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FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES

Volume 30
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Winter 2009

University of Wisconsin System

Feminist Collections

A Quarterly of Women's Studies Resources

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Editors: Phyllis Holman Weisbard, JoAnne Lehman

Drawings: Cover and pp. 6, 21, 31, & 37: Miriam Greenwald

Cover design and graphic design assistance: Daniel Joe

Staff assistance: Elzbieta Beck, Amy Dachenbach, Linda Fain, Heather Shimon, Melissa A. Young

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Numerous bibliographies and other informational files are available on the Women's Studies Librarian's website, http://womenst.library.wisc.edu. You'll find information about the office, tables of contents and selected full-text articles from recent issues of Feminist Collections, tutorials, WAVE: Women's Audiovisuals in English, a link to the Women's Studies Core Books Database, a listing of Wisconsin Bibliographies in Women's Studies, including the full text of a number of them, and links to hundreds of other selected websites and databases on women and gender.

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From the Editors

April 15, 2009. That picture on the cover of this issue awakens a longing in me, especially on a beautiful Wisconsin afternoon such as this, when I'm scrambling to get *FC* and another of our periodicals to press before a trip, figuring out the logistics of photocopying and mailing tax returns before midnight, realizing what a mess my house is, knowing a massive grocery run must be done very soon, and wondering whether my partner and I can manage to install new window blinds and bathe the dog before I leave town.

That woman in the picture...You can tell she's not even thinking about taxes, work deadlines, or home improvement projects. She is totally at ease and at rest. Look at her! Curled up in a cozy nest of cushions, dressed for the balmy weather, chin in hand, brow unwrinkled, in a state of real relaxation, she is deeply engrossed in a book. And you *know* it's not a technical manual, a reference text, or a feminist theory tome. She's reading for pleasure, for quiet inspiration, for the joy of entering into another world on the page.

Speaking of other worlds, perhaps this woman — inspired by Helen Merrick's invitation in our lead article, "What's a Bright Feminist Like You Doing in a Genre Like This?" — is reading science fiction. Maybe it's one of the first times she's ventured into such literature, and she's glad she's done it.

I think I'll follow her example and pack the short-story collection *Daughters of Earth: Feminist Science Fiction in the Twentieth Century* (one of the volumes Helen reviews on pages 1–6) in my luggage for my upcoming journey. This will be a working trip in many ways rather than a vacation, but I'll have some time to sit around in an overstuffed chair now and then and just read. I might skip the critical essays for now and simply enjoy the stories, seeing for myself whether, as Helen suggests, "there is...more to it after all than geeky boys with ray guns." Want to join me?

The other reviewers in this issue also offer compelling invitations to contemplate fascinating topics, even if what they're reviewing isn't fiction or pleasure reading/viewing by any stretch. Alycia Sellie and her friend and colleague Jannelle Ruswick, for instance, try out a collaborative reviewing approach in "I Promise I Won't Say 'Herstory': New Conversations among Feminists," which delves into recent offerings from "next wave" feminists Jessica Valenti, Deborah Siegel, and Anita Harris. Their piece is fun to read: Jannelle and Alycia's conversational tone and format are accessible, and their insights worth pondering.

Beginning on page 12, special librarian Anne Moser takes up a topic I have felt drawn to ever since I heard Vandana Shiva speak at an NWSA conference a few years back: how a need so basic and universal as access to water can be interwined with enormous political power struggles and the unequal treatment of women. Hmmm. It might not be a *relaxing* read, but maybe I should take a look at Maude Barlow's *Blue Covenant* sometime soon. If I take it to the beach this summer, at least there will be that water connection.

Medical and public health historian Karen Walloch, in our "Feminist Visions" column, reviews seven videos about women and the HIV/AIDS pandemic. I'd like to point out that five of the seven films she discusses are available online for free, and are short enough to fit easily into class sessions. This is a serendipitous follow-up to Phyllis Holman Weisbard's article in our last issue on finding good online videos for use in women's studies.

Don't miss our regular columns, including reviews of new reference works about everything from abortion to theater, transgender issues, Native American women's studies, and philosophy. And, say: after you look at "Magazines for Tween Girls" (in "Periodical Notes"), will you let me know if you have any good tips for getting a ten-year-old to reflect on *why* she likes what she likes to read?

Or maybe I should just leave her alone and let her read for pleasure, for inspiration, for the joy of entering into another world on the page. Now there's a thought.

❍ J.L.

Book Reviews

What's a Bright Feminist Like You Doing in a Genre Like This? Reading Women's Science Fiction

by Helen Merrick

Justine Larbalestier, ed., ***DAUGHTERS OF EARTH: FEMINIST SCIENCE FICTION IN THE TWENTIETH CENTURY***. Middletown, CT: Wesleyan University Press, 2006. 424p. bibl. pap., $27.95, ISBN 978-0819566768.

Judith A. Little, ed., ***FEMINIST PHILOSOPHY AND SCIENCE FICTION: UTOPIAS AND DYSTOPIAS***. Amherst, NY: Prometheus Books, 2007. 411p. bibl. index. pap., $27.98, ISBN 978-1591024149.

Joanna Russ, ***THE COUNTRY YOU HAVE NEVER SEEN: ESSAYS AND REVIEWS***. Liverpool, UK: Liverpool University Press, 2007. 288p. bibl. index. pap., $35.00, ISBN 978-0853238690.

Lisa Yaszek, ***GALACTIC SUBURBIA: RECOVERING WOMEN'S SCIENCE FICTION***. Columbus, OH: Ohio State University Press, 2008. 256p. bibl. pap., $22.95, ISBN 978-0814251645.

Marleen S. Barr, ed., ***AFRO-FUTURE FEMALES: BLACK WRITERS CHART SCIENCE FICTION'S NEWEST NEW-WAVE TRAJECTORY***. Columbus, OH: Ohio State University Press, 2008. 304p. bibl. $44.95, ISBN 978-0814210789.

I want to let you in on a little secret. There is a hidden history of feminist activism, writing, consciousness-raising, and community. Some claim Mary Shelley started it, others that the foundations were laid in the nineteenth-century utopias of Charlotte Perkins Gilman and Mary Lane Bradley. Many date its beginnings to escapees from 1930s and 1940s women's magazines who wrote for garish pulp publications under ambiguous monikers such as C.L. Moore. Contemporaneous with the women's movement, it produced radical feminist visions that inspired intense political debate. Marge Piercy, Angela Carter, and Margaret Atwood have all flirted with it, although they haven't always admitted it. I am talking about science fiction (SF) or, to be precise, feminist SF, the topic of the books under review and a particular passion of mine.

So why the roundabout introduction? Mainly because for most feminists, SF is not seen as a likely home for feminism. Recalling her time working in a feminist bookshop in the 1970s, writer and editor Susanna Sturgis describes the reaction she received when encouraging feminists to read SF:

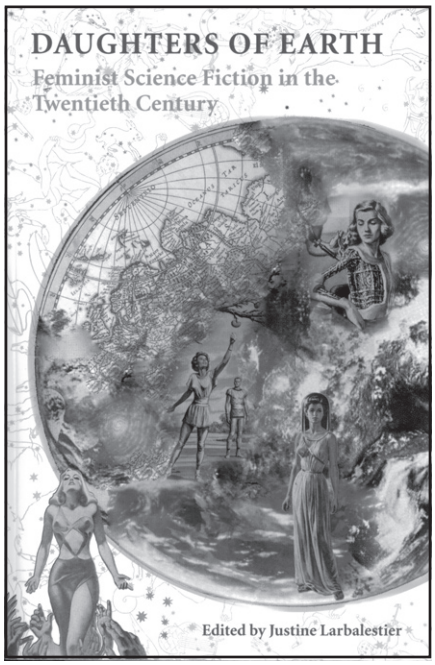
> Astonishing! Some people stared at me bewildered, as if my English had become incomprehensible. Others gazed with a complex mixture of pity and contempt, or they murmured, "Oh, I don't read fantasy or science fiction."[1]

Before you assume that readers of feminist SF are indeed a rarity, if not an anachronism, let me assure you that Sturgis and I are not alone. Other, more redoubtable critics than I — including Donna Haraway, Hilary Rose and Teresa de Lauretis — have valued feminist SF as a unique and innovative forum for feminist theorizing. The books under review here give voice to the rich history of feminist experiment, revisioning, and activism that distinguishes feminist engagement with SF. And for those of you who have never read SF — and even if you never will — don't turn to the next review just yet! Enjoyment or knowledge of SF is not necessarily required in order to appreciate what these books offer: a glimpse into a fascinating chapter of feminist history that may well expand your view of feminist fiction, writing, and culture more generally.

This collection of texts signals somewhat of a renewal of academic study of feminism and SF. With scattered beginnings in the SF and women's movement magazines of the early seventies, a uniquely feminist branch of SF criticism emerged in

specialized SF journals of the 1980s, with the first monograph appearing in 1989, Sarah Lefanu's *In the Chinks of the World Machine*. There followed a series of other studies and collections through the 1990s, peaking with Jenny Wolmark's *Aliens and Others* in 1996. Emerging somewhat later, and for the most part in isolation from academic literary criticism, feminist SF criticism has been marked by its particular (and peculiar) cultural location. In addition to the familiar challenges of developing within a male-dominated tradition, feminist SF is doubly marginalized by its location in the culturally stigmatized arena of SF and its subjection to internal sexism and androcentrism arising from the genre's centralizing of technoscientific narratives. As in other areas, feminist writers and fans were often berated for bringing didacticism and "politics" into the boys' playground, challenging their visions of the future and their right to control the narratives of science and technology.

A key role of feminist SF criticism has been recovering herstory: documenting the place of women writers in the field prior to the influence of the women's movement. Because of the ephemeral nature and rarity of many of the early SF magazine publications, stories by early women writers are difficult to find.[2] Thus, short story collections have been vital in documenting and preserving the history of feminist SF. Justine Larbalestier's *Daughters of Earth* continues the tradition of anthologies such as those by Pamela Sargent,[3] with the addition of critical essays reflecting on the fiction. Larbalestier invited critics to choose one feminist SF story to write about; the result is eleven paired stories and articles, covering every decade from the twenties through to the present, except the 1940s. Larbalestier explains her desire "to find a balance...between introducing people to long-out-of-print stories they would never otherwise read and reprinting



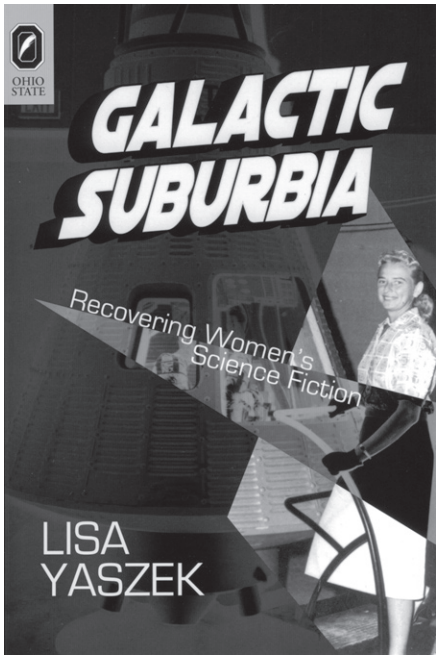
better-known works that have never been the subject of study" (p.xv). Indeed, many of the stories here have had little, if any, scholarly attention to date, thus fulfilling her dual purpose.

As Larbalestier points out, not every writer one would expect is represented here — some central authors in the feminist SF canon are absent, including Joanna Russ, Ursula le Guin, and Suzy McKee Charnas, although Russ and le Guin have attracted significant critical attention within the field. Other central and key writers are present, however, including James Tiptree, Jr. (pseudonym of Alice Sheldon), Pamela Zoline (famous almost solely for the story in this collection, "The Heat Death of the Universe"), Gwyneth Jones, and Octavia Butler, the pioneer of African American women's SF.[4] The first woman to publish a story in the pulp magazines, Clare Winger Harris (1927), is included, as is "one of the genre's first female stars" (p.50), Leslie G. Stone (1931). Stone's work often explored gender roles, no mean feat for SF of the time, and also proof that issues of gender and sex have in fact been central in SF since the 1920s.

This collection also brings many of the genre's best critics together, including Veronica Hollinger, Wendy Pearson, Brian Attebery, and Jane Donawerth. Although it might be over-reaching to claim it as a "complete introduction to twentieth-century feminist science fiction" (p.xv), this volume certainly does indicate the breadth of feminist concerns represented by feminist SF and its criticism. The critical interplay between fiction and essay clearly shows why SF has been attractive to writers and critics, as the works range over issues of sex, gender, race, sexuality, successful matriarchies, critiques of domesticity, and countless other feminist themes.

Highlights for me include Hollinger's discussion of Gwyneth Jones (one of my favorite feminist authors inside or outside the field, and an insightful and deadly critic). Jones's story, "Balinese Dancer" (a companion story to her 2004 novel, *Life*), is a thought experiment about sex and gender that also "directly addresses the conflicted situation of contemporary feminist politics" (p.333) as well as the "tangled complexities of the sex/gender system" (pp.334–335). Pearson draws on feminist and queer theory to read Tiptree's "And I Awoke and Found Me Here on the Cold Hill Side" as an analogy in which "the presumptive male reader of science fiction" is put "in the position of the abject, the alien dark; it makes him feel, in every iota of his being, what it is like to be on the other side of the gender divide"

(p.185). Professor of Afro American Studies Andrea Hairston celebrates the work of Octavia Butler and her place in the history of black women's



writing and criticism; a champion of both feminism and SF writing in and for the black community, Butler is, in Hairston's terms, a "prophetic artist… Rehearsing the possible in the face of catastrophe, she calls us all to action" (p.302).

If the scope of feminist SF's history is signalled in Larbalestier's collection, its richness is detailed in Lisa Yaszek's *Galactic Suburbia*. Yaszek's study of post-war women's SF points to an important new trajectory in feminist SF criticism — the move toward broader cultural examinations cognizant of, for example, the histories of science and technology as important contexts for studies of SF. In particular, Yaszek's book does invaluable work in focusing on the decades of the forties and fifties — an era often underplayed and undervalued in SF criticism as well as in histories of feminism and the women's movement. Yaszek's work is animated by the trope of the "galactic suburbia," a term used by Joanna Russ to mock the kinds of social situations imagined by many SF writers: "set in high-tech, far futures where gender relations still look suspiciously like those of 'present-day, white middle-class suburbia'" (pp.3–4; citing Russ).[5] Russ argued that most women in the field at the time (1970) wrote this kind of fiction, or what she disparagingly referred to as "ladies' magazine fiction." Yaszek rightly observes that Russ's purpose in distinguishing between (and judging) "different types of women's speculative fiction was key to the project of defining feminist SF as an emergent narrative tradition in its own right. But as artists and scholars turned their attention to this new narrative tradition, earlier women SF authors were relegated to the margins of literary and cultural history" (p.4).

Yaszek sets out to redress the neglect of women writers such as Judith Merril, Carol Emshwiller, and Mildred Clingerman, who have to date received very little critical attention. In re-evaluating their work, she not only "recovers women's history" but also seeks to demonstrate the important work these writers did in paving the way for later feminist work, in their provision of a "potent critical voice about the relations of science, society and gender" (p.5).

Yaszek's readings are organized around a number of themes, and she includes chapters on "homemakers," "activists," and "scientists," each of which begins with an overview of the relevant broader history: the development of homemaking in the Cold War era; women's involvement in peace activism and the Civil Rights movement; and, finally, women's role in science and technology in the post-war era. Yaszek draws on these histories (which of necessity are slighter than one might like) to show how these women writers used SF to subvert normative expectations about, for example, women's domestic roles or their combining of family and scientific work.

In one of its most fascinating sections, *Galactic Suburbia* goes beyond the fiction writers to explore how women writing for the "science fact" sections of SF magazines also used that venue to protest and subvert expectations about women's ability — and desire — to claim a scientific role and voice for themselves. As Yaszek argues, such women were part of a "centuries-old tradition of Anglophone women's science popularization" who used this particular venue and narrative "to authoritatively comment on a diverse range of scientific and social topics" (pp.161, 165). Yaszek demonstrates not just how the social history of the time informs and contextualises the writings, but also how women's SF might throw light on this period of women's history — particularly around women's perceived and actual relation to science and technology and the kinds of unique authorial positions afforded by SF.

Even as feminist SF criticism has operated largely outside the purview of its more respectable literary sister, both reflect the particular biases of the Anglo-American critical tradition in their focus on white experience and writing. *Afro-Future Females* sets out to redress the balance in SF by highlighting the writings of African American women, in the process also demonstrating how such writing challenges our notions of genre and literature. This collection is the third in a sort of series by Marleen S. Barr, who has been one of the pioneers

and staunchest advocates of feminist SF criticism. Barr warns in her introduction that her approach and style may be challenging for some. For me, it is not the attempt to find a more accessible critical voice that unnerves, but Barr's strange juxtaposition of texts (for example, where she uses Italo Calvino to illustrate the development of black women's SF) and her desire to claim a privileged space as midwife to black women's SF criticism.

Nevertheless, this collection does invaluable work in showcasing the fictional and critical writings of black women in SF and challenging our understandings of the divisions among SF, fantasy, magic realism, and mainstream fiction in this writing. The regrettably short section of fiction nevertheless includes stories from black SF's matriarch, Butler, as well as some of the newer writers lighting up the genre: Nalo Hopkinson, Nisi Shawl, Hairston, and Sheree R. Thomas (editor of the pathbreaking *Dark Matter* collections of black SF). Also vital are the critical articles that examine such newer writers in relation to black women's history and writing, rather than the usual concentration on the work of Butler and black SF author and critic Samuel R. Delany. Other pieces include author reflections, responses, memorials to Butler, and a fabulous interview with Delany on race, sex, sexuality, and power in SF. I may quibble with Barr about her framing of this material, but I cannot help but agree with her that black women's SF challenges the ways "we read and define science fiction itself" (p.xv), and even that it is "the most exciting literature of the twenty-first-century present" (p.xxi).

Afro-Future Females looks to the future, as well as joining Larbalestier's and Yaszek's work in challenging

and revising feminist SF's history. In contrast, Judith A. Little's *Feminist Philosophy and Science Fiction* presents a strangely static and stilted picture of the genre. Intended as a textbook, Little's volume includes many excellent examples of classic and contemporary feminist SF, intended as exemplars that demonstrate some of the key questions occupying feminist philosophy. The stories deliver in this regard, but the commentaries do not. Framed by too many introductions to various sections, Little's editorial material spends too much time on Philosophy 101, with a rather dated overview of feminist philosophy (liberal, Marxist, socialist, radical) appearing almost as an afterthought. The fiction alone might be worth purchasing the book for, although many of the stories are anthologised in other collections that would provide a better sampling of feminist SF, while the brief extracts from novels are likely be frustrating rather than revealing for readers unaware of the originals. The discussion questions following each reading are often trite, adding little to the book, and leaving me wondering what kind of reader Little was aiming at.

One writer who never underestimates her readers is Joanna Russ. Even feminists who might shudder at the very thought of SF are likely to have at least *heard* of Russ — if not for her revolutionary novel *The Female Man*, then at least for some of her groundbreaking literary criticism, such as "How to Suppress Women's Writing" and "What Can a Heroine Do? Or Why Women Can't Write." *The Country You Have Never Seen* offers a wide-ranging selection of Russ's non-fiction writing covering three decades. Much of the collection consists of book reviews written from 1966 to 1981, primarily for *The Magazine of Fantasy and Science Fiction*, but also for other publications such as *The Village Voice* and *The Washington Post*. There are also critical articles that have not been anthologised elsewhere, including one of the key documents in feminist SF criticism, "The Image of Women in Science Fiction." Concluding the book are letters to a variety of publications that represent a historical catalogue of feminist periodicals, from lesbian and feminist journals such as *Sinister Wisdom*, *Frontiers*, and *Chrysalis* to the more academic *Signs* and *The Women's Review of Books*. These listings alone indicate the variety of roles and activities Russ has pursued throughout her career; only a closer reading, however, reveals the extent to which her feminist politics are as evident in reviewing for SF magazines as in the more obvious sphere of feminist publications.

