

feminist collections

women's studies library resources in wisconsin

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FROM THE EDITORS

This Bridge Called My Back; Nice Jewish Girls; Lesbian Poetry; The Wander-ground. What do these landmark books have in common? They are four of the fourteen books published by Persephone Press since its founding in 1976. Persephone developed into one of the most influential of the feminist small presses, known for its almost uncanny ability to bring out the right book at the right time. As of this past May, Persephone is with us no longer. We would like to use this editorial to celebrate Persephone's accomplishments as well as mourn its loss.

Over the last five years or so, there has been a new groundswell within the women's movement. Women who were silenced or passed over in the initial phase of feminism's "new wave" -- women of color; lesbians; Jewish women, and more particularly Jewish lesbians -- have come forward to dispute the early claims to a unity of all women, to articulate their own specific identities as feminists, and to work to transform feminism into a movement encompassing diversity. Books published by Persephone Press have been pivotal in giving voice to this new movement within feminism.

This Bridge Called My Back: Writings by Radical Women of Color is a work which by the mere fact of its existence changed the face of feminism in the United States.¹ Within its pages, Black, Asian-American, Latina and Indian women join hands to discover their collective strength and break through the hegemony of white feminism. In Claiming an Identity They Taught Me to Despise, Michelle Cliff writes of her efforts to retrieve the mixed elements of her identity as light-skinned woman of color, child of Jamaican/West Indian culture raised in the U.S., and lesbian in a homophobic society. Similarly, in Zami: A New Spelling of My Name, Audre Lorde picks through the pieces of her past to discover how it was she emerged -- and survived -- as a Black lesbian-feminist poet.

Published the same year as This Bridge Called My Back, Lesbian Poetry and Lesbian Fiction bring to light the growing body of lesbian literature. These anthologies reflect commitment to a movement of many colors, with lesbians of diverse experience represented in their pages. Editor Elly Bulkin's introductions and essays on lesbian fiction and poetry in the classroom have been acclaimed as important contributions to lesbian-feminist pedagogy.

Finally, it has largely been through works published by Persephone Press that the women's movement has been introduced to the new rise of Jewish radical feminist and lesbian consciousness. Certainly it is Nice Jewish Girls: A Lesbian Anthology which brought the issues of Jewish identity and anti-semitism in the women's movement into full view. This anthology, like Bridge before it, asserted the possibility -- indeed, the necessity -- of women acknowledging the full range of their identities and wedding this to their feminism. But even before the appearance of this collection which tackled the issues head-on, Persephone had published Nancy Toder's novel Choices and Alice Bloch's journal Lifetime Guarantee, each written from a Jewish lesbian-feminist perspective.

Why did Persephone fold? According to founders Pat McGloin and Gloria Z. Greenfield, it was the press's very success, in both feminist and financial terms, which ultimately undermined its survival. For one thing, McGloin and Greenfield's commitment to build a business on a foundation of feminist values was in part a substantial financial commitment: for example, Persephone writers received a larger share of royalties than is customary with mainstream publishers.² Secondly, Persephone faced the same money problems that plague all undercapitalized businesses that grow very rapidly.³ The more Persephone's books sold, the more money the Press was forced to tie up in production costs just to keep earlier works in print. According to McGloin and Greenfield, "although approximately 90% of all books published do not sell as many as 5,000 copies, 75% of Persephone's books have sold more than 5,000 in their first year."⁴

The majority of Persephone's books have remained best-sellers at women's bookstores.⁵ Although many of them are currently unavailable,⁶ it seems unlikely that the publishing world will let them remain out of print. Kitchen Table: Women of Color Press will soon be reprinting This Bridge Called My Back and in September will publish Home Girls: A Black Feminist Anthology (edited by Barbara Smith), which was due out from Persephone this past spring. Audre Lorde's Zami and Michelle Cliff's new novel Abeng (original contract with Persephone) will come out under the Crossing Press label in September and January respectively. Alyson Publications, a lesbian and gay press in Boston, will (at a minimum) be reprinting Alice Bloch's Lifetime Guarantee in December. In addition, in September they will publish Bloch's new novel, The Law of Return (another original contract with Persephone). Beacon Press recently attempted to work out an agreement with Persephone that would have enabled them to republish about half of the Press's books under a joint Beacon/Persephone imprint. These negotiations were unsuccessful, but we take this evident interest on the part of both mainstream and alternative presses as a hopeful sign that all the books will ultimately reappear.

I spoke with representatives of Alyson Publications, Crossing Press, and Beacon Press in the course of writing this article. In each case, I was impressed by the strong feelings of shock and sadness expressed at the loss of Persephone. Though the primary impetus at this point is to make sure that somebody reprints the Persephone books -- and these presses are proud to be contributing to that goal -- each person with whom I spoke said she would prefer to be contributing to the continued growth and survival of Persephone Press itself.

Did Persephone fail? Not, I think, in any ultimate sense. On the contrary, in the course of its eight years of publication, the Press proved the strength and vitality of feminist writing and publishing. It demonstrated that works at the forefront of radical thinking in the women's movement can be published without censorship, can be marketed to a wide audience, and achieve considerable financial success. Persephone's history will continue to inspire feminist presses -- and to influence mainstream publishers -- for some time to come.

-- C.L.

NOTES

1. "As long as we don't make the connections between us, we are lost and will be played by white man. I am sending you a book called This Bridge Called My Back. I think you will understand everything. It was written by women like you and me. Indian, Black, Latina, Asian. It is a book that made a great change in my life." From a letter from Beth Brant to Raven, a Cherokee woman incarcerated for life in Jessup, Maryland; published in Sinister Wisdom 22/23, 1983, a special issue edited by Beth Brant and entitled "A Gathering of Spirit: North American Indian Women's Issue."
2. Jill Clark, "Persephone Press Folds, Some Titles Purchased," Gay Community News v.II, no.4, August 6, 1983, p.1. See also "Persephone Press: Why Did It Die?" by Molly Lovelock in Sojourner v.9, no.1, September 1983, pp.4,18.
3. Women in Distribution, a national distributor of small press feminist and lesbian books which folded in 1979, was another such victim of success. It went under despite the increase in its distribution list from 30 titles in 1975 to 600 in 1979.
4. Joan E. Hartman and Ellen Messer-Davidow, eds., Women in Print II: Opportunities for Women's Studies Publication in Language and Literature. New York: Modern Language Association of America, 1982, p.106.
5. See "What Makes a Feminist Bookstore Special" by Jeanne O'Connor in Ms. v.XII, no.3, September 1983, pp.79-82. On page 81, O'Connor lists new and backlist bestsellers at women's bookstores. This Bridge and Nice Jewish Girls are among the backlist titles. A Room of One's Own, Madison's feminist bookstore, informs us that in their experience all but one or two of Persephone's books have been continuous big sellers.
6. Remaining copies of Persephone books are being handled by Carrier Pigeon (40 Plympton Street, Boston, MA 02118; phone (617) 542-5679).

BOOKS PUBLISHED BY PERSEPHONE PRESS, 1976-1983

A Feminist Tarot: A Guide to Intrapersonal Communication, by Sally Gearhart and Susan Rennie. 1976.

The Fourteenth Witch, poetry and photography by Shelley Blue and Deborah Snow. 1977.

The Wanderground: Stories of the Hill Women, by Sally Gearhart. 1978.

The Coming Out Stories, by Julia Penelope Stanley and Susan J. Wolf. 1980.

Claiming an Identity They Taught Me to Despise, by Michelle Cliff. 1980.

Choices, by Nancy Toder. 1980.

Woman, Church and State, by Matilda Joslyn Gage. Orig. 1893; repr. 1980.

Lesbian Poetry: An Anthology, edited by Elly Bulkin and Joan Larkin. 1981.

This Bridge Called My Back: Writings by Radical Women of Color, edited by Cherríe Moraga and Gloria Anzaldúa. 1981.

Lifetime Guarantee: A Journey Through Loss and Survival, by Alice Bloch. 1981.

Lesbian Fiction: An Anthology, edited by Elly Bulkin. 1981.

Nice Jewish Girls: A Lesbian Anthology, edited by Evelyn Torton Beck. 1982.

Zami: A New Spelling of My Name, by Audre Lorde. 1982.

Keeper of Accounts, by Irena Klepfisz. 1982.

