: Brian Walsh, Marijke Huijbregts. Kick Film GmbH (<http://www.kickfilm.de>), 2006. DVD available for purchase: contact Kick Film GmbH, Mannhardtstrasse 6, 80538 Munich, GERMANY; phone: +49-(0)89-74 71 03-0; fax: +49-(0)89-74 71 03-66; email: kickfilm@kickfilm.com.

WOMEN AND ARCHITECTURE: PUBLIC SPACE, PUBLIC WORK. 25 mins. Films for the Humanities and Sciences (<http://ffh.films.com>), 1995. DVD or VHS purchase: \$149.95, Item 29134, from Films Media Group, <http://ffh.films.com/search.aspx?q=Women+and+Architecture>.

"Of all the visual arts, architecture is the one we most rarely associate with women." Thus begins the short film *Women and Architecture: Public Space, Public Work*. Indeed, all four of the documentaries reviewed here address a disconnect — it is widely perceived but little acknowledged that the field remains a predominantly male profession and that the image of an architect is usually male — and attempt to shed light on that reality from a variety of angles. One (*Public Space, Public Work*) focuses solely on the role of women architects in the development of the public realm; two others are biographies of women whose work has made them household names in the architectural world; and a fourth illuminates the experience of a largely unknown group of women who labored under the direction of one of the twentieth century's most iconic practitioners, a man whose progressive attitude toward women in the profession helped launch their careers.

Women and Architecture: Public Space, Public Work opens with a brief overview of women's roles in architecture from the seventeenth century to the present: women have acted as designers, patrons, and users, but professionally have been limited to private residential and interior work, absent from the public sphere. The film interrogates this

absence of women in public work, also putting forth several other broad questions: Do women design in any way that is particular to them? Do women consume architecture differently?

While interior and domestic projects authored by women designers are well documented, relatively few examples of public work designed by women exist. Notable exceptions in the last century included English architect Elizabeth Scott, who won a commission for England's Shakespeare Memorial Theater through a blind competition, and American architect Julia Morgan, whose work for the Hearst publishing company included prestigious projects such as the headquarters building for the *Los Angeles Examiner*.

The filmmakers note that women have also achieved prominence in architecture through sometimes uneven collaborations with their husbands. Such women include mid-century architect Allison Smithson, who is jointly credited, along with her husband, Peter, with designing the headquarters tower for *The Economist* in central London; and Wendy Foster, whose contributions to the design of a building at the University of East Anglia have been all but ignored in favor of those made by her more famous husband, Sir Norman

Foster. Architect Denise Scott Brown, herself a founding partner in the practice she shares with her husband, Robert Venturi, admits in an interview that women in the field who practice with their husbands are often overshadowed by those husbands. She points out that this is particularly true of public work: “The more a building is a kind of plum in the society, the more the need is to make an architectural star, and the star needs to be man. The architectural prima donnas are all male.”

The film moves from this statement to a case study of a center for East Asian women in East London. Designed by Matrix, a “feminist design co-operative,” this facility is offered as evidence of an unusual outcome in which both the designers and the clients are women. In the attention paid to the unique cultural angle and educational mission of the facility, the film seems to imply that women design with a hand that is especially sensitive to the identities of the occupants. This case study appears to resolve the questions asked at the beginning of the film: Yes, women design differently than men do, and yes, women’s experience of the built environment is different from that of men.

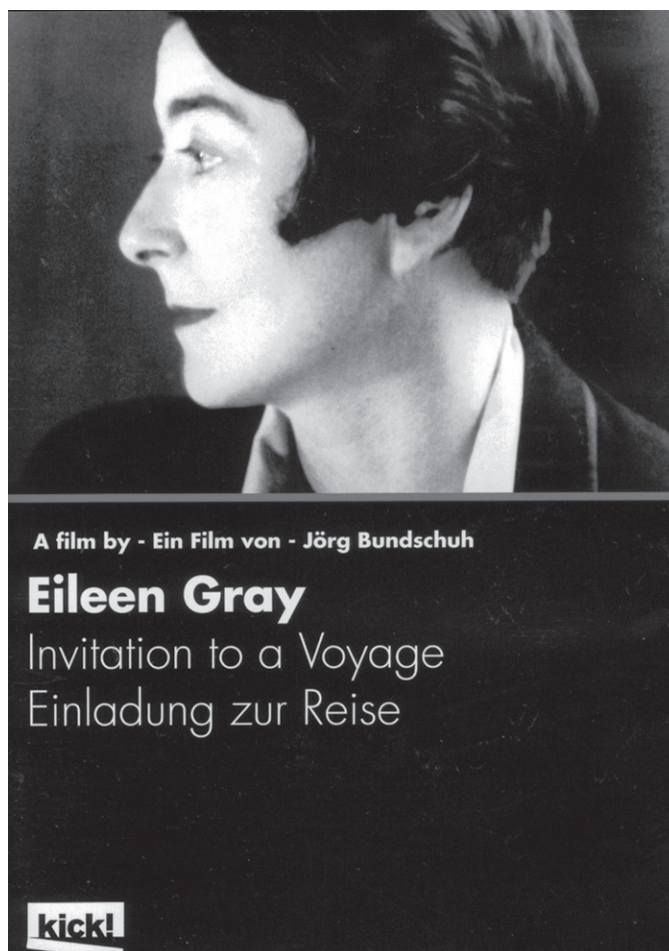
Whether these points are pertinent, however, is another issue. The questions asked are provocative, but the sole focus on public work limits how the film can answer them. The subjects of the other documentaries under review garner only passing mention in this film’s quick historical overview of women in the profession, and the undeniably Anglo-centric angle means that women working in places other than the United Kingdom or North America are omitted completely. Aside from these issues, the low production values of the film are distracting, and the essentializing questions about how women design and experience space seem somewhat dated. (And, indeed, this is the most dated of the films under review here; it came out in 1995.¹)

A *Day with Zaha Hadid*, in contrast, virtually ignores questions about gender in the architectural profession, only indirectly referring to Hadid’s status as a woman professional. This film, which follows Hadid around an exhibition of her own work in a Vienna museum, features the world-famous designer’s convoluted stream-of-consciousness narrative describing her process and her projects; it is at times a challenge to follow, and is perhaps too long.

Hadid skirts any acknowledgment of her own exceptional position in the architectural profession and makes only oblique reference to anything personal — her roots in Iraq, her early interests in architecture, or her position within the architectural profession as a woman. Although she states at the outset her belief in the importance of be-

ing “always at the margin” in order to “achieve a shift in the status quo,” she explains that these concerns lie in the potential for “a shift in the architectural profession [and] a shift in the urban environment.” The exact nature of the “shifts” she desires to see in the mostly white and male architectural profession is unclear, though; Are they social? technological? cultural? all of the above? While offering scant detail, she indicates that architects today need to “be [themselves] on the move” in order to “expand the repertoire” of design and “shift the worldview” — again, loosely defined. This desire for dynamism appears to exist independently from gender and culture.

Interestingly, in discussing the architectural profession’s gradual embrace of her work, Hadid mentions her belief that she and her ideas were originally marginalized — not because of her gender or her background, but because of her radically distinct way of thinking. The “margin” she inhabited was intellectual, not personal. Her characteristically distorted and multi-layered perspective drawings (using a method she developed during and after the conclusion of



her architectural studies at the Architectural Association in London in the 1970s and during the early years of her practice in the 1980s) were the product of her unique intellectual explorations. The acceptance of these kinds of representational methods in the architectural mainstream signaled expanding design methods, not an acknowledgment of her unusual position as a prominent female designer.

It is in part because of her design process, Hadid believes, that the architectural profession was able to move past a nebulously defined, suggestively phrased sense that “nothing was attainable” in the 1980s, into a new realm of fresh ideas that continues today. Hadid hastens to add that the job of “shifting the worldview” remains perpetually unfinished. While the “greatest projects have not been totally achieved,” they are “more possible now,” she claims. This is due in part to many other architects besides herself, “the research of many people, who did sacrifice a lot.” The viewer is left wondering about the exact nature of this “sacrifice.”

One of the professionals to whom Hadid may owe a debt is the Anglo-Irish furniture designer, architect, and Modernist pioneer Eileen Gray, whose life and career spanned from the late 1800s to her death in 1976. The film *Eileen Gray: Invitation to a Voyage* follows Gray’s extraordinary life experience from a traditional upbringing on an estate in Ireland, to her years as a sought-after furniture-maker and interior designer in Paris, to the ultimate manifestation of her efforts: two homes that she designed on the French Riviera.

Like Hadid, Gray felt an urgency toward progress in design. The film notes that “all [Gray] wanted was to create things that fit into our time” and conveys Gray’s belief that “creation was a forward-looking process, always within the present.” Both Gray’s work and her personal story demonstrate a life driven by a desire to respond to the swiftly changing experience of modernity in early twentieth-century Europe, while challenging the roles traditionally open to women in the design professions. Departing Ireland for London, and thereafter leaving London for Paris, Gray fashions a way forward that frees her to define herself on her terms and design how and what she wants. While the film touches briefly on Gray’s frustrations with breaking into the traditionally male-dominated professional world of early twentieth-century Europe, it remains faithful to her experience by focusing on her pursuit of design innovation.

Gray was a complex character, the film points out, and her story has been co-opted by champions of various causes, including feminists, who applaud Gray’s forward-looking sensibilities and her courage to construct a career that combined design at a variety of scales. The filmmakers posit that

Gray’s feminism is most visible in the passion with which she followed her muses: her love of design in general, and her explorations of material in particular. The high production and tight editing of *Invitation to a Voyage* complement the beauty of Gray’s story and the intelligence of her work.

Like *Invitation to a Voyage*, the fourth documentary under review, “*A Girl is a Fellow Here*”: *100 Women Architects In the Studio of Frank Lloyd Wright*, delves into personal experiences, this time of a small group of woman architects, in order to illuminate broader historical themes about women’s entry into the architectural profession. The film is elegant, short, and direct in its storytelling, asking a central question that feels more relevant than those asked by *Public Space*, *Public Work*: Why has the work of these women, and so many others, been excluded from the narrative of modern architectural history?

The women of “*A Girl is a Fellow Here*,” who were contemporaries of Gray, labored under the supportive tutelage of twentieth-century master Frank Lloyd Wright during his long career. This film highlights six in particular whose eminent careers were launched after internships with Wright, either during his early years in the Chicago area or, later in his career, at Taliesin (in Spring Green, Wisconsin) or Taliesin West (in Scottsdale, Arizona).

The film emphasizes Wright’s progressive attitude toward women throughout the long arc of his professional life. Two of the women featured practiced with Wright during his early years as a professional in Oak Park, outside of Chicago: Marion Mahony, also known for being the second woman graduate of MIT’s architecture program, and the first woman to achieve architectural licensure in the United States (1897); and Isabel Roberts, who worked with Wright until the practice’s closure in 1910, after which Wright relocated back to Wisconsin.

Following the onset of the Great Depression, Wright developed a unique fellowship experience that provided design experience, income, and housing in exchange for various forms of manual labor at the architect’s retreat. Less a traditional job or educational experience and more a “way of life,” the Taliesin Fellowship gave young designers a holistic experience that combined traditional architectural practice (design, drafting, model-building) with the myriad custodial tasks required to maintain the Taliesin property, ranging from gardening and cooking to chopping wood and pouring concrete. The film notes that men and women were given equal footing in job responsibilities both in and out of the studio, and that up to 25 percent of Wright’s staff members at any given time were women.

Each of the other women featured (Lois Davidson Gottlieb, Jane Duncombe, Eleanore Pettersen, and Read Weber) was a product of this internship program and used it as a launching pad for her own career. Interviews with Gottlieb and Pettersen contribute to an overall rosy and fulfilling sense of life at Taliesin under Wright, shedding light on Wright's enlightened attitude toward women in the profession. Pettersen in particular thanks Wright and cites his encouraging attitude toward her professional development as a prime reason for her success, noting, "If I hadn't gone to Wright's, I wouldn't be sitting here, there is no question about it."

Each of the four documentaries reviewed here has its strengths. *"A Girl Is a Fellow Here"* and *Invitation to a Voyage* are the most useful, however, and they are easily the most enjoyable of the four to watch. Both have high production values, and their clear narratives enhance the life experiences of their subjects; questions regarding the roles of women in architecture are suggested, rather than forced, by the incredible stories of these individuals. In contrast, neither *Public Space*, *Public Work*, with its uneven quality and narrow argument, nor the rambling *A Day With Zaha Hadid* — neither of which is without merit entirely — lends itself as well to a nuanced conversation about the worthy subject of women in the architectural profession.

Note

1. *Editors' Note:* We searched in vain for a more recent film that would address broader issues concerning women and architecture. The absence may in itself be telling.

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Miriam Greenwald

MULTIMEDIA REVIEW

“VERNACULAR THIRD WAVE DISCOURSE”: NEW WORKS ON RIOT GRRRL, GIRL ZINES, AND GIRL ROCK

by Virginia Corvid

DON'T NEED YOU: THE HERSTORY OF RIOT GRRRL. 40 mins. Directed by Kerri Koch. Produced by Urban Cowgirl Productions, 2006. DVD available for purchase: \$14.99 plus shipping, http://urbancowgirlproductions.com/uc/?page_id=3/.

Sarah Marcus, **GIRLS TO THE FRONT: THE TRUE STORY OF THE RIOT GRRRL REVOLUTION.** New York: Harper, 2010. 281p. \$14.99, ISBN 978-006180636.

Marisa Meltzer, **GIRL POWER: THE NINETIES REVOLUTION IN MUSIC.** New York: Faber & Faber, 2010. \$14.00, ISBN 978-0865479791.

Alison Piepmeier, **GIRL ZINES: MAKING MEDIA, DOING FEMINISM.** New York: New York University Press, 2009. 272p. \$22.00, ISBN 978-0814767528.

GIRLS ROCK! THE MOVIE. 89 mins. Directed by Shane King & Arne Johnson. Produced by (Your Name Here) Productions and Ro*co Films International, 2008. DVD available for purchase for home use: \$25.00 plus shipping, <http://www.girlsrockmovie.com/order>. Licensing for educational and public showings also available.

Marisa Anderson, **ROCK 'N' ROLL CAMP FOR GIRLS: HOW TO START A BAND, WRITE SONGS, RECORD AN ALBUM AND ROCK OUT!** San Francisco, CA: Chronicle Books, 2008. 191p. \$14.95, ISBN 978-0811852227.

In the early 1990s, the punk feminist movement called Riot Grrrl emerged in the United States, with hubs of significant activity in Olympia, Washington, and Washington, D.C. Combining musical performance, zine production, irreverent style, and the DIY ethos of punk, Riot Grrrl forged a feminist praxis premised upon social and personal transformation through cultural production and girl community — or, as Riot Grrrl put it, girl love and girl power. Recent scholarship has begun to examine this movement and the larger Third Wave of feminism in which it was located. Simultaneously and with significant overlap, Riot Grrrl participants have begun to document their activities and to foster

the empowerment of a new generation of girls. Like Riot Grrrl, these new offerings confront ongoing struggles with intersectionality in feminism and misrepresentation of feminism in the mainstream media. Throughout these tensions, however, the transformative power of women and girls creating culture and critiquing patriarchy remains the touchstone in these vibrant works.