Unlike most of the other books reviewed here, the Russ collection provides a glimpse of the unique community around SF that made possible the emergence and even nurturing of feminist writing and

activity. Although none of her letters to fan publications are here, you do get glimpses of the committed communicator who attempted to educate fellow (male) SF writers as much as feminist critics and readers.[6] Russ was always ready to discomfit her (mostly male) readers, happily announcing in a review for *Fantasy and Science Fiction*, for example, that

> [t]he most exciting social extrapolation around nowadays can be found in *The Dialectic of Sex* by Shulamith Firestone. You will have a hard time with this book if you believe that Capitalism is God's Way or that Manly Competition is the Law of the Universe — but then you can go back to reading *The Skylark of Valeron* or whatever and forget about the real future. (pp.62–63)

Russ's talent as writer, critic, and activist is evident in every piece in this book. Anyone who writes book reviews or is interested in feminist history and politics will find something to delight, instruct, and amuse in Russ's works — whether she is reviewing terrible, unknown SF novels or writing letters calling feminist critics to task for their (mis)understanding of the "Lesbian/ Feminist Sex Wars" (p.297). The wit and clarity with which she dissects the literary and ideological operations of texts means that even reading thirty-year-old book reviews is both pleasurable and instructive. (And what other collection of book reviews would make you laugh out loud?) Praise from Russ is hard-earned, although dazzling when it is conferred: "The less I say about this story the less I will slobber over the page and make a nut of myself" (p.8). She has no patience, however, with lazy writing or editing, nor with books that underestimate the intelligence of their readers. Concluding a review of a particularly poor first novel by John Boyd, Russ is clear about where the blame should lie:

> I forgive Mr Boyd the anguish this novel caused me and hope he will eventually forgive me the anguish this review may cause him, but for Berkley [the publisher] there is no forgiveness. Only reform. *Don't do it again*. (p.32)

The novelist's care for and attention to language shines through every critical judgement and observation. To give just a brief sampling, here is Russ on SF in academe: "Science fiction is receiving more academic attention than it used to, a species of kindness that may turn out to be the equivalent of being nibbled to death by ducks" (p.68). On early Star Trek fan fiction: "a ten-year-old's toy rabbit made very carefully with love and effort but a lot of the little wheels and things got left on the kitchen table and when you try to make it stand up it collapses" (p.127). Behind the deadly humor is serious intent and a passionate commitment to feminist and queer politics and activism. A recurring theme in Russ is the need to challenge the gendered and heteronormative order that results in the anomaly of the "female man." In one review she rails against the use of male pronouns by authors such as le Guin in their attempts to depict societies with different gendered norms:

> [S]urely science fiction writers, of all people, ought not to submit tamely to this wholesale theft of pronominal normativeness. Bite your tongue and write "she"; if you look at it long enough, it will actually start looking human. And for extra-terrestrials, invent. (p.149)

And if this particular battle seems quaintly dated, never fear, there are unfortunately plenty of other cavils here that remain all too pertinent today.

All who can in good conscience call themselves feminist should really be familiar with Russ. If you haven't read *The Female Man*, then begin to atone by reading *The Country You Have Never Seen*. (You'll be safe — there is no actual science fiction in it). But be warned: You may find yourself wondering whether, if a writer so brilliant, radical, and complex is this passionate about SF, there is perhaps something more to it after all than geeky boys with ray guns. There's only one way to find out …

Notes

1. Susanna J. Sturgis, "Notes of a Border Crosser," in *Women of Other Worlds: Excursions through Science Fiction and Feminism*, eds. Helen Merrick & Tess Williams (Perth, Western Australia: University of Western Australia Press, 1999), pp.103–114 (quotation is from p.104). See also her article from which my title is borrowed: "Editorial Memories and Visions, or Why Does a Bright Feminist Like You Read That Stuff Anyway?" in *Memories and Visions: Women's Fantasy and Science Fiction*, ed. Susana J. Sturgis (Freedom, CA: The Crossing Press, 1989), pp.1–9.

2. Short stories are central to the genre's history, as the short story and novella forms were the mainstay of the genre before the advent of mass-market paperback and book club publications.

3. Sargent edited a number of pioneering collections of women's and femi-

nist SF in the 1970s, as well as two later collections in the 1990s; see her *Women of Wonder* (1975); *More Women of Wonder* (1976); *The New Women of Wonder* (1978); *Women of Wonder: The Classic Years* (1996); and *Women of Wonder: The Contemporary Years* (1996).

4. The black and feminist SF communities were shaken by Butler's untimely death in 2006; see **http://www.sfwa.org/members/butler/**

5. Strangely, nowhere does Yaszek quote the whole statement from which this term is taken, which I find as amusing as it is revealing:

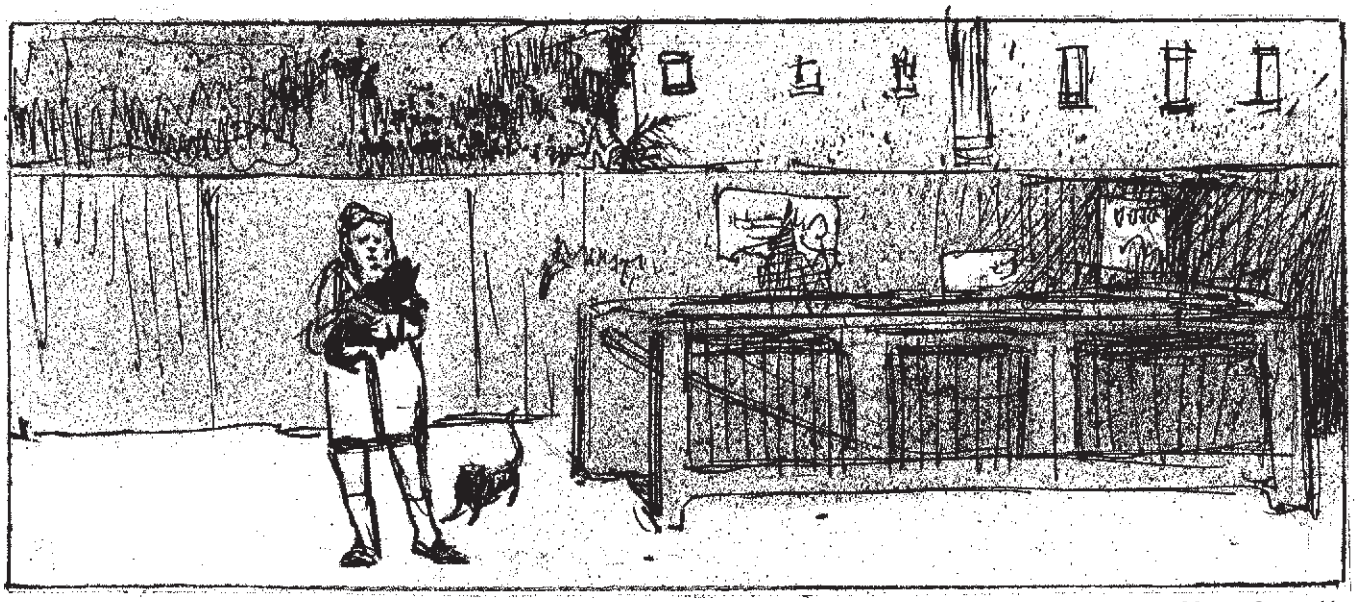
> [T]he authors who write reasonably sophisticated and literature science fiction…see the relations between the sexes as those of present-day, white, middleclass suburbia. Mummy and Daddy may live inside a huge amoeba and Daddy's job may be to test psychedelic drugs or cultivate yeast-vats, but the world inside their heads is the world of Westport and Rahway *and that world is never questioned*…In short, the American middle class with a little window dressing.

From "The Image of Women" in *The Country You Have Never Seen* (pp.206–207). This essay was originally published in 1970 in the feminist journal *The Red Clay Reader* (not, as Yaszek states, in 1971). The essay was reprinted in Susan Koppelman Cornillon, ed., *Images of Women in Fiction: Feminist Perspectives* (Bowling Green, OH: Bowling Green State University Popular Press, 1972), and then in the SF magazine *Vertex* in 1974.

6. The SF community is primarily animated by its "fans," or committed readers, who since the 1930s have corresponded through amateur publications called fanzines and get together at conventions along with the writers, editors, publishers, and even SF academics. This unusually interactive relation is one of the things that distinguishes the genre from other forms of literature. The 1970s saw a growing group of feminist fans producing feminist SF fanzines and fighting for women-only spaces and feminist programming at conventions. Russ often contributed to feminist fanzines and also spent considerable time trying to teach "Feminism 101" through letters to non-feminist, even sexist, fanzines. For more on Russ's activities in these fields, as well as studies of her fiction, see Farah Mendlesohn, ed., *On Joanna Russ* (Wesleyan University Press, 2009).

[Editors' note: Madison, Wisconsin, where *Feminist Collections* is published, is home to the "world's leading feminist science fiction convention," **WisCon**, each year. This year's dates are May 22-25, at the Concourse Hotel. See **http://www.wiscon.info**.]

[*Helen Merrick teaches at Curtin University (Western Australia) and is the author of* The Secret Feminist Cabal: A History of Science Fiction Feminisms *(forthcoming from Aqueduct Press, 2009). Recent publications include contributions to* The Routledge Companion to Science Fiction *(2009),* On Joanna Russ *(2009), and* Queer Universes: Sexualities and Science Fiction *(2008). She is currently working on a co-authored book about Donna Haraway, to be published by Columbia University Press.*]



Miriam Greenwald

I Promise I Won't Say "Herstory": New Conversations among Feminists

by Jannelle Ruswick & Alycia Sellie

Jessica Valenti, ***FULL FRONTAL FEMINISM: A YOUNG WOMAN'S GUIDE TO WHY FEMINISM MATTERS.*** Berkeley, CA: Seal, 2007. 271p. pap., $15.95, ISBN 978-1580052016.

Deborah Siegel, ***SISTERHOOD, INTERRUPTED: FROM RADICAL WOMEN TO GRRLS GONE WILD.*** New York: Palgrave Macmillan, 2007. 224p. bibl. index. pap., $14.95, ISBN 978-1403982049.

Anita Harris, ed., ***NEXT WAVE CULTURES: FEMINISM, SUBCULTURES, ACTIVISM***. New York: Routledge/Taylor & Francis Group, 2008. 283p. bibl. index. pap., $34.95, ISBN 978-0415957106.

[We] decided to write a paper in conversation with each other.
— Chilla Burlbeck & Anita Harris, *Next Wave Cultures*, p.221

In the introduction to "Feminism, Youth Politics and Generational Change," their chapter in *Next Wave Cultures*, Chilla Burlbeck and Anita Harris discuss their individual interpretations of "data sets" about young women, using their own geographic, cultural, and theoretical frameworks. Discovering their collaborative manner of writing was delightful for us as we began our process of reading and reflecting for *Feminist Collections*. Although we aren't sure how Harris and Burlbeck communicated, our correspondence was dictated by geography. Separated by hundreds of miles, we corresponded by email and discussed these works in real time via instant messaging. As reviewers, we share many commonalities. We are both academic librarians. We're twenty-seven years old. We are from the Midwest. Perhaps most importantly, we identify as feminists.

In spite of our similarities, we hope that our conversation will present varied reactions to the works that we have both read. We also hope that as young feminists, we can present a perspective that is sometimes missing in discussions about the generational debates that are presented in the works reviewed here. What follows is excerpted from our conversations.

Full Frontal Feminism: A Young Woman's Guide to Why Feminism Matters sells itself as a primer on feminism, discussing topics deemed pertinent to Generation Y. The book has two objectives: to get young women to embrace feminism as a hip movement vital to their wellbeing and to provide a refresher course for out-of-the-closet feminists.

Alycia: I enjoyed reading *Full Frontal Feminism* on the train. It was easy to put down and pick up again, and I flew through it. Overall, the tone of the work felt like an informal conversation with a cool older sister who was trying to convince you why it's important to be a feminist.

Jannelle: *Full Frontal Feminism* was a pleasant read, but I had difficulty determining the audience. At first I thought the book was for college-aged women, because in Chapter 2, Valenti argues that it is "O.K." to have consensual inebriated sex as long as the reader is aware of the myriad of issues surrounding girls who have "gone wild." However, in an interview on Alternet.org, Valenti stated, "It was a book I wish I had when I was in high school."[1] The book seems to have been written for urban, sarcastic, and witty female adolescents — women who are teenaged Valenti clones. The consequence of such a limited audience is that women who do not fit this demographic are likely to be turned off by the sex and beer talk. I say this as a woman who grew up in the Midwest; the frequent mentions of getting drunk and having sex would have scared me as a teen. I wonder if reading this in high school would have turned me off from my emerging feminism.

Alycia: I think I would have been intrigued but intimidated to read *Full Frontal Feminism* as a teenager. Valenti puts a lot of personal beliefs into the book, and this could be a turn-off for some, as much as it may make it voyeuristically interesting for others. I think this book was written as an expression of Valenti's personal experiences as a feminist rather than of the totality of women's experiences of

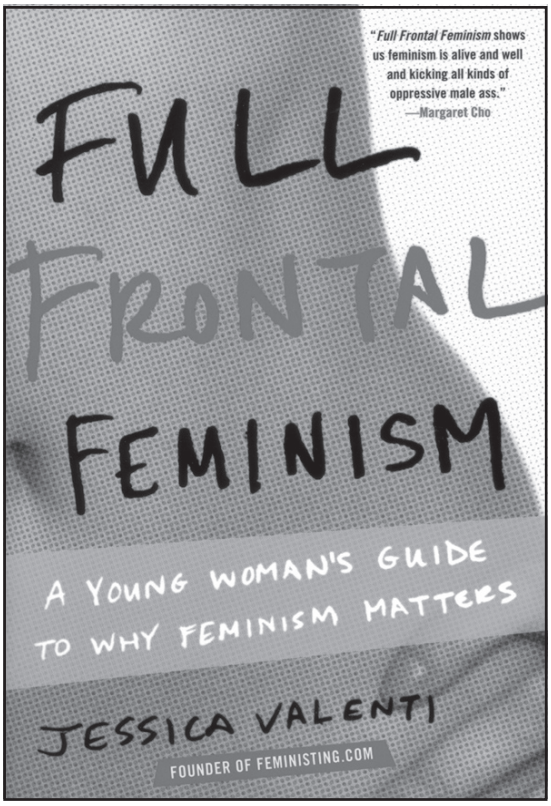
feminism. While I read, I kept questioning whether Valenti was making space for others, where I fit into her conception of feminism, and whether young women would be able to relate to this presented perspective. I'm not sure I have many conclusions, but I think Valenti realizes that feminism can be intimidating to the audience she is writing for (closeted feminists), and so she is using herself as an example of a healthy, happy feminist.

Jannelle: To give Valenti credit, she repeatedly emphasizes that most of the things she says in her book are her personal feelings, and that the reader needs to determine her own opinions on the subject. I wish Valenti (or the publishers) would have marketed the book differently; perhaps as a memoir of a young feminist instead of as a "Feminism 101" guide.

Alycia: I couldn't agree more about the framing of the work. *Full Frontal Feminism* is a great representation of what Valenti is experiencing as a feminist writer today, but the book does not present a comprehensive history of feminism by any means. She leans to the left, and so the book does too; for instance, she lists "Don't have sex with Republicans" (p.30) as a personal rule in Chapter 2, "Feminists Do It Better (and Other Sex Tips)." Although other topics are highlighted (reproductive rights, relationships, politics, and pop culture are a few), I think Valenti frames all issues within the scope of identity politics.

Jannelle: I found her writing lacking in analysis. If one of the goals of the book is to educate young women about "why feminism matters" (subtitle), I'd expect to see a more thorough examination of issues. For example, in a paragraph about statutory rape charges in Nebraska that were avoided by the couple getting married in Kansas, she says, "Clearly, this case is fucked up in a thousand ways" (p. 29). *I* know the ways in which the example is "fucked up," but will a young woman new to feminism? The "Um, no" and "Just saying" conclusions got tiring and felt like excuses to avoid explanation.

Alycia: These phrases, plus the swearing in some areas and the fake swearing in others ("friggin"), as well as the lack of depth, were problems for me personally as a reader, but I also recognized immediately that I



was not the intended audience for the book. The writing was definitely reminiscent of a mainstream magazine or news article and lacking in thorough research. I was also aware that Valenti co-founded and writes for the popular feminist blog Feministing.com. Thus, I think that on some level I approached this book as if I were reading a series of blog entries, so I wasn't surprised by the tone of the writing or its randomness.

Jannelle: I didn't intend to approach it as if I were reading a blog, but in the end I felt the book was more of a "Best of Feministing" anthology than a full book. What worries me about the lack of depth is that when Valenti does provide analysis, the research is shoddy. For example, she quotes the famous Joycelyn Elders statement about masturbation being a topic for sex education. When I checked the notes for the chapter, I discovered that she used the website Rotten.com as her source. This particular quote may be accurate despite the unreliable source, but it left me worried that Valenti wasn't exercising due diligence in her research. A teen may not care to do further research, but I think authors have an obligation to provide verifiable information from reliable sources.

Alycia: The tone of Valenti's writing is most successful in the last chapter of the book ("Get to It"), where readers are invited to get involved by listing feminist goals that are simple to accomplish. Her examples are brash, and laden with her own personality, and yet still do-it-yourself: "Don't diet. Fuck them and their bullshit beauty standards. Eating can be a powerful act when the world wants you to disappear" (p.244). I like the participatory aspects of the book that invite ladies in, and the fact that the end of the work doesn't leave a hole that merely makes us ask *Where do we go next?* without offering any suggestions. Valenti is great at making readers realize that feminism is what they will make of it.

Following this, I was left wondering whether *Full Frontal Feminism* will be effective at convincing young people that identifying as feminists is important. In this book, Valenti is the cool, swearing older sister trying to convince

you why you need to join the club and pay attention. But will it work?

Jannelle: I think that if a teen loves her swearing older sister, then yes. However, I do not believe that is the subset of teens that needs convincing that feminism is cool. As an academic librarian, I would recommend this book to my students with some hesitation. I think there are better-written and better-researched books available for young budding feminists to read. Valenti has said she didn't want a women's symbol on the cover because, "let's face it, no young woman is going to pick up a book with the woman's symbol with a fist on it."[2] It is ironic that *Sisterhood Interrupted* has two women's symbols on the cover, yet it achieves Valenti's goals more successfully than *Full Frontal Feminism* does.

In *Sisterhood Interrupted*, Deborah Siegel describes the conflicts and conversations that have challenged and divided feminists from the 1960s to today. Her book has two sections: the first, labeled "Mothers," tells stories of women battling sexism and patriarchy in the Second Wave; the second, "Daughters," talks about the generations after the Second Wave and the women who struggle to convince their peers that there are continuing reasons why feminism is important and that there is still a need to fight for equality.

Alycia: I really enjoyed *Sisterhood Interrupted*. I was amazed by the radicalism of Second Wave feminist history and by how much I learned from this book. Siegel has said that she "read scads of manifestos, memos, letters, memoirs, magazine issues, archives, news reports, bestselling books, anthologies and pretty much every written source I could get hold of to examine what those women most invested in defining feminism in the public eye have argued and argued about across the decades."[3]

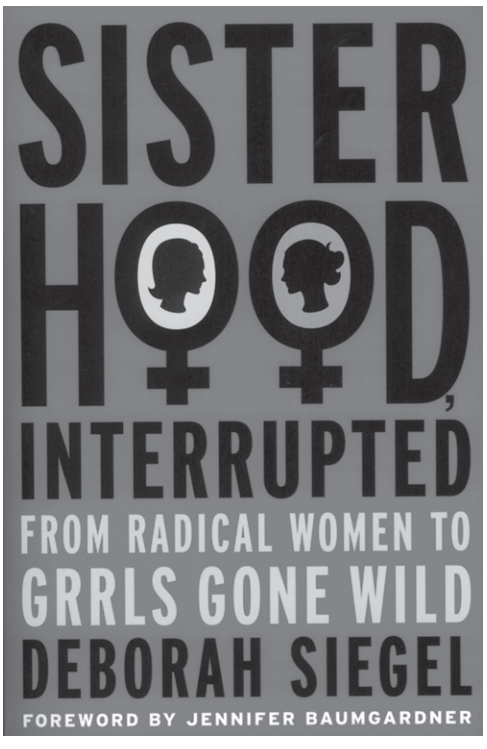
I had the opportunity to hear Deborah Siegel talk at the "Women, Action and the Media" conference in Boston last year, where she led a panel of feminist writers who all shared tips about publishing. Siegel stressed that it is possible to be an academic and to publish well-researched books that can reach a general audience. I think this framework is at the heart of *Sisterhood Interrupted*.

Jannelle: I also enjoyed *Sisterhood Interrupted*. I have a women's studies background, but this book contained information I did not have, specifically the history of the formation of groups such as NOW. While the book may be advanced reading for a teen, the writing is totally accessible to college-aged students and older. In an interview on Alternet.com, Siegel said, "I wrote the book I wanted my younger cousin, my mother, and my great aunt to read: a road map to the feminist past for a younger generation and a guidebook to the present for women who have been calling for change for years."[4] I appreciate that she was aware of her audience and wrote accordingly. I also think this book fills a gap in feminist literature. I haven't seen such an accessible book discussing feminist infighting before.