FEMINIST VISIONS

BRINGING HOME VIDEO INTO THE CLASSROOM

"Feminist Visions" will be a regular feature of Feminist Collections, offering reviews of audio-visual resources for women's studies. This new column will provide space for circulating ideas on using films, videotapes, audio tapes, and slide programs in a feminist educational setting, and using feminist media in traditional courses and programs. "Feminist Visions" will include information about media on specific topics (for example, media on Black women in the United States, women and aging, women and health care, etc.), media networks, media designed specifically for classroom use, distributors, local media production and resources, and feminist applications of new media technology, including this issue's topic: Home Video Resources for Women's Studies.

While media budgets in some Communication Arts Departments and Media Programs have been known to allow \$3000 for one course's film rentals, instructors who teach women's studies courses on women in the media or who want to incorporate audio-visual materials into non-media courses often have to work within much smaller budgets. After teaching four semesters of women's studies media courses with budgets of \$300 per semester, I am very excited about the inexpensive and convenient resource for feature films offered by renters of home video equipment and tapes.

Most medium-sized cities have at least one home video distributor, and many have several. In Madison, the several distributors have begun to specialize in the types of features offered, with Take One Video catering to the market for foreign films, film classics, and films that are likely to be of interest to feminists.

Take One's effort to tap this market has included an extremely liberal rental policy for classroom instructors. Features can be rented for the period of Monday to Friday for \$5.00. With this arrangement, I can assign paper

topics to students in the Women in Film class that require detailed analysis of a film. The tape can be placed on reserve at the university's media resource center for a one or two week period, allowing students to view the film at least twice under circumstances that invite them to stop the film, discuss it, and play back scenes for close analysis. This is often the first opportunity students have had to view film critically, interrupting if they wish what theater viewing encourages us to respond to as the film's seamless spectacle, and interacting with each other during the viewing.

If a good working relationship is established with the distributor, s/he might agree to loan tapes free of charge for preview purposes and to acquire tapes for the library to accommodate instructors' needs.

While tapes can be reserved weeks in advance and scheduled into the semester's syllabus, the minimal expanse of videotape rental and the fact that the distributor has the tapes on hand allows instructors to make changes and additions to a syllabus on short notice--in response to student interest, problems, or to contemporary events that heighten the relevance of a particular film to the class project.

The availability in videotape format of foreign films, art films, historical reconstructions, science fiction, documentaries, social problem films, women's melodramas, black exploitation films and films with gay and lesbian themes, make these inexpensive resources for instructors in a wide variety of courses. For example, courses that address the issues of sexual pornography and violence against women will find too many examples for analysis from video distributors, including hard core, soft core, and tapes intended for use by "married couples." Courses addressing issues of women in the mass media, including rock music, can incorporate analysis of the often misogynistic and barely disguised sadistic representations of women in rock videotapes.

For media classes, home video distributors are an especially valuable source of feature films made within the last several years, since rental of new films in 16mm film format often costs several hundred dollars. It would have been financially impossible to program screenings of several "new women's films" (a type that has emerged since the mid-1970s in response to the new market for films about "strong, independent" women) in my Women in Film class had they not been available for \$5.00 each. The advantages of screening contemporary films are in their ability to make issues of critical film viewing seem more relevant to students and to raise issues of historical change.

Take One's library includes Unmarried Woman, Girlfriends, Turning Point, and other films that have attracted the attention of feminist film critics, such as Kramer vs. Kramer, Coma, Personal Best, My Brilliant Career, Victor/Victoria, The World According to Garp, Body Heat, His Girl Friday, Philadelphia Story, Psycho, Sisters, Taxi Driver.

A video format does hamper evaluation of film style in some important ways. Reduced screen size, inferior quality color reproduction, and alteration of sound quality and frame composition result from the transfer from film to video format, and can destroy or distort subtleties of lighting, decor, and camera movement. Video format can limit the viewer's ability to experience

film as a spectacle which encourages strong feelings of identification and involvement in the image and story.

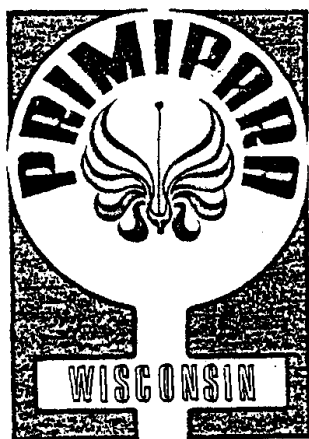
However, the differences between film and video images and the film and video viewing experience (theater vs. small room; darkened room vs. lighted room; etc.) can actually become topics of discussion to raise issues such as the possibilities of "active" spectatorship as opposed to "passive" spectatorship arising from the viewing situation. I have tried to work with the limitations of each format by renting 16mm Hollywood films from the 1930s and 1940s (at rates much lower than those for contemporary films) to discuss issues of women and film style, while using videotape for discussion of women's position in the structure of film narratives and women's roles in film stories, themes, and the Hollywood star system.

As the home video industry expands, it is very likely that instructors will continue to find it a source for new materials to illustrate course concepts, as well as for new cultural products appropriate for feminist analysis and critique.

-- Elizabeth Ellsworth

[Elizabeth Ellsworth is a lecturer in the Women's Studies Program at the University of Wisconsin-Madison, teaching Mass Media and the Sexes, and Women in Film. She is completing a dissertation on the political uses of film within the feminist community.]

FEMINIST PUBLISHING



PrimiPara, meaning "first birth," was conceived at a 1974 summer meeting of a small group of women poets from all parts of Wisconsin. From the beginning our founders determined that this journal would be by and for Wisconsin women. In this way we would provide a viable market and showcase for the state's poets, would establish an informal network which would help poets reach each other, and would encourage the talent often found in new contributors. A nation-wide publication, we felt, would not be unique, nor could it develop the rapport we wanted with our contributors.

To choose the material for our semiannual publication, members of our editorial board meet in each other's homes, where all submissions are read silently by each of us and then read aloud. Poems selected for publication must have the vote of the majority of the three-woman board. Except for the automatic rejection of any anti-woman poem, subject matter may deal with anything of interest to the author. We've found that our contributors deal with the same issues as other women do across the country. If there are

any differences, it is only in the nature poems which often focus on the region of Wisconsin. Each submission is returned to the author with a letter explaining the board's decision; if the contribution is accepted, biographical information and/or a poetic statement are requested from the author. We also have reprinted poems that have been published elsewhere, feeling that good works are just not seen by that many people.

The desire to revise a poem is something we deal with at every editorial session. We've found great titles with mediocre poems following and last lines with a punch but nothing preceding. We've learned, however, to curb the suggestions for specific revisions. Revised poems returned to us never seem to satisfy.

Our journal began with a 40-page format and shrank to 32 pages several years ago when the postage rates shot up. The cover was designed by an Appleton artist who was asked to incorporate the women's symbol, the word "Wisconsin," and something to signify the journal's title. The vaginal symbol that resulted is our trademark and has been further incorporated into bronze pins by a Milwaukee artist.

Publishing has been done by a good woman friend, Nancy Sweetland of Green Bay, who takes the packet of poems, bio's, and editorial comment, types it, lays it out, and works with a local printer in having it printed, bound, and trimmed. As editor and number one chief, I handle all subscriptions and mail, as well as seeing that the journal gets into the mail.

We began our journal by working with bookstores on consignment but have dropped that practice as too unprofitable when done long-distance. Thus distribution has been a constant weak link in our chain except for subscribers and friends. We've joked about having a good saleswoman to help us out--but seriously, that's what every little journal needs.

Seven years ago we developed two activities that helped us financially and enabled us to fulfill several of our original goals. Each June we've had retreat-workshops which have connected women poets with each other. In September we've held a contest which awards cash prizes for the top three poems entered. This competition has drawn out new talent as well as provided us with good material for our winter issue.

Next year, 1984, we plan to bring out a ten-year anniversary issue, compiling the best from all our past issues, and then we will cease publication. Our "labor of love" has lost some of its uniqueness and fun; lest we burn out completely, we'll quit while we still like our journal, its contributors and readers. Would we do it again? Absolutely--and perhaps we can say that only because we entered into the venture with our eyes wide open. We knew the journal wouldn't make us rich; perhaps it might break even. At a few low points we've had to toss money in to bring out the next issues, but generally we've come within a few dollars of the publishing cost.

Except for a few financial difficulties, our memories of Primipara will be good ones. How can we forget the huge numbers of terrible rhymed poems we've returned, or the small number of humorous lines we've read? We've watched

poets develop in their writing as well as come to grips with problems in their personal lives--from boyfriends and lovers, to abortions and grown-up children.