For those new to the history of Riot Grrrl as a feminist musical movement, *Don't Need You*, a documentary film by Kerri Koch, offers an excellent introduction. The film features interviews with the prominent zinesters and musicians, such as Corin Tucker of Heavens to Betsy, Allison Wolfe of

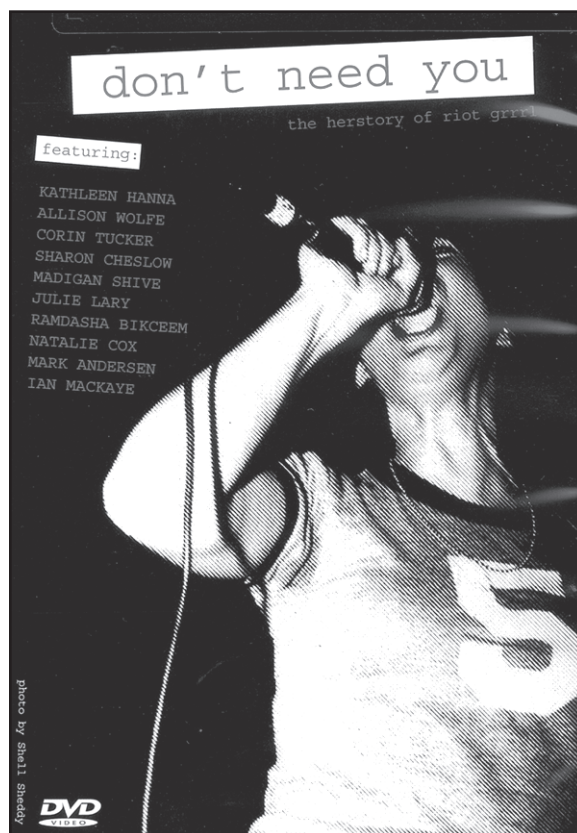
Bratmobile, Kathleen Hanna of Bikini Kill, Sharon Cheslow of Chalk Circle, Ramdasha Bikceem of Gunk, and Madiigan Shive of Tattle Tale.¹ Koch uses interview footage and archival materials interspersed with excerpts from the Riot Grrrl manifesto originally published in *Bikini Kill 2* to weave the fabric of the narrative.² This approach tracks individual experiences of Riot Grrrl, as well as a historical timeline of Riot Grrrl's rise to prominence and subsequent participant disillusionment relating to the movement's primarily white, middle-class participant base and trivialization in the media.

The film closes with reflections on the meaning and significance of Riot Grrrl that recuperatively position it as

a feminist movement of young female artists. With this narrative arc and material, Koch's composition not only provides a compelling introduction to Riot Grrrl, but also strikes the sensitive and informed tone necessary for conveying the story of a movement that was ideologically opposed to definition and experienced outside definition as such a negative force. Alongside the documentary, Koch provides extended interview and archival material footage in the bonus features, making the film an even greater resource for further Riot Grrrl scholarship.

For a more indepth examination of the history of Riot Grrrl, *Girls to the Front: The True Story of the Riot Grrrl Revolution*, by Sara Marcus, delivers on its subtitle and offers a singularly comprehensive, multi-faceted account. Marcus brings a unique insider/outsider perspective to Riot Grrrl history. As she reveals at the beginning of the book, Marcus missed the early years of Riot Grrrl development but later connected to Riot Grrrl at a center of activity in Washington, D.C. Therefore, she has an intimate familiarity with Riot Grrrl feminist analyses, but also a distance from the stormiest events in Riot Grrrl's history. From this position, she relays many of the complicated and dispersed strands of Riot Grrrl history based on her familiarity and five years of research. Her account covers the bands Bikini Kill, Bratmobile, and Huggy Bear, as well as Riot Grrrl activity in Olympia, D.C., New York, the Twin Cities, and Omaha. Throughout, the account incorporates interviews, lyrics, and zine excerpts and positions Riot Grrrl in the context of the 1990s backlash, especially anti-abortion politics. As the

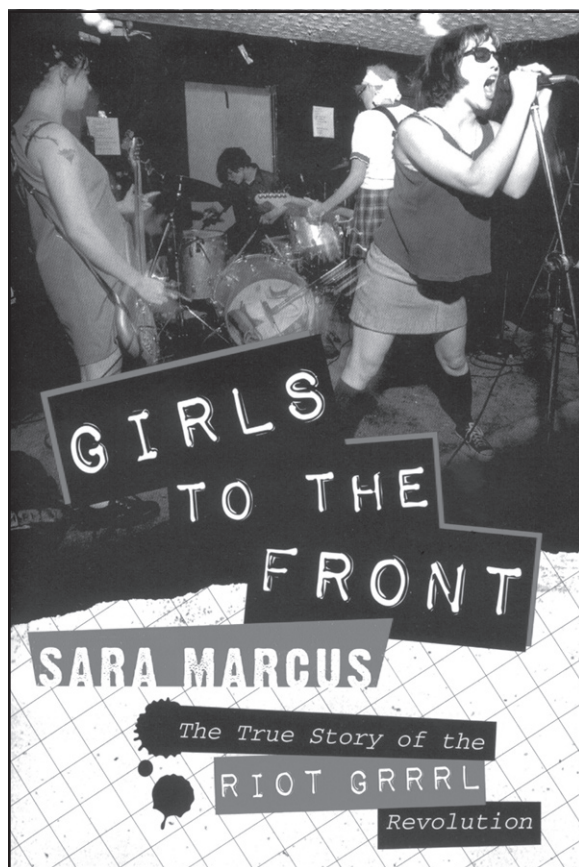
timeline unfolds, it transitions from the early centrality of punk to the later centrality of zines. The trivializing and sensationalized media fascination with Riot Grrrl and the controversial media blackout also receive indepth coverage. Although other writers have addressed these aspects of Riot Grrrl history before, Marcus brings a new level of detail and temporal development.



Girls to the Front also offers sustained attention to the focus, in Riot Grrrl, on sexual harassment, physical abuse, and sexual violence, which most previous coverage has either glossed, ignored, or actively suppressed. As Marcus demonstrates, the personal experience of these issues motivated many young women and girls to connect to Riot Grrrl in an era when the media was declaring feminism dead. This previously under-addressed per-

spective emerges from Marcus's innovative narrative style, which grounds her presentation of Riot Grrrl activity in the perspectives of the actors. Contradictory perspectives, analyses, and interpretations receive side-by-side sympathetic telling, yet the overall coherence of the work remains intact and is strengthened by the contradictions. The book would have benefited, however, from more attention to the perspectives of grrrls of color. Although Marcus attends to the predominantly white participant base of the movement and the resistant reaction elicited by an "unlearning racism" workshop at the first Riot Grrrl convention, interviews with prominent grrrls of color like Mimi Nguyen and Ramdasha Bikceem are notably absent. Despite this failing, *Girls to the Front* has much to offer and deepens the extant scholarship on Riot Grrrl.

In another approach, Marisa Meltzer examines Riot Grrrl as an antecedent to the music and marketing phenomena of girl power. She states her intentions in the preface to *Girl Power: The Nineties Revolution in Music*: "In this book I have traced the roots, evolution, and eventual co-option of girl power in an attempt to figure out what it all means and where music and feminism are headed" (p. ix). Meltzer also makes it clear that she intends to focus on privileged perspectives on this history, commenting, "The good feminist in me wants to make sure that I'm not overlooking any outsider groups, but they are not part of the story I am looking to tell" (p. x) — a shortsighted approach, since constructions of white femininity, consumerism, and heterosexuality have been at the heart of co-opted definitions of girl power. With



this broad, vague research question and self-authorization to downplay or ignore issues like race, class, and sexuality, the slim volume unsurprisingly comes across as hollow. It reads like a series of long expository magazine articles covering, in succession, Riot Grrrl, “Angry Womyn” in rock, 1990s girl groups, 1990s female pop stars (aka “Pop Tarts”), and Ladyfest feminist musical and art festivals.

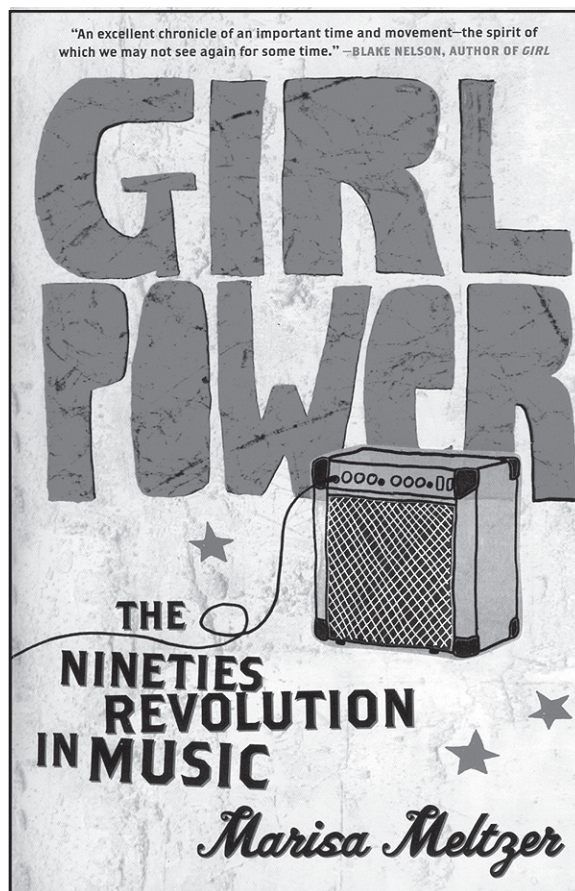
Girl Power comes across as a thin layer of journalistic coverage stretched over Meltzer’s personal grappling with the contradictions between enjoying the consumption of pop culture and her feminist analyses. *Girl Power* taunts the reader. Underneath the pop-culture details, music history summaries, and personal anecdotes lies an enduring feminist debate: female pleasure versus resisting oppression. Without an explicit or coherent take on the debate, though, much of the book’s discussion seems arbitrary and based on personal

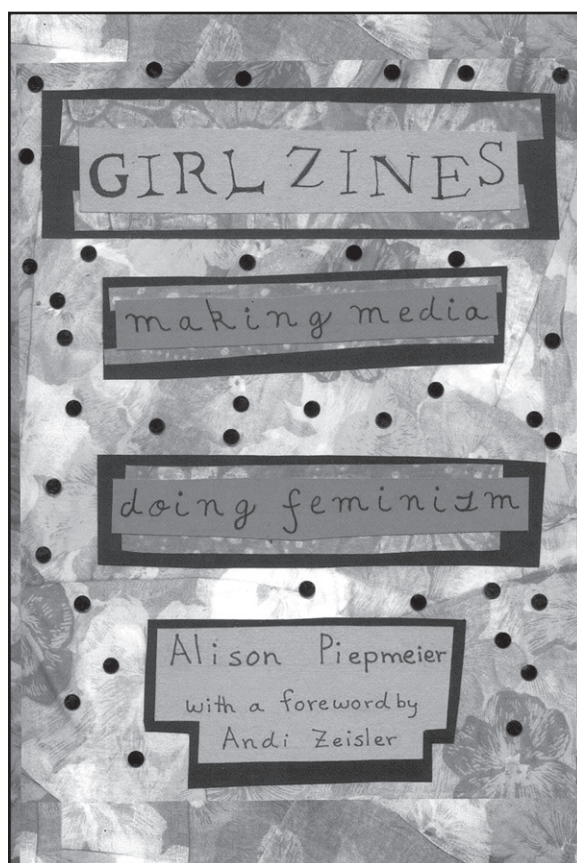
taste: Spice Girls and Brittany Spears: thumbs up. Avril Lavigne and Pussy Cat Dolls: thumbs down. Both Meltzer and this topic have more to offer than the blog-post-like fare presented in *Girl Power*.

While Meltzer examines Riot Grrrl as part of a larger musical history, Alison Piepmeier, in *Girl Zines: Making Media, Doing Feminism*, addresses the movement as part of a larger development of feminist zines. The first monograph-length academic examination of feminist zines, Piepmeier’s work is an insightful and long-overdue engagement with the feminist work in zines, which

played a pivotal role not only in Riot Grrrl but also in the development of the Third Wave in general. Piepmeier aptly defines zines as “vernacular third wave” discourse (p. 9), and she combines “the existing scholarly work on zines with a much-needed broad range of interdisciplinary perspectives on book culture, activist art, and participatory media in order to map out as fully as possible the personal, political and theoretical work that grrrl zines perform” (p. 7). Observing that “the third wave has been widely described but undertheorized,” Piepmeier suggests that “the theoretical

contributions — the vocabulary, conceptual apparatus, and explanatory narratives — of the third wave have not been recognized by scholars because they’re being developed in unexpected, nonacademic sites, like zines” (p. 10). The text helps bridge this gap with well-researched examinations of exchange in zine culture, the Third Wave, and the range of constructions of femininity in zines, as well as the handling of intersectionality and revolutionary hopefulness in zines. Comfortable with complexity, Piepmeier critiques binary divisions of victimization/agency and complicity/resistance to develop a nuanced perspective of the feminist work and discourse in girl zines. Overall, the book admirably engages the complicated nature and context of girl zines, including girl culture, Third Wave feminism, and girl zines themselves whose creators contradict and explicitly resist





definition or description (pp. 11–12). This thoughtful and multi-disciplinary examination of feminism in girl zines should be in every collection on zines or the Third Wave.

Rock 'n' Roll Camp for Girls combines Piepmeier's observation that Third Wave theory is developed in "unexpected nonacademic sites" and Riot Grrrl feminist musical practices. Founded in 2000 in Portland, Oregon, by Misty McElroy as a student project, the camp brings together girls aged 8–17 for a week to form bands, choose instruments, write songs, and perform them in a showcase concert. Although music provides the structure for the camp, girl empowerment is the focus. Camp activities include a self-defense workshop from Free to Fight, attention to conflict resolution, and discussions of the representation of women in the media and women's exclusion from musical production. Volunteers

teach classes, facilitate the bands and perform music throughout.

The documentary film *Girls Rock!*, directed by Shane King and Arne Johnson, provides an insider look at the experience of Rock 'n' Roll Camp for Girls from the perspective of participants, their families, and staff. Following the girls through an intense and tension-filled week of everything from learning instruments to performing with a group of recent strangers, the footage rivets. Besides presenting the compelling event that the camp is, the film also mirrors the focus of the camp and emphasizes the difficulties girls face with self-

esteem and body image. In-depth serial interviews with a selection of camp participants, their families, and staff — including Carrie Brownstein of Sleater Kinney, sts of the Haggard, and Beth Ditto of the Gossip — function as the strengths of the documentary. The directors and camera crew clearly established a rapport. Yet, because the film directors were just learning about the history of women in music and the effects of sexism on girls as they worked on the project, the film has some weaknesses. For instance,

although the camp had a diverse staff and participant group, the directors presented a whitewashed version of the history of women in music, and used one-dimensional statistics about girls. More subject expertise on the part of the directors would have enhanced the framing of the film, but the coverage of the camp itself is outstanding and a worthwhile watch.