Alycia: Siegel explains how a controversial topic will divide, shift, and alter feminist circles. There are a few chapters that focus on specific feminists (Gloria Steinem, Betty Friedan, and Katie Roiphe, among others), but I never felt that there were sets of rivalrous individuals or groups whose conflicts lasted throughout the whole book or the whole historical period; the characters fluctuated and evolved with the changes of the eras. Siegel writes about the root causes and beliefs that led to the formations of separate groups, all of whom were all working as feminists. Despite being a book essentially about feminist infighting, it was surprising how inspired I felt by reading this history, and how connected I felt to many of the differing struggles. I also appreciate that Seigel includes discussions (although limited) of race, class, and orientation.

The only criticism that I have is that I think there could have been more written about the fringes of Third Wave feminism in the "Daughters" section — more about the riot grrrl, GLBT, and trans issues that I see at the core of the Third Wave. I felt that the first section did deal with more radical groups within the Second Wave, but such coverage decreased as the book progressed chronologically. I thought that the depiction of the Third Wave was more mainstream than I know it to be, but then again, that could reflect my own experience.

Jannelle: I finished *Sisterhood Interrupted* feeling a stronger connection to the women who came before me. I liked that Siegel showed how the

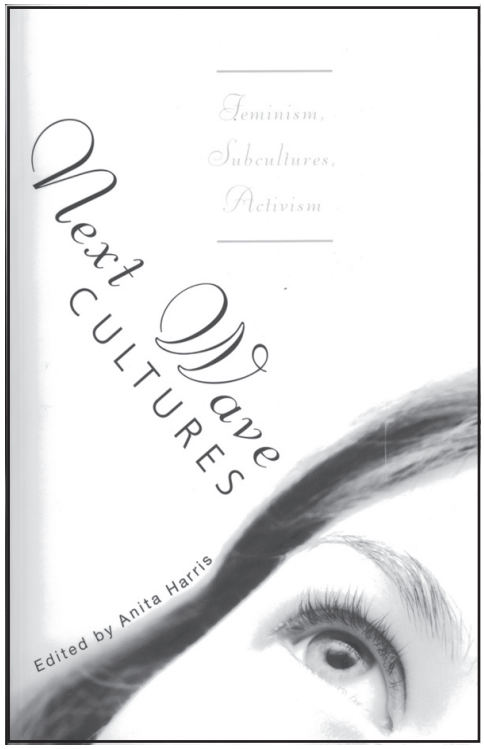


slogan "The personal is the political" continues to have meaning for women of all ages, races, and classes. Not only did the book make me feel more connected to older women; it made me feel connected to women my age who are living a different experience than I am. I think Siegel was successful in portraying the beginning of the Third Wave as a "swirl of intense, ironic, and often painful contradictions around issues of progress, promotion, and power" (p.139). However, I'd agree that she largely ignored the fringe (which I would argue is the core of the forward movement of the Third Wave), but I don't think describing the fringe was her objective. I also don't think she would have been able to address it within this book to our satisfaction if she had tried. I feel like this book exists to break down walls among all women, not to define who those women are. I am really glad I read *Sisterhood Interrupted* before I read *Next Wave Cultures*.

Next Wave Cultures picks up where *Sisterhood Interrupted* ends by detailing current attitudes, activities, identities, and goals of women living within subcultures of the Third Wave movement. Edited by Anita Harris, *Next Wave Cultures* is divided into three sections: "Infiltrating Masculine Domains," "Creating Spaces," and "New Activisms."

Jannelle: *Next Wave Cultures* was written with an academic audience in mind, and as a result it can be a bit drier than the works of Siegel and Valenti. The book has a good mix of empirical studies and personal stories. I liked both styles, and I thought the book balanced the two well. Highlights include "Rescuing a Theory of Adolescent Excess," in which authors Sara McClelland and Michelle Fine interview teenage women about their attitudes and beliefs about sex, and "The Empowered Fe-Fe's." The Fe-Fes are a group of differently abled, low-income teenage women of color in Chicago who have been empowered to create films about their lives.

Alycia: The pieces in *Next Wave Cultures* are a fusion of Women's Studies and Subculture Studies — a field I hadn't heard of before reading this book. In her introduction, Harris explains that there has been a void in the area of Subculture Studies, wherein gender was not specifically or intentionally addressed. This book is



attempting to fill that void, and many of the studies spoke to the emerging crossover in the fields.

The research compiled in *Next Wave Cultures* covers topics that neither of the other books would have had the opportunity to cover: topics outside of mainstream feminist history, such as female surfers, Gangstressism, girls with disabilities, and culture jamming. My favorite was "Connecting the Dots: Riot Grrrls, Ladyfests and the International Grrrl Zine Network," by Kristen Schilt and Elke Zobl, which presented a side of Third Wave feminism that I had felt was missing from the other two works (the more punk, riot grrrl, do-it-yourself side).

Finally, another topic stressed in Harris's introduction was the idea — or the fear — that today's younger women are less politically engaged as a group than young women were in the past. Harris addresses the shared worry among older generations about the future of feminism, based on the perceived lethargy of younger generations. I found that this worry over the lack of engagement, and the desire to shape new feminisms to come, was what united the three works we read; these issues were explored in a variety of ways in *Next Wave Cultures* as well as in *Sisterhood Interrupted* and *Full Frontal Feminism*.

Jannelle: I think that is the overarching theme of the three books: exploring the myth that young women are not engaged. *Next Wave Cultures* was able to debunk the myth both anecdotally and empirically. Of all the books, *Next Wave Cultures* was the must successful at highlighting the "others" that the first two books largely ignored.

Alycia: After having read these three works as a team and discussed them here, we are happy to report that we have not created another feminist infight for Deborah Siegel's next book. Jannelle and I have largely agreed in reaction to the works presented above, and similarly struggled with or clearly defined the audience we felt would be appropriate readers for these works.

After I had finished reading these books, but before our discussions commenced, I happened to read a stunning portrayal of this moment in feminist history. I felt it really expressed where

we are right now in the crossroads of where we have been and what is to come. In the "Letter from the Editors" introduction to *Make/Shift* magazine, Issue 4, Jessica Hoffman and Daria Yudacufski present a struggle.[5] They discuss what it means to be publishing a magazine with the word *feminism* on the cover when women of color in the feminist blogosphere have condemned feminism as exclusively white and middle-class. They discuss the conversations they have had among themselves as media contributors on the subject, and they are very clear that not everyone on their staff is in agreement on any segment of what is happening now or what has happened. What they convey most clearly is that they are not sure what will happen next — for their magazine; for their sisters of color; for feminism.

What was most important to me in that piece was the conversation that was held inside of it. I am very pained about the strife that currently exists within the movement, and about the idea that feminism might be something that is obtainable or identifiable only for some. I am happy that they have recorded this moment so plainly in its confusion, its discord, and its hope for solidarity.

As I reviewed these works, this piece by Hoffmann and Yudacufski stuck in my mind, and I thought about how this conversation, happening after these three books were published, may frame the next wave of books to be written about feminism. I am very glad that each of the books reviewed here has been able to record a moment in time and a perception of feminism. I am certain that younger women will think about these topics in ways that will seem wholly foreign to me, but I know that what unites all of us is the conversation. I am happy to have a friend and colleague like Jannelle to talk with, and as I aim to assess my role in feminisms of the future, I am glad that so many other women are willing to share the struggles and their histories with me.

Jannelle: I work with young women every day at my university. These women are aspiring mathematicians, engineers, biologists, and chemists, pursuing careers that desperately need strong women to fight for pay equity and against discrimination. Without books speaking directly to young women about feminism, we may see that the Generation Y women believe that feminism ended with the mythical bra burnings. Each of the three books we reviewed has a place in empowering Generation Y women to become Generation Y feminists. *Full Frontal Feminism,* despite its hiccups, serves as a witty personal experience with feminism to get a young woman's feet wet. *Sisterhood Interrupted* provides pro-feminism women who may not have an academic background in women's studies with an easy-to-read, concise history of the feminist movement and commentary on the future of feminism. Finally, *Next Wave Cultures* brings the discussion of women's everyday activism into the scholarly realm, with studies and stories showing that young women continue to believe that the personal is political and are on the streets working for change.

Having the chance to read and review these books with Alycia reinvigorated my feminism. It's easy to get wrapped up in day-to-day functions and lose track of current feminist actions that I can get involved in or that I can create. Anytime I read a book by a young feminist, I feel a renewed sense of empowerment and strength to challenge and change the world. The conversations I had with Alycia to write this piece will not end here. They represent just a moment in our continuing dialogue over the past several years, and they will shape our future conversations as well as our roles in feminism. We hope more books by young women will be published that reach as broad a spectrum of women as these three do.

Notes

1. Laura Barcella, "Full Frontal Feminism," an interview with Jessica Valenti, on Alternet.org, posted April 24, 2007; **http://www.alternet.org/story/50843/** (accessed 01/23/2009).

2. Emma Pearse, "Riot in her Head: Jessica Valenti," in *New York Magazine*, April 29, 2007; **http://nymag.com/arts/books/features/31256/** (accessed 01/23/2009).

3. Celina, "Deborah Siegel: Sisterhood Interrupted," on Feministing.com, posted June 30, 2007; **http://www.feministing.com/archives/007289.html** (accessed 01/19/2009).

4. Courtney E. Martin, "Why Feminists Fight with Each Other," on Alternet.org, posted June 12, 2007; **http://www.alternet.org/story/53844/** (accessed 01/23/2009).

5. Jessica Hoffmann & Daria Yudacufski, "Letter from the Editors," in *Make/Shift* no.4 (Fall/Winter 2008/2009), p.5.

[*Jannelle Ruswick is the psychology and social sciences librarian and instruction coordinator for the Illinois Institute of Technology. She is also an adjunct faculty member in the Humanities Department, where she teaches a course on autobiographies. Alycia Sellie lives in Brooklyn, where she is the public services coordinator at Pratt Institute. She likes to knit and bike, and she plans to help organize a zine fest in New York in the next year.*]

Women and Water: Marginalization, Hope, and a Call to Action

by Anne Moser

Anne Coles & Tina Wallace, eds., ***GENDER, WATER AND DEVELOPMENT***. New York: Berg Publishers, 2005. (Cross-cultural perspectives on women.) 252p. bibl. index. pap., $36.95, ISBN 978-1845201258.

Vivienne Bennett, Sonia Dávila-Poblete, & María Nieves Rico, eds., ***OPPOSING CURRENTS: THE POLITICS OF WATER AND GENDER IN LATIN AMERICA.*** Pittsburgh, PA: University of Pittsburgh Press, 2005. (Pitt Latin-American studies.) 262p. bibl. index. $27.95, ISBN 978-0822958543.

Maude Barlow, ***BLUE COVENANT: THE GLOBAL WATER CRISIS AND THE COMING BATTLE FOR THE RIGHT TO WATER.*** New York: The New Press, 2007; distrib. by W.W. Norton, 2008. 208p. bibl. index. $24.95, ISBN 978-1595581860; pap., $16.95, 978-1595584533.

In an age when man has forgotten his origins and is blind even to his most essential needs for survival, water along with other resources has become the victim of his indifference.
— Rachel Carson

Women play a central role in the provision, management, and safeguarding of water.
— Principle 3 from the 1992 Dublin Conference on Water and the Environment

A young girl spends hours each day gathering water from the local river — instead of attending school with her brothers. Her mother runs the family farm, but lacks the social status to obtain the water she needs for irrigation. Her neighbor, dehydrated by the symptoms of HIV/AIDS, cannot find the drinking water to prolong her life.

At first glance, women and water may not appear to be natural partners in gender study, but the rights of women in developing countries are intimately paired with the right of access to water. Water plays a central role in the lives of these women, who, along with their children, most often bear the daily burden of fetching the household's water supply. Many walk miles and then stand in line for water. Household management of water becomes a "labor-intensive, physically demanding, and even stressful part of everyday life" (*Opposing Currents*, p.17).

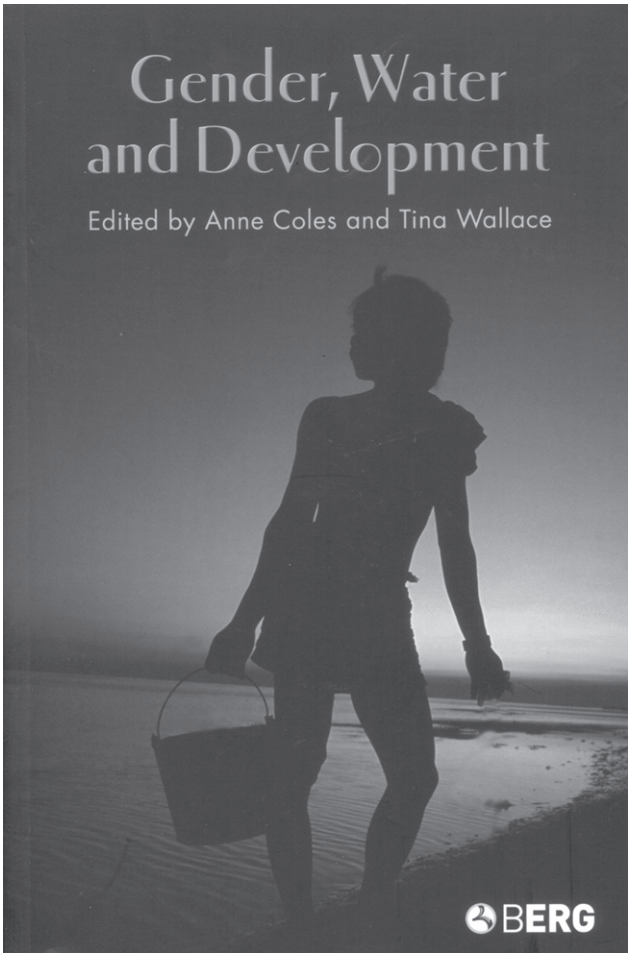
In the developing world, more than 1.1 billion people lack an adequate water supply. Only fifty percent of all world citizens have access to piped water; in Africa, it's a dismal four percent. As potable water supplies dwindle because of pollution, encroaching urbanization, and an ever-increasing world population, control of water has become a political issue — and women are rarely included in the dialogue.

Each of the three books reviewed here presents the challenges of water resource management in its own light. In *Gender, Water and Development,* Anne Coles and Tina Wallace effectively argue that any project relating to water must include a gendered approach in planning and execution. In *Opposing Currents: The Politics of Water and Gender in Latin America,* the editors trace water development projects throughout Latin America and highlight success stories in a region of the world not known for its progressive approach to women's issues. And in *Blue Covenant: the Global Water Crisis and the Coming Battle for the Right to Water*, the author declares that water must be a human right, not a commodity. Although quite different in their approaches, all three volumes will be useful to a variety of audiences studying environmental justice, water resource management, and the threat of privatization of water supplies.

Gender, Water and Development analyzes current attempts to provide increased water access in developing countries, showing that they often fail to account for the gendered and societal nature of water resource availability. It also details how inclusion of gender and society leads to successful projects. Without understanding the effect of gender and society norms on water, the specific goal of "water for all" is unattainable (p. 2).

Nepal is a good example of a country in which gender and poverty are key factors in water resource management. Safe drinking water is still scarce in parts of the country, the procurement of water is disproportionately borne by women and girls, and contamination is a real threat. In addition, the embedded caste system of Nepali

society defines where water is available for which social class. In principle, those trying to help the needy in Nepal — government, aid groups, and donors — have acknowledged the importance of including those who are directly affected by the problems of water access when solutions are being discussed. Unfortunately, although women may be included in the project implementation phase, they are very rarely asked to participate in project planning and design. The authors detail a success story in which participation by women and the poor in all levels of a project (as part of a "gender and poverty mainstreaming" program at the nongovernmental organization Nepal Water for Health), has led to successful water supply projects (p.192).



Particularly striking are the interdisciplinary and cross-cultural case studies showing that water can be more than just an issue of management or science or policy. One case study describes in detail how the religious and spiritual nature of water in India governs access to and use of water. In another, the authors show how the interplay of water, gender, and caste — so central to villages in the Himalayas — has made it very difficult to achieve equity of access to water resources in the region. Even legislation has failed to bring equity to the community in this case.

Editors Tina Wallace and Anne Coles, both researchers from the United Kingdom, bring together the efforts of two institutions — the International Gender Studies Centre at Queen Elizabeth House, Oxford University, and the Institute of Irrigation and Development Studies at Southampton University. The long list of contributors to the volume includes a development/policy analyst studying the gendered treatment of water provision with ActionAid Nepal; an anthropologist and an ethnobotanist discussing the problems associated with the lack of water and its effect on the needs of the sick from HIV/AIDS in South Africa; and a social development consultant detailing the challenges faced by NGOs attempting to incorporate gender treatment into water projects. The broad range of subject expertise and cultural knowledge deeply enriches this book.

Wallace and Coles introduce the volume with a detailed explanation of the crucial themes that underlie the topics of water, gender, and development. This will be of great help to readers who have experience in only one of the three disciplines. This book could be particularly useful in facilitating discussions in gender studies classes on development, natural resource management, or the intersection of science, public policy, and culture.

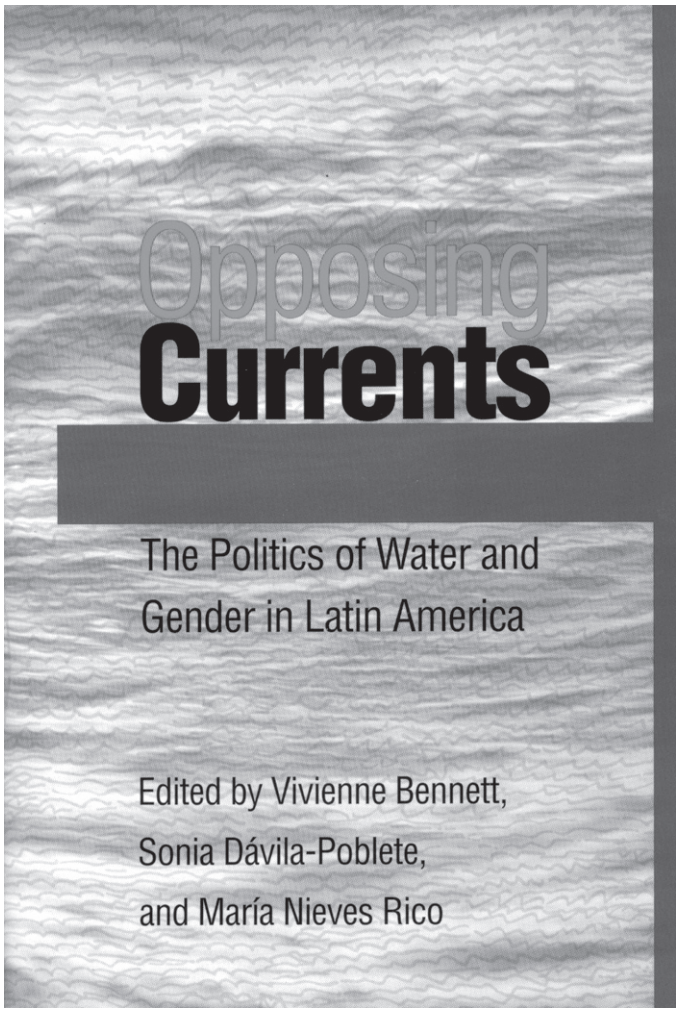
The editors of *Opposing Currents: The Politics of Water and Gender in Latin America* also explore the effects of gender on water usage and policy. The background and case studies presented in this volume strongly support the thesis that although women have been recognized as central players in worldwide water management, their expertise and knowledge have only recently and partially been included in the actual development of water policy and sustainable water practices.

After carefully laying out how water and gender are interconnected, the editors present a set of detailed case studies about the effects of neoliberal policies (or "globalization") on the social inequity of water supply and management. The case studies illustrate how globalization has pushed for the privatization of water supplies, especially in the developing world. In Bolivia, for example, a well-known case played out as the "Water Wars of Cochabamba." The text details how this came about and what problems immediately ensued. Most importantly, it describes the fundamental role women played in successfully mobilizing resistance to privatization.

In the second set of case studies, the editors explain how gender roles affect the introduction of new technology. In an especially compelling case, hand pumps for water were introduced to a rural area of Costa Rica. Practi-

tioners working in the field broadened their approach to the project to include examination of participant family relationships and cultural water practices. The new approaches included modeling respectful behavior and attitudes toward women by the project team. Participants of both genders soon became more comfortable with, for example, women working outside the home and driving cars. Many activities of the project, including the data collection, material development, and training, were adjusted. Training, for example, took a gendered approach by acknowledging the existing unequal power structure between men and women. Both genders became trainers, and the women were taught to speak up and to participate more in discussions. The assertiveness they showed in the classroom began to spill over into their home lives. As gender sensitivity was taught as part of the project, women and their roles were better understood and, as a result, celebrated by men and women alike. Men became especially proud of their wives' accomplishments.