Small magazines and presses will continue to pop up, grow for a while, and then die off. Their lives and deaths are a fertile medium within which new editors and poets develop. We've seen that very thing happen with our journal. Thus our end only signals the beginning for a new venture by someone else. Ours was the "first birth" of a Wisconsin-wide market for women poets. We hope it won't be the last.

-- Diane Nichols

[Diane Nichols, editor of Primipara, teaches college writing as an ad hoc instructor for UW-Green Bay. She was appointed to the Wisconsin Arts Board 1980-83, presently serves on the Wisconsin Regional Writer's Association Board of Directors, and is a poet, short story and essay writer. Primipara was founded by Diana Anderson, Nancy Breitsprecher, Jane Farrell, Jeri McCormick, and Diane Nichols. Jane Farrell and Ellen Kort have served with Diane Nichols on the Editorial Board. Back issues of Primipara for the past nine years are available direct from Primipara, P.O. Box 371, Octonto, WI 54153 at \$1.00 apiece, as will be specific information on the anniversary issue due out late in 1984.]

NEW PRESSES

The Iowa City Women's Press has announced the formation of its new publishing branch, the Aunt Lute Book Company. The company was formed by two of the original members of the press collective, Barb Wieser and Joan Pinkvoss. It is named after Barb Wieser's great aunt, a spinster who died recently at the age of 106. Their first book is Shadow on a Tightrope: Writings by Women on Fat Oppression edited by Lisa Schoenfelder and Barb Wieser (\$8.95, September 1983). Aunt Lute is soliciting manuscripts. For more information, write them at P.O. Box 2723, Iowa City, IA 52244. (Information from Aunt Lute and Feminist Bookstores' News, Winter 1983, p.17)

* * * * *

Acacia Books is a new publishing venture with a commitment to writings by women traditionally denied access: lesbians, women of color, women from minority classes and cultures, women in Third World countries. They are especially interested in biography, history, survival skills, fiction, mental and physical health perspectives, and social/political analysis. Their first book will be a collection of stories by lesbians on the topics of health, recreation, play and sports. Manuscripts are solicited. Write Acacia Books at P.O. Box 3630, Berkeley, CA 94703. (Information from Matrices, June 1983, p.6-7)

WOMEN IN PRINT

INTERNATIONAL REPORT

Nottingham, England, was the site of a Women in Booktrades Conference February 20-21, 1983, the first such conference since 1980. Attended by over 100 women from all over Britain, the conference addressed topics such as fundraising, feminist practice in booktrades, feminism and distribution, and self-publishing. One of the more creative plans to come out of the conference was to launch a women's bookbus to carry feminist books to rural areas. Other proposals called for the founding of a Women in Booktrades Newsletter and the planning of another conference in the near future. England boasts several feminist bookstores, printers and publishers, and a wide array of periodicals and newsletters. (For listings of British periodicals and other resources, see Resources for Feminist Research/Documentation sur la recherche féministe v.X, no.4, Dec.1981/Jan.1982, "International Guide to Women's Periodicals and Resources, 1981/2." Information on the Nottingham booktrades conference came from Sigrid Nielsen of the Lavendar Menace Bookstore, Edinburgh, in a letter to Feminist Bookstores' News, Winter 1983, p.15.)

MIDWEST UPDATE

In the Summer 1983 issue of FC, we announced that plans were underway for a second Midwest Women-in-Print Conference. The conference is scheduled for the weekend of June 15-17, 1984, and will be held on the University of Wisconsin campus in Madison, Wisconsin. The goal is "to hold a working conference for those actively involved (or preparing to be involved) in the Midwest feminist/lesbian print network, rather than a general feminist conference or one oriented toward individual writers." Conference organizers represent a bookstore, a newspaper, and a library. They hope the conference will involve women from feminist/lesbian publishing, distribution, bookstores, printing, periodicals, and archives or libraries. Conference costs are expected to be between \$50 and \$75, excluding travel. A survey is being conducted of prospective participants to gather information on their expectations for the conference and to solicit suggestions for general session and workshop topics. To be added to the mailing list to receive further information about the conference, send \$1.00 payable to Midwest Women-in-Print to: A Room of One's Own Bookstore, 317 West Johnson Street, Madison, WI 53703; phone (608) 257-7888.

FEMINIST BOOKSTORES IN WISCONSIN: UPDATE

Two years ago, Feminist Collections ran a series of articles on feminist bookstores in Wisconsin, with features on A Room of One's Own (Madison), Mother Courage (Racine), Sistermoon (Milwaukee), and Kaleidoscope Books (Oshkosh). It is sad to report that Milwaukee will soon lose its bookstore.

After nearly seven years, Sistermoon Feminist Bookstore and Art Gallery will close sometime this fall, unless a buyer can be found. Owner Karen Voltz Brelle cites burnout as the chief reason for the closing--the stress of over six years of keeping the store alive and open 364 days a year. A statement by Karen Brelle about the closing of Sistermoon was published in Amazon v.11, no.2, April/May 1983, pp.42-43. (A recent issue of Ms. features an up-to-date report on feminist bookstores nationwide; see "What Makes A Feminist Bookstore Special?" by Jeanne O'Connor in Ms. v.XII, no.3, September 1983, pp.79-82. Appended to the article is a geographic listing of bookstores.)

NEWS FROM UW-GREEN BAY ---

THE UW-GB BALANCED CURRICULUM PROJECT

During 1982-83 the University of Wisconsin-Green Bay began a balanced curriculum project, attempting to integrate the study of women into regular undergraduate programs. The project seeks to promote the inclusion of new research on women into introductory courses throughout the curriculum.

UW-GB has had for some years a successful Women's Studies Program offering an academic minor in cooperation with four departments. Because these departments, and the entire UW-GB academic plan, are organized on interdisciplinary lines, it has been possible in principle to have a systematic exchange of ideas and programmatic integration of women's studies with other curricula. Even so, this kind of interaction has not been adequate to overcome fully the isolation of women's studies as a separate field reaching only a limited number of self-selected students. The issues seemed to some faculty and administrators too important and the new women's studies research too challenging to our present course contents and teaching strategies not to have them considered across the curriculum.

Accordingly, released time was granted to two faculty members, Estella Lauter (Communication and the Arts) and Jerrold Rodesch (Humanistic Studies), to launch the project. Two preliminary commitments were critical: 1) a balanced curriculum was not to be seen as an alternative to a distinct women's studies program which has a separate and valuable role as a research and curriculum area; 2) there would be no attempt to impose content or methods of instruction but rather faculty would be informed of the new women's scholarship and the opportunities and challenges it presents in their fields. It was understood that the scope of opportunity and the difficulty of challenge would not be the same in all fields.

The principal activities undertaken in 1982-83 included meetings and discussion with faculty groups and individuals, the dissemination of bibliographies and course materials, the organization of faculty seminars on issues and major works of feminist scholarship, the presentation of guest lectures in several different courses to demonstrate the value of women's studies scholarship in the basic study of various fields, and an exchange of faculty visits with Wheaton College (Norton, Massachusetts) which is completing a major FIPSE-supported balanced curriculum project.

A balanced curriculum is a long-term objective. Gender biases are deeply engrained in the conventional definition and exposition of most fields of knowledge. The UW-GB project, as it continues, will attempt to expand the number of concerned and informed faculty, seeking internal and external support for faculty study activities that can lead to the incorporation of new course materials and the redefinition of fields of study in the recognition that in the past the interests and experiences of women (a majority of UW-GB students) have not been adequately or fairly treated.

-- Jerrold Rodesch

[Jerrold Rodesch, Associate Professor of Humanistic Studies (History), has a doctorate from Rutgers in American history with a particular interest in intellectual history. Estella Lauter, Associate Professor of Communication and the Arts (Literature and Language), received her doctorate from Rochester and teaches in the Aesthetic Awareness and Women's studies programs, as well as courses in literature and criticism.]

PERIODICAL NOTES

NEW PERIODICALS

The Berkeley Women of Color. Spring 1983- . Ed. by the Berkeley Women of Color Collective. \$1.00 donation/issue. Available from: Berkeley Women of Color Collective, c/o Institute for the Study of Social Change, 2420 Bowditch, Berkeley, CA 94705. (Issue examined: no.1, Spring 1983)

The editorial collective producing this newsletter came together as a result of shared frustration with a course on feminist theory they attended during the winter of 1982. Finding existing feminist scholarship deficient in its attention to the lives of women of color, the group decided it should take on this research itself and create a newsletter to facilitate networking among women doing this work. This first issue includes an editorial, profiles of the Collective members (Hawaiian, Black, Asian-Indian, Brazilian, Japanese-American, and Philippine women), and the following articles: "Some Notes on Black Women" (Elaine Kaplan); "Filling a Gap in the Labor History of Japanese-American Women" (Sandra O. Uyeunten); and "Creating a Universal Literature, Afro-American Women Writers, Condensed Form" (Barbara Christian).