While *Girls Rock!* provides a window into the experience of attending camp, *Rock 'n' Roll Camp for Girls*, edited by Marisa Anderson, offers a DIY version of the camp in book format, or, as the subtitle puts it, "How to Start a Band, Write Songs, Record an Album and ROCK OUT!!" Its tone is pitch perfect, both accessible and smart, and it's aimed at "anybody who has ever dreamed of playing music" (p. 12). Illustrations by Nicole Georges and photos from camp, rendered in lime-green and black and white throughout and



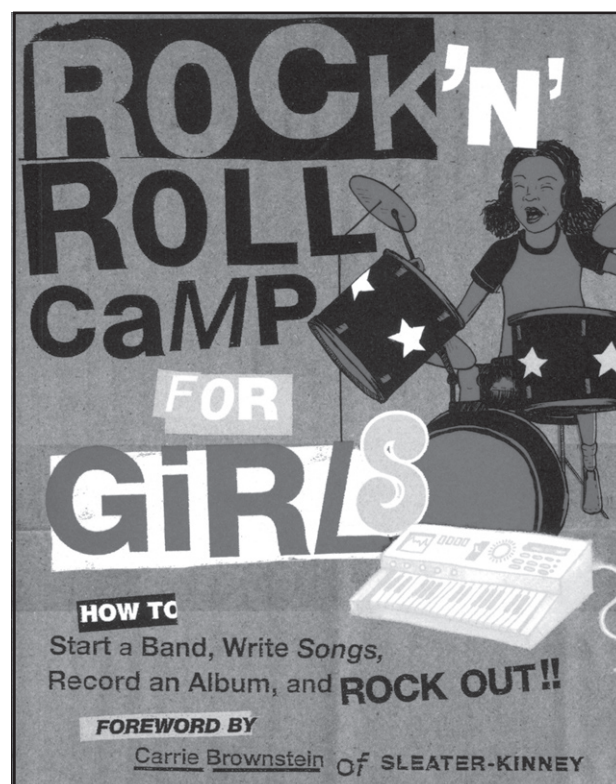
assembled with a cut-and-paste style, create a zine-like feel for the book. Numerous contributors offer advice and directions based on personal experience, including notables Carrie Brownstein of Sleater-Kinney, Sarah Dougher of Cadallaca, Cynthia Nelson of Ruby Falls, Kaia Wilson of Team Dresch, Beth Ditto of The Gossip, sts of The Haggard, and a host of other seasoned musicians, organizers, and writers. As a whole, the compilation combines inspiring essays on women in rock and the artistic process with practical directions on songwriting, instruments, electrified sound, and starting and promoting a band. Sections on self-defense and punk rock aerobics, a glossary of relevant music terms, chord charts, and contact information for rock camps round out the book as a resource for girl musicians. Get it for the girl in your life and support her art.

Notes

1. Band and zine references refer predominantly to projects contemporaneous with the heyday of Riot Grrrl. All artists referenced in this review have been involved with multiple projects, too many to list. Googling them yields rich returns and is highly recommended by this reviewer.

2. Riot Grrrl sought to avoid hegemonic doctrine and encouraged all participants to develop their own notion of Riot Grrrl. Many Riot Grrrl participants therefore developed "Riot Grrrl is..." manifestos, so many, indeed, that the term *manifesta* has since found widespread usage. By far the most widely published Riot Grrrl *manifesta*, however, appeared in the zine *Bikini Kill 2*, the compelling prose and vision of which has engendered its continued prominence. The full text is available at http://onewar-art.org/riot_grrrl_manifesto.htm. Note: this site erroneously claims that Kathleen Hanna founded Riot Grrrl, a claim that runs counter to the spirit of Riot Grrrl and that Hanna herself has spent a considerable amount of time contesting.

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FEMINIST ARCHIVES

ARCHIVING GRRRL STYLE NOW

by Katelyn Angell

I'm really scared of feminist history being erased.
—Kathleen Hanna, 2010

Hanna's words will surely ring familiar to many feminist ears. Feminist history comprises a myriad of movements and identities spanning generations of individuals. Its substance is preserved and transmitted in innumerable ways, including through oral histories, independent bookstores, infoshops, school and community archives, and conferences — but how secure are that transmission and preservation?

Happily, there is now an established university archive for preserving and transmitting the history of one of those movements, the underground feminist punk movement known as Riot Grrrl, which emerged in Olympia, Washington, in the early 1990s. Riot Grrrl

rewrote feminism and activism into a punk rock rebellion and youth-centered voice that was felt to be missing from forms of feminism available in the 1990s. Feminism was seen to be addressing the concerns of older, middle-class, heterosexual and educated women and riot grrrl was seen to be a re-working of feminism to work through the needs, desires and issues in the situations specific to young girls and women in 1990s America.¹

At the end of 2010, New York University's Fales Library & Special Collections unveiled its Riot Grrrl Collection, a project spearheaded by senior archivist Lisa Darms. Darms had been reflecting on the idea for this collection for years prior to her arrival at Fales and, shortly before she was hired, had invited Kathleen Hanna (Bikini Kill, Julie Ruin, Le Tigre) and Johanna Fateman (Le Tigre) to a panel on feminism and archives at Fales. According to Darms, it was Hanna who suggested the Riot Grrrl Collection. Once Darms began working at Fales, she waited for a few months and then raised the possibility with Fales Director Marvin Taylor, who, in 1993, had started the renowned NYU Downtown Collection at Fales as an "attempt to document the downtown arts scene that evolved in SoHo and the Lower East Side during the 1970s through the early 1990s."² Over the years, the Downtown Collection has accumulated an impressive set of materials, including the papers of Andrea Callard (ca. 1966–2000) and David Wojnarowicz (ca. 1954–1992).

The existence and success of the Downtown Collection greatly inspired Darms as she started planning for the Riot Grrrl Collection. "There are intellectual crossovers between Riot Grrrl and the Downtown scene," she says, so "it was completely natural [for me] to see an affiliation between the

Downtown Collection and Riot Grrrl intellectually and in terms of activism and art."³ Acquiring materials for the Riot Grrrl Collection is quite different, on a number of levels, from collection development for a traditional archive. First, it is rare for archivists to ask people in their thirties and forties to donate their personal collections. Moreover, by collecting zines, concert flyers, and other temporal cultural artifacts, the Riot Grrrl Collection is gathering and preserving materials generally unfamiliar to academia. "Late twentieth-century new and unusual formats which were not previously considered archival are [now] being institutionally preserved," remarks Darms.⁴

In the initial stages of recruitment, Darms made it a priority to contact potential donors herself before they could learn of the archive from the media. Her request was met with varying degrees of interest, with immediate agreement from Kathleen Hanna, Becca Albee (Excuse 17), and Johanna Fateman. Fateman explains her primary motivations for donating to the collection:

I had kept a lot of stuff from the early '90s onward at first because it was important to me personally, and later because I also had a sense that it could somehow be valuable

to future feminist scholarship about Riot Grrrl, Le Tigre, etc. Having this material in the care of an archive seems ideal, as over the years I have unintentionally damaged parts of it or purposely edited/destroyed things as I moved or tried to reorganize my belongings. Because Kathleen Hanna also decided to donate her papers I was very glad to think that both sides of our correspondence over the years would live together, available to researchers.⁵

Molly Neuman (Bratmobile, The Frumpies) has since donated her papers as well, and the collection expects future donations from Kathi Wilcox (Bikini Kill, The Frumpies), Carrie Brownstein (Excuse 17, Sleater-Kinney), and Allison Wolfe (Bratmobile, Cold Cold Hearts). Actually making the donations can be challenging, since prospective donors may not live close to where their personal papers are stored.

It is very important to realize that the Riot Grrrl Collection is intended to preserve the history of *all* individuals associated with the movement, not just well-known musicians, artists, zinesters, and other figures. For example, Fales recently acquired the papers and zines of a Riot Grrrl named Molly Itzhak. The idea that a donation to the Riot Grrrl Collection will allow present and future feminists such visceral access to Riot Grrrl artifacts appeals to both donors and researchers. Kathleen Hanna poignantly envisions, “I want someone to come in [to the collection] in 100 years and to feel connected to someone who has already passed on...to find the experience of creating what’s absent in [their] own life.”⁶

Hanna donated a wide array of formats to the archive, including papers, zines, and tapes. It was the donation of her analog 8-track recorder, though, that she mentioned most in our interview, and with great excitement. Hanna bought the 8-track shortly before Bikini Kill disbanded, and she used it in the recording of her Julie Ruin record. Hanna hopes that in the Riot Grrrl Collection it will bring future generations the same joy it gave her. She explains, “I had a personal relationship with my 8-track...it was my first piece of musical equipment. I love the idea of another woman enjoying it. Some day some weird audio geek will come in and use it... Thinking of that moment with her getting in touch with my processes and hearing my f[---]k-ups makes me very happy.”⁷ Here, Hanna’s logic parallels not only the DIY (Do It Yourself) mentality of Riot Grrrl, but also feminism as a whole, as it illustrates the common ties that bind feminism across varying historical periods and social movements.⁸

The Riot Grrrl Collection’s main collection-development focus is to acquire primary documents of Riot Grrrls from the years 1989–1996. While zines will certainly be present in the archive, Darms emphasizes that the Riot Grrrl Collection is not a standard zine library. Any zines will remain with the papers of the donor. For example, although Johanna Fateman has donated zines written both by her and by other creators, these zines will be located with the other flyers, correspondence, and videotapes that Fateman donated. Another way in which the Riot Grrrl Archive differs from a traditional zine library is that whereas zinesters usually create zines with the intent of having other people read them, donors to the Riot Grrrl Collection may well never have anticipated

any outside distribution or readership. Thus, there are sensitivity issues that would not necessarily need to be addressed in a zine library.

The collection will be organized using standard archival practice. The handling of discrete sets of personal papers will be guided by the principle of original order, which “requires that the order originally imposed by creators on their records must be maintained.”⁹ “Each specific collection will remain discrete,” Darms says. “For example, Johanna Fateman’s stuff will be separate from Kathleen Hanna’s, despite the fact that they were involved in the same band. In short, the ultimate goal is to maintain the intellectual order of the collection’s creator.”¹⁰ Such an approach to information organization is very different from the methods usually used by libraries, which catalog their materials by subject and then store them on shelves in predetermined order.

To enhance the research process, archivists generally develop finding aids, which are “document[s] providing information on the scope, contents, and locations of collections/holdings.”¹¹ The Fales Library will develop a finding aid for each discrete collection of personal papers. Additionally, “there will probably be a general ‘ephemera’ collection made up of small donations from here and there — sometimes someone wants to donate just one flyer or a zine — and that will also receive its own finding aid as a collection.”¹²

Although numerous books chronicle Riot Grrrl (e.g., Nadine Monem’s *Riot Grrrl: Revolution Girl Style Now!* and Sarah Marcus’s *Girls to the Front: The True Story of the Riot Grrrl Revolution*), the Fales Collection marks the first repository dedicated specifically to Riot Grrrl history. Johanna Fateman considers how the Riot Grrrl Archive

may affect future research on the movement:

I think (I hope) that there will be more of a basis for analyses of Riot Grrrl's intellectual history and self-theorization, and for detailed portraits/discussions of individual thinkers and artists within the movement... I would love for Riot Grrrl to be studied as a scene, as an artistic avant-garde. And I think that the concentration of intimately related materi-

place to begin preserving Riot Grrrl history in an academic setting. "My understanding of what was possible in archives changed," she says. "I remember thinking, 'No institution would be willing to do it.' This was sort of the moment for me when I thought maybe it was possible for this stuff to be preserved at this moment."¹⁴ Darms is certainly right: even in its infancy, the Riot Grrrl Collection has already been covered by such established publications as *The Village Voice* and *The New Yorker*.¹⁵

speaking to an audience," she speculates.¹⁷ This method of organization is certainly reminiscent of Riot Grrrl, a movement that sought to dismantle hierarchies and place feminists in close and uninhibited contact with each other.

Darms is firm in her assertion that use of the Riot Grrrl Collection will not be limited to NYU students and faculty. Instead, anyone engaged in scholarly research will be able to make appointments to use the collection.¹⁸ The first sets of materials in the collec-

"My understanding of what was possible in archives changed. I remember thinking, 'No institution would be willing to do it.'"

als in the collection will inspire renewed interest in this particular strain of feminist culture.¹³

Without a doubt, Fateman's visions seem completely within the purview of Fales's capabilities.

A self-identified punk and feminist of many years, Lisa Darms studied photography at the Evergreen State College in the early 90s, using her work to explore the theory that "slut" and "feminist" are not mutually exclusive. In 2000, Darms served as an organizer of the first Ladyfest, a music and art festival that began in Olympia, Washington, featuring such bands as Bangs, Sleater-Kinney, and Bratmobile, as well as workshops on feminism, activism, music, and art. A highly positive experience with Ladyfest left Darms feeling that the here and now would be a completely appropriate

The collection's primary objective is to document Riot Grrrl, but the movement's multifaceted identity ensures that this collection will appeal to researchers studying a wide variety of topics. Darms suggests that the collection will be of major interest to students of gender/feminist/queer studies, but predicts it will exceed these tenuous boundaries. It harbors rich potential, she believes, for anybody looking at "graphic history, design, zines, and how people were communicating before the Internet."¹⁶

Even as the Riot Grrrl Collection is initially launched, plans are already in the works for its future. In the next couple of years, the Fales Library hopes to organize a symposium. Darms imagines the event as divergent from a traditional academic conference: "It could be a mix of panel discussions and presentations of media. I want it to be more of a discussion between people who were there rather than people

tion were slated to be available at the end of 2010, and the collection will remain an ongoing project. Without a doubt, the Fales Riot Grrrl Collection will bring an exciting new dimension to research on this pivotal historical period within the feminist movement.

Notes

1. Julia Downes, "Riot Grrrl: The Legacy and Contemporary Landscape of DIY Feminist Cultural Activities," in *Riot Grrrl: Revolution Girl Style Now!*, ed. Nadine Monem (London, U.K.: Black Dog Publishing, 2007), pp. 12–49, at 26.
2. The Fales Library and Special Collections, <http://www.nyu.edu/library/bobst/research/fales/index.html>
3. Lisa Darms, interview with author, New York, July 7, 2010.

4. Darms interview.
 5. Johanna Fateman, personal communication with author.
 6. Kathleen Hanna, interview with author, New York, June 23, 2010.
 7. Hanna interview.
 8. At the time this article was written, the library had not yet decided just how researchers would be able to use Hanna's 8-track.
 9. Shelley Sweeney, "The Ambiguous Origins of the Archival Principle of 'Provenance,'" *Libraries & the Cultural Record* v. 43, no. 2 (2008), pp. 193–213.
 10. Darms interview.
 11. Plato L. Smith II, "Preparing Locally Encoded Electronic Finding Aid Inventories for Union Environments: A Publishing Model for Encoded Archival Description," *Information Technology and Libraries* v. 27, no. 2 (2008), pp. 26–30, at 26.
 12. Lisa Darms, personal communication with author.
 13. Fateman communication.
 14. Darms interview.
 15. See, e.g., Macy Halford, "Quiet Riot," in *The New Yorker*, January 12, 2010; and Alexis Soloski, "Revolution, Girl Style — Shhh! Riot Grrrl Moves out of the Streets and into the Library," in *The Village Voice*, April 6, 2010.
 16. Darms interview.
 17. Darms interview.
 18. Appointments can be made by either calling or emailing the Fales Library; contact information is available at <http://www.nyu.edu/library/bobst/research/fales/>.
- [*Katelyn (Kate) Angell is a reference librarian at Sarah Lawrence College in Bronxville, New York. She assisted Kathleen Hanna in archiving Hanna's personal papers in 2009. Kate would like to thank Kathleen, Lisa Darms, and Johanna Fateman for their assistance with this article.*]

Wherever you are, the Women's Studies Librarian can help.