The editors finish up this volume with an illustration of how changes in community participation can bring about gender equity. Two case studies from Mexico show an interesting contrast. Mexico has one of the highest rates of male migration in the world, primarily because men move north to work in the fields of the United States. Women are often left to farm alone and become solely responsible for the irrigation of their crops. The first study found that despite increased responsibilities both in the field and in the home, women's voices in this community were not heard as distinctly by Mexican decision makers. In contrast, a study of a small suburban community outside of Mexico City revealed that urbanization and women's access to education can make a difference in the amount of say women have over water resource management. In this community, women were more vocal and had more responsibilities in groups that regulated water management, and in general their power was increased. The editors stress in their concluding chapter that there is a great need to examine these contrasting cases in detail to understand how successful cultural change can occur, so that further gender equity can be achieved.



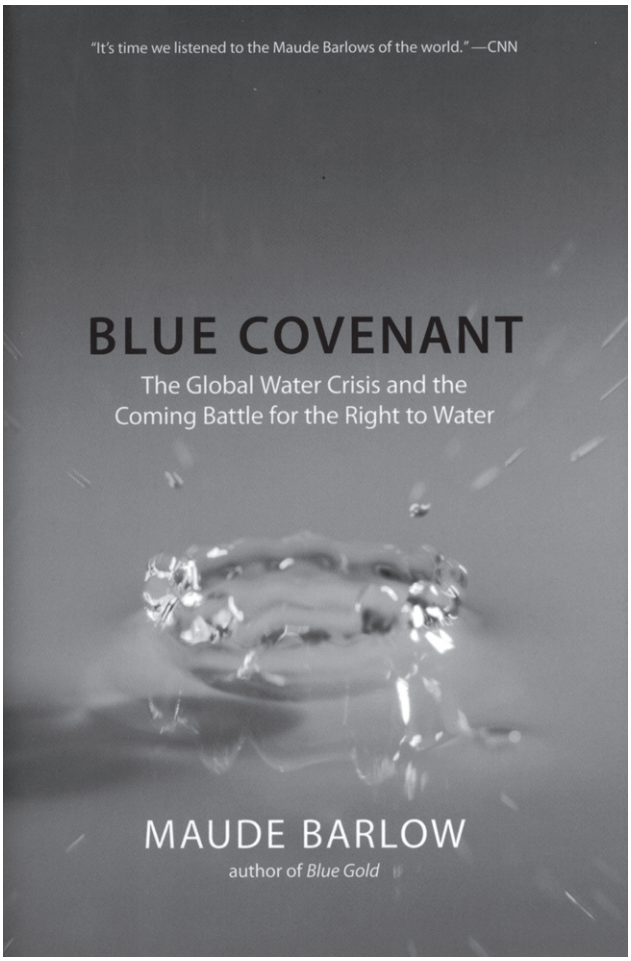
This volume would be an excellent addition to any undergraduate or graduate course in women's studies, development, or environmental studies. The science is clear and engaging, and the editors have done a comprehensive job in defining the issues relating to water and gender in Latin America. The text could generate much discussion and further study.

Another way to make progress toward the goal of equal access to water is to change the way we define water, from a commodity that can be owned and sold to a public resource that belongs, by right, to all people. Author Maude Barlow, recently appointed the first senior advisor on water issues to the United Nations General Assembly, is working to define water as a human right. Her book, *Blue Covenant*, details how policymakers and industrial practices have forced the water crisis to a critical point. Barlow's thesis is that privatization of water supplies has caused life-or-death situations for people around the world, especially those living in developing countries. She says, "What the private sector understands is that in a world running out of clean water, whoever controls it will be both powerful and wealthy" (p.34). And lest we think access to water is an issue that only affects developing countries, Barlow warns that thirty-six of the fifty United States will be facing a water crisis within five years.

In South Africa, for example, market-based policies came into favor after the fall of apartheid, backed by pressure from the World Bank. Some regions turned water supplies over

to the management of large French and British companies, and some local systems simply began charging residents for the water they had been getting for free. Studies show that nearly ten million people were disconnected from their water supplies for being unable to pay.

While the situation in South Africa is still unfolding, Barlow does give encouraging examples of grassroots efforts by "water warriors" around the world who are fighting successfully to prevent privatization of water resources. The city of Cochabamba in Bolivia was the site of the world's first "water war," a case also described in *Opposing Currents*. Under pressure from the World Bank and backed by loans from the Inter-American Development Bank, the Bolivian government put its municipal water works up for auction. The giant U.S. firm Bechtel came in, tripled the price of water, and cut off those unable to pay. Public protest resulted in a strike that shut down the city for four days. Subsequent protests were met with government-initiated violence in which a seventeen-year-old boy was killed, and Bolivia declared a state of emergency throughout the entire region. The events crippled cities and led to massive strikes. Two presidents were ousted, and the first indigenous president of Bolivia, Evo Morales, was named. Morales stated, "Water…must remain a basic service, with participation of the state, so that water can be provided almost for free" (p.105).



Barlow keeps the reader engaged throughout the book with both her passion and a persuasive tone. Her more generally accessible introductory treatment of the topic of privatization would be useful for anyone interested in learning more about how access to water exemplifies the conflict between human rights and capitalism.

When the world's natural resources start to dwindle, those with the least political power will have to struggle the most for equal access. Historically, women and the poor have had the least power. All three books examine this lack of power in the context of increasing corporate ownership of water and the lack of commitment to water as a basic human right. All but Barlow's directly identify the specific issues facing women and are excellent starting points to discuss water in a gendered context. And all three volumes should make us think the next time we turn on a faucet.

[*Anne Moser is a special librarian in Wisconsin's Water Library. She has worked in the environmental field for more than twenty years.*]

Feminist Visions

HIV/AIDS in Women: A Disease Spread by Misogyny and Violence

by Karen Walloch

ABSTAINING FROM REALITY: U. S. RESTRICTIONS ON HIV PREVENTION. 9 mins. Population Action International, 2007. Viewable online: **http://www.populationaction.org/Publications/Documentaries/** (then select title from list).

IN WOMEN'S HANDS: A FILM ON WOMEN, HIV, AND HOPE. 26-min. & 11-min. versions. Written, produced, & edited by Tom Donohue and Connie Rinehart of Laughing Dog Productions, 2005. Distributed by Global Campaign for Microbicides/Global Coalition on Women and AIDS/Program for Appropriate Technology in Health, 1800 K St. NW, Suite 800, Washington, DC, 20006; phone: (202) 822-0033; website: **http://www.global-campaign.org/film.htm**. Available in English or Spanish, VHS or DVD; approx. $15 (U.S.) including shipping to U.S. addresses (£10 or €15 elsewhere); discounted for bulk orders; free for "our partners from the Global South."

WOMEN AT THE FRONTLINE: A DOCUMENTARY ON WOMEN'S ROLE IN THE GLOBAL RESPONSE TO HIV/AIDS. 25-min. & 7-min. versions. Face of AIDS/Global AIDS Film Archive. Produced & directed by Staffan Hildebrand, 2008. Viewable online: **http://www.faceofaids.org/show/video/43**

FROM RISK TO ACTION: WOMEN AND HIV/AIDS IN ETHIOPIA. 40 mins. Directed by Dorothy Fadiman. Produced by Dorothy Fadiman & Amy Hill, Concentric Media, 2006. Part of Fadiman Social Documentaries (Internet archive). Viewable online: **http://www.archive.org/details/from_risk_to_action_2006**

SASA! A FILM ABOUT WOMEN, VIOLENCE, AND HIV/AIDS. 30-min. & 6-min. versions. Directed by Chanda Chevannes. Produced by Chanda Chevannes & Lori Michau. Co-produced by Raising Voices/The People's Picture Company, 2007. Viewable online: **http://www.raisingvoices.org/women/Sasa_film.php**

THE FEMALE FACE OF AIDS: CRISIS IN MALAWI. 33 mins. Directed by Doug Karr & Edward Boyce. Produced by Leitner Center for International Law and Justice at Fordham Law School & Chop Wood Carry Water Productions, 2007. English/Chichewa/Subtitles. Distributed by Choices, Inc., 3740 Overland Ave., Ste. F, Los Angeles, CA 90034; phone: (888) 570-5400; fax: (310) 839-1511; website: **http://www.choicesvideo.net**. Catalog # CH7053DVD. $49.95 + shipping, includes lesson plan/guidebook.

YESTERDAY. 95 mins. Written and directed by Darrell James Roodt. HBO Films (**http://www.hbo.com/films/yesterday/**), 2006. Zulu with English subtitles. DVD, ISBN 0-7831-3357-X. List price $26.98; on sale for $14.97 from HBO Store: **http://store.hbo.com/** (Item # 2171839).

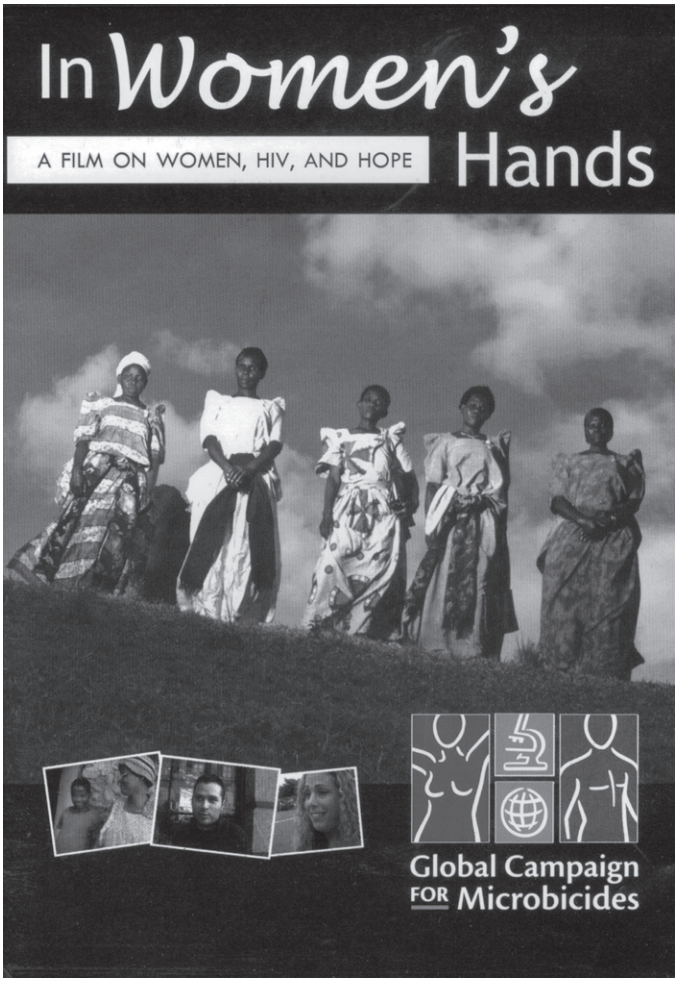
The HIV/AIDS pandemic has passed a dire turning point in the last few years — women now account for a majority of those afflicted with the disease. Although women everywhere must deal with the fact that most HIV/AIDS cases now stem from heterosexual transmission, women subjected to social and cultural traditions that tolerate or even expect male sexual exploitation of females are especially vulnerable. HIV infection runs rampant in, for example, some African societies in which men hold most of the economic power and double standards for sexual behavior are condoned. Under such standards, men are encouraged to sexually exploit as many women as they can, while paradoxically valuing chastity and monogamy in their wives. Women are expected to remain virgin

until they marry, but then to have many children. How can they protect themselves from infection and yet remain fertile?

Violence against women is part of the "standard operating procedure" of intimate relationships in some traditions. Poor women wind up in the sex trade, where they risk losing customers if they demand condom use. Wives who ask their husbands to wear condoms risk being beaten for even suggesting it, because their requests are viewed as admissions of infidelity. Such conditions only increase the possibility of transmitting HIV. For women in such situations, seeking protection from HIV infection becomes an act of rebellion against long-entrenched patriarchal systems that condone male sexual irresponsibility and promote male domination of sexual, family, and economic life.

One theatrical film and a number of recent documentaries illustrate that gender discrimination — in all its perplexities and complexities — promotes the transmission of HIV/AIDS. Relying mostly on personal histories to explore the parameters of devastation wrought by HIV, each of these productions makes the same claim: that HIV, whether acquired through rape, casual sex, or in the course of a faithful marriage, now afflicts more women than ever, and that it thrives in cultures that value males over females and permit violence against women. To truly fight the spread of this dread disease, women are finding they must challenge their societies' traditional gender roles. As one woman explains in the film *In Women's Hands*, "If we don't deal with gender inequality, we won't break the back of the pandemic."

In the nine-minute documentary *Abstaining from Reality*, Population Action International lambastes the United States government for restricting its funding to programs that preach abstinence as the only effective prevention against HIV. Featuring African HIV/AIDS workers who speak out about the infeasibility of this health campaign, it pleads for evidence-based HIV prevention methods. For instance, a Ugandan woman tells how she successfully abstained from sex until she was seventeen and fell in love, at which point her boyfriend infected her because neither of them knew how to use condoms properly. Short and simple, this film effectively condemns the misguided policy of relying on moral precepts alone to combat the spread of a sexually transmitted disease.



In Women's Hands: A Film on Women, HIV, and Hope, produced by the Global Campaign for Microbicides, points out that HIV transmission to women is complicated by gender inequality, domestic violence, and poverty. The film argues that women worldwide have difficulty in persuading their partners to use condoms consistently. As one woman says, "It's sad that we have to negotiate at all. It should be something understood by both people." Especially vulnerable are women who want and are expected to have children in their marriages, yet lack the standing to demand that their husbands take steps to protect them from infection. Women desperately need a discrete means to prevent HIV transmission, a tool they can use without their partner's knowledge or permission. *In Women's Hands* argues that vaginal microbicides can provide just such a tool by empowering women in overtly repressive societies to own their reproductive health. Not surprisingly, this film's primary objective is to raise public awareness of the need for funding for microbicide research and development. It can be viewed in either an eleven-minute or a twenty-six-minute version.

Women at the Frontline: A Documentary on Women's Role in the Global

Response to HIV/AIDS is a twenty-five-minute film (also viewable in a seven-minute version) shown at the 2008 Mexico City conference on AIDS. It profiles four women with HIV, "the new face of AIDS," each of whom represents an aspect of HIV's global spread to women and its widely varying means of transmission. We meet a former intravenous drug user in Indonesia, a Bolivian rape victim, a Swedish teen born with HIV, and a married South African woman who contracted the virus from her husband. Each woman's story demonstrates how she took positive, creative action in the face of her plight, despite gender inequities and stigma. These women now work as activists and organizers, counseling other HIV-positive women and fighting discrimination. Their lives demonstrate that HIV may be manageable with the proper medication, but that the regimen required is complicated and they are fortunate to live where they have access to affordable drugs.

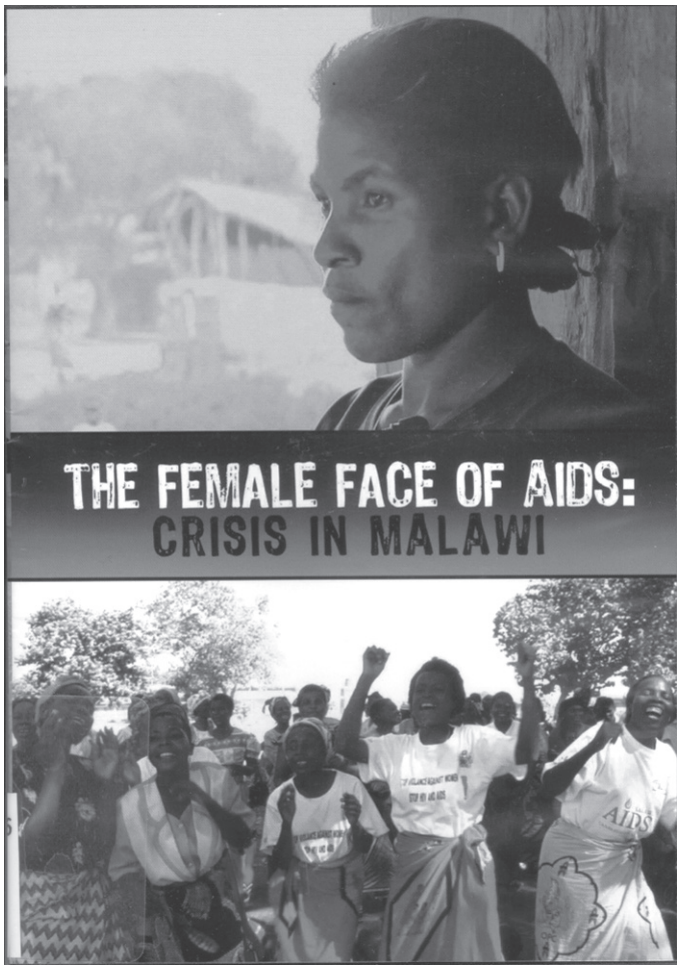
Three other documentaries confront the need for broad societal change in order to slow the spread of HIV and push for such change. In telling the stories of women in the African countries of Ethiopia, Uganda, Tanzania, and Malawi, all three films resonate with the theme that we have no hope of controlling the spread of HIV in a world that tolerates gender inequities. It is not enough to preach abstinence or beg men to wear condoms if their culture conditions and allows them to exploit and dominate women. In these countries where the HIV situation is so dire, women must gain sufficient economic power and social standing to make men heed this message consistently. Only then do they have any hope of controlling HIV. Ironically, then, HIV/AIDS can become a vehicle, a tool for women's liberation in the most repressive societies.

The forty-minute *From Risk to Action: Women and HIV/AIDS in Ethiopia* shows how difficult the problem is for women stuck in a "culture of embarrassment about sex" with few health services. Their situation seems truly dismal. Many Ethiopian women undergo female circumcision that makes them more vulnerable to infection from HIV. Their society condones rape and male violence toward women. Pointing out the incongruity between religious moral teaching and actual behaviors, this film hammers home the message that the only way to get ahead of HIV is for women to achieve equal footing with men. It profiles several Ethiopian women working to change social and cultural attitudes about women so that ultimately, women will have more control over when and how they have sex.

Truly inspiring, however, is *Sasa!* This half-hour documentary produced by Raising Voices, a Ugandan anti-violence organization, explores how HIV thrives in sub-Saharan cultures that permit sexual exploitation and violence against women. "Sasa" is a Kiswahili word meaning "now," and this film shows the urgent need for fostering a dialogue about the way routine violence in women's lives enables HIV transmission. By telling the stories of two women, Mama Joyce in Uganda and Josephine in Tanzania, the film argues concisely that health activists must also work to change cultural attitudes that permit men to believe it is acceptable to beat and abuse the women in their lives and also to assume they have the privilege of having many sex partners. Domestic violence forces many African women who understand precisely how HIV is transmitted to accept their partners' risky behaviors anyway. Expected to be fertile as well as faithful, wives cannot easily demand that their husbands always practice safe sex. Condom usage is ridiculous when seen from the vantage point of a cultural perspective that expects wives to bear many children. Fearing beatings and blame for infidelity, many married women hide their positive status from the husbands who gave them HIV.

Yet there is hope here, in the power of women organizing in their communities to educate about HIV/AIDS, provide care, and push for real societal change to improve the status of women. Both Mama Joyce and Josephine rebound from their miserable situations to recreate themselves as HIV activists and caregivers. *Sasa!* is part of a larger effort that Raising Voices calls the "Sasa! methodology" —mobilizing community activists to prevent both HIV and violence against women by challenging the attitudes of male entitlement and privilege that perpetuate power differentials between men and women. Since 1999, Raising Voices has been developing innovative programs to prevent and respond to the problem of violence against both women and children. This film is just one of many resources this group makes available for anti-violence activists. The group also publishes a number of studies, books, and activist kits that are available as free downloads.

The Female Face of AIDS: Crisis in Malawi, produced by the Fordham Law School Leitner Center for International Law and Justice, emphasizes that economic disparity between men and women also fuels HIV transmission. Exploring the plight of HIV-positive women pushed into extreme poverty by customs that allow their communities to stigmatize them, this thirty-three-minute documentary records a law student group's investigation of how the AIDS epidemic affects Malawian communities and how the traditional culture in these communities hastens the spread of the disease. The result of interviews with hundreds



of HIV-positive women and activists, the film shows how traditional gender expectations combine with male domination of economic power to limit women's opportunities to support themselves and their children. Poverty forces many women into prostitution, which renders them vulnerable to HIV infection by customers who will not use condoms. Police try to control the epidemic by arresting and testing female sex workers, but not their male clients, illustrating the futility of HIV control that refuses to acknowledge and deal with the problem of male sexual irresponsibility. Relatives, husbands, and neighbors often shun HIV-positive women and their children and render their existence more miserable by taking away the very land they need for economic independence. Yet this film also documents the efforts of female HIV activists who have organized to challenge traditional customs and inequalities as a baseline approach to stopping HIV, and emphasizes that concerted governmental efforts to deliver appropriate medications can restore the dying to productive lives.