Common Ground: A Journal for Island Women. 1982- . Bi-monthly. Subscriptions: \$6 (indiv.); \$10 (inst.). Subscription address: 81 Prince St., Charlottetown, P.E.I. CIA 4R3, Canada. (Issues examined: v.2, no.4, August 1983; v.2, no.5, October 1983)

Founded to provide a forum for the women of Prince Edward Island. Representative articles: Women in Education; Women's Studies; Breaking the Sex Barrier (Changes in Career Choice); How to Get More Clout (A Course about Unions).

Family Studies Review Yearbook. 1983- . Annual. Ed. by David H. Olson and Brent C. Miller. \$37.50, ISBN 0-8039-1924-7. LC 83-643783. ISSN 0734-2926. Sage Publications, Inc., 275 South Beverly Drive, Beverly Hills, CA 90212 (Vol. 1, 1983 examined)

". . . Family Studies Review Yearbook is designed to offer an annual selection of the best and most relevant published and unpublished works." Fifty-three articles were selected from 18 professional journals covering a range of disciplines. Scholarly feminist journals such as Signs and Feminist Studies are notably absent from the list. Topic areas selected for Volume 1 include: family policy; family stress and coping; divorce and child custody; marital and family violence; work and the family; and family economics.

Girls' Own: Sydney Feminist Newspaper. Subscriptions: A\$7 (indiv.); A\$14 (insts.). Subscription address: P.O. Box 188 Wentworth Building, Sydney University 2006, Sydney, Australia. (Issue examined: no.10, Feb.-March 1983)

The focus of Girls' Own no.10 is "Black, Immigrant & Third World Women." The 36-page issue offers an editorial, letters, news, and feature articles.

Incest Survivors' Network News. July 1983-. Single copy: \$1 with business-size SASE. Subscription address: Survivors' Network News, 1447 N. Franklin Pl. 29, Milwaukee, WI 53202. (Issue examined: v.1, no.1, July 1983)

For women only, the 11-page first issue of this newsletter offers poetry and personal accounts by incest survivors and a bibliography on incest.

The Lesbian Frequency. Spring, 9983 [i.e., 1983]-. Ed. by J. Haggard and Sidney Spinster. Subscriptions: \$3.75 per \$1000 annual income for four two-tape issues. Single copy: \$6.75. Subscription address: Radical Rose Recordings, P.O. Box 8122, Minneapolis, MN 55408. (Publisher's flyer and correspondence with the editor)

Intended for lesbians only, this new journal is recorded on cassettes, two per issue. Each issue offers three hours of interviews, stories, music, conversation, and poetry. (For more information about Radical Rose Recordings, see "Items of Note" on page 18.)

Lesbian/Lesbienne. Monthly. Subscriptions: \$5 (indiv.); \$10 (inst.). Subscription address: P.O. Box 70, Stn. F, Toronto, Ontario, Canada. (Cited in Resources for Feminist Research v.XI, no.3, Nov.1982, p.387; sample requested but not yet received)

"A coast-to-coast publication by, for and about lesbians. We aim to be monthly and bilingual, and will print articles, reviews, poetry, etc. but our main purpose is to be a 'news' letter."

Onyx: Black Lesbian Newsletter. 1982?-. Bi-monthly. Subscriptions: \$5. Subscription address: Onyx (BLN), 1442 Walnut St., #307, Berkeley, CA 94709. Phone (415) 540-0671. (Issues examined: v.II, nos.2-3, April/May-June/July 1983)

Welcomes all written and graphic work by black lesbians, including news, reviews, personal perspectives, political commentaries, interviews, poetry, letters, ads, announcements, humor and journal entries. Onyx writes us,

"We are the only Black lesbian publication that we know of in the country." Topics in these two issues include Black lesbian identity and racism in the women's community.

Women & Performance: A Journal of Feminist Theory. Spring/Summer 1983-Semi-annual. Subscriptions: \$9 (indiv.); \$15 (inst.). Single copy: \$5. Subscription address: Women & Performance, NYU/Tisch School of the Arts, Dept. of Performance Studies, 51 W. 4th Street, Room 3000, New York, NY 10012. (Issue examined: v.1, no.1, Spring/Summer 1983)

This new journal will address feminist issues in theater, dance, film, video and ritual. From the first issue: "Notes Toward a Feminist Performance Aesthetic" (Martha Roth); "Why Do We Need a Feminist Theatre?" (Clare Coss, et al.); "Theories of Melodrama: A Feminist Perspective" (E. Ann Kaplan); "Images of American Women in American Films: A Method of Analysis" (Jane T. Dowd); reviews and resources.

Women & the Law Report. March 1983-. Written and produced under the direction of Goldfarb, Singer & Austern. Monthly. Subscriptions: \$327. Subscription address: 1545 New York Ave. N.E., Washington, D.C. 20002. (Issue examined: v.1, no.1. March 1983)

Although the price will discourage many would-be individual subscribers, this new legal reporting service will provide substantial assistance to researchers in the area of women and the law. The 20-page report highlights judicial, legislative, and administrative developments. Complete citations are given for each item, and a supplementary document service makes available copies of all cases, laws, and regulations discussed in the Report (at additional cost). In addition, each issue carries an in-depth "Comment" on a current topic and "Notes of Interest," a review of new projects, upcoming conferences, new books and articles.

Words of Women. Spring 1983-. Quarterly. Subscriptions: \$5 (includes library card). Subscription address: Hartford Feminist Library, c/o The Hill Center, 350 Farmington Ave., Hartford, CT 06105. (Issues examined: v.1, nos.1-2, Spring-Summer 1983)

Newsletter of the Hartford Feminist Library. News, brief articles, poetry, bibliography. Ten pages.

SPECIAL ISSUES OF PERIODICALS

Interracial Books for Children Bulletin v.14, no.3/4, 1983: "Homophobia and Education: How to Deal with Name-Calling." Guest editor: Leonore Gordon. Available from: Council on Interracial Books for Children, 1841 Broadway, New York, NY 10023. Subscriptions: \$12 (indiv.); \$18 (inst.). Single copy: \$3 (double issue) plus 50¢ handling. (Issue examined)

Among the articles: "Homophobia: Why Bring It Up?" (Barbara Smith); "There Is No Hierarchy of Oppressions" (Audre Lorde); "The Secret Fear that Keeps Us from Raising Free Children" (Letty Cottin Pogrebin); "Out of the Closet,

But Paying the Price: Lesbian and Gay Characters in Children's Literature" (Jan Goodman); "Recommended Books on Gay/Lesbian Themes" (C.A. Jenkins and Julie L. Morris); "'Friendly Fire': Homophobia in Six Education Literature" (Katherine Whitlock and Elena M. DiLapi); and "Getting Books on Gay Themes into the Library: An Action Plan" (Carol Bloom).

Poet & Critic v.XIV, no.2: Special issue on women poets. Available from: The Iowa State University Press, South State St., Ames, IA 50010. Subscriptions: \$7.50. Single copies: \$2.50. (Issue examined)

Represented in the section "Poets and Their Influences" are Sandra Gilbert, Laura Jensen and Anita Helle, who each contribute poems and short pieces on writers who have influenced their work. "Portfolio of Poems" includes contributions by eight women poets. A final section offers two reviews and an interview with Marcia Southwick on teaching poetry in the public schools.

Sinister Wisdom 22/23, 1983: "A Gathering of Spirit: North American Indian Women's Issue." Guest editor: Beth Brant (Degonwadonti). Available from: P.O. Box 660, Amherst, MA 01004. Subscriptions: \$10 (indiv.); \$15 (inst.). Single copy: \$4.10. (Issue examined)

The publication of this special issue is an event of historic importance, bringing together writings and artwork by North American Indian women from many tribes -- well-known writers such as Paula Gunn Allen and Joy Harjo; women whose work was until now unpublished; lesbians and heterosexual women; women in prison. Letters, fiction, essays, interviews and poems are interwoven with photographs, drawings, painting and sculpture, combining to create a powerful affirmation of the lives and culture of native women.

CEASED PUBLICATION

Maenad: A Women's Literary Journal v.I-II, 1980-1983. Ed. by Paula Estey, Jane Ordway, and Marilyn Weller. Quarterly. P.O. Box 738, Gloucester, MA 01930.