Whether you're working on an undergraduate research paper in Madison, planning your gender-focused dissertation in Milwaukee, teaching a women's studies course in Marshfield, or pursuing a topic of personal interest in Minneapolis, Madrid, or even Mongolia, you can use the rich resources of the University of Wisconsin System's Office of the Women's Studies Librarian.

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E-SOURCES ON WOMEN & GENDER

Our website (<http://womenst.library.wisc.edu/>) includes recent editions of this column and links to complete back issues of *Feminist Collections*, plus many bibliographies, a database of women-focused videos, 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.

ARCHIVES

Ball State University’s Digital Media Repository includes the **MIDDLETOWN WOMEN’S HISTORY COLLECTION**, which “provides online access to archival materials documenting the experiences of women and women’s organizations in Muncie, Indiana from the 1880s through the 1930s. It includes diaries, minutes, correspondence, photographs and other documents selected from the wealth of resources available in Ball State University Libraries Archives and Special Collections.” Find the Middletown Collection at <http://libx.bsu.edu/>.

“There are millions of UK websites. They are constantly changing and even disappearing. Often they contain information that is only available online. Responding to the challenge of a potential ‘digital black hole,’ the **UK WEB ARCHIVE** is there to safeguard as many of these websites as practical. Its purpose is to collect, preserve and give permanent access to key UK websites for future generations.” Among the special collections in the Archive is one called “Women’s Issues,” maintained by the British Library with the Women’s Library of London Metropolitan University: <http://www.webarchive.org.uk/ukwa/collection/98537/page/1/source/collection>. So far, 265 sites, some of them no longer “live” online, are archived in this collection. Examples include the Athena Project, Gender Equality Network (GeNet), Home Birth Reference Site, Postgraduate Contemporary Women’s Writing Network (PGCWWN), Pro-Choice Forum, ProLife Alliance, Riot Grrrl Europe (no longer available live), SylviaPankhurst.com, Virginia Woolf Society of Great Britain, and Women in Prison.

ASSOCIATION WEBSITES

The **ASSOCIATION FOR GENDER RESEARCH, EDUCATION, ACADEMIA & ACTION (AGREAA)** grew out of the former Trans-Academics.org. The new organization is “dedicated to professional development, activism, and the creation of a supportive environment for those doing work in all areas of gender and sexuality (including but not limited to transgender studies, women’s studies, feminism, masculinity studies, queer theory/studies, and sexology).” See, explore, and join at <http://www.agreaa.org/>.

The **NATIONAL COUNCIL FOR TRANSGENDER EQUALITY** is “a 501(c)3 social justice organization dedicated to advancing the equality of transgender people through advocacy, collaboration and empowerment.” Issues being tackled include discrimination, employment, homelessness, the military, immigration, prisons, and hate crimes. Read fact sheets and news and become an ally at <http://transequality.org/>.

E-DOCUMENTS

“Time for a new feminist agenda”: *A HERSTORY: 2004–2008* is “a compilation of articles on the most important issues facing feminists in the new Europe” from ten organizing partners. Get the 112-page PDF at http://european-feministforum.org/IMG/pdf/EFF_Herstory_web.pdf.

CLAIMING RIGHTS, CLAIMING JUSTICE: A GUIDEBOOK ON WOMEN HUMAN RIGHTS DEFENDERS. Thailand: Asia Pacific Forum on Women, Law and Development (APWLD), 2007. 168 pages. ISBN 978-9747348927. PDF in English, Spanish, French, Thai, or Arabic can be downloaded from <http://www.defending-women-defendingrights.org/resources.php>.

Caroline Simard et al., *CLIMBING THE TECHNICAL LADDER: OBSTACLES AND SOLUTIONS FOR MID-LEVEL WOMEN IN INFORMATION TECHNOLOGY*. Created by the Clayman Institute for Gender Research in collaboration with the Anita Borg Institute for Women and Technology. 2008. 84 pages. PDF at http://www.stanford.edu/group/gender/ResearchPrograms/TopTech/Climbing_the_Technical_Ladder.pdf.

Oana Varga, *FROM WOMEN TO GENDER: A DIACHRONIC EXPLORATION OF PARTICIPANT REPRESENTATION IN TEXTS FROM THE UNITED NATIONS*. Ph.D. dissertation, Åbo Akademi University. Finland: Åbo Akademi University Press, 2010. 332 pages. ISBN 978-9517655323 (print), 978-9517655330 (digital). In English. Download PDF from https://www.doria.fi/bitstream/handle/10024/61785/varga_oana.pdf.

Alison L. Booth & Patrick Nolen, *GENDER DIFFERENCES IN RISK BEHAVIOUR: DOES NURTURE MATTER?*

January 24, 2010. 30 pages. From the abstract: "Women and men may differ in their propensity to choose a risky outcome because of innate preferences or because pressure to conform to gender-stereotypes encourages girls and boys to modify their innate preferences. Single-sex environments are likely to modify students' risk-taking preferences in economically important ways. To test this, we designed a controlled experiment in which subjects were given an opportunity to choose a risky outcome — a real-stakes gamble with a higher expected monetary value than the alternative outcome with a certain payoff — and in which the sensitivity of observed risk choices to environmental factors could be explored. The results of our real-stakes gamble show that gender differences in preferences for risk-taking are indeed sensitive to whether the girl attends a single-sex or coed school." PDF at http://www.iza.org/conference_files/riskonomics2010/nolen_p5014.pdf.

From the Endocrine Society's public education affiliate, the Hormone Foundation: *GET THE FACTS: BENEFITS AND RISKS OF HORMONE THERAPY FOR MENOPAUSAL WOMEN*. October 2009. 22 pages. PDF at http://www.hormone.org/Menopause/upload/Benefits_and_Risks_of_HT_for_Meno_Women.pdf.

LOOKING BOTH WAYS: WOMEN'S LIVES AT THE CROSSROADS OF REPRODUCTIVE JUSTICE AND CLIMATE JUSTICE. Asian Communities for Reproductive Justice (ACRJ), 2009. 36 pages. "Volume 5 of the EMERJ Momentum Series, published in partnership with the New Orleans Women's Health and Justice Initiative, examines the experiences of women working in low wage toxic industries with a new framework for understanding how to mobilize grassroots communities around climate change." PDF at

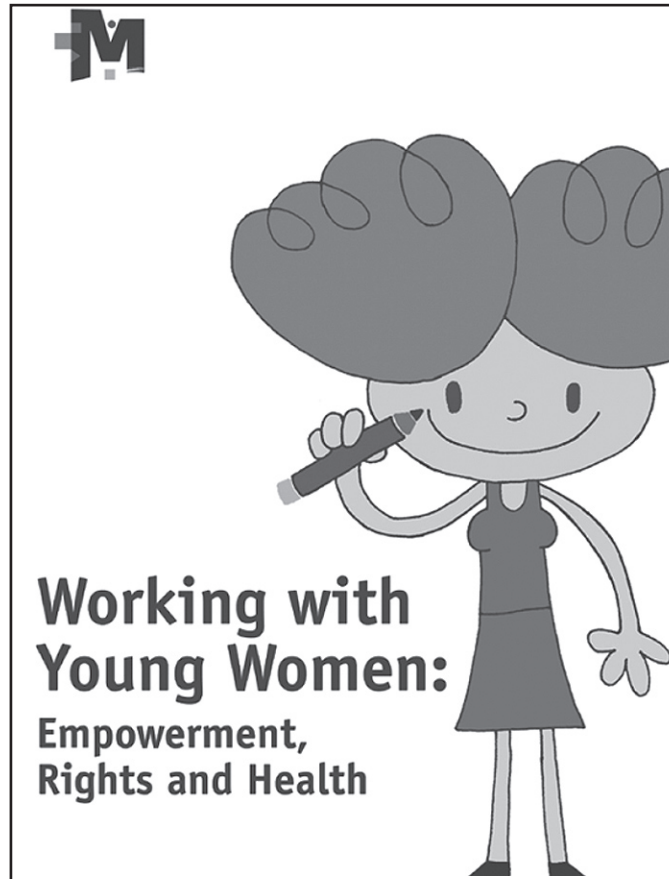
<http://reproductivejustice.org/assets/docs/ACRJ-MS5-Looking-Both-Ways.pdf>.

Martina Sabra, *ON THE WAY TO IMPROVED LEGAL REALITY: STRATEGIES AND INSTRUMENTS USED TO TACKLE DISCRIMINATION AGAINST WOMEN IN THE ARAB WORLD*. Germany: Deutsche Gesellschaft für Technische Zusammenarbeit (GTZ) GmbH, 2008. 56 pages. PDF (in English) at <http://www2.gtz.de/dokumente/bib/gtz2009-0019en-discrimination-against-women.pdf>.

Alverno College's Research Center for Women and Girls has released its 2010 update to the *STATUS OF GIRLS IN WISCONSIN* report: <http://www.alverno.edu/research/2010ResearchReport.pdf>.

Includes statistics on cyberbullying, mental and reproductive health, sexual assault, and physical fitness as well as school attendance and demographics.

WORKING WITH YOUNG WOMEN: EMPOWERMENT, RIGHTS AND HEALTH. Written and produced by Instituto Promundo, Salud y Género, ECOS, Instituto PAPAI, and World Education. 2008. 144 pages. "This manual, part of an initiative called Program M (M for mujeres in Spanish and mulheres in Portuguese), includes a series of group educational activities to promote young women's awareness about gender inequities, rights and



health and to develop skills so they can feel more capable of acting in empowered ways in different spheres of their lives.” PDF in English at <http://www.ovcsupport.net/s/library.php?id=933>.

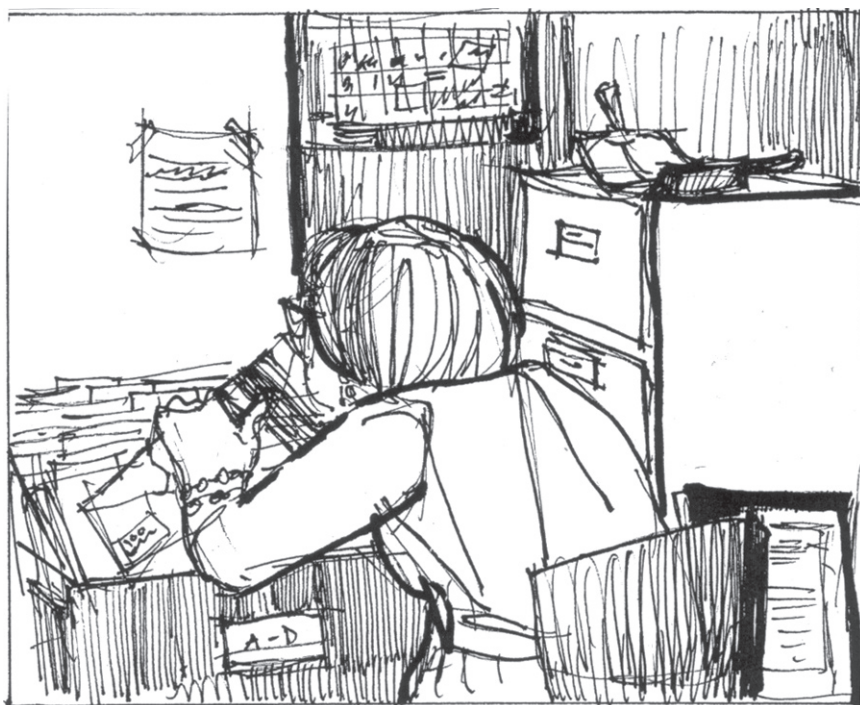
SOCIAL MEDIA

Find university-related women’s centers with blogs, e-newsletters, and/or presences on FaceBook, MySpace, Twitter, YouTube, Flickr, and more: <http://www.nwsa.org/centers/socialwebsites.php>.

ZINE HOST

ZINELIBRARY.INFO offers “radical zines ready to print,” and about thirty of them surface in a site search for “feminism” (many with “anarchist” or “anarchy” in their titles as well). See <http://zinelibrary.info/search/node/feminism>. From the second page of those search results, you can download Sandy Stone’s “The Empire Strikes Back: A Posttranssexual Manifesto.”

○ Compiled by JoAnne Lehman



Miriam Greenwald

NEW REFERENCE WORKS IN WOMEN'S STUDIES

ARTISTS' LIVES

Julia K. Dabbs, *LIFE STORIES OF WOMEN ARTISTS, 1550–1800*. Burlington, VT: Ashgate, 2009. 504p. bibl. index. \$99.95, ISBN 978-0754654315.

Reviewed by Rebecca Tolley-Stokes

This anthology “seeks to make more accessible some of the most essential and interesting biographical sources on early modern women artists” (p. 1). Author Julia Dabbs has gathered “life stories” — “relatively succinct narratives of an individual’s life written by someone who may or may not have known that person” (p. 1) — for forty-six women who were visual artists in the early modern period. Given that the sources of these narratives were numerous non-indexed, hard-to-access compendia in various languages, Dabbs’s collection is an invaluable scholarly resource.

Dabbs points out that before the nineteenth century, women generally did not write about women artists; nor did women artists write about themselves. The life stories collected here, therefore, were written by men and need to be interpreted with that in mind. Furthermore, women artists in those times had to transgress against societal and cultural norms in order to pursue their work, so the concept of women artists as radicals is present in the narratives as well.

Chronologically arranged according to the date of publication of the original sources, the entries in this collection chart how artistic women

were regarded by the communities in which they lived and worked, from the time of Pliny the Elder’s observations in the first century C.E. through the nineteenth century. The majority of life stories that have been found in written form are from western Europe, because that was primarily where women’s cultural efforts were documented. Italian women predominate within this majority, reflecting that the documentary tradition was more at work in Italy than in other countries.

The entries ground the reader in the historical context of the period in which the life story was written and explain the status of women at that time. Besides the rich context, entries include the life stories, images of the artists, and select bibliographies. Each life story was translated into English and vetted by both translators and art historians. Dabbs’s interest lay in being inclusive rather than in balancing entries geographically; nonetheless, she believes this anthology fills a gap that even Jane Turner’s thirty-four-volume *Dictionary of Art* does not.

This work will ease the burden for art historians or women’s historians who wish to locate these stories. Prior to this anthology they were not available in one volume; nor is there a comprehensive index to the many compendia that contain them in their original forms. This volume can also be used to quickly identify primary sources for research, saving time, energy, and money for scholars and their institutions. It is recommended for libraries with collections in art history, biography, and women’s history.

[Rebecca Tolley-Stokes is an associate professor and faculty outreach librarian at East Tennessee State University. Her book reviews appear in *Choice: Current Reviews for American Libraries*, *Food & Foodways*, *Gastronomica: The Journal of Food and Culture*, *Library Journal*, and *Tennessee Librarian*.]

LGBT ISSUES

Chuck Stewart, ed., *THE GREENWOOD ENCYCLOPEDIA OF LGBT ISSUES WORLDWIDE*. Santa Barbara, CA: ABC-CLIO, 2010. 3 vols. 1282p. bibl. indexes. \$280.00, ISBN 978-0313342318.