Each of these documentaries intends to raise global awareness that we face a health crisis no nation can ignore. They come with a wealth of additional material to help organize classes on women and AIDS. Each one is valuable for inspiring discussion and is just the right length for inclusion in the standard class period.

Taking a different approach, *Yesterday* uses cinematic fiction to portray the plight of a young illiterate mother stricken with AIDS, living in a remote and primitive farming village in Zululand. Alone because her husband must work in a faraway mine, she works hard so her daughter can have the education she never had. After a long struggle just to get to a distant clinic for a diagnosis, she informs her husband, who beats her even though he knows that he probably infected her. Shunned by her formerly friendly and helpful neighbors when he returns home to die, she selflessly nurses him as AIDS takes its inexorable toll. Because it focuses dramatically on the tragedy of one person, *Yesterday* powerfully delivers the emotional impact of the devastation wrought by AIDS and the ways gender inequality and poverty promote its transmission.

Although these gender inequalities sometimes seem heart-wrenchingly insuperable, many women have found in the HIV/ AIDS public health crisis a new sense of strength and solidarity as they organize and support one another to fight the disease; they are even using this crisis as a vehicle for liberation from male dominance. The women profiled in these films can inspire all of us. Their crisis should also serve as a cautionary tale for any complacency about how HIV spreads. It is a disease that can affect any human being anywhere, and that reality should motivate us to reexamine the power differentials in our most intimate relationships. Women living in seemingly more equitable societies in Europe and North America should not have to negotiate with their male sex partners about condom use either, but they do. And that is a dangerous situation.

[*Karen Walloch is a historian of medicine and public health currently teaching in the Department of Medical History and Bioethics at the University of Wisconsin–Madison. Her 2007 dissertation focuses on the American anti-vaccination movement from 1890 to 1905, but her other research interests include women's health issues.*]

E-Sources on Women and 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.

High-school English teachers can use standard classroom texts — *Lord of the Flies*, for instance, or *Their Eyes Were Watching God* — to teach about power, control, and preventing violence and abuse in teen relationships, with help from the **LESSONS FROM LITERATURE** program at **http://www.lessonsfromliterature.org**. The program is sponsored by the Family Violence Prevention Fund.

New forms of communication can make way for new forms of some age-old problems like harassment and stalking. For instance, along with the popularity of text-messaging comes the possibility of "textual harassment"; someone's privacy can be violated by a boyfriend or girlfriend breaking into their email or FaceBook account; and the freedom to share photos online can become unwanted pressure to look at or post offensive images. "Where do you draw your digital line?" asks **THAT'S NOT COOL.COM**, a site for young people sponsored by the Family Violence Prevention Fund. Videos, "talk it out" forums, and shareable "callout cards" at **http://www.thatsnotcool.com/** address these contemporary dilemmas and encourage such time-proven solutions as honesty, respect, and clear communication. I'm not convinced, though, that all of the "callout card" messages further the site's professed goals: "If you got this, it must have been lucky enough to make it through the billion texts from your boyfriend" just sounds snarky to me.

JEWISH WOMEN: A COMPREHENSIVE HISTORICAL ENCYCLOPEDIA, originally published on CD-ROM by Shalvi Publishing Ltd. in 2006, is now available online and for free at the Jewish Women's Archive: **http://jwa.org/encyclopedia**. Furthermore, it is a living, growing work: as the Archive staff explain, "Never has so much well-researched and well-written material about Jewish women been available in one place. Being online means an exponential increase in access to that information. Any encyclopedia is an unfinished work. By putting this one online, the Jewish Women's Archive is making it possible for scholars and more casual readers to propose updates and, in a later stage, to upload new articles. This first iteration creates easy access to the articles on the CD-ROM and gives users the opportunity to add links, updates, and suggestions for new content."

The **NATIONAL ONLINE RESOURCE CENTER ON VIOLENCE AGAINST WOMEN** offers a collection of tools for helping people learn about preventing violence against women, at **http://new.vawnet.org/category/index_pages.php?category_id=867**. The tools include classes and tutorials, slide shows and PowerPoint presentations, videos of lectures and workshops, podcasts, Web conferences, quizzes, and more.

Reference librarian Ken Middleton (Middle Tennessee State University) has assembled an amazing resource: a database indexing more than 400 "digital collections of primary sources (photos, letters, diaries, artifacts, etc.) that document the history of women in the United States." From the home page of **DISCOVERING AMERICAN WOMEN'S HISTORY ONLINE**, **http://library.mtsu.edu/digital-projects/womenshistory.php**, it's easy to browse or search subject headings that lead to such wide-ranging resources as the American Foundation for the Blind's collection of Helen Keller's letters; the National Library of Medicine's materials on physician Virginia Apgar; an index of nearly 20,000 quilts; and materials in the Library of Congress about dancer Katherine Dunham. The database is also searchable by state, time period, and primary source type.

"The **CENTER FOR REPRODUCTIVE RIGHTS** uses the law to advance reproductive freedom as a fundamental human right that all governments are legally obligated to protect, respect, and fulfill." Reproductive rights, and the Center's work, are about much more than abortion, as a look around **http://www.reproductiverights.org** will show. Featured among the center's publications, for instance, are "Maternal Mortality in India," "At Risk: Rights Violations of HIV-Positive Women in Kenyan Health Facilities," "Gender-Based Violence Laws in Sub-Saharan Africa," and "Imposing Misery: The Impact of Manila's Contraception Ban on Women and Families." One of the Center's major issue areas is "Safe and Healthy Pregnancy."

The **OP-ED PROJECT** aims "to bring gender balance to the nation's op-ed pages." Because "women currently do not submit op-eds with anywhere near the frequency that men do," the project "target[s] and train[s] women experts in all

fields to write for the op-ed pages of major print and online forums of public discourse." No matter what your gender, you can pick up some great tips on writing opinion-editorial columns and letters to editors at **http://www.theopedproject.org/cms/** — you can even find out exactly how to submit a piece to the *Baltimore Sun*, the *San Jose Mercury News*, and ninety-eight other top U.S. newspapers.

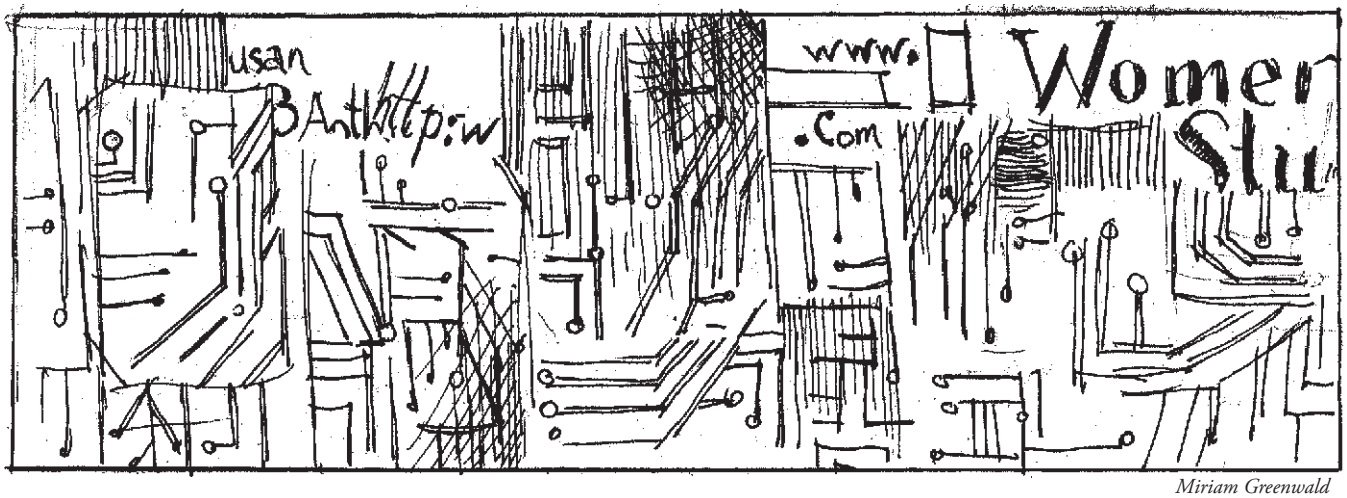
The ***ENCYCLOPEDIA OF WOMEN & ISLAMIC CULTURES*** is a six-volume work, published in English over a period of several years beginning in 2003 (Brill Academic Publishers), and described as "a broad based, interdisciplinary, cross-cultural, transhistorical encyclopedia, focusing specifically on women and Islamic cultures, but also including non-Muslim women in cultures where Islam has had a significant presence." With funding from the Swedish Institute of Alexandria and the Ford Foundation, and supervised by the Women and Memory Forum, Volume 1 of this important work has been translated into Arabic and is now available online to the public, without charge, at **http://sjoseph.ucdavis.edu/ewic/volume1.htm**.

The **WORLD MARCH OF WOMEN (WMW)** is, according to the organization's site at **http://www.worldmarchofwomen.org/qui_nous_sommes/en/**, "an international feminist action movement connecting grass-roots groups and organizations working to eliminate the causes at the root of poverty and violence against women." In 2004, the WMW articulated a "global charter for humanity" that "describes the world women want to build," based on the values of "equality, freedom, solidarity, justice, and peace." In 2005, the movement took this charter to the road, the airways, and the sea in a "relay around the world," visiting sixty-four places where women contributed quilt blocks signifying their commitment to those values. The resulting **SOLIDARITY QUILT** is on display in the offices of the WMW in South Africa, as well as in the online International Museum of Women: **http://www.imow.org/wpp/stories/viewStory?storyid=1867**.

Transcripts of interviews with nearly sixty women who distinguished themselves as leaders, activists, organizers, and advocates in the late twentieth century are housed in the Sophia Smith Collection of Smith College Libraries, and most of these transcripts, along with biographical sketches of the featured women, are available online via Smith's **VOICES OF FEMINISM ORAL HISTORY PROJECT**: **www.smith.edu/library/libs/ssc/vof/vof-intro.html**. Visitors to this resource can learn about Katherine Acey's work in "progressive philanthropy," Charon Asetoyer's directorship of the Native American Women's Health Education Resource Center, Brenda Berkman's class-action lawsuit against New York City's fire department, Mary Chung Hayashi's "path towards becoming the first Korean American elected to the California State Assembly," Meredith Tax's combining of writing and activism, and the lives and accomplishments of many other pillars of feminism, both well- and less-well-known.

New for the University of Wisconsin System, from the Women's Studies Librarian! An online guide to researching topics related to lesbian, gay, bisexual, transgendered, queer, or questioning issues, using the UW System libraries and the Internet: **LESBIAN-GAY-BISEXUAL-TRANSGENDERED-QUEER STUDIES: INTRODUCTION TO RESOURCES FOR RESEARCHING LGBTQ TOPICS IN UNIVERSITY OF WISCONSIN SYSTEM LIBRARIES** at **http://researchguides.library.wisc.edu/LGBTQ_Library_Resources_UW_System**. There is also a format specifically for UW–Madison users, **LGBTQ STUDIES RESOURCES AT UW–MADISON**, at **http://researchguides.library.wisc.edu/LGBT_Studies**.

❍ Compiled by JoAnne Lehman



Miriam Greenwald

New Reference Works in Women's Studies

Abortion

Laurie Collier Hillstrom, ***ROE V. WADE***. Detroit, MI: Omnigraphics, 2008. (Defining moments series.) 249p. bibl. index. photos. $49.00, ISBN 978-0780810266.

Reviewed by Yadira V. Payne

The ideal that a woman's body is her own has been debated, regulated, and fought over for centuries. Personal views on the subject — pro-life or pro-choice — notwithstanding, this newest volume in the "Defining Moments" series is successful at objectively portraying the historical, political, social, and religious issues that led up to, developed from, and have been raised since the monumental 1973 Supreme Court decision in *Roe v. Wade*.

This volume is well-organized and easy to use. In keeping with the rest of the series, it is divided into three sections: "Narrative Overview," "Biographies," and "Primary Sources." A preface declares the book's neutrality, and there is a thorough "How to Use This Book" section.

The narrative overview is divided into easy-to-follow chapters that provide a condensed history of abortion and cover the *Roe v. Wade* case itself, implications of the landmark decision, and the challenges encountered today. Each of the seven chapters highlights the movement's better- and lesser-known figures, cases, and acts, including Anthony Comstock and his Comstock Act and *Roe* attorney Linda Coffee.

Spanning the years 1700–2007 (although focusing mostly on the years from 1972 to the present), the narrative chapters of the book are organized in chronological order, which should be a help to readers who have minimal knowledge of the case itself. Non-obtrusive cross-referencing and shaded article inserts allow for fluid movement through the chapters and related biographical and primary source entries.

The biographies are listed alphabetically rather than chronologically. Each entry includes a photo and brief information that includes place of birth, full name, interesting personal or professional data, and a small article giving the person's official title and summarizing his or her connection to the *Roe v. Wade* case and official position on the issue. Much to the editor's credit, each biography ends with a list of sources used so that readers can do further research.

The final section, "Primary Sources," lists official laws, acts, resolutions, and other important documents discussed in the book, and quotes relevant excerpts from these documents. Sources for the quoted excerpts are listed at the end of each item in this section.

Included in this book's set of reference tools are a glossary of important people, places, and terms, in alphabetical order; an indexed timeline; a list of sources for further study; a bibliography; and an index.

Although intended primarily for Grades 8 through 12, readers of all ages will find *Roe V. Wade* an engaging book for reference, personal inspiration, or browsing. The strength of this work is that the entries move past the utilitarian to become critical examinations of source material. I highly recommend it for purchase by public and academic library reference collections, women's studies department reference collections, and personal use. Although the author has presented the comprehensive scope of *Roe v. Wade* in a neutral fashion, the book makes for informative, emotional, and inspiring reading.

[*Yadira V. Payne is the government documents librarian and an assistant professor of library science at Augusta State University's Reese Library. She holds an MLIS from Drexel University and is a published author and an artist. She is also on the campus planning committee for "The Vagina Monologues 2009."*]

American Women on Women's Rights

Joyce Duncan, ***SHAPERS OF THE GREAT DEBATE ON WOMEN'S RIGHTS: A BIOGRAPHICAL DICTIONARY***. Westport, CT: Greenwood Press, 2008. (Shapers of the great American debates, no.9.) 232p. bibl. index. $75.00, ISBN 978-0313338694; ebook, ISBN 978-0313082443 (contact publisher for price).

Reviewed by Susan E. Searing

College lecturer Joyce Duncan aims to awaken students' appreciation for women's history by introducing them to the major figures in the fight for women's rights, starting with Fanny Wright (1795–1852) and ending with Rebecca Walker (1969–). As a historical narrative in the great-woman tradition, this book can be recommended as

an engaging and inspirational resource. As a biographical dictionary, however, judged by the usual criteria applied to reference books, it is disappointing.

At the outset, the title promises more than the volume delivers. A more accurate title would be *FEMALE Shapers of the Great Debate on AMERICAN Women's Rights.* Men are excluded, as are foreigners who influenced feminist thinking in the United States, such as Simone de Beauvoir. Because the overwhelming majority of the seventy-four biographees were or are staunch advocates for women's rights, the wider "debate" over the nature of Woman and her proper role remains in the background, while nuanced conflicts within the movement over tactics and ideologies are examined. In her brief preface, Duncan helpfully explains the "waves" of feminism. She identifies the First Wave with the suffrage movement, and the Second with the twentieth-century battles for workplace equality, reproductive rights, and other legal reforms. The Third Wave, now under way, is more vaguely described as a movement to include lesbians and women of color in women's progress, "among other issues."

On the whole, Duncan's subjects are well chosen. All the major suffragists are present, from Stanton and Anthony to Alice Paul. The late-twentieth-century entries omit some key women (Robin Morgan, for example), but do feature women of diverse racial and class backgrounds, including Shirley Chisholm and Audre Lorde. Forty-four women are accorded full entries (typically two to four pages) and are listed in the table of contents. The remaining thirty-two appear in an appendix of short entries. Duncan fails to explain adequately why some women merited full entries and others briefer treatment. The "short" biography of Harriot Stanton Blatch is actually longer than those of Mary Livermore and Ruth Bader Ginsburg, who are both placed in the main section.

The subtitle, *A Biographical Dictionary,* implies an A-to-Z arrangement, but instead the organizing framework is a convoluted chronology. The longer entries are divided between two sections, each introduced by an essay that highlights major themes and events: "First Wave: The Woman Question to Suffrage"; and "Second- and Third-Wave Feminism: Civil Rights to the Internet." Within each section, entries are ordered not by birth or death dates, but rather by date of "activity within the movement." This practice is inconsistent, however, since bell hooks (1952–) appears two entries ahead of Anna Eleanor Roosevelt (1884–1962). In the appendix of short biographies, which lacks a table of contents, the order is strictly by year of birth (except for Paulina Kellogg Wright Davis, a suffragist born in 1813, whose entry is misplaced at the start of the twentieth century). Fortunately the volume has a good index.

Special features that enhance the reference value of biographical dictionaries are absent. There are no portraits or illustrations. Although many of the women were linked as allies, opponents, mentors, and even relatives, there are no cross-references in the text. To the author's credit, however, all of the entries, even the shortest ones, conclude with two or more citations to secondary works or memoirs, which are gathered together in the bibliography at the back of the volume. Duncan also provides a timeline.

Factual accuracy is paramount in works of this genre. Precise dates are frequently mentioned in the biographical accounts, but some of them are wrong. Sojourner Truth, who died in 1883, is reported to have dictated her life history in 1950 (p.19), while Carrie Chapman Catt allegedly proclaimed her suffrage organization's support for World War II (p.99). Obvious errors like these cause the reader to distrust other facts in the book.

This work is the latest in a series of biographical dictionaries focused on controversies over immigration, freedom of religion, and other subjects. In libraries where earlier volumes have proven useful, this one may likewise be appreciated. Most academic libraries, however, can get by with works that they probably already own. *Notable American Women* and its supplements (Belknap Press, 1971–2004) provide more detailed and authoritative biographies for all of the deceased women in *Shapers*. Barbara Love's *Feminists Who Changed America, 1963–1975* (University of Illinois Press, 2006) supplies background on the leaders of the Second Wave. Jennifer Scanlon's *Significant Contemporary American Feminists: A Biographical Sourcebook* (Greenwood, 1999) cogently and critically showcases the variety of theories and strategies that shape activism for women's rights today. Donna Langston's *A to Z of American Women Leaders and Activists* (Facts on File, 2002), which covers many fields of endeavor, can also be recommended. All that sets Duncan's book apart from these excellent earlier works are her inclusion of a few opponents of women's rights and her emphasis on points of disagreement. Through abbreviated life stories, she reveals how debates over the nature of women's rights and the methods to advance them have both united and divided American women since the struggle for equality began.

[*Susan E. Searing is the library & information science librarian at the University of Illinois at Urbana-Champaign.*]

ARCHITECTS

Sarah Allaback, ***THE FIRST AMERICAN WOMEN ARCHITECTS***. Champagne, IL: University of Illinois Press (**www.press.uillinois.edu**), 2008. 280p. illus. notes. append. bibl. index. $45.00, ISBN 978-0252033216.

Reviewed by Madeleine Charney

It isn't easy to uncover the hidden stories of early women architects. Because there were social barriers to education and recognition for women in this male-dominated field, the records are scant and unclear. It is understandable that some women architects used male-sounding pseudonyms or initials instead of first names to veil their female identities, but that tactic has also limited our opportunity to appreciate their achievements today. In spite of these challenges, architectural historian Sarah Allaback has reconstructed a concise and readable history of seventy-six dedicated and talented women who were either attending schools of architecture or working in the profession by 1920.

A forty-page introduction provides rich social context, beginning with an excerpt from a letter in 1926 to the American Institute of Architects (AIA) from Katherine Budd, the first female member of the Institute's New York chapter. Budd demands that the AIA refrain from its persistent addition of "Miss" to her name in its listings, because no comparable prefix was attached to any male member's name. The introduction also recalls an alternative to practicing architecture that many women used in the mid-nineteenth century — writing fiction, essays, travel diaries, historical sketches, and other texts that reflected their perceptions of the built world. Allaback notes that such publications were a force behind the opening of design schools in many major American cities.