Publisher Paula Estey writes,

It is with sadness that we must inform you that MAENAD, Women's Literary Journal, Ltd., ceased publication with our current issue No. 8, "A Fiction Issue on Bonding," VOL.II, no.4 MAENAD has suffered from a severe lack of funding in 1982 and 1983, which has increased our debts to unmanageable proportions. Therefore, we have made the reluctant decision to discontinue publication.

Maenad achieved considerable national visibility during its short publishing history. It will be missed. Limited copies of issues #2-8 are still available from Maenad at a price of \$4 each.

ITEMS OF NOTE

Available from Giovanni's Room, a lesbian/feminist/gay bookstore in Philadelphia, is the "LESBIAN LITERATURE CATALOG," a comprehensive, 34-page annotated listing. For each item, author, title, publisher, date(s) of publication, number of pages, and price are listed. The emphasis is on works published in U.S., although a few imported books are included. \$2.00 from: Giovanni's Room, 345 S. 12th Street, Philadelphia, PA 19107.

NEWSWORTHY is the name of a new series of bibliographies to focus on contemporary movements, events and issues compiled by Patricia Case, Curator of the Contemporary Culture Collection at Temple University. The bibliographies will cite alternative and small press publications held by the Collection. The series succeeds the earlier "Not in the NEW YORK TIMES Bibliography Series" compiled by Case at the University of Connecticut, Storrs. The first three numbers of Newsworthy look at the Nuclear Freeze, the Freedom of Information Act, and labor management consulting firms. To be placed on the mailing list for Newsworthy, or to request any of the 22 issues of the earlier series, write: Patricia J. Case, Contemporary Culture Collection, Temple University Libraries, Philadelphia, PA 19122.

MORE RARE AND OUT-OF-PRINT BOOKS FOR WOMEN'S STUDIES. List #31 from Joanna Taylor Books is on the topic of Women's Studies, featuring out-of-print books relevant to Black feminist studies, women and art, and feminist history, views and theory. Publication information, condition of the book, price and a brief description are provided for each of the 71 items on the list. Contact: Joanna Taylor Books, 2461 El Pavo Way, Rancho Cordova, CA 95670; phone: 916-362-6963. Boudicca Books is an old, rare, and out-of-print book dealer "specializing in books by & about women." The most recent catalog, "Sampler 2," lists 319 items on: the arts & artists; biographies and autobiographies; literature; non-fiction; and travellers, adventurers, women & the land. Description includes publication information, condition, price, brief annotation, and whether the work has notable Canadian content. Contact: Betsy Nuse, Boudicca Books, P.O. Box 901, Station K, Toronto, Ontario, Canada M4P 2H2; phone 416-483-2431. Catalogue no.58 from Town & Gown Book Company is the first of four lists on the topic of Women's Studies to be issued by this fall. The first three will be very broad in scope; the fourth will concentrate on women writers and their work. Catalogue no.58 is an alphabetical listing (A - H) of 647 items, with no subdivisions by subject. Publication information, condition, and price are noted; only selected items are annotated. Contact: Town & Gown Book Company, P.O. Box 190, Dutch Flat, CA 95714; phone 916-389-2363. (Additional dealers in rare and out-of-print books for women's studies are described in FC Fall 1981 and Winter 1983.)

The MINORITY WOMEN'S RESEARCH PROGRAM at the Wellesley College Center for Research on Women explores the unique experiences of (primarily) American Black women through seven different projects. Among these projects are the Black Women's Educational Policy and Research Network, "Black Women, Work, and Family Life," "Support Strategies of Black Single Parents," "Black

Women's Studies: Faculty and Curriculum Development," and a minority women's seminar series. Future projects are planned on minority women in science and motherhood and self-concept in black adolescent females. A number of bibliographies and working papers are available from the Program. Write Michelene R. Malson, Minority Women's Research Program, Wellesley College Center for Research on Women, Wellesley College, Wellesley, MA 02181; phone 617-235-0320.

RADICAL ROSE RECORDINGS is a cassette company producing tapes by lesbians for women only: "Jewish Lesbian Culture and Anti-Semitism in the Lesbian Community," a program of songs, stories, discussion, and poetry recorded live in Minneapolis; "I'm in Love with Lesbians," an interview with Lesbian-Feminist comic and musician Maxine Feldman; "Dykes Resist!," first-hand accounts of lesbian resistance to male violence and "Dyke Pioneers," lesbian songs featuring Sidney Spinster. Radical Rose also produces The Lesbian Frequency, a journal on cassette (see page 14). Write: Radical Rose Recordings, P.O. Box 8122, Minneapolis, MN 55408.

DIRECTORY OF PROGRAMS: TRANSFORMING THE LIBERAL ARTS CURRICULUM THROUGH INCORPORATION OF NEW SCHOLARSHIP ON WOMEN is an annotated listing of 42 mainstreaming projects across the United States. Compiled by Peggy McIntosh, the directory has been entered in computer files and will be continuously updated. It is available for \$2.00 from: Faculty Development Program, Center for Research on Women, Wellesley College, Wellesley, MA 02181; phone 617-431-1453. Also available for \$2.00 from the Center is a directory of consultants in the area of mainstreaming.

The NATIONAL INSTITUTE FOR WOMEN AND THE VISUAL ARTS was founded in 1982 by the Moore College of Art, the only women's art college in the U.S. The Institute was established to promote educational programs, scholarly research, networking, advocacy, and creative debate on issues relating to women and the visual arts. In cooperation with the Institute, the Moore College of Art Library is strengthening its collection of materials relating to women and art, including comprehensive slide and periodical collections. The Institute is developing its own archive of more ephemeral materials, such as documentation on the work of women in the visual arts throughout the country. A proposal is currently in the works to seek funding for a bibliography of print and nonprint resources on women and the visual arts. For more information, contact: Janet Kaplan, Director, National Institute for Women & the Visual Arts, Moore College of Art, 20th and Race Streets, Philadelphia, PA 19103; phone 215-568-4515, ext. 1210.

The UPPER MIDWEST WOMEN'S HISTORY CENTER FOR TEACHERS was founded in 1980 to assist K-12 teachers in integrating women's history into their curriculum. The Center has written six complete teaching units on the social history of women for K-6 students; cooperated with the Women in World Area Studies project to promote their books and sound filmstrips on women in world cultures; compiled bibliographies and a teachers' manual; and devised workshops for teachers to aid them in integrating women's history into their courses. For more information, contact Susan Hill Gross, Upper Midwest Women's History Center for Teachers, 6300 Walker Street, St. Louis Park, MN 55416; phone 612-925-3632.

TEN YEARS OF TITLE IX: A REVIEW OF SEX EQUITY IN WISCONSIN PUBLIC SCHOOLS, 1972-1982 is a new publication of the Wisconsin Dept. of Public Instruction. Prepared by Constance Threinen and Alice Weck, the report summarizes the history of sex equity efforts in Wisconsin, enumerates the accomplishments of specific individuals working for sex equity, and discusses the national impact of Title IX. Single copies are available free of charge from the Wisconsin Dept. of Public Instruction, 125 S. Webster Street, Madison, WI 53707.

COMPREHENSIVE PAMPHLET OF WOMEN'S PLACES AND SERVICES is a new publication of the Wisconsin Student Association Women's Affairs Directorate (University of Wisconsin). An alphabetical, annotated listing of services is followed by a list of organizations by keyword. The 30-page pamphlet was designed to assist UW women in locating women's resources available in Madison. A limited number of copies of the pamphlet are available from the Wisconsin Student Association, 511 Memorial Union, Madison, WI 53706; phone 608-262-1081.

EDITORS' NOTE ---

It has been brought to our attention that our interview with Deborah Reilly in the Summer 1983 issue of Feminist Collections may have given the misleading impression that all materials for the Rare Book Department are purchased directly by the Department. Many of the materials for the Rare Book Department are purchased by the Memorial Library subject-area bibliographers. In addition, faculty committees advise in the purchase of materials for the Cairns Collection.

WISCONSIN BIBLIOGRAPHIES IN WOMEN'S STUDIES ---

"American Women's History: A Basic Bibliography" is the latest title in the series "Wisconsin Bibliographies in Women's Studies." Compiled by Women's Studies Librarian-at-Large Susan Searing, the bibliography is designed both for teachers of introductory courses in the history of women in the United States and for teachers of survey courses in American history who are integrating women's history into their syllabi. The bibliography is in four parts: reference and inspiration; texts; anthologies of primary sources; and anthologies of secondary sources. "American Women's History" is available free of charge from the Office of the Women's Studies Librarian-at-Large. A complete listing of other bibliographies in the series, as well as all other office publications, is also available on request. Write: 112A Memorial Library, 728 State Street, Madison, WI 53706; or call (608) 263-5754.