Reviewed by Rachel Wexelbaum

The value of a print encyclopedia depends on its subject matter, the quality of writing and research conducted for each entry, and the intent of its editor. In compiling *The Greenwood Encyclopedia of LGBT Issues Worldwide*, editor Chuck Stewart took on an ambitious project — to capture the state of civil rights for LGBTIQ people around the world at the beginning of the twenty-first century. As LGBTIQ civil rights legislation often ebbs and flows in conjunction with the advance or retreat of religious fundamentalism, researchers should view this three-volume encyclopedia set as a significant historical document. Its omissions and quirks are as valuable as its factual information and citations from primary sources.

Entries are arranged by “continent,” with Africa and the Middle East lumped together as one region, and Asia, Australia, and New Zealand as another. “The Americas and the Caribbean” appears as the first section of Volume I, and “Africa and the Middle East” stands alone in Volume III. Each section begins with an introduction that includes a concise history of LGBTIQ people in the featured region, an overview of current LGBT issues in the region, and an outlook for the twenty-first century.

While the U.S. State Department recognizes 194 independent states, *The Greenwood Encyclopedia of LGBT Issues Worldwide* includes entries representing only 82 countries — roughly 42% of the globe. Editor Stewart makes the following statement at the end of his preface to the three-volume set:

Every effort was made to find contributors who live, or have lived, in the country in question. This was important, as gay people are often a hidden minority not easily quantified. Some contributors are from countries where gay people are routinely rounded up and killed. Contributors from these countries have taken great personal risk to participate in the encyclopedia and we commend their courage.

This statement may explain why fewer than half of the world’s nations appear, and why there are no entries on Iraq, Afghanistan, Cuba, Sri Lanka, or Pakistan, to name a few of the absent countries. At the same time, it is perplexing to the reviewer why Israel was not included, at a time when LGBT immigrants, Israelis, and Palestinians in Israel are enjoying the most enlightened civil rights legislation in the Middle East. Argentina, with its 1887 legal-

ization of adult homosexual activity paving the way for the most advanced LGBT civil rights legislation in Latin America, also has no representation in this encyclopedia.

While it is true that LGBT people are at great risk for physical harm in any region of eastern Europe and the former Soviet Union, an entry on Serbia would have provided a great comparative study against the entries of Croatia and Slovenia. Entries on the Ukraine and the three Baltic republics (Estonia, Lithuania and Latvia) would have done the same to balance information on entries from Russia, Belarus, and Moldova. This reviewer would have appreciated an entry on every country in the world in this encyclopedia, even if those entries were not written by natives or former residents of those countries. Lack of breadth in an encyclopedia dealing with LGBT cultures may give the impression to some readers that (1) LGBT people in certain countries may not exist, hence no entry (Bhutan and Nepal, for example — often named “the happiest countries in the world” — do not exist in this encyclopedia), or (2) certain countries are not as culturally significant as others, hence no representation in the encyclopedia (of the fifty-three nations of Africa, for example, only fifteen have representation). Also left out of this encyclopedia are such Pacific islands as French Polynesia, Tonga, Samoa, and other island groups. While they may not all be independent nations, they have had traditionally significant LGBT representation in their cultures, which may be coming into conflict with Christianity, the influence of Western popular culture, and inaccurate HIV/AIDS education.

The depth and detail of each entry makes up for the lack of breadth. Each entry begins with a general overview of the country’s geography and his-

tory, then an overview of LGBT issues in that country, followed by special sections on how LGBT populations and issues are addressed in education, employment, healthcare, family life, community life, religion and spirituality, politics, violence, and popular culture, as well as an outlook for LGBT civil rights in the twenty-first century. Each contributor provides an extensive LGBT resource guide for the country, as well as citations to government documents, news programs, speeches, and other major primary and secondary sources. Some entries from multicultural/multiracial countries (such as South Africa) do not give equal treatment to how LGBT civil rights are granted or expressed by the different groups within their countries, and may reflect a racial bias of the contributor.

I am very happy to see the final publication of this encyclopedia. I had the honor of editing fifteen entries for this set, reading the raw entries and preparing them for publication. As many of the contributors did not have previous experience writing for encyclopedias, some of their personal biases, insecurities, or firsthand experience with particular LGBT-related events that took place in their countries came out in the original entries. Some of the raw entries read like personal essays, news articles, or legal briefs. The final entries retain those unique voices and will make the reader want more. The fact that these entries were written by people who lived through events that they shared in their writing is the greatest strength of this encyclopedia set.

While most LGBTIQ encyclopedias have focused on popular culture, arts, or history, Stewart’s tome is the first to provide detailed overviews of how LGBTIQ issues are addressed in the societies of as many countries as possible. For this reason, it should be

included in academic libraries, especially those with large social science or LGBT studies collections. Let us hope that an expanded, updated, complete second edition of this resource will come soon.

[*Rachel Wexelbaum is the collection management librarian at Saint Cloud State University. She writes LGBTIQ studies-related articles and encyclopedia entries, as well as book reviews for the Lambda Literary Foundation. She has also established the interview column "Confessions of a Librarian" at www.lambdaliterary.org, featuring LGBTIQ librarians and their selection tips for LGBTIQ library materials.*]

MIDDLE AGES

Emilie Amt, ed., ***WOMEN'S LIVES IN MEDIEVAL EUROPE: A SOURCEBOOK***, 2nd edition. New York: Routledge, 2010. 296p. bibl. gloss. index. pap., \$39.95, ISBN 978-0415466837.

Reviewed by Marcia Thomas

Since the publication of the first edition of *Women's Lives in Medieval Europe* in 1993, the proliferation of digital archives and online texts has presented medieval scholars with abundant opportunities for new research. Emilie Amt draws on those new texts and scholarship to augment and update this collection of primary sources that directly and indirectly describe the everyday lives of women in the Middle Ages. Whole documents and excerpts from laws, religious texts, letters, public records, and personal narratives are organized thematically and arranged chronologically. The first section brings together pre-Middle Ages documents that represent the three foundational belief systems of medieval civilization:

Christian, Roman, and Germanic. A brief description of German customs from the works of Tacitus and excerpts from sixth-century Frankish law provide a fleeting glance at life in pre-Christian Europe. The following sections cover topics such as women and the law, marriage and health, and religious life.

While there are other collections and anthologies of medieval texts written by and about women, this volume stands out for its compilation of documents that reflect diverse experiences. Coroners' records from thirteenth-century England reveal sad circumstances surrounding the deaths of servants and peasant women. *The Book of Women*, a volume of Jewish law compiled by Rabbi Maimonides in twelfth century Spain, records rights and restrictions that circumscribed the lives of women in traditional Jewish households. A set of rules for public behavior from twelfth-century Seville provides a comparable account of social and religious practices that protected and inhibited Muslim women.

Amt's introduction provides historical context and discusses the difficulties that modern readers might encounter with medieval texts. Several new features enhance the usefulness of this updated work: brief introductions to each section, a glossary, a bibliography of sources (a feature oddly missing in the first edition), and study questions. The revised index now includes authors and titles. A worthy purchase for any academic library supporting women's studies or history curricula, this volume would also serve well as a text for relevant undergraduate courses.

[*Marcia Thomas is the director of collections and technical services at Illinois Wesleyan University, where she also serves as library liaison to English and women's studies.*]

MILITARY

Darlene M. Iskra, ***WOMEN IN THE UNITED STATES ARMED FORCES: A GUIDE TO THE ISSUES***. Santa Barbara, CA: Praeger, 2010. (Contemporary military, strategic, and security issues.) 195p. bibl. index. \$44.95, ISBN 978-0313374951.

Reviewed by Evelyn Day

Author Darlene Iskra had the distinction of being the first woman Naval officer given command of a ship. Now retired from the military, she is a sociologist whose research interest is women and their roles in the military. In the introduction to this new Praeger volume, Iskra admits that she is a strong proponent of women as valuable members of the military in both combat and noncombat roles, and this viewpoint comes through at several points later in the text.

Beginning with a chapter that traces the official and unofficial involvement of women in U.S. war efforts over the last two hundred years, Iskra sets the stage for a more detailed look at changes in women's roles during the second half of the twentieth century. First allowed in medical and support roles, then as transport pilots, women have found their roles expanded since World War II. Some of the arguments for and against allowing women to take on combat roles are discussed. Is the military being used to further social change, or does it simply mirror changes in American culture? There are interesting comparisons to racial integration of the military in the 1940s and the Don't Ask, Don't Tell policy in the last decade. The policies that affect married soldiers and soldiers who are parents are also briefly discussed.

The brevity of the text (a mere 148 pages not including appendices and other back matter) precludes any detailed discussion or analysis of the issues; interested students will have to pursue the subject elsewhere. The infamous Tailhook case is given just three pages, for example, which is certainly not enough coverage for a policy-changing event such as that. However, each chapter is followed by notes, and there are several useful appendices, including a detailed eighteen-page chronology of major events in the evolution of women's military service, an annotated bibliography of additional print and online sources, and a list of court cases and legislation pertaining to the subject.

This book would be valuable as a brief introduction to the issues women face in the military and is a good source of further reading suggestions. It is part of the Praeger series on contemporary military, strategic, and security issues, the other volumes of which focus on twenty-first-century military policy questions such as energy security, global crime, and use of private contractors.

[*Evelyn Day is the social sciences research librarian at Fondren Library, Southern Methodist University, Dallas, Texas.*]

MYTHOLOGY

Patricia Monaghan, *ENCYCLOPEDIA OF GODDESSES AND HEROINES*. Santa Barbara, CA: Greenwood/ABC-CLIO, 2010. 2 vols. 707p. bibl. index. illus. \$165.00, 978-0313349898.

Reviewed by Stacy Russo

Patricia Monaghan is a recognized name in the arena of goddess spirituality and mythology. Her books include *The Goddess Path: Myths, Invocations,*

& Rituals (Llewellyn, 1999) and *O Mother Sun!: A New View of the Cosmic Feminine* (Freedom, 1994). Monaghan has also written earlier versions of this *Encyclopedia of Goddesses and Heroines*, including *The Book of Goddesses and Heroines* (Dutton, 1981; Llewellyn, 1990) and *The New Book of Goddesses & Heroines* (Llewellyn, 1997). A WorldCat search in May 2010 search confirmed that the 1981 and 1997 editions are the most readily available at libraries with reported holdings. For this review, I will provide an overview of the 2010 new edition and compare it to the 1997 and 1981 versions.

The 2010 two-volume edition is international in scope and arranged geographically, with more than a thousand individual entries. The work is primarily textual, with occasional illustrations. Volume I covers Africa, Eastern Mediterranean, and Asia; Volume II, Europe and the Americas. Each large geographic region is further subdivided into sections: the Americas, for example, are divided into North America, Mesoamerica, and South America and the Caribbean. Each section offers introductory comments on women and religion of the area, a listing of the goddesses and heroines, alphabetically arranged individual entries, and a bibliography. The entries range in length from a few sentences to several paragraphs. Volume II includes a master alphabetical index, a key component that makes the set useable, since the overall organization is complex.

The 2010 set is elegantly designed, and it should have broad appeal for researchers of women's studies and history, religion and spirituality, art history, cultural studies, and literature, as well as for creative writers and artists. It also offers two useful essays: "Symbols and Associations" will be helpful for locating goddesses and heroines associated with such things as the sun, animals, water, stages of life, and specific human

activities; "Approaches to the Study of Goddess Myths and Images" is a guide for those new to goddess research.

I recommend that all academic libraries purchase the 2010 edition — even those that already own one or two of the earlier versions. First of all, each of the previous editions is a single volume with a simple alphabetical approach to the entries and no geographical subdivisions. Other than a short introduction and a six-page bibliography, the 1981 edition provides no essays or additional information. The 1997 version offers an extensive bibliography and two helpful sections: "Symbols of the Goddess" and "Feasts of the Goddess." The 2010 set adds considerably more material, including short essays and substantial lists for further reading that include primary source materials for each region, as well as a hefty general bibliography that includes online resources. Furthermore, this newest edition updates and even expands many of the entries (compare, e.g., the entries for the Virgin Mary and for Estsanatlehi, the Navaho sky goddess, in all three editions) and, unlike the earlier ones, provides references for all entries.

Thus, the 2010 *Encyclopedia of Goddesses and Heroines*, far from being a reprint, is in many ways an enhancement. Still, libraries acquiring the new edition for their reference collections may also want to retain an earlier version (especially the 1997 volume) as a circulating copy.

[*Stacy Russo is chair of public services for Chapman University's Leatherby Libraries in Orange, California, where she serves as the subject liaison for education, peace studies, political science, and women's studies.*]

PEDAGOGY

Deborah Byrd, Elisha Nixon-Cobb, Mary Beckman, Elizabeth McMahon, Beth Seetch, & Andrea Smith, ***TEACHING THE "ISMS": FEMINIST PEDAGOGY ACROSS THE DISCIPLINES***. Towson, MD: Institute for Teaching and Research on Women, 2010. 124p. \$20.00, ISBN 978-0313087721 (order from ITROW, Towson University, 8000 York Road, Towson, MD 21252).

Reviewed by Alana Kumbier

What happens when we try, in college classrooms, to talk about, analyze, and interrogate systems and structures of oppression? How do we articulate critiques of patriarchy and white supremacy and create space for students to respond to these critiques? What do we do in the (seemingly inevitable) moments when these critiques are accompanied by strong emotional reactions — on the part of students and teachers? In *Teaching the "Isms": Feminist Pedagogy Across the Disciplines*, Byrd and her co-authors offer grounded, reflexive, and helpful responses to these problems — and model ways in which others can approach them as well. Each chapter presents readers with clear strategies for negotiating the theory-practice gap, as each of the authors addresses how she approached a specific reading, issue, or assignment using feminist, anti-racist pedagogical approaches and discusses what happened — that is, how students responded, what class sessions were like, what the experience was like for her as a teacher. The authors are careful to provide contextual information about class demographics, the field or discipline, and their own positionality in relation to the issues under discussion. In addition to this descriptive and analytic work, each chapter is appended with materials ready for adaptation and

use by other teachers, including suggested guidelines for class discussions and activities, writing prompts, and in-class assignments.

The authors align their work with that of other scholars and activists who recognize that “gender cannot be meaningfully discussed in isolation from other systems of power and privilege” (p. 34) and accordingly make anti-racist praxis central to their pedagogy. In addition to articulating the concerns they share with feminist anti-racist scholars Peggy McIntosh, Beverly Daniel Tatum, bell hooks, and Maureen Reddy, the authors show how they use these scholars’ work in their classes. Importantly (delivering on the promise of the collection’s title), the authors demonstrate how this work is relevant in a variety of locations across institutions of higher education, so that we learn not only how the work matters in expected places (like women’s and gender studies or Africana studies departments), but also in courses in English, anthropology and sociology, economics, mathematics, history of science, and health education and in service-learning classes and writing peer-tutoring programs. As they describe their experiences teaching in these varied contexts, the authors also suggest how their pedagogical approaches figure into discussions about other axes of identity and difference, like sexuality and religion. These contributions are important in making clear the relevance of feminist pedagogy for audiences and situations beyond women’s and gender studies.

Another important aspect of this work is its attention to the emotional dimensions of teaching and learning about systems of oppression and how those dimensions manifest in daily life. This content could be instructive for new instructors and serve as a point of recognition and reflection for those who are already familiar with the

kinds of emotional reactions that can arise (e.g., shame, helplessness, anger, frustration, defensiveness) when teachers ask students to engage critiques of racism, sexism, and homophobia in the classroom. In addition to exploring these difficult emotions, the authors offer examples of how teachers might incorporate stories of individual and collective transformation and survival into their courses and how we can help students imagine — and enact — strategies for interrupting the oppressive systems they’re studying.