The assumption that women were naturally inclined toward house design began to dissolve as women slowly gained entrance into new architecture programs, such as the one at Cornell University. The first World's Fair held in America (Chicago, 1893) was a turning point for widespread public recognition of women architects, as they fiercely debated how to best represent themselves at this exposition. Highlighting such pivotal events enlivens the author's writing and piques the reader's curiosity. Allaback deftly reveals how the suffragist movement, World War I, the Great Depression, and other transformative periods threaded through the lives of these women and profoundly influenced their career paths.

Besides the biographical information, each entry offers insights into the nuances of the architect's style, often speculating about why her professional life evolved as it did. For instance, Harriet Moody managed Depression-era scarcity with the use of recycled materials that "gave a special quality to her cottages, which were intended to seem old-world English, and preserved a sense of craftsmanship at a time when traditional building techniques were being lost" (p.139). At times, readers are treated to a glimpse into the architect's work setting. Marion Mahoney Griffin, for example, was employed by Frank Lloyd Wright during her first year in the profession and "shared Wright's love of drama, in particular of dressing up in period costumes and performing theatricals" (p.88).

The illustrations, which round out the histories, include portraits, blueprints, advertisements, and photographs of public and private buildings. Especially inspiring are the photographs of women at worksites and in their studios hovering over drawings — the emblem of their fulfillment and productivity. Each entry includes a partial list of buildings as well as writings and additional sources. The location of each architect's papers is included if known. Indexing is thorough. Two appendices list female graduates of architectural schools and members of the American Institute of Architects. An annotated bibliography in text format (slightly more challenging to read than a list) refers to biographies, essays, dissertations, reference books, archives, exhibitions (with catalogs), and two websites. These sources provide tools for future researchers to use in unearthing more information about early women architects about whom so little is known.

There are other reference books offering more comprehensive coverage of women architects, such as *Architecture and Women: A Bibliography Documenting Women Architects, Landscape Architects, Designers, Architectural Critics and Writers in the U.S.,* by Lamia Doumato (Garland, 1988). Allaback, however, features the earliest of these pioneers who led the way for other women, in a text both enlightening and pleasurable to read. Many of the civic-minded women she describes were diligent advocates of historic preservation. The lamentable loss of their own histories may be at least partially corrected as research continues in this area. Allaback encourages future scholars to dig deeper into archives and increasingly accessible online resources. Well informed by the author's work with the National Park Service, the National Historic Landmarks Program, and the Historic American Buildings Survey/Historic American Engineering Record, *The First American Women Architects* will be an asset to public and academic reference collections.

[*Madeleine Charney is a reference services librarian at the University of Massachusetts at Amherst. She is the library liaison to the Department of Landscape Architecture and Regional Planning and serves on the Faculty Senate's Status of Women Council.*]

Feminism in the U.S.A.

Rory Dicker, ***A HISTORY OF U.S. FEMINISMS***. Berkeley, CA: Seal Press, 2008. 180p. bibl. index. $12.95, ISBN 978-1-58005-234-4.

Reviewed by Elzbieta Beck

For the girls and women, myself included, who were born after the height of feminist political success in the 1960s and 1970s and the cultural backlash against those gains in the 1980s, the complicated cultural assumptions and norms produced by both movements seem as distant as Cold War standoffs, and yet their consequences shape our perceptions of self and our expectations and goals. In her relatively short text, Rory Dicker targets this demographic with her explanation and clarification of the history of women's rights and women's movements in the United States.

The author identifies herself as a "latecomer to feminism" (p.vii), and her book is meant to serve as an introduction to the subject designed to prevent such a late arrival for its younger audience. It should work just as well, though, for any woman of any age who has missed this essential take on our country's history: "When they discover the inequalities women faced in the past, students can't help calling themselves feminists. I hope reading this brief history...has a similar effect on you" (p.ix).

To this end, Dicker presents a concise, simply worded history of American women's movements, divided into three historical and ideological stages, First Wave, Second Wave, and Third Wave Feminism, each of which is treated in a separate chapter. "First Wave Feminism: Fighting for the Vote" sidesteps the tricky but important issue of women in the American Revolution and picks up around 1800. Mentioning Native American women and women confined to slavery only in passing, this chapter focuses mostly on the evolution of middle- and upper-class, predominantly white women's movements, such as the abolition organizations on the East Coast and the work of Elizabeth Cady Stanton and Susan B. Anthony. Ideological differences and infighting in these early women's movements, especially in the struggle for women's suffrage, are also explored.

The next chapter, "Second Wave Feminism: Seeking Liberation and Equality," picks up with the winning of the vote for women and carries all the way through to the defeat of the Equal Rights Amendment and the rise of the right-wing anti-feminism of the 1980s. Dicker covers the Great Depression and women's roles in the Second World War rather briefly in favor of a more indepth look at women in the Civil Rights Movement, Title VII (equal employment), and Title IX; but the latter half of the chapter is devoted to what most think of as *the* Feminist Movement: the protests for women's rights in the late 1960s and 1970s.

"Third Wave Feminism: Embracing Contradiction" deals with the evolution of feminism in the wake of the Reagan-era backlash, including women in and running for political office, women's activism in response to the AIDs epidemic, and LBGTQI issues.

The book also includes chapters summarizing the legacy of feminism and the importance of understanding history in making the move forward, as well as a reader's guide and suggestions for further reading.

While the simplicity and the brevity of *A History of U.S. Feminisms* often seem to constrain the author from elaborating on important issues and events in the history of women's rights in the United States, they also make the work a welcoming introduction for newcomers to the subject.

[*Elzbieta Beck is an undergraduate at the University of Wisconsin–Madison, where she has discovered she has no idea what she wants to do when she grows up. She's currently very content as a student office assistant for the Women's Studies Librarian.*]

Native American Women

Stephanie A. Sellers, ***NATIVE AMERICAN WOMEN'S STUDIES: A PRIMER***. New York: Peter Lang Publishing, 2008. 121p. bibl. $29.95, ISBN 978-0820497105.

Reviewed by Sharon Ladenson

What are the key concepts and terminology specific to Native American women's studies? Are Western feminist theories appropriate for analyzing Native women's cultures? What are examples of critical texts and journals for designing coursework and conducting research specific to Native women?

What are some potential student research topics on Native women's history and experiences? *Native American Women's Studies: A Primer* is an effective guide for finding answers to these and other questions about women of indigenous cultures.

The text primarily focuses on the history and cultures of "indigenous peoples living in the continental United States" (p.9). Written primarily for teaching faculty, the volume provides clear guidelines for developing introductory Native American women's studies courses. The author includes information about setting specific goals and objectives; details for creating research assignments (including topic suggestions); active learning exercises for the classroom; topics for lecture and discussion; suggested titles for required and supplementary course texts and reference materials; relevant journals for conducting research; and a detailed sample proposal form for teaching a Native American women's studies course.

The author raises numerous critical questions and explores significant issues to consider when teaching about women of Native ancestry. For example, she argues that Western feminism (which seeks to improve women's economic and social status) does not neatly apply to the study of indigenous cultures, as Native American women "do not fight for women's rights, but for communal rights, and community means Mother Earth and all her creatures" (p.54). Sellers clearly explains Native American women's studies concepts and terminology (such as the role of the Clan Mother), and explores topics such as sexuality, pregnancy, and birth control within the context of indigenous cultures. She analyzes the experiences of Native American women in historical context (including the colonial period), and concludes the text with an exploration of the contemporary lives of women of indigenous cultures.

Native American Women's Studies: A Primer is a useful reference tool for developing introductory university-level courses on the history and cultural experiences of indigenous women in the United States. The background on Native American women's studies concepts and terminology may also be useful to those researching indigenous women's experiences. Recommended for academic libraries.

[*Sharon Ladenson is the gender studies and communications librarian at Michigan State University*.]

PHILOSOPHY

Nancy Arden McHugh, ***FEMINIST PHILOSOPHIES A–Z***. Edinburgh, UK: Edinburgh University Press, 2007. 192p. bibl. $96.00, ISBN 978-0748622177; pap., $24.00, ISBN 978-0748621538.

Reviewed by Jeanne Armstrong

Feminist Philosophies A-Z is a small and tightly focused book. One of fifteen "A–Z" titles in Edinburgh's comprehensive philosophy series, it is arranged in alphabetical order — as the title indicates — and covers terminology, concepts, philosophical theories, and philosophers relevant to contemporary feminist philosophy. (Some other topics in the series are epistemology, ethics, aesthetics, Indian philosophy, Islamic philosophy, and the philosophy of science.) Author Nancy Arden McHugh's stated purpose is both to provide a "representative coverage of the field" and to focus on specific areas, such as transnational feminism and Third World feminism, that "may have received less coverage in other references or are newer to feminist philosophy and are receiving increased coverage in feminist philosophy courses" (p. viii). The intended audience is students in feminist philosophy or women's studies classes, as well as anyone with a general interest in feminist theory.

McHugh, an associate professor of philosophy at Wittenberg University, explains in her introduction that because she considers whiteness to be a "location from which white feminists theorize whether or not they are aware of it" (p. ix), she identifies the race or ethnicity of each of the feminist philosophers in this volume (white, African-American, Indian, Latina, French, and so forth), in addition to naming the country in which each lives.

Unlike the *Historical Dictionary of Feminist Philosophy* (2006), *Feminist Philosophies A–Z* covers only twentieth- and twenty-first century feminism; thus, Mary Wollstonecraft is omitted. McHugh also decided not to include feminist men, and she mentions that she doesn't include every woman who has contributed to feminist philosophy, since "it is hard to give all of these figures the attention they are due" (p. ix).

Feminist Philosophies A–Z identifies many important feminist philosophers who are not mentioned in the *Encyclopedia of Feminist Theories*, including Helen Longino, Sara Ruddick, Mary Mahowald, Uma Narayan, Rosi Braidotti, Susan Bordo, Eva Kittay, and Moira Gatens, to name a few. At the same time, *A–Z* does not cover all the feminist theorists included in the *Encyclopedia of Feminist Theories*, since McHugh has narrowed her focus to just feminist philosophy, not the broader field of feminist theory. She does, however, include such topics as "Black Feminist Thought," "Chicana Feminism and Latina Feminism," "Third World Feminism," and "Postcolonial Theory," as well as entries on French feminists and feminist philosophers from India and other regions.

The entries in *Feminist Philosophies A-Z* are shorter and more basic than those in the *Encyclopedia of Feminist Theories*. McHugh does not attempt to provide a complete overview of a topic, but rather offers a brief explanation and suggestions for further reading. For example, her entry on feminist epistemologies states, "Feminist epistemologies arose in response to the feminist analysis that standard epistemology may not only not capture all there is to knowledge and knowledge acquisition, but that the very underpinnings and methodologies of mainstream epistemology may be sexist and masculinist" (p.42). McHugh gives some examples of feminist epistemologies, including feminist standpoint theory, feminist empiricism, situated knowledge, and ecological thinking, all of which have separate entries in her book, and then refers the reader to *Feminist Epistemologies* by Alcoff and Porter for further reading. This type of approach, almost like that of a glossary, could be useful to undergraduates who need simple explanations of sometimes complicated and confusing ideologies.

Since terms for some entries are not intuitive, users may have difficulty finding what they are looking for. For example, one would need to look under "*feminist* ethics" or "*feminist* epistemologies," rather than "ethics" or "epistemologies," although there are entries for "epistemology of ignorance" and "ethics of care." Nor does McHugh cross-reference from "ethics" to "feminist ethics." She also has an entry on reproductive rights that discusses abortion, but does not cross-reference from "abortion" to "reproductive rights."

The bibliography, more than thirteen pages long, includes some seminal sources on feminist philosophy but doesn't mention others, like *The Companion to Feminist Philosophy* (edited by Jaggar and Young) or the *Historical Dictionary of Feminist Philosophy* (by Villanueva Gardner). While not as comprehensive as other recent reference publications on feminist philosophy or feminist theory, such as the *Blackwell Guide to Feminist Philosophy* or the *Encyclopedia of Feminist Theories*, this slim book may be most useful as a brief, though not inexpensive, glossary of feminist philosophy for the general reader or for students in introductory courses.

[*Jeanne Armstrong is an associate professor at Western Washington University and is the librarian liaison for several departments and programs, including Women Studies*.]

THEATER

Anne L. Fliotsos & Wendy Vierow, ***AMERICAN WOMEN STAGE DIRECTORS OF THE TWENTIETH CENTURY***. Champaign, IL: University of Illinois Press, 2008. 461p. illus. bibl. index. $60.00, ISBN 978-0252032264.

Reviewed by Chimene Tucker

American Women Stage Directors of the Twentieth Century, which chronicles the personal, professional, and career influences of fifty American women directors, from Libby Apple to Mary Zimmerman, is a must-have reference work for any institution with a theatre and drama department.

The authors did not have an easy task in assembling this book. Fliostos and Vierow note that "[t]he selection of women to be included in this book was a difficult task, for many artistic directors, actors, choreographers and playwrights also direct" (p.3). This is not to say that there are only fifty women stage directors; on the contrary, there are far more than that. But those included met the criteria used in *Notable Women in American Theatre* (Greenwood, 1989):

1. The individual should have been born in the United States or have had a major portion of her career in the United States;
2. The individual's achievements should have been important and significant in American theater;
3. The individual should have been influential in her own lifetime in the American theatre; and
4. A pioneering or innovative quality should have characterized the individual's contributions. (p.3)

The introduction to *American Women Stage Directors* could be considered a chapter in its own right, covering in depth such topics as "Literature on Women Directors," "Women Managers," "Gender Issues," "Working with Men," "Broadway's Glass Ceiling," "Critical Reviews," and "Getting and Keeping Work."

The entries are alphabetical and include the traditional biographical information. A list of representative directorial credits, detailing regional tours and Broadway, Off-Broadway, Off-Off-Broadway, and international productions, concludes each entry. Fliostos and Vierow explore the works of each woman, the direct and indirect factors that contributed to her directorial work, and any historical significance. For example, Muriel Miguel, "artistic director of Spiderwoman Theatre, the longest-running women's theatre company in North America," was "known for directing productions that often combine storytelling, song,

movement, humor and important issues concerning Native Americans and women" (p.287). *American Women Stage Directors* gives the reader a comprehensive synopsis of stage directors of the twentieth century. I highly recommend this excellent resource for introductory theater courses.

[*Chimene Tucker is the world history and film & media studies librarian at the University of California, Santa Barbara*.]

Transgender Issues

Susan Stryker, ***TRANSGENDER HISTORY***. Berkeley, CA: Seal Press, 2008. 190p. illus. bibl. index. pap., $12.95, ISBN 978-1580052245.

Reviewed by Wayne Gathright

As someone who identifies as transgender, I approached this volume with a bit of trepidation, since the books I've previously read on transgender issues have varied in their approaches from medically dry to negatively biased.

Reading the prologue revealed that the author of this Seal Press title is a historian by profession. She is also transsexual. This gave me hope that the book would portray the transgender community in a positive light and be reasonably complete and accurate. I knew that chronicling transgender history is a journey fraught with many perils. How do you best convey the history of a movement with such a wide variety of players?

Chapter 1 lays out the terms and concepts relevant to transgender history and the transgender community. Stryker's comparison of the terms *sex* and *gender* spells out what each word refers to and how the two terms have come to be used so interchangeably. "Sex," she explains, "refers to reproductive capacity or potential" (p.8) (does the body produce eggs or sperm?), while "[g]ender is the social organization of different kinds of bodies into different categories of people" (p. 11). She also touches on the concepts of gender identity, gender role, sexuality, and morphology. The inclusion of *cisgender* and *cissexual*, two relative newcomers to the LGBT vocabulary, speaks to the currency of the book. "The idea behind the terms is to resist the way that 'woman' or 'man' can mean 'nontransgendered woman' or 'nontransgendered man' by default, unless the person's transgender status is explicitly named" (p.22).

Stryker takes us on a journey through transgender history that starts in the 1850s. As the U.S. transitioned from a rural to an urban society, transgender individuals were able to find a measure of peace in the relative anonymity of large urban populations. The growing influence of medical science in society was, and still is, a "two-edged sword" (p.36) for the transgender community. Then, as now, the medical establishment could treat a transgender person's condition, usually at the expense of labeling that person mentally ill.

Our journey continues into the 1960s, a period when the transgender liberation movement really took off, partly because of the dissatisfaction many transgender activists felt toward gay rights supporters, who tended to leave the transgender community behind in their zeal to push their own agenda. A number of transgender organizations formed during this time, although only a few have survived to the present.

The liberation movement of the 1960s turned out to contrast starkly with the 1970s and 1980s, a period the author describes as the "Difficult Decades" (chapter title). Despite the establishment of some university-based gender programs in the U.S., the transgender community was seeing some erosion of the gains made in the 1960s. In addition, antipathy from the homosexual and feminist communities cost the transgender community many allies.

Stryker rounds out the book with a look at the current state of the transgender movement. The strides that have been made in legal protections for gender identity and expression at the state and local levels are contrasted with the battle over the Employment Non-Discrimination Act in the U.S. House of Representatives in 2007. In closing, Stryker says that the future looks positive, but there is still a lot left to do.

I felt the book did a good job of presenting the history of the transgender movement. At many points, I found myself thinking, "Wow. I didn't know that." However, I was initially a bit put off by the intertwining of transgender history with "feminist thought and politics" (p.2). As Stryker states on page 3, "One of the goals of this book is to situate transgender social change activism within an expanded feminist framework." Historically, there

has been bad blood between feminists and the transgender community. Female-to-male transgender individuals have been regarded as abandoning the feminist movement, while male-to-female transgender individuals have been treated as intruders.

Stryker puts forth the notion that there is room within contemporary feminism for the transgender community. At least in concept, feminism at its core endeavors to "dismantle the social structures that created gender-based oppression" (p.2). Extending this idea to the structures that allow discrimination based on a person's transgender status will require some reexamination of "what constitutes gender-based oppression" (p.3).

I still feel some discomfort with the concept of transgender activism within a feminist framework, mainly because of the past (and in some cases, present) strained relations between the feminist and transgender camps. However, I can see the benefit of the two working together toward common goals. The transgender community can learn from the successes and failures of the feminist movement. Tearing down the social structures that permit transgender discrimination can benefit feminists.

I would recommend this book to anyone interested in transgender issues.

[*Wayne Gathright is a library services assistant in the Preservation Department of the General Library System, UW–Madison. Wayne volunteers at the local LGBT center and identifies as a heterosexual crossdresser.*]

Women at Work

Christina Fisanick, ed., ***WORKING WOMEN: OPPOSING VIEWPOINTS***. Detroit, MI: Greenhaven Press, 2008. 241p. bibl. index. $37.40, ISBN 978-0737737714; pap., $25.95, ISBN 978-0737737721.

Reviewed by Nina Clements

"Feminists have made the workplace worse," wrote Kate O'Beirne in *Women Who Make the World Worse and How Their Radical Feminist Assault Is Ruining Our Schools, Families, Military, and Sports* (Sentinel, 2006, quoted on p.39 of *Working Women*). Or have they just made it different, as Linda Hirshman, author of the controversial manifesto *Get To Work!* (Viking, 2006), proclaims? Both viewpoints coexist in *Working Women*, part of the aptly named *Opposing Viewpoints* series. This reference work presents its readers with an impressive selection of viewpoints in the ongoing debate about women in the workforce. It not only addresses current questions, but also places them in historical context, often with reference to specific incidents or pieces of legislation, such as the Family and Medical Leave Act and its impact on working mothers.

This volume is both an excellent launching point for students trying to understand the debate that continues to surround working women and a useful resource for instructors, especially those teaching first-year seminars or introductory gender studies courses.

Each of the book's four chapters focuses on a divisive question, such as "How Should Working Women Better Manage Their Finances?" and "What Can Be Done To Help Working Women Balance Work and Family Life?" Every chapter begins with a preface to give the reader some general context and ends with a bibliography of other related sources, which range from academic journal articles to pieces in popular magazines like *Essence*. Each chapter contains between four and seven viewpoints, clearly numbered and introduced. For example, within Chapter 4, "Are Working Women Good for Families?," two of the included viewpoints are "Working Mothers Are Exploiting Hired Care Givers" and "Working Mothers Are Not Exploiting Hired Care Givers." The viewpoints themselves — several of which are excerpts from longer works — are short, provocative, and easy to read. Furthermore, each viewpoint contains the citation from its original publication, as well as a brief introduction, which includes information on the author to give the reader a sense of the author's perspective and credentials. The one potential disadvantage of these introductions is that they summarize the writers' arguments, a task that might be better left to the reader. The reading questions included in each viewpoint, however, as well as the discussion questions for each chapter and the list of relevant organizations included at the end, make this book a wonderful resource for teachers.

The book is at its best when it captures the flavor of real debate, as it does when it includes works that respond to and reference each other, such as Cynthia Fuchs Epstein's response, in Chapter 4, to Caitlin Flanagan's viewpoint that "working women are exploiting hired care givers" (p.175).