NEW REFERENCE WORKS IN WOMEN'S STUDIES

It's been an unusually slow summer for women's studies reference books, but a few notable titles have come our way. Their diverse subjects demonstrate the invigorating interdisciplinary nature of women's studies and the steady progress being made to fill gaps in the published record of information about women.

Our favorite new resource is Rayna Green's long-awaited Native American Women: A Contextual Bibliography. Until now scholars have relied on Green's review essay in the Winter 1980 issue of Signs and her preliminary bibliography distributed by the Ohio Resource Center in 1981 as the best guides to publications on North American Indian women. Her new bibliography vastly expands our access to materials, by listing 672 books, journal articles, films, recordings, government publications, and dissertations. Entries are arranged alphabetically by author, with date and subject indexes. The annotations make this bibliography especially appealing, for Green pulls no punches. She is sharp in her criticism of poorly written or racist studies and forthright in her praise of better efforts. The introduction likewise offers a highly readable and provocative review of the literature from a historical perspective.

Although bibliographies on women artists are less rare¹, no single source has illuminated the full range of primary and secondary materials needed by art historians and critics. Thus we herald the appearance of Women Artists: A Resource and Research Guide, issued as a supplement to the journal Art Documentation but also available separately. The remarkably concise (and blessedly affordable) guide lists many print resources, including reference works, historical surveys, contemporary criticism, and exhibition catalogs. Also highlighted are periodicals, archives, organizations, films, slide registries, galleries, and other sources of information.

Women Religious History Sources: A Guide to Repositories in the United States limits its attention to collections of archives and manuscripts. The 570 sisterhoods covered are primarily Catholic, although Episcopal, Orthodox, Lutheran, Mennonite, and Methodist women religious are also included. Modeled after Andrea Hinding's classic Women's History Sources², this volume adds a brief history of each community, a biographical register of foundresses and major superiors, and other specialized data to the descriptions of the collections. The entries are geographically arranged, with an index.

Handbook for Women Scholars: Strategies for Success is a book that defies easy categorization. Libraries, women's centers, and women's studies departments will welcome the current information it gathers together, especially the descriptions and addresses of advocacy groups, professional caucuses and committees, research centers, and other organizations concerned with career, financial, and legal issues. We suspect, however, that this volume will be appreciated most by the individual women scholars toward whom it is aimed, "particularly those who have experienced sex-discrimination in their work place." Several papers address topics relevant to women in academe, including the unique

position of minority women faculty and the ways to obtain outside funding for research. Despite its inconsistent topical arrangement, the handbook's bibliography is also useful.

Now in its fourth year of publication, the costly Women's Business Directory lists some 4,800 business and professional women in Wisconsin. "Hiring, firing, buying, and selling power" are the criteria for inclusion, according to one of its compilers. Volume 1 is arranged by 100 occupational categories, while Volume 2 is devoted to 41 types of businesses. (Libraries that purchase the set also receive a listing in zip code order to facilitate local research, courtesy of the publisher.) Earlier editions were perfect-bound, but the 1983 edition comes in looseleaf binders. The publishers intend to issue separate updates to different sections as the need arises; the cost of updates has not been set. Although the directory provides only the briefest information (name, title, name of business, work address and telephone number), it will be useful to a variety of groups and individuals, including women entrepreneurs, consulting firms, government agencies that must seek out women-owned businesses, and organizations targeting audiences for fund-raising and membership drives.

Since we have not previously announced it in these pages, this seems an appropriate spot to recognize the new online database, CATALYST RESOURCES FOR WOMEN, now available through the BRS search service. CRFW is a computerized bibliographic file based on the holdings of the library at Catalyst, a women's career resource center in New York. The collection is particularly strong in materials relevant to women's employment in business and the professions, including such concerns as dual-career marriages, day care, sex discrimination, and alternative work patterns. To aid searchers, Catalyst issues a bimonthly thesaurus of subject terms used in the database.

Finally, this office takes special pride in a newly issued reference work, Women in Socioeconomic Development: A Bibliography. Compiled by Beverly Phillips and her colleagues at the UW-Madison Land Tenure Center Library with the support of the Ford Foundation, the two-volume computer-generated listing identifies 1,848 publications on women in developing countries. In the first volume, entries are arranged by continent and country. The second volume offers six indexes: subjects; authors and editors; institutions; conferences; titles; and geographic regions. Most of the items in the bibliography--books, journal articles, and international documents and reports--are housed in the Land Tenure Center Library. However, the list has been enriched with items held elsewhere on campus, thanks to research conducted by Linda Shult, Assistant to the Women's Studies Librarian-at-Large, and student assistants Jeanne Fondrie and Diney Stadler. The final edition of the bibliography will probably be published this winter. Although copies of the "preliminary edition" have been exhausted, researchers may examine the bibliography on inter-library loan from the Land Tenure Center Library, 434 Steenbock Memorial Library, University of Wisconsin, Madison, WI 53706.

-- S.S.

NOTES

1. See, for example, Donna Bachmann's and Sherry Piland's Women Artists: An Historical, Contemporary, and Feminist Bibliography, Scarecrow Press, 1978.
2. Andrea Hinding, ed., Women's History Sources: A Guide to Archives and Manuscript Collections in the United States. New York: Bowker, 1979, 2v.

WORKS CITED

Native American Women: A Contextual Bibliography, by Rayna Green. Bloomington: Indiana University Press, 1983. 120p. index. \$19.50, ISBN 0-253-33976-6. LC 82-48571.

Women Artists: A Resource and Research Guide. Ed. by Paula L. Chiaromonte. Tucson: Art Libraries Society of North America, 1982. (Address: ARLIS/NA, 3775 Bear Creek Circle, Tucson, AZ 85749). 24p. (First published as a supplement to Art Documentation, v.5, no.1, Oct. 1982.) pap., \$3.50.

Women Religious History Sources: A Guide to Repositories in the United States. Ed. by Sister Evangeline Thomas. New York: Bowker, 1983. 329p. bibl. index. \$65.00, ISBN 0-8352-1681-0. LC 82-22648.

Handbook for Women Scholars: Strategies for Success. By Mary L. Spencer, Monika Kehoe, and Karen Speece. San Francisco: Center for Women Scholars, American Behavioral Research Corporation, 1982. 141p. illus. bibl.

1983 Women's Business Directory. Madison: Women's Business Communications, 1983. (Address: PO Box 5139, Madison, WI 53705.) 2v. looseleaf. \$85.50 prepaid, \$90.00 C.O.D.

Catalyst Resources for Women (CRFW) Database Thesaurus. New York: The Catalyst Library, 1983-. (Address: Catalyst, 14 East 60 St., New York, NY 10022.) Bimonthly. pap., \$8.00.

Women in Socioeconomic Development: A Bibliography. Preliminary ed. by Beverly Phillips, et al. Madison: Land Tenure Center Library, University of Wisconsin, 1983. 2v. pap.

BOOK REVIEWS

SUDS STUDIES

Muriel Cantor and Suzanne Pingree, The Soap Opera. Beverly Hills: Sage Publications, 1983. 168p. bibl. index. \$15.00, ISBN 0-8039-2004-0; pap., \$7.95, ISBN 0-8039-2005-9. LC 83-11057.

Mary B. Cassata and Thomas Skill, Life on Daytime Television: Tuning-in American Serial Drama. Norwood, NJ: Ablex, 1983. 214p. ill. bibl. index. \$27.50, ISBN 0-89391-138-0; pap., \$14.95, ISBN 0-89391-180-1, LC 82-11638.

Tania Modleski, Loving with a Vengeance: Mass-Produced Fantasies for Women. Hamden, CT: Archon Books, 1982. 140p. bibl. index. \$17.95, ISBN 0-208-01945-6. LC 82-8687.

Soap operas have long been dismissed as the worst of television, something you wouldn't want to admit that you watched. With the women's movement, though, has come the recognition that part of the disdain for soaps can be linked to misogyny. Soaps are assumed to be silly and trivial because it is women primarily who watch them.

With this recognition, academics are reconsidering soaps. The authors of these books, all feminists, try to analyze soap operas from a new perspective and lay foundations in their respective fields for the study of the soap opera. Cantor and Pingree, Cassata and Skill are social scientists; Modleski teaches film and literature.