This book would be a valuable addition to collections in women’s and gender studies, education, and ethnic studies. It would also be a key text for libraries in campus resource centers for teaching and learning. While it is a kind of handbook, it does not seem well-suited for a reference collection — it does not have an index, and although the chapters might be read as stand-alone works, the book is not designed for readers to glean key points without attentive reading.

[Alana Kumbier is a research and instruction librarian at Wellesley College.]

PSYCHOLOGY

Hope Landrine & Nancy Felipe Russo, eds., ***HANDBOOK OF DIVERSITY IN FEMINIST PSYCHOLOGY***. New York: Springer, 2010. 624p. index. \$90.00, ISBN 978-0826117052.

Reviewed by Beth Strickland

There are certain categories of diversity one would expect to see addressed in a handbook about feminist psychology. For example, the classic intersections of gender, class, and race should be mentioned, and one could hope that sexuality and/or age would

also appear in a couple of chapters. One might also expect a text about feminist psychology to address not only the clinical side of psychological practice, but also the frameworks of various feminist theoretical underpinnings of psychology. The challenge for such a handbook is not only to address a variety of diverse topics, but also to do so from diverse perspectives, in order to meet the expectations of psychologists, social workers, professors, and students. With the extensive clinical and theoretical expertise of its editors and the equally impressive qualifications of its almost fifty contributors, the *Handbook of Diversity in Feminist Psychology* surpasses this challenge by being both broad in scope and deep in coverage, while managing to pose a challenge of its own for the future direction of feminist psychology.

This handbook has twenty-one chapters grouped into six sections — Theory and Methodology; The Nature and Meaning of Gender; Health and Therapy; Violence and Harassment; Politics, Policy, and Advocacy; and a conclusion — and packs quite a punch. Not only does each chapter address the expected topics of gender, class, and race, but many also incorporate issues relating to sexuality, age, and disability. Rather than simply including comments on these issues as afterthoughts, the authors do an outstanding job of almost seamlessly incorporating them throughout. Each chapter also manages to maintain a difficult balance between presenting a topic broadly and deftly illustrating it with specific examples that are timely and relevant. The chapters are extensively researched; they average more than seven pages of references each. Of particular note is Chapter 4: “Methodological and Statistical Issues in Research with Diverse Samples: The Problem of Measurement Equivalence.” Totalling fifty-one pages (fourteen of those devoted to references), it

discusses the specifics of effectively utilizing quantitative research methodologies when dealing with diverse groups. This chapter alone makes the book an invaluable resource for those doing this type of interdisciplinary research. The table of contents helpfully supplies the starting page number of each subsection within a chapter. Unfortunately, the index is of limited usefulness, with specialized terms that are not necessarily intuitive.

Ultimately, the question is whether this resource fills a gap — and the answer is an enthusiastic “Yes!” Handbooks on such topics are often narrow in focus: for example, feminist psychology handbooks tend to address only a limited number of diverse groups, while psychology handbooks about diversity tend to lack a feminist perspective. This resource does the heavy lifting of avoiding both shortcomings, and it does so without appearing to break a sweat. *The Handbook of Diversity in Feminist Psychology* is a must-have for both small and large academic collections. Your users will thank you.

[Beth Strickland is the women's studies librarian at the University of Michigan. She holds an M.L.I.S. from the University of Denver, as well as an M.A. in women's studies from San Diego State University.]

SHAKESPEAREAN WOMEN

Theresa D. Kemp, *WOMEN IN THE AGE OF SHAKESPEARE*. Santa Barbara, CA: Greenwood Press, 2010. 263p. bibl. gloss. index. \$65.00, ISBN 978-0313343049; e-book, ISBN 978-0313343056.

Reviewed by Meridith L. Thompson

While Shakespeare's female characters have few lines compared to their male counterparts, they still “loom

surprisingly large on stage and in our imaginations” (p. 66). The social, historical, and literary influences that gave rise to these mainstays of the stage and screen are at the center of *Women in the Age of Shakespeare*. Specifically, as stated in the preface, Kemp investigates the types of women represented in the plays, the rules seeming to govern the actions of female characters, and the effect of the patriarchy on female characters.

To explore those concepts, the author structured her book into chapters that examine conditions for women in both historical and literary contexts and how those factors influenced Shakespeare's treatment of gender roles. Kemp discusses social conditions for women up to and including Shakespeare's time, important female figures in his plays and poetry, and the evolution, over time, of interpretations of his works and characters.

For example, in her discussion of *Romeo and Juliet*, Kemp examines not only the historical use of women as pawns used to heal political rifts and the political forces that drive the action of the play, but also the social expectations that “preclude virtuous maidens from having such bold desires” (p. 91) as those that Juliet has for Romeo. Kemp then goes on to discuss how the classic story has been interpreted over time — for example, the focus on generational conflict found in Franco Zeffirelli's 1968 version and the introduction of the issue of race in the 1961 musical adaptation, *West Side Story* (pp.145–146).

While not a traditional reference source, *Women in the Age of Shakespeare* also includes features that make it a useful addition to women's or gender studies reference collections. The primary documents section is an excellent resource, as are the glossary, bibliography, and index. Primary documents include more than thirty passages from plays, poems, letters, journals,

educational and religious treatises, and legal papers from the sixteenth and seventeenth centuries. The glossary offers relevant definitions ranging from literary terms such as “Blason,” (p.239) and “Closet Drama” (p.242) to historical terms such as “Handfasting,” (p.242) and “Divorce a mensa et thoro” (p.241). The bibliography is broken out into topics that focus on works about cultural and historical background information, works by Shakespeare’s female contemporaries, and his plays. Photographs and lithographs of both stage and film performances are also included.

This volume’s faceted approach to its subject means it could easily be used by researchers in part or as a whole. In addition, its inclusion of a glossary and avoidance of unnecessary jargon makes this work approachable by scholars of varying levels. It would fill a niche in a collection seeking a comprehensive discussion of gender issues in Shakespeare’s works.

Kemp is a professor of English and women’s studies at the University of Wisconsin–Eau Claire. The work is part of the series *The Age of Shakespeare*, which explores Shakespeare’s world in other volumes, including *Religion in the Age of Shakespeare* and *Family Life in the Age of Shakespeare*.

[Meridith L. Thompson’s focus in librarianship has been reference and digital collections, and she is currently working as a researcher for a major search engine company.]

RIGHTS

Crista DeLuzio, ed., ***WOMEN’S RIGHTS: PEOPLE AND PERSPECTIVES***. Santa Barbara, CA: ABC-CLIO, 2010. (Perspectives in American social history.) 296p. bibl. index. \$85.00, ISBN 978-1598841145.

Reviewed by Erin Fields

Certain metaphors are readily identifiable in discussions of feminist activism. The *wave* image seems to have almost universal recognition, in the U.S. anyway: what American college student these days hasn’t seen or heard some reference to First Wave, Second Wave, or Third Wave feminism? Perhaps less common is the *stream* metaphor, signifying ebb and flow and acknowledging the depth and persistence of feminist activism in this country over the past 400 years. As editor Crista DeLuzio explains in this new volume from ABC-CLIO,

[t]he wave metaphor suggests that there have been particular moments when the energies of women’s rights activists coalesced and constituted a distinctive, unified, and powerful force for social change. Other feminists and historians, however, have argued that the currents of feminism have flowed more deeply, continuously, and varyingly throughout U.S. history than the wave metaphor allows. (p. xii)

“This book draws from both approaches,” DeLuzio continues, “giving ample attention to the major waves of women’s rights activism, while also

attending to the streams of feminist thought and activism that ran before, between, and within them” (p. xii). This attention to both ways of looking at the history of the women’s movement is a strength of this resource.

Each chapter of *Women’s Rights: People and Perspectives* provides an overview of the events, people, and places that helped drive the women’s rights movement in America. The authors include voices from a variety of cultures, genders, and classes to show the roles women have played in their own liberation.

The authors use simple language, making the book accessible to readers with little or no knowledge of the subject. Chapters are arranged chronologically, beginning with first contact with Native Americans and ending with feminist activism in the early 2000s, and include primary biographical, historical, and visual sources to provide historical context. A timeline highlights significant feminist events in relation to the dominant North American historical narrative, from the founding of the Iroquois Confederacy (c. 1450) to Sonia Sotomayor’s appointment to the U.S. Supreme Court (2009).

Although the volume focuses on dates and events, some of the chapters also evaluate aspects of the women’s movement critically, giving the reader insight into how modern feminist studies view the past. Of particular interest is Chapter 12, “Third Wave Feminists: The Ongoing Movement for Women’s Rights,” by Janice Okoomian. Instead of focusing entirely on events and people, Okoomian identifies the fundamental ideological differences between Third Wave feminism and its predecessors. She points to the lack of feminist consciousness in the

most recent generation, explaining that ignorance of the relationship between historical activism and one's own rights has resulted in women not identifying themselves as feminists.

Women's Rights: People and Perspectives holistically reports on the history of American women's activism — a complex achievement — and provides a good introduction to differences in race and culture in that history. This will be a good addition to any undergraduate or public library collection.

[Erin Fields is the women's and gender studies librarian at the University of British Columbia.]

TRAFFICKING

Kathryn Cullen-DuPont, *HUMAN TRAFFICKING*. New York: Facts On File, 2009. 350p. bibl. ill. index. \$45.00, ISBN 978-0816075454.

Reviewed by Susan Bennett White

In a work replete with chronology, glossary, maps, charts, pithy biographies, extensive footnotes for each chapter, and a twenty-page index, Kathryn Cullen-DuPont has created a remarkable — if terrifying — reference book documenting one of the most heinous crimes of the modern age. Yet this crime is also one of the most widespread, with girls and women its most frequent victims. Human trafficking, defined as the “selling and buying of people for profit” (p. ix), has recently been documented in a plethora of solid works — some fifteen in the last two years alone. Even within that context, this title stands out for the wealth of evidence and resources it provides.

One special challenge of reporting on human trafficking is the very

illegality of the practice, which makes it difficult to quantify or even to study. All counts are estimates, and they vary widely. Those cited in this work are strengthened by careful attribution to credible sources.

Another problem arising from the illegality is that enslaved persons today are in a worse situation than in former times, when the legality of the slave trade also included some protections. Furthermore, individuals who are enslaved now are usually trapped in debt bondage as well, which requires them to pay for their upkeep and the cost of having been enslaved. The victims of human trafficking are currently estimated to number between four million and twenty-seven million, and to be providing some US\$32 billion profit for the traffickers who enslave them. An estimated eighty percent of trafficking victims are sexually exploited, with the remainder being victims of forced labor, baby selling, and even organ harvesting.

Trafficking activities can take place anywhere. All countries in the world are involved, whether as source, transit, or destination countries. Why does this happen? According to Cullen-DuPont, “People are trafficked for greed, to satisfy the demand for cheap goods and services, and to quench the demand for prostitution” (p. x).

Three initial chapters of highly factual essays provide context, while the rest of the book includes much reference material. Two extensive sections reproduce documents from U.S. and international sources, and a short but highly useful chapter suggests ways to research this subject. Another, called “Facts and Figures,” includes many counts, bar charts, and trafficking maps. “Key Players” provides forty-six short biographies for those working against trafficking, while “Organizations and Agencies” identifies and

describes in useful detail some fifty-one groups. A twenty-three-page annotated bibliography identifies and describes relevant books, articles, and numerous websites.

A hard-hitting, carefully documented analysis of this modern form of slavery, *Human Trafficking* answers many questions and provide numerous avenues for further study. It is especially appropriate for women's studies collections, since girls and women are most frequently its victims. Key elements in trafficking — sexual exploitation as well as concerns about health, education, poverty, and loss of control over life decisions — remain critical issues that disproportionately affect females. This text stands out among the many other recent, serious titles dealing with trafficking. *Human Trafficking* is highly recommended for both research and general collections.

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TV AND FILM

Bob McCann, *ENCYCLOPEDIA OF AFRICAN AMERICAN ACTRESSES IN FILM AND TELEVISION*. Jefferson, NC: McFarland, 2010. 461p. bibl. index. \$75.00, ISBN 978-0786437900.

Reviewed by Susan Bennett White

Elegant prose and fascinating subjects make this landmark feminist reference work difficult to put down — yet it is truly encyclopedic in breadth and depth of coverage, with 360 carefully

detailed entries and some 180 images to remind us that the actresses described are very real people. The photos and theatrical playbills, including truly rare ones from the Schomburg Center of New York Public Library, are not easily found otherwise.

In the first work of its kind, Bob McCann provides a framework for referencing each artist both in the context of Black cinema, theatre, or music and, at the same time, within the broader mainstream field. Through accounts of lives often constrained by racism and the obstacles of racial and gender stereotypes, McCann provides a powerful reference work that also comments on the surrounding society without drifting off into being only a social commentary. The stories told by this work constitute a socially conscious explanation of what it means to be a Black woman, as that definition has evolved over the last century. These women are documented as having made the most of opportunities for quantity and quality of work, where artistry often went far toward overcoming artificial constraints based on race and gender.

Entries range in length from a brief paragraph to several pages, with most being about a page long. Most entries include place and date of birth as well as of death if the individual is deceased. Also noted are family circumstances in childhood, details of education, and place and description of adult life, including influences by and on other artists. In most of the entries, an extensive videography chronicles every performance in film or television or on stage. Musical performances are detailed, along with albums, CDs, and other productions. Alternate names are given for performers, shows, films, plays, and music, along with detailed listings of other cast members. Awards of all stripes are listed.

Entries range in time and context from pioneer artists such as Mamie Smith, born in 1883, a “noted blues singer” whose work “set the stage for the black music recording industry” (p. 309); through Dorothy Dandridge (1922–1965), whose career from the 1940s through 1960s “epitomizes the evolution of the black actress on screen” (p. 87), dance pioneer Katherine Dunham (1909–2006), jazz great Ella Fitzgerald (1917–1996), and Whoopi Goldberg, born in 1955, the “quintessential black actress and America’s biggest African American female star ever” (p. 131), to Oprah Winfrey, born in 1954, actor, producer, TV host, and “a worldwide icon” (p. 366). Many names are well known, others obscure; still others are young performers whose careers are described as being on the rise. All are included for their role in the development of the presence of Black women in the performing arts, especially in film and television.

Even though chock-full of dates, titles, characters, actors, and many other details, this work remains remarkably readable and engaging — in part because the lives of these artists tell the story of evolving social conscience and a tale of our world in which talent wins out over barriers based on race and gender. Highly recommended for both research and popular collections.

[Susan Bennett White is the sociology librarian at Princeton University Library, where she also provides materials and research support for the program in lesbian, gay and bisexual and transgender studies. She has been a senior research librarian at Princeton for more than twenty-five years.]

WOMEN’S HEALTH GUIDES

Jo Ann Rosenfeld, ed., **HANDBOOK OF WOMEN’S HEALTH, 2nd ed.** New York: Cambridge University Press, 2009. 352p. bibl. illus. index. tables. pap., \$60.00, ISBN 978-0521695251.

Rose S. Fife & Sarina B. Schrager, **ACP HANDBOOK OF WOMEN’S HEALTH.** Philadelphia: American College of Physicians Press, 2009. 619p. bibl. illus. index. tables. pap., \$64.95, ISBN 978-1934465103.