Currency is always a challenge with print resources. Although published in 2008 (released in December 2007), this work's most recent selections come from 2007, long before the virtual collapse of the U.S. economy, which no doubt has affected women in unique and particular ways. Gale/Greenhaven has created an **Oppos-**

ing Viewpoints Resource Center, a database of fulltext articles, reference works, and primary sources, which might supplement the print volume with more current information. However, there is an additional cost for the database.

Aside from the occasional typographical error, one of the book's shortcomings is its emphasis on heterosexual women and families, with only occasional reference to GLBT individuals and families. Also, despite an article on the state of women's finances in India, the scope of the work is almost entirely American. Still, this is a provocative and engaging resource, with great potential as a teaching tool.

[*Nina Clements is a librarian and technology consultant at Kenyon College*.]

ABC OF WOMEN WORKERS' RIGHTS AND GENDER EQUALITY, 2nd EDITION. Geneva, Switzerland: International Labour Office, 2007. 209p. pap., $22.95, ISBN 978-9221196228.

Reviewed by Lauren Christos

This revised and greatly expanded edition of the *ABC of Women Worker's Rights and Gender Equality*, based on the conventions and recommendations of the International Labour Office (ILO), offers relevant and informative content as well as detailed definitions and descriptions.

The ILO promotes the fundamental principles of "decent and productive working conditions of freedom, equity, security and human dignity" and asserts that there "continues to be a gap between the rights set out in national and international standards and the real situation of workers." Acknowledging that it is only through awareness of these rights that individuals can affect their working conditions, the ILO hopes that the information in this book will contribute to the achievement of gender equality for all.

This edition includes updates about twenty-first-century work environments, such as call centers, remote working, and teleworking, as well as a number of new and valuable definitions of political, legal, and socioeconomic terms as they pertain to women workers and gender equality. *Tripartism*, for example, is the process of cooperation between governments, employers' organizations, and workers organizations in making decisions (p.184). *Social dialogue* includes all types of negotiation and consultation, as well as the simple exchange of information between or among representatives of governments, employers, and workers on issues of common interest (p.171). The impressive Millennium Development Goals are also enumerated:

1. Eradicate extreme poverty and hunger.
2. Achieve universal primary education.
3. Promote gender equality and empower women.
4. Reduce child mortality.
5. Improve maternal health.
6. Combat HIV/AIDS, malaria and other diseases.
7. Ensure environmental sustainability.
8. Develop a global partnership for development. (p.133)

The book also discusses *gender analysis and planning*, describing it as a "tool to diagnose the differences between women and men regarding their specific activities, conditions, needs, access to and control over resources," and asserting that it is "the first step in gender-sensitive strategic and development planning" (p.90).

The *ABC* is organized alphabetically. Each entry gives a concise definition or description, identifies the pertinent ILO conventions and recommendations used, and cross-references to other definitions in the book. The format is extremely easy to use. The *ABC of Women Workers' Rights and Gender Equality* will be a useful guide for students seeking an understanding of the social, economic, and political issues related to women workers' rights and the promotion of gender equality.

[*Lauren Christos is an associate librarian at Florida International University in Miami and serves as liaison to the Women's Studies Department*.]

Women, Gender, & Sexuality

Amy Lind & Stephanie Brzuzy, eds., ***BATTLEGROUND: WOMEN, GENDER, AND SEXUALITY.*** Westport, CT: Greenwood Press, 2008. 2 vols. 662p. bibl. index. $175.00, ISBN 978-0313340376.

Reviewed by Beth Strickland

How have debates about women, gender, and sexuality been examined within the discipline of women's studies? How have societal expectations and legislation affected the lived realities of women within Western society? Can you imagine summing up all of these topics in a 662-page encyclopedia set?

That is what editors Amy Lind, Associate Professor of Women's Studies, and Stephanie Brzuzy, Associate Professor of Social Work, ultimately accomplish. Decades of discussion and scholarship end up succinctly sum-

marized in thirteen main topics and ninety-seven alphabetically arranged entries. Although some of the subtopics and larger issues could be viewed as subjectively determined, the women and gender scholars for whom this interdisciplinary resource has been designed would be hard-pressed to find an integral subject missing. Additionally, each entry includes a list of "see also" index terms to help users find related information.

For each topic, both sides of the debate are presented in an opening paragraph, and each entry, an average of four to eight pages in length, takes a literature-review approach to discussing a variety of related and often interconnected subtopics. For example, the entry for "Same-Sex Marriage" uses a number of sources to define marriage, explain the positions of those who do and do not support same-sex marriage, differentiate same-sex marriage from civil unions, and sum up the current status of the debate. Many entries include case studies that help to conceptualize the debate for students who may be unfamiliar with the topic.

Entries about topics with more of a legislative history tend to include a timeline, and they often present facts not commonly known. "Lesbians and Gays in the Military," for example, mentions that the first dismissal of a soldier from the American military for homosexual conduct was in 1778. Although it's not immediately clear where some of these facts come from, the bibliographies at the end of each entry are so impressively comprehensive that it's easy to determine that each entry has been excellently researched. The comprehensive index provides guidance for finding topics and people and overall, much like the set itself, is quite intuitive.

The editors of this encyclopedia clearly want this resource to bring together a vast body of information into a single work and provide a unique reference about women, gender, and sexuality. This goal has been achieved; this work can definitely fill a gap in many academic reference collections. This is especially true for undergraduate collections, where *Battleground* might be the best fit. Whether or not the editors have achieved their goal of producing a resource filled with expert input is itself debatable, however, since only about eighty percent of the more than seventy contributors held an advanced degree at the time of publication.

Miriam Greenwald

[*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.*]

Periodical Notes

Magazines for Tween Girls

What's a "tween"? FreeDictionary.com says, "A child between middle childhood and adolescence, usually between 8 and 12 years old." One of our girls' studies reviewers in 2007 reported on a dissertation about "tween queens" that "traces the coalescence of eight- to fourteen-year-old girls into a recognized and consequently recognizable marketing demographic" (Lisa Mae Schlosser, "Mass Marketing and Our Daughters," *Feminist Collections* v.28, no.4, Summer–Fall 2007). The specified age range varies (5–12? 10–15?), but belief in the existence of a measurable and describable population now seems universal. A simple Google search for the phrase "tween girls" gets 158,000 hits: some of the sites offer parenting advice or insight about psychosocial development, and many are about marketing, shopping, and gift ideas (clothes, books, video games, movies, etc.).

The four magazines described below are all intended for girls in the age ranges that are often described as "tween," even if they don't use the label. Some of them are decidedly non-marketing-oriented, however (three do not accept advertising), and all of them appear to have the affirmation, healthy development, safety, and empowerment of girls in this age range as goals, at least implicitly.

Over the past couple of years, I've informally tested samples of these magazines on the tween girl in my life, my now-ten-year-old goddaughter. She seems to like them all, scooping up copies to read whenever I have them around, and asking for them when I don't. She gravitates toward two in particular, and will say that she likes those two best, but can't — or perhaps just doesn't want to — articulate why. (I'll tell you which two at the end of this review.)

NEW MOON GIRLS (formerly ***NEW MOON: THE MAGAZINE FOR GIRLS AND THEIR DREAMS***). 1993– . 49p. CEO and Founder, New Moon Media: Nancy Gruver. Executive editor: Michele St. Martin. Managing editor: Heather Parfitt. Girls editorial board: 15 members as of latest issue. ISSN: 1069-238X. 6/yr. Subscriptions: listed on masthead as $44.95 for one-year "membership" that includes six print issues plus twelve-month access to online, screened community at NewMoonGirls.com; current offer for full membership for just $29.95 at **http://www.newmoon.com/offer/**. Single copies of print magazine (sold in stores): $5.50. Issues examined: Volume 16, Number 1 (September/October 2008); Volume 16, Number 4 (March/April 2009).

Mission (from inside cover of magazine): "New Moon Girls™ is the original girl-centered media. Girl editors, writers, filmmakers and artists from around the world are in charge of all our content, working with adults through our pioneering Share the Power method. New Moon Girls provides innovative, safe, respectful, and advertising-free spaces online and in the magazine where girls develop their full potential through self-discovery, creativity, and community. *New Moon Girls* is for every girl who wants her voice heard and her dreams taken seriously in the world."

Age range targeted: 8–12.

Advertising? No.

Focus on popular culture? No; rather on current issues and events of significance, as well as on the interests, feelings, and opinions of the target audience.

Content by girls? Yes, lots. In addition to a having an editorial board of eight-to-twelve-year-olds who "help decide what goes in every issue of the magazine...choose themes, story ideas, cover artwork, article submissions, and...edit and consult on the graphic design and look of the magazine," *New Moon Girls* publishes letters, advice, poetry, artwork, book reviews, and feature articles by girls. Some articles are by adults, but girl-written content predominates.

Online presence? Yes, with chats, message boards, stories, polls, quizzes, stories, and features, at **http://www.newmoongirls.com**; full participation requires paid and screened membership/subscription and is fully moderated for safety.

Partial contents of issues examined: The September/October 2008 issue featured the theme "Things That Go Bump in the Night," with special articles "Lights Out! Are You Still Counting Sheep?" (on sleep disorders); "Haunted: Spooky Sightings From Around the World"; and "The Ghost Story: From Custom to Campfire"; also, travel in Alaska, life in Ethiopia, the history of the Salem witch trials, an interview with a spiritual medium, how to manage mood swings through puberty, and the science of vampire bats. The April/May 2009 issue (downloadable in full as a PDF from the website) focuses on names, with feature articles "What's In a Name? New Moon Girls' Stories" and "Undercover! Unmasking Famous Names"; also, a piece on girls' education in Pakistan by the young daughter of the author of *Three Cups of Tea*; "Heart & Seoul: My Life in South Korea"; a "hersto-

ry" piece on Russian "missing duchess" Anastasia Romanov; how to cope with the leg pain that accompanies growing; and "The Chemistry of Food." Both issues have peer-written advice columns, poetry and art by girls, a place to sound off about both empowering and "aggravating" things that affect girls and women, fiction, and a discussion-starting column ("Voice Box") about potentially controversial (yes!) issues, such as how people deal with last names when they marry and whether violence in movies is bad for kids.

My take on this magazine: The most progressive and explicitly feminist of the four (but not politically partisan); also deals with "serious" issues — e.g., eating disorders, discrimination, global awareness, emotional distress — with the most depth. I've known about and loved *New Moon* for years, and have eagerly awaited the confluence of there being a tween girl in my life who would like it and my being able to afford a gift subscription for her. I also like very much the adjunct material provided at **www.daughters.com** for parents and other adults in girls' lives.

DISCOVERY GIRLS: A MAGAZINE CREATED BY GIRLS, FOR GIRLS. 2000– . 56p. Founder, publisher, & managing director: Catherine Lee. Editorial director: Sarah Verney. ISSN: 1535-3230. 6/yr. Subscriptions: listed as $22.95 on masthead; $19.95 ordered online at **http://www.discoverygirls.com/subscribe**. Single copies (sold in stores): $4.50. Customer service: Discovery Girls, P.O. Box 420235, Palm Court, FL 32142-0235. Editorial offices: San Jose, CA. Issues examined: Volume 8, Number 3 (April/May 2008); Volume 8, Number 6 (October/November 2008).

Mission: From "Message from the Founder": "I started *Discovery Girls* when my daughter Alexa was eight, because I wanted her middle-school years to be different from mine. When I was that age, I'd often felt alone. It wasn't until years later that I realized that other girls went through confusing times and struggled to fit in, too — I just hadn't known it back then." From website information for librarians: "*Discovery Girls* makes the transition from little girl to teenager a whole lot easier by showing girls ages 8 and up they're not the only ones with so many questions, doubts, and confusing feelings." From "About Us" on the page for potential advertisers: "*Discovery Girls* magazine is created by and for girls ages 7 to 13! It celebrates girls' uniqueness and inspires them to believe in themselves. 'Real' girls model, write for, and help create the magazine. With articles on school challenges, sports, fashion, technology, and more, it's a great resource for girls and their parents."

Age range targeted: 8 and up.

Advertising? Yes, but small percentage of total content. Ads in issues examined were for books, toys, video games, clothing, and pens. Online sponsorships: a religious website, the HHS site on girls' health, an arts-and-crafts supplier, and book publishers.

Focus on popular culture? Yes: fashion, interviews with girl celebrities, reviews of popular music and movies (as well as books), discussions of crushes and challenging social situations, even "IM talk" (text code used in instant messaging). Such content is used, however, to promote independence, empowerment, wise and healthy choices, honesty, friendship, and other positive values.

Content by girls? Yes. For every issue, a dozen girls from a different state or region — all *DG* readers between ages eight and twelve — are selected to spend a weekend together having fun, making friends, and writing and modeling for the magazine. (Only "real girls" are used as models; no professionals.) *DG* readers write letters for "Mailbag," questions for "Ask Ali" (to be answered by an apparently grownup advice columnist), peer advice for "Matters of the Heart," examples for "Embarrassing Moments," and "The Worst Day" (full-length article by a girl about dealing with a difficult situation), and respond to surveys.

Online presence? Yes, at **www.DiscoveryGirls.com**; goes beyond subscription information to include online polls, calls for contributions, a news blog, excerpts from the print magazine, and ordering information for related publications.

Partial contents of issues examined: "Fix Your Friendship Problems: Clingy friends, copycats, drama queens...and more"; Dare Yourself To Fail: Forget 'failure,' and soak up these secrets to success"; "Fashion: What's the Best Swimsuit for You?"; "China: My Birth Home: Ming visits the orphanage she was adopted from—in China"; "Humor: Top 10 Ways to Know You're Too Shy: Laugh your way out of your shell!"; "Cliques: Are They Good or Bad?"; "Sticky Friendship Situations"; "Five Days of Styles!" (hairstyles); "What Cheating Does to You: The real consequences...caught or not." Also, "What Do Your Friends Love About You?" (quiz); crafts; book, video, and music reviews; advice from celebrities about school situations; answers to health and beauty questions ("How often should I shower?" "What's the best way to grow out my bangs?"); "Election Results: Find out who won the *DG* election!" (for U.S. president), along with readers' responses to "Great Debate" question, "Should kids be allowed to vote for president?"; "I Thought I Was Ugly" (by a twelve-year-old, about self-acceptance); "What Do You Bring to Your Team? What Kind of Player Are You?"; suggestions for saving the environment; and "Great Debate" answers to "Are Girls Meaner Than Boys?"

My take on this magazine: I applaud the founder's motivation to create the kind of magazine she wanted her daughter to have. Although part of me wonders why she didn't just get Alexa a subscription to *New Moon*, I certainly see the appeal of what she has come up with — and so, apparently, can *DG*'s 800,000 readers. It's certainly more pop and mainstream than *New Moon*, but quite commendable in its approach to girls' feelings and problems, and it promotes healthy choices and positive values (one column discussed why gossip is hurtful and how to avoid participating in it). All of the "real Discovery Girls" chosen to pose for photos in the issues I examined are cute, trendy, and photogenic — they have model potential even though they are not (yet) professional models — but at least there is some racial/ethnic diversity. The amount of talk about "crushes" gave me pause at first, but it does seem to be simple, age-appropriate, and realistic and to come from the girls themselves ("I was embarrassed when I slipped and fell right in front of him, and now he laughs when he sees me!"). Overall, I view *Discovery Girls* positively; it certainly is a hit with the ten-year-old I know best.

AMERICAN GIRL. 1992– . 49p. ISSN: 1062-7812. Editorial director: Michelle Nowadly Watkins. Executive editor: Kristi Thom. Published by American Girl Publishing, Inc., 8400 Fairway Place, Middleton, WI 53562; email: **readermail@americangirl.com**; website: **www.americangirl.com**. 6/yr. Subscriptions: $22.95. Single copies (sold in stores): $4.50. Customer service: (800) 234-1278. Issues examined: Volume 16, Number 2 (April 2008); Volume 16, Number 6 (December 2008).

Mission (from the website): "'You're great—just the way you are!' That's the message *American Girl* magazine delivers to more than 620,000 girls every other month. In a culture that often encourages girls to grow up too quickly, *American Girl*, created especially for girls 8 and up, is an age-appropriate alternative to teen magazines. Designed to affirm self-esteem, celebrate achievements, and foster creativity, *American Girl*'s message is one of support and positive reinforcement during these critical years."

Age range targeted: 8 and up.

Advertising? No, not even for AG company products.

Focus on popular culture? No; rather on fun, wholesome activities, education, and "personal" (more than societal/global) concerns, such as friendship, organizing clutter, wearing glasses, coping with adversity (broken bone, cancer).

Content by girls? Yes, mostly through letters and brief solicited contributions on specific topics (embarrassing family moments, jokes, examples of giving thanks), but also one feature article per issue by a girl.

Online presence? Yes; **http://www.americangirl.com/fun.html** offers magazine-related activities as well as unrelated "Fun for Girls," including games, quizzes, e-cards, and material related to AG dolls/characters.

Partial contents of issues examined: crafts (including suggestions for "green" gifts to make), puzzles, fiction, "What would you do?" quizzes, celebrations of girls doing volunteer work, reflections on friendship, themed activity calendars with stickers ("Earth Day Challenge" in April 2008), letters to the editor, advice column, animal posters to cut out.

My take on this magazine: An O.K. choice for those who like the glossiness and format of *Discovery Girls* but would prefer less attention to pop culture; or who want the "wholesome fun" approach of *Hopscotch* with a little more "real-world" modern focus. The magazine offers nothing objectionable, and there's plenty of healthy, girl-affirming content; but I don't find it exceptional or cutting-edge. *AG* is the only one of the girls' periodicals here to have been started by a commercial company. I was pleasantly surprised, however, to find no product focus or promotion in the magazine. Although *American Girl* magazine probably gets some subscribers through product name recognition (what girl in this country doesn't at least know about the AG dolls, books, or movies?), a subscriber who doesn't own a Kit or Addy or Chrissa or Sonali will not feel left out. (There's plenty of product promotion on the website, but a lot else as well.)

HOPSCOTCH FOR GIRLS. 1989– . 49p. ISSN: 1044-0488. 6/yr. Subscriptions: $32.95. Single copies (many back issues sold online at **http://funforkidzmagazines.com/back-issues/hopscotch-issues**): $5.95. Editor: Marilyn Edwards. Published by Bluffton New Publishing and Printing Co., P.O. Box 164, Bluffton, OH 45817. Issues examined: Volume 16, Number 6 (April/May 2005); Volume 18, Number 5 (February/March 2007).

Mission: The "Statement of Purpose" printed on the inside front cover of the issues examined begins with "Instill traditional family values in elementary-age girls," and goes on to list other goals such as self-esteem and self-confidence, sensitivity and kindness, literacy, education, and inspiration. The magazine's website also includes such statements as these: "*Hopscotch* is a family effort in supplying wholesome reading material for all young girls. Its readership includes children as young as three or four, whose parents read the stories and do the activities with them, to girls up to age 14 years. Although the target reading level is geared for ages 8

to 10, many older girls enjoy reading the content which does not include material about boyfriends, makeup, fashion, fads, or anything that would encourage girls to grow up too fast... *Hopscotch* was created to challenge young girls…challenge them to enjoy and make the utmost of those few and precious years of childhood... looks for articles, fiction, nonfiction, and poetry that deal with timeless topics, such as pets, nature, hobbies, science, games, sports, careers, simple cooking, and anything else likely to interest a young girl. We leave dating, romance, human sexuality, cosmetics, fashion, and the like to other publications. Each issue revolves around a theme."

Age range targeted: approximately 5-14.

Advertising? None.

Content by girls? None, except for "Letters" column and penpal requests.

Attention to popular culture? None, by design.

Online presence? Mostly information about magazine subscriptions and back-issue sales, as well as information for contributors, at **http://funforkidzmagazines.com/**.

Partial contents of issues examined: The April/May 2005 issue has an "Art for Girls" theme, with stories about Mary Engelbreit, Claude Monet, Emily Carr, Georgia O'Keeffe, Rosa Bonheur, cartoon artist Grace G. Drayton, historical silhouette painting, and the "science of color" behind impressionist painting, and a how-to column on drawing animals. February/March 2007 featured "Dolls," with a Civil War–era story, an introduction to the Greiner head dolls of 1860, the histories of paper dolls and Strawberry Shortcake dolls, a look at Japan's traditional Doll Festival and a California dollhouse museum, and instructions for making several kinds of simple dolls. Regular features in many issues are science experiments, recipes, "Girl Power" comics, a knot-tying column, letters from readers, and a pen-pal club; also, word puzzles that reflect the theme of the issue.