Modleski's Loving with a Vengeance analyzes not only soaps but Gothic novels and Harlequin Romances as symbols of rebellion against traditional female roles. These stories speak not just to the desires women had been told they were supposed to have (the handsome man, the polite and tidy children), but to the feelings they weren't supposed to have. Modleski sees Harlequins as fantasies of revenge against the omnipotent male, Gothics as a vehicle for working through women's fear of being victims. Soap operas, through the "woman you love to hate" character, give an outlet to women's anger.

The book also explores the relation between narrative structure and audience. According to Modleski, the intended audience of soap opera is female -- more specifically, the mother at home -- and soap operas provide her with training in how to function amid the distractions of life. "Tune in tomorrow," Modleski writes,

not in order to find out the answers, but to see what further complications will defer the resolutions and introduce new questions. Thus, the narrative, by placing ever more complex obstacles between desire and fulfillment, makes anticipation of an end an end in itself. Soap operas invest exquisite pleasure in the central condition of a women's life; waiting -- whether for her phone to ring, for the baby to take its nap, or for the family to be reunited shortly after the day's final soap opera has left its family still struggling against dissolution. (p.88)

Modleski also posits differences in how our culture teaches men and women to enjoy narrative, and in doing so she is quite convincing. She ends her discussion by drawing parallels between the form of soap opera and that of avant-garde novels and films. (And you thought soap operas were the most conventional of conventions.)

Modleski has written a serious, provocative book that relies heavily on feminist, semiotic, and critical theories, but not on their jargons. Her chapter on soap operas is the most intriguing piece I have read on the subject.

The Soap Opera, by Muriel Cantor and Suzanne Pingree, gives a history of the production of soap operas and also analyzes the relation of the audience and its changes to the production and messages of soap operas.

A few of the descriptions of soap opera production are painted too broadly, however. For instance, the authors contend that actors consider acting in soap operas trivial. Twenty years ago a generalization like this might have held, but not today. They also state that the head writer controls the content of a show. This is true of a show such as writer Agnes Nixon's All My Children, but on other shows the power is shifting to the producers. When shows hire and fire a succession of head writers (this season, Guiding Light changed head writers three times in less than six months), it's hard to think of those writers as having much control over content. Generalizations such as these detract from the rest of the book.

Cantor and Pingree are very thorough, though, in their examination of soap operas' messages about men's and women's roles. Their content analysis of selected scripts from over 30 years of Guiding Light documents a change in the focus and ideology of the soaps that parallels broad changes in society. They also find some interesting contradictions between the content of soaps and how soaps are perceived by their audiences. For example, the soaps generally considered the most liberal (All My Children, General Hospital, The Young and the Restless) show fewer women working outside the home than do the shows that are thought of as more traditional (Guiding Light, As the World Turns, Edge of Night).

Perhaps the best part of the book is the authors' critique of television audience "effects" research, which is the study of the effects of watching television on viewers' behavior and on their perception of the world. This research generally assumes a passive audience that accepts both the surface and subliminal messages of a show. Cantor and Pingree argue for a much more complicated view of who these viewers are and of how they watch and use TV.

Life on Daytime Television, by Mary Cassata and Thomas Skill, presents research from the State University of New York at Buffalo's Project Daytime, which Cassata directs. The book's various chapters examine the ways in which the people, their problems, and their environments are portrayed in soap operas.

Along with Project Daytime's research, the book contains introductory essays on soap opera by Horace Newcomb and George Comstock, an interview with Robert Short (the executive producer of Proctor & Gamble's soaps), and two thorough bibliographies on soap opera. The first bibliography is of scholarly writings, and the second is of popular writings. For a student of soap opera, the bibliographies alone make the book a worthwhile purchase.

The length of Cassata and Skill's scholarly bibliography shows that academics have been studying soap operas for years. But, aside from Horace Newcomb's work and some of the studies of radio soaps, most articles were written with great disdain for the soaps and even greater (and generally misogynous) disdain for their largely female audiences.

The chapters on Project Daytime's research unfortunately vary in quality. At times it appears that the researchers have hardly watched the shows that they analyze. For example, "Dyadic Interaction on the Daytime Serials" analyzes patterns of power on three soap operas according to occupation and sex, but incorrectly identifies the occupations of two major characters on one of the shows, Guiding Light. One would imagine that this skews their findings.

Several other chapters lay a substantial foundation for analysis but then don't follow through with much. Notable exceptions, however, are the chapters on life and death on the soaps, on the history of soaps from radio to television, and on television's prime-time and daytime "families." In particular, Skill's chapter on families shows how differences in structure (one show a week versus five) and general family focus (parent/parent or parent/child versus husband/wife or lover/lover) lead to very different messages of what a family is.

Finally, Life on Daytime Television would have benefited in places from better writing and editing: "Leslie [The Young and the Restless], married to Brad, who is blind and pregnant by him, loses her baby when Brad accidentally strikes her in the stomach." In case you were wondering, Brad is not the one who is pregnant, but he is the one who is blind. Soap gets enough criticism for implausible plots without being rewritten like this.

These three books are evidence of the new direction being taken in the study of soap operas. Though I question the precision of some of the analysis, it is clear that all five authors take their subject seriously and write with respect for the genre. These books stand out from previous soap opera analyses in the questions that led to their authors' research and in the new questions this research has raised.

-- Susan O'Leary

[Susan O'Leary, Ph.D., is a writer based in Madison, Wisconsin and is the TV critic for PBS's Wisconsin Magazine. An earlier version of this article previously appeared in Emmy Magazine (© The Academy of Television Arts & Sciences, 1983). Reprinted with permission.]

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RECENT FEMINIST CRITICISM OF SHAKESPEARE

Juliet Dusinberre, Shakespeare and the Nature of Women. New York: Barnes & Noble, 1975. 329p. bibl. index. \$23.50, ISBN 0-06-491842-4. LC 77-352949.

Marilyn French, Shakespeare's Division of Experience. New York: Summit Books, 1981. 376p. bibl. index. \$15.95, ISBN 0-671-44865-X. LC 80-23147.

The Woman's Part: Feminist Criticism of Shakespeare. Edited by Carolyn Ruth Swift Lenz, Gayle Greene and Carol Thomas Neely. Urbana: University of Illinois Press, 1980. 348p. bibl. index. \$17.50, ISBN 0-252-00751-4. LC 79-26896.

Since the publication of Juliet Dusinberre's Shakespeare and the Nature of Women in 1975, the role of women in Shakespeare's plays has been the focus of a lively and growing body of criticism. Much of this criticism has its roots in psychological theory, often with exciting results as feminists use the theories of Freud, Jung, and later theoreticians while challenging some patriarchal assumptions. Other critics have examined the intellectual, educational, and literary milieu of Elizabethan England for insights into cultural attitudes which shaped Shakespeare and received opinions which he challenged. Interestingly the study of women's roles has led to two gender studies of Shakespeare which focus on men's roles: Linda Bamber's Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare (Stanford University, 1982) and Coppelia Kahn's Man's Estate: Masculine Identity in Shakespeare (University of California Press, 1981).

Since it is impossible to sum up nearly ten years of feminist Shakespeare scholarship in a brief review article, I will focus here on three representative works: Juliet Dusinberre's Shakespeare and the Nature of Women, Marilyn French's Shakespeare's Division of Experience, and The Woman's Part: Feminist Criticism of Shakespeare. Meanwhile I am preparing a bibliography of recent feminist Shakespeare criticism for the series "Wisconsin Bibliographies in Women's Studies."

Juliet Dusinberre's Shakespeare and the Nature of Women places Shakespeare's plays in a historical context of "still largely unrecognized" feminism (p.1). Dusinberre presents the thesis that English Renaissance thinkers challenged the misogyny of the medieval church, that the humanists of the More-Erasmus circle prepared the way for the treatment of women as intellectual equals, and that the Puritans' doctrine of chaste marriage combined with their belief in spiritual equality engendered a new respect for women which was reinforced by admiration for Queen Elizabeth. In fascinating detail Dusinberre chronicles the controversy about women which flourished in the popular press of Shakespeare's time augmented by Puritan propagandists and militant women. Dusinberre develops her thesis that a new feminism was abroad in the land convincingly, and hers is the most lucid explanation I have seen of how the extreme misogyny of the Middle Ages was moderated in 16th-century England. Yet I am not prepared to accept her corollary that "the drama from 1590 to 1625 is feminist in sympathy" (p.5). Though her assessment is highly optimistic, it appears that she, too, recognizes the limitations placed on women, as she points out the affinity between women and the Fools in Shakespeare's plays:

To be permanently providing light relief to serious men, to be in essence a symbol of that light relief in one's very being, allies women with professional Fools. . . . Both stand on the periphery of the serious world of men, assessing its wisdom from the perspective of not being of any account (p.114).