Jane L. Delgado, **THE LATINA GUIDE TO HEALTH: CONSEJOS AND CARING ANSWERS.** New York: Newmarket Press, 2010. 208p. index. pap., \$15.95, ISBN 978-1557048547 (English); ISBN 978-1557048554 (Spanish: *Guía de Salud: Consejos y Respuestas para la Mujer Latina*).

Miriam E. Nelson & Jennifer Ackerman, **THE STRONG WOMEN’S GUIDE TO TOTAL HEALTH.** New York: Rodale Books, 2010. 432p. ill. index. \$27.99, ISBN 978-1594867798.

Reviewed by Meg Miner

The fight for equal rights for women may be over a hundred years old, but in medical research, women have only been treated equally since the 1990s. That is also the time that evidence-based women’s health handbooks started to appear. Up to that point, most studies only included recommendations for women that had been deduced from analyses of men’s responses to clinical trials.

Four new publications on women’s health synthesize recent findings to varying degrees. Rather than generalizing studies of men to women, they ground their understanding of influ-

ences on women's health in research that does not end with biological differences, but instead begins by acknowledging the social and behavioral differences between the two sexes as well. Two of these publications are designed specifically for healthcare professionals while two are primarily for consumers, but healthcare providers could also benefit from the consumer guides, and institutions training professionals for the field will want to consider the attributes of each.

Guides for Practitioners

In the introduction to the second edition of the *Handbook of Women's Health*, editor Jo Ann Rosenfeld outlines ways women have been marginalized in medical research, also asserting that factors other than gender are relevant to women's health outcomes. Each chapter makes clear the connection of its topic to women's roles in society, but Rosenfeld also warns against making across-the-board assumptions about women: "Women's immunology, drug use and metabolism may differ and may affect the treatment of diseases," she says, "However, there are more differences among women, making easy conclusions difficult" (p. 6).

The cover of the 2009 edition (the first was published in 2001) claims that this update "incorporates the latest evidence and research findings on a wide range of problems." Most chapters have a lengthy reference list; however, many of the citations predate even the first edition, and more are from the 1990s than might be expected. For example, Chapter 24 on coronary heart disease contains 107 references, but only 27 of the cited sources were published after 2001 (pp. 276-281).

Healthcare professionals in the United States are the audience for this volume. The cover description states that more contributors have been add-

ed since the first edition; in fact, half of the contributors are new, although there are two fewer contributors overall. Thirteen of the twenty-nine chapters are by Rosenfeld herself, and she co-wrote three others. All contributors are in the United States and are medical doctors or have doctorates in other disciplines.

A disclaimer on the copyright page says that the publisher is not responsible "for the persistence or accuracy of URLs for external or third-party Internet websites." This reasonable limitation is asserted in all four of the resources reviewed here, but only this one goes on to say it "can make no warranties that the information contained herein is totally free from error, not least because clinical standards are constantly changing through research and regulation." Perfection is not expected, but a higher level of confidence in the finished work might be!

Clearly this book was not meant to be read from cover to cover. Inconsistent chapter structures make it difficult to get a sense of the whole work. Some chapters supply only subheadings with brief, bulleted summaries of relevant recommendations. Of these chapters, some have introductions and some do not. Others are structured more as essays or stand-alone articles, complete with conventional introductions, transitions, and even historical analysis. Some chapters include case studies, but again, not consistently (pages 43, 137, and 221, for examples, give only paragraph-long scenarios). Some reference sections include recommended additional readings, but most supply only direct source citations. Chapter 3 (on nutrition) illustrates a final inconsistency: here, the author actually judges whether the evidence for a particular assertion is good or bad or of a certain level (A, B, etc., p. 31), whereas other chapters simply summarize research and recommend other sources.

The *Handbook of Women's Health* is well indexed and has generous graphs, charts, and in-text boxes to emphasize points. There are also screening questions practitioners can use for patient self-reporting. The book's size makes it handy for either desktop or bedside use, and the glued binding is secure yet relaxed enough to lie open on its own. Overall, the topic is comprehensively covered, but librarians serving health professionals will want to weigh the drawbacks of this text's organization and dated citations in comparison with the next title.

The ACP [*American College of Physicians*] *Handbook of Women's Health* is compiled more uniformly. Editors Rose Fife and Sarina Schragar and the book's other contributors are practitioners, medical doctors, and educators. Their stated aim is "to enable the physician (or trainee) to find a quick summation of the key features, differential diagnoses, and overall approach to the social and behavioral contexts of women's health in today's world" (p. xx). The ACP offers only one disclaimer on the copyright page (regarding the current accuracy of information on drug dosages).

This book has two parts: one is arranged by disorders of organ systems, and the other by stages of women's lives. It is unclear why chapters called "Women's Role in Society" and "Substance Use and Abuse" are included in the section on disorders. Aside from that, the text has an internal consistency that makes it easy to jump into different chapters and still have an overall frame of reference.

Within each chapter, each section begins with boxed "Key Points" about the topic with a different-colored background that makes it easy to focus on at a glance. Chapter subheadings differ depending on content but are present in all chapters and consistent in appearance. In contrast to the Rosenfeld text, each section in this handbook

ends with a short list of references, most of which are for publications from within the last decade (one exception includes twenty-three sources but only has three that were published later than 2000; pp. 272-273).

There are black and white pictures throughout the main text and color plates inserted at the end. Tables, diagrams, flow charts, and an extensive index augment the text. Finally, the book is sized for portability — thick, but probably narrow enough to fit in a lab coat pocket. The paperback copy will lie open on its own at the center of the text, but will need to be held or propped open to read pages at the beginning or the end.

Summary of Practitioners' Guides

Both texts address the way diseases may appear different in women than in men, and both encourage practitioners to consider the sociological and psychological factors that may be influencing their patients' health. It is possible the Rosenfeld volume takes a longer, more historical perspective while Fife and Schrager's is more concerned with the direct relevance of recent literature, and that this explains the difference between the volumes in how recent the references are. Although the editors of both books indicate that they are interested in current research, the introduction to the *ACP Handbook* adds that "[r]eferences have been provided to help the practitioner who may want to explore a subject in greater depth" (p. xx). Perhaps a selection process for which references to include was used but not described. Nevertheless, collection developers trying to provide compilations from recent literature in the field will find them in both. Additionally, both of these volumes acknowledge the disparity in research aimed at understanding health care for different ethnicities, and it will be worth watching for practitioner-level publications

specifically related to different population groups.

Guides for Consumers

The only volume here that addresses a particular ethnic group is *The Latina Guide to Health*, by Jane Delgado, clinical psychologist and long-time health advocate in the Hispanic community. In two earlier editions (1997 and 2002) of another title, Delgado approached this topic from a mind-body-spirit perspective. That approach is present in this volume as well, with input from other Latinas added to illustrate applications for recent research findings.

As can be expected in a popular work, there are no bibliographic references in this text, but throughout the volume Delgado's narrative ties her assertions to the people she consulted while writing it. It is possible to follow the authority of these sources even without explicit citation.

Part I of this volume, "Health in the Life of Today's Latinas," covers topics according to Latinas' roles in family and community. Short quotes and stories from members of the Hispanic community illustrate particular points. Delgado states that stories are the culturally appropriate way to address this population, as well as the best way to encourage effective changes in health attitudes (p. 14). One example of a culturally relevant concern is the feeling of predestination that is associated with being genetically disposed to certain diseases such as diabetes. Some people believe there is nothing they can do to avoid this so-called epidemic in the Latino community (p. 41). Delgado dispels this myth, citing research that behavioral and environmental factors contribute to the disease, and discusses potential developments to watch for in the news.

"Positive self-esteem is very important to health," emphasizes Delgado, and she quotes from a 2004 report that Latinas have positive self-images that will be offended by terms like "obesity" (p. 51). Negative messages are more likely to make Latinas and others give up trying to be healthy. Tailoring what makes sense to one's individual needs is the approach Delgado advises (pp. 54-57).

In Part II, specific behavioral and disease-related health topics are addressed. Each description includes shaded sidebars with "health points" and "myths vs. facts," and each topic ends with a section on where to learn more, with names and URLs for government agencies, professional associations, organizations, and foundations. This part ends with a useful glossary of frequently used words.

Part III offers a number of resources, including lists of decision-making questions patients can consider, resources to consult, and forms and charts for compiling personal histories. The volume ends with an index to the entire work.

While this book is addressed to Latinas, some words and phrases are given in both English and Spanish, so non-Spanish speakers working with this population will find it instructive for vocabulary as well as for cultural insights. The simultaneously published Spanish-language edition will be of interest to libraries serving Spanish-speaking communities.

The Strong Women's Guide to Total Health is the ninth book in the popular "strong"-themed guides on various health topics by Miriam Nelson. Nelson and co-author Jennifer Ackerman teach at Tufts University and have been involved in national and local research and health policy initiatives for more

than two decades. Their goal in this book is to guide women through the maze of conflicting messages about health and diet “to take charge of your own health and minimize your risk of disease by making knowledgeable personal health choices” (p. xi). The first step to understanding one’s health needs is assessing one’s current status. The twenty-page assessment section, containing eight “atypical measures of overall health” (p. xix) seems a daunting place to start, since some of the measures will require a clinic visit. However, the information here may guide readers to the parts of the book that can address their needs.

Each of the eight parts begins with a brief introduction of a bodily system or health topic and the changing ways we view it, including culturally and through the lens of media. Within each part are chapters describing specific body functions or organs. Each chapter opens with an overview of the role of that function or organ, followed by advice for preventing or treating associated diseases, injuries, or deficiencies.

Cultural myths and recent research outcomes are addressed throughout. For examples, Nelson and Ackerman explain that “the pharmaceutical industry has exaggerated the problem of osteopenia (low bone density),” and describe bone density measurements and the way they fit with an overall consideration of behavioral and genetic factors that can be calculated to determine risk. The authors recommend addressing concerns individually with a health care provider rather than settling for the drug-makers’ perspective (p. 174).

The last part of the book, “Flipping the Switch,” synthesizes advice into a total health and wellness regimen (including charts) and describes other wellness topics such as stress management and food intake. There are illustrated exercise routines and charts for determining recommended ages for screening tests. The book ends with a resource section (books, organizations, and websites), organized by chapter, and a substantial index.

The language is accessible, and there are clear explanations of topics women may not want to ask a health professional, as well as concepts they may not have considered before. One striking analogy is the suggestion that we think of our skin as the “alchemist” for our body (p. 79); this term transforms the seemingly passive role of this organ to one of an active ally in keeping healthy. There are tables, question lists and boxed text giving points of information and advice. Illustrations and recommendations are comprehensive and easy to follow, and the guide can be read cover-to-cover or dipped into as needed. Each chapter has a consistent structure that relates it to the content of the others but also allows it to stand on its own.

Summary of Consumers’ Guides

Both of these works could be used for instruction on women’s health. Nelson and Ackerman’s detailed overviews of anatomical functions and societal definitions make *The Strong Women’s Guide* particularly useful where focused readings on biological topics are needed. In both guides, the absence of jargon and the treatment of common

misperceptions would be helpful in discussing current health issues in the classroom and in the home. Collections serving only the general public should have both. Perhaps not every academic library needs the consumer texts, but every academic librarian concerned about women’s health should read them!

For 20 years women have had the benefit of health advice based on research about them. Each of these four volumes is designed to help practitioners and the public make evidence-based decisions about women’s health, and each achieves its goals. A search for similar guides published during this time period revealed only one other.¹ That guide was written by women doctors and published in separate German, British, and American editions, and so likely includes culturally relevant information. Certainly the opportunities for research on women’s health will continue to increase; women can only gain as a result.

Note

1. Sarah Jarvis, ed.-in-chief, *Women’s Health for Life: Medical Advice You Can Trust; Symptoms, Treatment, Prevention*. London: Dorling Kindersley, 2009.

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PERIODICAL NOTES

SPECIAL ISSUES OF PERIODICALS

AFRICAN AMERICAN REVIEW v. 43, no. 1, Spring 2009: Special section on Anna Julia Cooper, "seminal African American thinker and community advocate." Section editor: Shirley Moody-Turner. Publisher: Division on Black American Literature and Culture, Modern Language Association. ISSN: 1062-4783. Available online to licensed users through EbscoHost, Project Muse, ProQuest, and International Index to Black Periodicals.

Section contents: "Anna Julia Cooper: A Voice beyond the South," by Shirley Moody-Turner; "Black Feminist Studies: The Case of Anna Julia Cooper," by Beverly Guy-Sheftall; "Writing the Self into Being: Anna Julia Cooper's Textual Politics," by Vivian M. May; "Gendering African Studies: Insights from Anna Julia Cooper," by Shirley Moody-Turner & James Stewart; "In Service for the Common Good': Anna Julia Cooper and Adult Education," by Karen A. Johnson; "A Voice beyond the South: Resituating the Locus of Cultural Representation in the Later Writings of Anna Julia Cooper," by Shirley Moody-Turner.

COMPARATIVE EUROPEAN POLITICS v. 7, no. 1, April 2009: Special issue: "Gender and Public Policy in Europe." Issue editors: Amy G. Mazur & Mark A. Pollack. Publisher: Palgrave Macmillan. ISSN: 1472-4790 (print); 1740-388X (online). Available online to licensed users through Palgrave Journals.

Partial contents: "Comparative Gender and Policy Projects in Europe: Current Trends in Theory, Method and Research," by Amy G. Mazur; "Caring Time Policies in Western Europe: Trends and Implications," by Kimberly J. Morgan; "The Challenges of Abortion and Assisted Reproductive Technologies Policies in Europe," by Isabelle Engeli; "Headscarf Regimes in Europe: Diversity Policies at the Intersection of Gender, Culture and Religion," by Birgit Sauer; "Substantive Representation of Women (and Improving It): What It Is and Should Be About?" by Karen Celis; "Mainstreaming Gender in the European Union: Getting the Incentives Right," by Emilie M. Hafner-Burton & Mark A. Pollack; "The European Union 2002 Directive on Sexual Harassment: A Feminist Success?" by Kathrin Zippel; "Enlarging the Club: When Do Candidate States Enforce Gender Equality Laws?" by Olga Avdeyeva.

CONTEMPORARY SOUTH ASIA v. 17, no. 1, 2009: Proceedings of 22nd annual conference of the British Association for South Asian Studies (March 2008): "Gender, Identity, Mobility." Issue editor: Clare Anderson. Publisher: Routledge/Taylor & Francis. ISSN: 0958-4935 (print); 1469-364X (online).

Partial contents: "'I Am a Colored Woman': Kamaladevi Chattopadhyaya in the United States, 1939–1941," by Nico Slate; "Oral Histories of Ugandan Asians in Britain: Gendered Identities in the Diaspora," by Joanna Herbert; "The First South Asian East African Novel: Bahadur Tejani's *Day After Tomorrow*," by Stephanie Jones; "Punjabi *Dalit* Youth: Social Dynamics of Transitions in Identity," by Meena Dhanda; "How Women's Concerns Are Shaped in Community-Based Disaster Risk Management in Bangladesh," by Keiko Ikeda; "A House for a Daughter? Constraints and Opportunities in Post-Tsunami Eastern Sri Lanka," by Katharina Thurnheer.