Dusinberre argues for the presence of a feminist spirit in Elizabethan and Jacobean England, but sees it as ephemeral. "The Puritan commitment to certain kinds of equality for women had no lasting effect because its advocates failed to codify the ideal of partnership in the law" (p.135). (This goal is still to be realized in our society as advocates of Wisconsin's comprehensive marital property law will recognize.) Dusinberre regards the plays of Shakespeare as the chief legacy of 16th-century English feminism. By following the lead of the most progressive thinkers of his society "Shakespeare saw men and women as equal in a world which declared them unequal" (p.308).

Marilyn French's Shakespeare's Division of Experience develops a more radical feminist thesis: that Shakespeare's plays reflect the culture's polarization of all human activity into the "masculine principle" and the "feminine principle." The masculine principle seeks transcendence of nature and control of the world, including, of course, women. It is associated with power, courage, prowess, possession, law, and ultimately the ability to kill. The feminine principle is identified with nature, with sexuality, and with nurturance. Its motion is cyclical as opposed to the linear movement of the masculine principle and its power is inimical to the masculine desire for control. The masculine principle seeks to contain the feminine by splitting it into two aspects, called by French "inlaw" and "outlaw." Outlaw aspects are "associated with darkness, chaos, flesh, the sinister magic, and . . . sexuality. . . . The inlaw feminine principle is an expression of the benevolent manifestations of nature . . . ; it includes qualities like nutritiveness, compassion, mercy, and the ability to create felicity" (pp.23-24).

This is the conceptual framework within which French analyzes Shakespeare's plays. Most are discussed in some detail, and frequent reference to Virgil's Aeneid, Sidney's Arcadia and Spenser's Faerie Queene give breadth to her argument. French concludes that Shakespeare began with admiration for the masculine principle and suspicion of the outlaw feminine principle but progresses toward greater respect for feminine qualities. "Nevertheless he never abandoned belief in male legitimacy or horror at female sexuality, and these combined to color all his thinking" (p.17).

French's book is brilliant, polemical, extreme, sometimes irritating. It is filled with broad generalizations, but most of them stand up to closer examination and all of them are interesting, including her observation that Shakespeare's males never generalize about male behavior on the basis of one man's actions, yet "anger at a woman invariably in Shakespeare turns into hatred for womankind; frailty, thy name is woman" (p.310).

The Woman's Part: Feminist Criticism of Shakespeare illustrates the breadth and vigor of recent feminist Shakespeare studies. This anthology, which grew out of an MLA Special Session on Feminist Criticism of Shakespeare organized

by Carolyn Lenz, represents a wide range of feminist critical inquiry. The focus on woman characters is a welcome departure from traditional Shakespeare scholarship, and a feminist framework is apparent in essays which depict patriarchal structures, examine relationships between women in the plays, and challenge the stereotypes which have confined Shakespeare's women characters. Several essays explore the territory which French was traversing at about the same time: the relationship between gender and genre. As the editors point out in their introduction, "In the comedies women are most often nurturing and powerful; as their values educate the men, mutuality between the sexes may be achieved. . . . The women in the tragedies almost invariably are destroyed, or are absent from the new order consolidated at the conclusion" (p.6).

Two further themes are encompassed in the book's title (itself Shakespearean in its wordplay). The phrase "the woman's part" appears in two of Shakespeare's plays. In The Two Gentlemen of Verona it comments on the use of disguise and gender role playing. In Cymbeline, the phrase occurs in a speech of misogynistic diatribe, as Posthumus attempts to purge himself of all the weaknesses and deception he attributes to women; in this instance, the expression illustrates not only patriarchal denigration but the "division of experience" into male and female spheres.

I can comment here on only a few essays in this collection of consistently high quality. I was moved by Catherine Stimpson's observation in "Shakespeare and the Soil of Rape" that in Shakespeare's plays the rape victim "may be painfully emblematic of the plight of women during a period of constriction. Her sexual terror stands for the difficulty of her sex" (p.62).

Coppelia Kahn's sensitive study of violence in Romeo and Juliet is a model of the insights brought to the literary analysis by psychological interpretation. Kahn notes that the violence of Verona is shared by the older generation as well as the youth. She argues that "the feud . . . is the primary tragic force in the play--not the feud as agent of fate, but the feud as an extreme and peculiar expression of patriarchal society, which Shakespeare shows to be tragically self-destructive" (p.171).

Carol Thomas Neeley in her brilliant study, "Women and Men in Othello: 'What should such a fool/ Do with so good a Woman?'" examines the theme of marriage. Since marriage is the usual theme of comedy not tragedy, the play yields interesting inversions; Neeley calls it "cankered comedy" (p.234). The tragedy of Othello ensues from the fact that "the men . . . persistently misconceive the women; the women fatally overestimate the men. Each sex, trapped in its own values and attitudes, misjudges the other" (p.228).

In "A Heart Cleft in Twain: the Dilemma of Shakespeare's Gertrude," Rebecca Smith argues that the depiction of Gertrude as a lustful, vain, self-satisfied woman in the three best-known film productions of Hamlet goes against the text and is an uncritical reflection of Hamlet's obsession with Gertrude's sexuality. Smith argues convincingly that Gertrude is innocent of any involvement in the murder of the elder Hamlet, a crux which is of perennial interest to students. This essay reminds us of another benefit of feminist

Shakespeare criticism: eventually the new insights into female characters may change the way these roles are interpreted on the stage and in film and television productions.

The three books reviewed here represent a segment of the growing body of feminist Shakespeare criticism. As yet there is no consensus in these studies as to whether Shakespeare reflects his patriarchal society, criticizes it, or transcends it. The reception of feminist criticism has been mixed; for the most part studies have been appreciatively reviewed in feminist journals but have been ignored or treated with hostility in most establishment journals. One thing is certain--feminist criticism of Shakespeare has done much more than enliven professional meetings of literary scholars; though still in its infancy it is well on the way to transforming Shakespeare criticism.

-- Ruth Abbott Schauer

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The Status of Women in Librarianship. Edited by Kathleen M. Heim. New York: Neal-Schuman, 1983. 483p. \$29.95, ISBN 0-918212-62-6. LC 82-7887.

This watershed collection presents 14 scholarly papers on topics ranging from the history of the profession and library education to current studies of the salaries, positions, and mobility of men and women librarians. Heim has carefully balanced a variety of methodologies, including reviews of the literature, analysis of archival sources, experimental research, oral history, and survey research. Unlike earlier studies cited by the contributors (and handily merged into a single bibliography), the works gathered here do not blame individual women for low professional status due to lack of commitment to their careers or unwillingness to relocate. Rather, they "chip away at the reasons for differential male/female advancement" (Introduction, p.2) by disproving the existence of such factors and laying bare the fact of sex discrimination.

Several of the authors deserve praise for their readable exposition of complex statistics. Also noteworthy is Suzanne Hildenbrand's tightly argued critique of Dee Garrison's theory of the feminization of librarianship. Katherine Murphy Dickson's essay on reentry librarians convinces the reader not only that research is sorely needed but that the profession must guarantee equal employment for midlife women returning to the field.

As with any anthology, some of the entries are disappointing. Patricia Reeling's study of undergraduate women as potential recruits to the library profession was conducted in the mid-sixties; widespread changes in attitudes since then may invalidate some of her findings. In the sole article treating minority women, the writing lacks critical perspective and the sample of top-level Black women administrators is predictably small. Contrasted to the other offerings, Laurel A. Grotzinger's exhaustive review of biographies of women librarians seems long and needlessly detailed. Last, those papers that report quantitative data are primarily focused on academic libraries, no doubt because the higher ratio of men in academic settings permits more accurate sampling.

Despite these criticisms, there is no denying that Heim has done the profession a significant service by drawing attention to a growing body of research. The Status of Women in Librarianship defines the problem of pervasive sex discrimination and provides the necessary knowledge base for further research and action. Outside the scope of this volume are research projects that propose and test solutions. Only Adelaide Weir Sukiennik's experiment in assertiveness training for library science students attempts to establish a model for change. This reviewer looks for future studies assessing the impact of affirmative action, formalized internships and mentoring, continuing education, and other special programs, and the influence of the women's movement on the careers and aspirations of the present generation of librarians.

-- Susan E. Searing

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