CRIME & DELINQUENCY v. 55, no. 2, April 2009: Special issue: "Gender Issues in Juvenile and Criminal Justice." Issue editors: Angela M. Wolf & Kimberly Kempf-Leonard. Publisher: Sage. ISSN: 1552-387X (online); 0011-1287 (print). Available online to licensed users through Sage Journals Online.

Partial contents: "Gender Differences in Delinquency and Juvenile Justice Processing: Evidence From National Data," by Paul E. Tracy, Kimberly Kempf-Leonard, & Stephanie Abramoske-James; "A Gender-Specific Pathway to Serious, Violent, and Chronic Offending? Exploring Howell's Risk Factors for Serious Delinquency," by Pernilla Johansson & Kimberly Kempf-Leonard; "Violent Girls or Relabeled Status Offenders? An Alternative Interpretation of the Data," by Barry C. Feld; "Determining What Works for Girls in the Juvenile Justice System: A Summary of Evaluation Evidence," by Margaret A. Zahn et al.; "The Provision and Completion of Gender-Specific Services for Girls on Probation: Variation by Race and Ethnicity," by Angela M. Wolf, Juliette Graziano, & Christopher Hartney; "Reentry and Renegotiating Motherhood: Maternal Identity and Success on Parole," by Marilyn Brown & Barbara Bloom.

CURB: THE MAGAZINE WITH MOXIE, 2010: Women-themed issue. Editor: Cailley Hammel. Publisher: Katy Culver, School of Journalism & Mass Communication, University of Wisconsin–Madison, 5115 Vilas Hall, 821 University Ave., Madison, WI 53706; online: <http://curbonline.com/>.

This is a special sort of special issue. Every year since 2002, faculty associate Katy Culver's students in journalism and mass communication have produced a magazine called *Curb*. The theme is chosen by the students and varies from year to year: "The students begin the semester deciding on the editorial philosophy for the current year's issue," explained Culver in a recent email conversation. "This year's group chose to focus on Wisconsin women. They wanted to raise the level of discourse in women's magazines."

Their result: a 64-page print magazine — also available as a PDF download — and an online version with expanded content. Take a look and judge for yourself about the level of discourse: *Curb* 2010 has articles about drunk driving, urban exploring, nonprofit advocacy advertising, "green" beauty products, surrogate pregnancy, the possible death of monogamy, Madison's first rock 'n roll camp for women, Wisconsin environmental revolutionary Milly Zantow, a Madison artist who lives in a church, the declining number of women in Wisconsin state politics, and mothers advocating for inclusive education for children with disabilities.

DIGITAL CREATIVITY v.20, no. 4, 2009: Special issue on women in games. Issue editor: Emma Westecott. Publisher: Routledge/Taylor & Francis. ISSN: 1462-6268. Available online to licensed users through EbscoHost.

Partial contents: "Female Players from Margin to Centre: Female Sociality, Digital Consumer Citizenship and Reterritorialisations," by Laura Fantone; "The Street Smarts of a Cartoon Princess: New Roles for Women in Games," by Esther MacCallum-Stewart; "Cheerleaders/ Booth Babes/ Halo Hoes: Pro-Gaming, Gender and Jobs for the Boys," by Nicholas Taylor, Jen Jenson, & Suzanne de Castell; "Taking a Chance on Losing Yourself in the Game," by Maureen Thomas; "Women Creating Machinima," by Jenifer Vandagriff & Michael Nitsche.

ETHNIC AND RACIAL STUDIES v. 32, no. 2, 2009: Themed issue: "Gender, Race and Religion: Intersections and Challenges." Issue editors: Martin Bulmer & John Solomos. Publisher: Routledge/Taylor & Francis. ISSN: 1466-4356 (electronic); 0141-9870 (paper). Available online to licensed users through Informaworld and Ebscohost (SOCIndex).

Partial contents: "Islam, Gender, and Immigrant Integration: Boundary Drawing in Discourses on Honour Killing in the Netherlands and Germany," by Anna Korteweg & Gökçe Yurdakul; "You're Brazilian, Right? What Kind of Brazilian Are You? The Racialization of Brazilian Immigrant Women," by Judith McDonnell & Cileine de Lourenço; "Cigar Production: How Race, Gender and Political Ideology Were Inscribed onto Tobacco," by Gabriela Sandoval; "Religiosity and Gender Equality: Comparing Natives and Muslim Migrants in Germany," by Claudia Diehl, Matthias Koenig, & Kerstin Ruckdeschel; "Suicidal Behaviour of Young Immigrant Women in the Netherlands: Can We Use Durkheim's Concept of 'Fatalistic Suicide' to Explain Their High Incidence of Attempted Suicide?" by Diana van Bergen et al.; "Marriage in Colour: Race, Religion and Spouse Selection in Four American Mosques," by Zareena A. Grewal; "Why Do Bilingual Boys Get Better Grades in English-only America? The Impacts of Gender, Language and Family Interaction on Academic Achievement of Latino/a Children of Immigrants," by Amy Lutz & Stephanie Crist.

INTERNATIONAL JOURNAL OF LAW AND PSYCHIATRY v. 32, no. 1, 2009: Special issue on women and criminality. Issue editors: Hanna Putkonen & Ghitta Weizmann-Henelius. Publisher: Elsevier. ISSN: 0160-2527. Available online to licensed users through ScienceDirect.

Partial contents: "Antisocial Personality Disorder and Psychopathy in Women: A Literature Review on the Reliability and Validity of Assessment Instruments," by Mairead Dolan & Birgit Völlm; "A Symptom Level Examination of the Relationship between Cluster B Personality Disorders and Patterns of Criminality and Violence in Women," by Janet I. Warren & Susan C. South; "Exploring Gender Issues in the Development from Conduct Disorder in Adolescence to Criminal Behaviour in Adulthood," by Ellen Kjelsberg & Christine Friestad; "Forensic Psychiatric Inpatients and Aggression: An Exploration of Incidence, Prevalence, Severity, and Interventions by Gender," by Tonia L. Nicholls et al.; "Mental Disorder in Violent Women in Secure Settings: Potential Relevance to Risk for Future Violence," by Caroline Logan & Ronald Blackburn; "Female Impulsive Aggression: A Sleep Research Perspective," by Nina Lindberg et al.; "Neonaticide: Phenomenology and Considerations for Prevention," by Susan Hatters Friedman & Phillip J. Resnick; "Interpersonal Partner Violence and Women in the United States: An Overview of Prevalence Rates, Psychiatric Correlates and Consequences and Barriers to Help Seeking," by Denise Hien & Lesia Ruglass; "Women, Psychosis and Violence," by Pamela J. Taylor & Maria Dolores Bragado-Jimenez.

RUSSIAN STUDIES IN LITERATURE v. 44, no. 3, Summer 2008: NLO forum on Russian literature and feminism. Issue editor: John Givens. Publisher: M.E. Sharpe, Inc. ISSN: 1061-1975. Available online to licensed users through Metapress and EbscoHost.

Partial contents: "The Strange Adventures of Feminism in Russia," by Il'ia Kukulin; "Body and Reflected Light: Notes on Emigré Women's Prose and Zinaida Gippius's Unwritten Book 'Women and the Feminine,'" by Rashit Iangirov; "Irritating Factors: The Reception and Discussion of Feminist Criticism and Gender Studies in the Russian Context," by Irina Savkina; "'One Scoring System for Men, Another for Women': Ideas and Practices of Positive Discrimination in the Post-Soviet Russian Literary Process," by Anna Uliura.

○ Compiled by JoAnne Lehman

HOW TO FIND ONLINE JOURNALS

The Directory of Open Access Journals (<http://www.doaj.org/>) indexes free, online, scholarly, peer-reviewed journals or those that "exercise quality control." As of December 15, 2010, there were 5,897 journals in the database, of which 2,443 are searchable at the article level. Many of the journals cover science and medicine, but all fields are represented. English-language Women's Studies journals include *Journal of International Women's Studies*, *Nineteenth Century Gender Studies*, *Outskirts: feminisms along the edge*, *Scholar & Feminist Online*, *Thirdspace: A Journal of Feminist Theory & Culture*, *Visual Culture & Gender*, *Women in Judaism: A Multidisciplinary Journal* and *Women's Health & Urban Life*, plus some in other languages.

Searches for women and gender topics turn up articles both in journals wholly devoted to women/gender and those in other disciplines that occasionally cover women/gender topics. Recent examples of the latter:

Driving online shopping: Spending and behavioral differences among women in Saudi Arabia

Author: Al-maghrabi, T. ; Dennis, C. **Journal:** *International Journal of Business Science and Applied Management* **Year:** 2010 **Vol:** 5 **Issue:** 1

Does economic empowerment protect women from intimate partner violence?

Author: Koustuv Dalal **Journal:** *Journal of Injury and Violence Research* **Year:** 2011 **Vol:** 3 **Issue:** 1

Domestic Violence from the Point of View of Women Directors in Turkish Cinema

Author: Gül Yaşartürk **Journal:** *Fe Dergi : Feminist Eleştiri* [from Turkey] **Year:** 2010 **Vol:** 2 **Issue:** 1

The gender perspective in climate change and global health

Author: Raman Preet; Maria Nilsson; Barbara Schumann; Birgitta Evengård **Journal:** *Global Health Action* **Year:** 2010 **Vol:** 3 **Issue:** 0

Teaching Women's Studies to Engineers: Male-Bashing Feminist or Concerned Mother?

Author: Barbara Bonnekessen **Journal:** *International Journal of Gender, Science and Technology* **Year:** 2010 **Vol:** 2 **Issue:** 2

The Challenges Women Whistleblowers Face

Author: Linda Hunt **Journal:** *International Business Research* **Year:** 2010 **Vol:** 3 **Issue:** 2

Exploring the promises of intersectionality for advancing women's health research

Author: Hankivsky Olena; Reid Colleen; Cormier Renee; Varcoe Colleen; Clark Natalie; Benoit Cecilia; Brotman Shari **Journal:** *International Journal for Equity in Health* **Year:** 2010 **Vol:** 9 **Issue:** 1

○ Compiled by Phyllis Holman Weisbard

BOOKS AND VIDEOS RECENTLY RECEIVED

21ST-CENTURY MOTHERHOOD: EXPERIENCE, IDENTITY, POLICY, AGENCY. O'Reilly, Andrea. Columbia University Press, 2010.

BATTERED WOMAN SYNDROME AS A LEGAL DEFENSE: HISTORY, EFFECTIVENESS AND IMPLICATIONS. Russell, Brenda L. McFarland, 2010.

BITTER SCROLLS: SEXIST POISON IN THE CANON. Heinegg, Peter. University Press of America/Rowan & Littlefield, 2010.

CANCER SOURCEBOOK FOR WOMEN. Bellenir, Karen. Omnigraphics, 2010.

FROM GIRL TO GODDESS: THE HEROINE'S JOURNEY THROUGH MYTH AND LEGEND. Frankel, Valerie Estelle. McFarland, 2010.

GENDER. Merino, Noël. Greenhaven/Gale Cengage Learning, 2010.

THE IMPRISONMENT OF AFRICAN AMERICAN WOMEN: CAUSES, EXPERIENCES AND EFFECTS. Collins, Catherine Fisher. McFarland, 2010.

IN YOUR FACE: THE NEW SCIENCE OF HUMAN ATTRACTION. Perrett, David. Palgrave Macmillan, 2010.

KILLING US SOFTLY 4: ADVERTISING'S IMAGE OF WOMEN (VIDEO). Earp, Jeremy. Media Education Foundation, 2010.

THE LINE: WHERE IS THE LINE OF CONSENT? (VIDEO). Schwartzman, Nancy. Media Education Foundation, 2010

MAKING A KILLING: FEMICIDE, FREE TRADE, AND LA FRONTERA. Gasper de Alba, Alicia and Guzmán, Georgina. University of Texas Press, 2010.

THE MAN QUESTION: MALE SUBORDINATION AND PRIVILEGE. Dowd, Nancy E. New York University Press, 2010.

NUNS BEHAVING BADLY: TALES OF MUSIC, MAGIC, ART & ARSON IN THE CONVENTS OF ITALY. Monson, Craig A. University of Chicago Press, 2010.

THE PALGRAVE HANDBOOK OF GENDER AND HEALTHCARE. Kuhlmann, Ellen and Annandale, Ellen. Palgrave Macmillan, 2010.

QUEER METHODS AND METHODOLOGIES: INTERSECTING QUEER THEORIES AND SOCIAL SCIENCE RESEARCH. Browne, Kath and Nash, Catherine J. Ashgate, 2010.

RED MOON: MENSTRUATION, CULTURE & THE POLITICS OF GENDER (VIDEO). Molero, Jeronimo and Paratian, Julie. Media Education Foundation, 2010.

RELATIONSHIPS: 21ST-CENTURY ROLES. Bezdecheck, Bethany. Rosen, 2010.



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ROUTLEDGE HANDBOOK OF SEXUALITY, HEALTH AND RIGHTS. Aggleton, Peter and Parker, Richard. Routledge, 2010.

SAME-SEX MARRIAGE: A REFERENCE HANDBOOK. Newton, David E. ABC-CLIO, 2010.

SEXUAL OUTLAW, EROTIC MYSTIC: THE ESSENTIAL IDA CRADDOCK. Chappell, Vere. Weiser, 2010.

SIGNIFICANT VOICES: WOMEN ON EQUAL RIGHTS AND SEXUAL JUSTICE (VIDEO). University of New Mexico. YouTube, 2009.

SOURCEBOOK ON VIOLENCE AGAINST WOMEN.

Renzetti, Claire M., Edleson, Jeffrey L., and Bergen, Raquel Kennedy. Sage, 2011.

STRIP CLUB: GENDER, POWER, AND SEX WORK.

Price-Glynn, Kim. New York University Press, 2010.

TRANSNATIONALISM AND THE ASIAN AMERICAN HEROINE.

Dong, Lan. McFarland, 2010.

VIOLENCE AGAINST WOMEN: PUBLIC HEALTH AND HUMAN RIGHTS.

Bickerstaff, Linda. Rosen, 2010.

WAR AND SEX: A BRIEF HISTORY OF MEN'S URGE FOR BATTLE.

Dippel, John V. H. Prometheus, 2010.

WOMEN AND GAMING: THE SIMS AND 21ST-CENTURY LEARNING.

Gee, James Paul and Hayes, Elisabeth R. Palgrave Macmillan, 2010.

WOMEN IN MUSIC: A RESEARCH AND INFORMATION GUIDE.

Pendle, Karin and Boyd, Melinda. Routledge, 2010.

WOMEN IN THE HORROR FILMS OF VINCENT PRICE.

Lampley, Jonathan Malcolm. McFarland, 2011.

WOMEN LABOR ACTIVISTS IN THE MOVIES: NINE DEPICTIONS OF WORKPLACE ORGANIZERS, 1954-2005.

Borda, Jennifer L. McFarland, 2011.

WOMEN MILITARY PILOTS OF WORLD WAR II: A HISTORY WITH BIOGRAPHIES OF AMERICAN, BRITISH, RUSSIAN AND GERMAN AVIATORS.

Merry, Lois K. McFarland, 2011.

WOMEN'S ROLES IN THE MIDDLE EAST AND NORTH AFRICA.

Beitler, Ruth Margolies and Martinez, Angelica R. Greenwood, 2010.

YEHUDA HALEVI.

Halkin, Hillel. Nextbook, 2010.

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