My take on this magazine: The stated purpose of instilling "traditional family values" made me nervous at the outset. But aside from occasionally clunky writing and some irritating typos and punctuation errors, I cannot find anything objectionable in the issues I've read. There really is no anti-feminist content or slant that I can see, and the articles featuring and celebrating historical women going against traditional gender roles to follow their hearts in their vocational choices are commendable. There's plenty of talk about dolls and cooking, but there are also regular science experiments and a "girl power" comic strip showing strong girls participating in adventurous activities. An issue I did not have the opportunity to examine was slated to have the theme "Unusual Careers," including engineering and condor-keeping. The publishers may be conservative, and the magazine seems to be popular among homeschooled girls who list "Jesus" among their interests in the pen-pal section, but there does not appear to be any effort to proselytize, about either faith or politics. Avoidance of popular culture and "teen themes" and a focus on simple childhood fun seem to help this publication steer clear of controversial issues, which I appreciate on the one hand, while finding the result rather sterile on the other, especially since there seems also to be no discussion of girls' feelings, problems, and opinions (perhaps those would be considered "teen themes"?). I have no qualms about sharing this magazine with the children of my decidedly progressive and non-Christian friends, even though it's not all I'd want to share. The puzzles and science experiments are accessible. The "poetry," unfortunately, is forgettable, sing-song-ish verse — and apparently written by grownups.

My goddaughter's favorites, and the two she'd pick to subscribe to? *American Girl* and *Discovery Girls*, hands down. Why those? "I don't know." She doesn't seem to *dislike* the others; in fact, in filling out a short questionnaire about each one, she put more thought and effort into commenting about *New Moon* ("I like how they let girls share a whole lot of their feelings,") and *Hopscotch* ("It's just plain fun and it's spook[y] in some of them" and "It couldn't have been better") than about her first picks ("It's fun," "It's funny," "It's great," and a lot of one-word answers, like "Yes" to "Would you recommend this magazine to a friend?"). No doubt that reflected, in part, her decreasing interest in completing worksheets as time wore on. But attempts at dinner-table discussion also led nowhere ("Do you like *American Girl* better because you have an American Girl doll?" "No; I just like it; I don't know why"). It may also reflect an unarticulated taste for glossier, slicker magazines with more photos than drawings and (in the case of *DG*) more references to pop culture and fashion.

It's O.K. with me. She can have all the samples to keep now that this review is done, and I might even buy her more issues of *AG* and *DG* in the future. I'll still have my say, though: Her first magazine gift subscription from me will be for *New Moon Girls*.

New and Newly Discovered Periodicals

BREAST CANCER ACTION SOURCE. 1990– . Newsletter of Breast Cancer Action, "a national education and activist organization that challenges assumptions and inspires change to end the breast cancer epidemic." 4/yr. Online only (earlier issues in print); free, but registration is required to read issues. Website: **http://bcaction.org/index.php?page=newsletter**.

In the online Spring 2009 issue, read about environmental racism, why breast cancer shouldn't be called a "chronic" disease, and the hot topics presented and discussed at the San Antonio Breast Cancer Symposium in 2008; also, Ellen Leopold's *Under the Radar: Cancer and the Cold War* is reviewed. Archived back issues are also available.

EARLY MODERN WOMEN: AN INTERDISCIPLINARY JOURNAL. 2006– . Editors: Jane Donawerth, Adele Seeff, Diane Wolfthal. Co-sponsored by the Center for Renaissance & Baroque Studies at the University of Maryland and the Arizona Center for Medieval & Renaissance Studies. ISSN 1933-0065. 1/yr. Subscriptions: $35.00 regular in U.S.; $20.00 student in U.S.; $40.00 outside U.S.; Center for Renaissance & Baroque Studies, 0139 Taliaferro Hall, University of Maryland, College Park, MD 20742; email: **emwjournal@umd.edu**. Issues examined: Fall 2006 (Volume 1), Fall 2007 (Volume 2), Fall 2008 (Volume 3).

Partial contents of the first three volumes of "the first annual journal devoted solely to the study of women and gender in the early modern period, that is, from 1400 to 1700": "Maladies up Her Sleeve? Clerical Interpretation of a Suffering Female Body in Counter-Reformation Spain," by Susan Laningham; "Suppressing Women Philosophers: The Case of the Early Modern Canon," by John J. Conley; "A Renaissance Woman (Still) Adrift in the World," by Merry E. Wiesner-Hanks; "The Breast and Belly of a Queen: Elizabeth After Tilbury," by Christopher Martin; "The Dominicans and Cloistered Women: The Convent of Sant'Aurea in Rome," by Anne Dunlop; "Back Talk: Two Prostitutes' Voices from Rome c. 1600," by Elizabeth S. Cohen; "Inscribing Gender on the Early Modern Body: Marital Violence in German Texts of the Fifteenth and Sixteenth Century," by Katja Altpeter-Jones; "Forum: The Rise of the Mercantile Economy and Early Modern Women" (consisting of six articles and an introduction). Also, exhibition reviews; abstracts from prize-winning student papers; lists of recent publications in the field. Book reviews in every volume.

Special Issues of Periodicals

ANNUAL REVIEW OF CRITICAL PSYCHOLOGY no.4 (2005): "Feminisms and Activisms." Issue editors: Alexandra Zavos, Barbara Biglia, Jude Clark, & Johanna Motzkau. Managing editor: Ian Parker (email: **I.A.Parker@mmu.ac.uk**). Publisher (beginning with publication of *ARCP Online* (open-access journal) in 2006; also providing online PDFs of previous print issues of *ARCP*): The Discourse Unit, "a trans-institutional collaborative centre, currently located at Manchester Metropolitan University, which supports a variety of qualitative and theoretical research projects contributing to the development of radical theory and practice"; website: **http://www.discourseunit.com/**. ISSN 1746-739X. Special issue at **http://www.discourseunit.com/arcp/4.htm**.

Partial contents: "The Great Fresco Painting of the Italian Feminist Movement," by Sveva Magaraggia, Chiara Martucci & Francesca Pozzi; "It Takes Two: Glimpses of the Creative Youth Workshop Project of Thrace," by Anni Vassiliou & Tina Ligdopoulou; "Trafficking in Women," by Giota Touloumi; "Contesting Femininity: Women in the Political Transition in Venezuela," by Isabel Rodriguez Mora; "Family Resistances: Women, War and the Family in the African Great Lakes," by Ingrid Palmary; "On Conflict, Gender and Nationalism in Cypriot Society: Beliefs and Contradictions," by Vassiliki Katrivanou; "Images of Women and Drugs," by Ilana Mountian; "Sonic Cyborgs? Engendering Dissonance and Resistance in Popular Music," by Nancy Böttner; "Exploring New Ways of Insubmission in Social Representation," by Grup de Lesbianes Feministes; "The Role of the Role: Women as Prisoners or Prisoners as Women?" by Faidra Papadimiotriou; "Women at the Margins: Me, Borderline Personality Disorder and Women at the Margins," by Clare Shaw; "Becoming a Psychologist: Professionalism, Feminism, Activism," by Jane Callaghan; "When Faith and Good Will Is Not Enough: Researcher Positions in Interactive Research with School Children," by Tina Jensen; "Housewives, Maids, Cleaning Ladies and Caregivers in General: Care in the Communication Continuum," by Precarias a la Deriva. Also included are poetry and "interrelating notes" (comments by contributors on the others' contributions).

JOURNAL OF CONTEMPORARY CHINA v.16, no.50, February 2007: Special section: "Colloquium on Women and Policy and Institutional Change in Rural China: Part II": "focuses on policies and institutions affecting geographies of gendered power in China." Colloquium editor: Sal-

ly Sargeson. ISSN: 1067-0564. Publisher: Routledge/Taylor & Francis Group. Available online to licensed users through Academic Search Elite, Informaworld Journals, ProQuest Research Library, and Corporate ResourceNet.

Partial contents: "Marriage Migration in China and East Asia," by Delia Davin; "Village to Distant Village: The Opportunities and Risks of Long-Distance Marriage Migration in Rural China," by Laurel Bossen; "Chinese Women in Rural-Urban Transition: Surrogate Brothers or Agents of Their Own Fate?" by Flemming Christiansen; "A Case Study on the Settlement of Rural Women Affected by Land Requisitioning in China," by Lou Peimin.

JOURNAL OF DEVELOPMENT STUDIES v.43, no.2, February 2007: Special section: "Islam and Female Identity in the Middle East." ISSN: 1743-9140 (electronic), 0022-0388 (paper). Publisher: Routledge/Taylor & Francis Group. Available online to licensed users through Informaworld Journals and Ingenta Connect Routledge.

Partial contents: "Women, Wars, Citizenship, Migration, and Identity: Some Illustrations from the Middle East," by Haleh Afshar; "Women, Religion and the 'Afghan Education Movement' in Iran," by Homa Hoodfar; "Gender, Agency and Identity, the Case of Afghan Women in Afghanistan, Pakistan and Iran," by Elaheh Rostami-Povey; "Evaluating 35 Years of Green Revolution Technology in Villages of Bulandshahr District, Western UP, North India," by Kathleen Baker & Sarah Jewitt.

PROFESSIONAL GEOGRAPHER v.59, no.1, February 2007: Special section: "Focus: Feminism and Social Theory in Geography." Section editors: Karen Dias & Jennifer Blecha . ISSN: 1467-9272 (electronic), 0033-0124 (paper). Journal of the Association of American Geographers. Publisher: Routledge/Taylor & Francis Group. Available online to licensed users through Informaworld Journals and Wiley Interscience.

Partial contents: "Theorizing and Researching Intersectionality: A Challenge for Feminist Geography," by Gill Valentine; "Affecting Geospatial Technologies: Toward a Feminist Politics of Emotion," by Mei-Po Kwan; "Feminist Geopolitics Revisited: Body Counts in Iraq," by Jennifer Hyndman; "On the Relationship Between Queer and Feminist Geographies," by Larry Knopp.

MATERIAL RELIGION: THE JOURNAL OF OBJECTS, ART AND BELIEF v.3, no.1, March 2007: Special issue: "Gendering Religious Objects." Issue editors: Roger Ivar Lohmann & Susan Starr Sered. ISSN: 1743-2200. Publisher: Berg. Available online to licensed users through Art Full Text and Academic Search Elite.

Partial contents: "Bottles Are Men, Glasses Are Woman: Religion, Gender, and Secular Objects," by Stewart Guthrie; "Gendered Substances and Objects in Ritual: An Australian Aboriginal Study," by Deborah Bird Rose; "House, Fire, Gender," by Bilinda Straight; "'Moveable Feast of Signs': Gender in Zar in Central Sudan," by Susan M. Kenyon; "A Ritual Garment, the Synagogue and Gender Questions," by Ayala Emmett; "Sound of a Woman: Drums, Gender, and Myth among the Asabano of Papua New Guinea," by Roger Ivar Lohmann; "Afterword — Gendering Religious Objects: Placing Them as Agents in Matrices of Power," by Janet Hoskins.

TRANSITION

The ***WOMEN'S STUDIES JOURNAL***, published since 1984 by the New Zealand Women's Studies Association, is online only and free of charge at **http://www.wsanz.org.nz**, beginning with Volume 22 Number 1 (November 2008). (Also available through the EBSCO electronic literature database.)

❍ Compiled by JoAnne Lehman

ITEMS OF NOTE

Professor Bettina Aptheker's ***INTRODUCTION TO FEMINISMS*** course at the University of California Santa Cruz was so popular that her seventeen class lectures — an entire academic quarter — were recorded in 2003 and are now available to the public on DVD. The topics covered include "Women and Honor"; "Anger, Lying, and Silence"; "Women, Immigration, and the Global Economy"; and "The Politics of Rape." The complete set of seventeen DVDs can be purchased for $20 via a link from **http://www.introtofem.org**.

A new website has been created to support the **MDG3 GLOBAL CALL TO ACTION** campaign for the third Millennium Development Goal (MDG3): gender equality and economic empowerment for women. The site, at **http://www.mdg3action.org**, details the campaign's focus, explains why the campaign is necessary, and discusses the Millennium Declaration and some problems with the measures used in the Declaration. To help individuals and organizations become more involved in the fight for gender equality, the site provides film clips, downloadable items (such as a pamphlet), and links for further information.

GENDER IMPACTS OF REVENUE COLLECTION IN UGANDA and ***GENDER IMPACTS OF REVENUE COLLECTION IN INDIA*** are two new working papers in the Economic Paper Series (#84 and #81, respectively) from the Commonwealth Secretariat. In ***GENDER IMPACTS OF REVENUE COLLECTION IN UGANDA*****,** Nite Tanzarn analyzes the revenue and tax system in Uganda in order to show policy makers "how government revenue collection practices affect men and women differently," and gives suggestions on including gender awareness in financial policy. ***GENDER IMPACTS OF REVENUE COLLECTION IN INDIA*****,** by Nirmala Banerjee, is a similar case study of the revenue and tax system in India. The aim of the paper is to show the different effects of taxation on men and women to "those responsible for planning the tax system." These papers are available for £15 each for the paperbound version, or £12 for an e-book, at **http://publications.thecommonwealth.org/gender-impacts-of-revenue-collection-in-uganda-661-p.aspx** and **http://publications.thecommonwealth.org/gender-impacts-of-revenue-collection-in-india-653-p.aspx.**

ISIS INTERNATIONAL has released its 60-page ***2007 ANNUAL REPORT***, which summarizes that year's activities and publications in five parts. The section on Project Area 1, "Community and Independent Media," reports on publications and other media, such as *Women in Action* and *Women Making Airwaves for Peace*; the report for Project Area 2, the "Governance, Communications & Democracy" (GCD) program, summarizes feminist action research; research, training and documentation support services; and GCD feminist interventions, such as a workshop on "Feminist Political Ecology"; the Project Area 3 report summarizes efforts in "Feminist Movement Building"; and the Project Area 4 report summarizes the organizational development and administration of Isis. The last section of the annual report presents the organization's financial audit. Contact Isis International for information on obtaining the report: 3 Marunong Street, Bgy. Central, Quezon City, 1100 Philippines; email: **info@isiswomen.org**; website: **www.isiswomen.org**.

The **AFRICAN WOMEN'S DEVELOPMENT AND COMMUNICATION NETWORK (FEMNET)**, with financial support from the **HUMANIST INSTITUTE FOR DEVELOPMENT COOPERATION (HIVOS),** produced two booklets in 2007 concerning advocacy for sexual and reproductive health rights in Africa: the ***ADVOCACY KIT: SEXUAL AND REPRODUCTIVE HEALTH RIGHTS*** and the ***ADVOCACY TRAINING MANUAL: SEXUAL REPRODUCTIVE HEALTH RIGHTS***, both compiled by Pauline Nyamweya. The *Advocacy Kit* defines words used in the discussion of sexual and reproductive health (such as "reproductive health" and "gender integration"), defines and discusses the need for advocacy, and proposes strategies. The *Advocacy Training Manual* is a handbook for trainers of advocacy for sexual reproductive health rights. It includes guidelines for an entire session of advocacy training and sample handouts and evaluation forms. Contact **FEMNET** for information on obtaining these materials, either by email to **admin@femnet.or.ke** or by mail to KUSCCO Center, Kilimaniaro Road off Mara Road in Upper Hill, P. O. Box 54562, 00200 Nairobi, Kenya.

In 2006, the UN Millennium Project published a 179-page report on the relationship between sexual and reproductive health and the UN Millennium Development Goals, titled ***PUBLIC CHOICES, PRIVATE DECISIONS: SEXUAL***

AND REPRODUCTIVE HEALTH AND THE MILLENNIUM DEVELOPMENT GOALS, by Stan Berstein with Charlotte Juul Hansen. The report outlines the Millennium Development Goals (MDGs), which are described as "the world's quantified targets for dramatically reducing extreme poverty in its many dimensions by 2015 — income poverty, hunger, disease, exclusion, lack of infrastructure and shelter — while promoting gender equality, education, health, and environmental sustainability"; and discusses the current status of the sexual and reproductive health (SRH) aspect of the MDGs and how progress is measured, the impact that ensuring SRH would have on each of the goals, and what is needed to ensure universal access to sexual and reproductive health rights. The full report in PDF, as well as executive summaries (in English, French, and Spanish and background papers, is available for free at **http://www.unmillenniumproject.org/reports/srh_main.htm**

The ***REPORT ON WOMEN'S HEALTH IN WISCONSIN 2008***, published by the **Wisconsin Women's Health Foundation**, gives statistics on Wisconsin women's health risks, including such illnesses as cancer and cardiovascular disease as well as other health threats such as domestic abuse, mental illness, and tobacco and alcohol use. It also includes brief reports from the recipients of research grants given by the Foundation. The report is available as a free PDF download at **http://www.wwhf.org/documents/ReportonWomensHealthinWisconsin2008.pdf.** To order by mail, download an order form from **http://www.wwhf.org/ReportonWomensHealth.asp** and fax it to (608) 251-4136 or mail it to 2503 Todd Drive, Madison, WI 53713. A check for a donation of $5 to cover shipping is welcome, but not required.

JEWISH WOMEN ARTISANS AROUND THE WORLD is a 2008–2009 wall calendar released by the Hadassah-Brandeis Institute, celebrating Jewish women artisans. For each month, there is a short profile on an artist and a full-color image of one of her pieces. Each month's calendar also identifies "U.S. national and Jewish holidays, candle lighting times, and weekly Torah portions." This calendar is available for $10.00 (check or money order payable to the Hadassah-Brandeis Institute) from the Hadassah-Brandeis Institute, Brandeis University, MS 079, Waltham, MA 02454-9110. You may also purchase the HBI calendar with a credit card by calling the Brandeis University Bookstore at (781) 736-4272.

❍ Compiled by Amy Dachenbach

Books Recently Received

2009 DIRECTORY OF WOMEN'S MEDIA. Allen, Martha Leslie and Korte, Andrea, eds. Women's Institute for Freedom of the Press, 2008.

ARAB WOMEN WRITERS: A CRITICAL REFERENCE GUIDE 1873–1999. Ashour, Radwa and others, eds. McClure, Mandy , trans. American University in Cairo Press, 2008.

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THE FALLING AGE OF PUBERTY IN U.S. GIRLS: WHAT WE KNOW, WHAT WE NEED TO KNOW. Steingraber, Sandra. Breast Cancer Fund, 2007.

FINDING OUT: AN INTRODUCTION TO LGBT STUDIES. Meem, Deborah T., Gibson, Michelle A., and Alexander, Jonathan F. SAGE, 2009.

I GO TO AMERICA: SWEDISH AMERICAN WOMEN AND THE LIFE OF MINA ANDERSON. Lintelman, Joy K. Minnesota Historical Society, 2009.

INTERDISCIPLINARY VIEWS ON ABORTION: ESSAYS FROM PHILOSOPHICAL, SOCIOLOGICAL, ANTHROPOLOGICAL, POLITICAL, HEALTH AND OTHER PERSPECTIVES. Martinelli–Fernandez, Susan A. and others, eds. McFarland, 2009.

MAKING MARRIAGE MODERN: WOMEN'S SEXUALITY FROM THE PROGRESSIVE ERA TO WORLD WAR II. Simmons, Christina. Oxford University Press, 2009.

MRS. DRED SCOTT: A LIFE ON SLAVERY'S FRONTIER. VanderVelde, Lea. Oxford, 2009.

NATURAL LIBERTY: REDISCOVERING SELF-INDUCED ABORTION METHODS. Sage-Femme Collective. Sage-Femme, 2008.

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A REVISED INFORMATION & ADVOCACY KIT FOR SEXUAL AND REPRODUCTIVE HEALTH RIGHTS. African Women's Development and Communication Network (FEMNET). 2008.

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THREE WOMEN OF LIÈGE: A CRITICAL EDITION OF AND COMMENTARY ON THE MIDDLE ENGLISH LIVES OF ELIZABETH OF SPALBEEK, CHRISTINA MIRABILIS, AND MARIE D'OIGNIES. Brown, Jennifer N. Brepols, 2008.

WHO DECIDES? THE STATUS OF WOMEN'S REPRODUCTIVE RIGHTS IN THE UNITED STATES. Naral Pro-Choice America & Naral Pro-Choice America Foundation. 2007.

THE WIDOWS' MIGHT: WIDOWHOOD AND GENDER IN EARLY BRITISH AMERICA. Conger, Vivian Bruce. New York University Press, 2009.

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WOMEN IN THE SPANISH NOVEL TODAY: ESSAYS ON THE REFLECTION OF SELF IN THE WORKS OF THREE GENERATIONS. Kietrys, Kyra A. and Linares, Montserrat, eds. McFarland, 2009.

WOMEN TENNIS STARS: BIOGRAPHIES AND RECORDS OF CHAMPIONS, 1800S TO TODAY. Phillips, Dennis J. McFarland, 2009.

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Feminist Collections: A Quarterly of Women's Studies Resources
Feminist Periodicals: A Current Listing of Contents
New Books on Women, Gender, & Feminism

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2009 Publications of the Women's Studies Librarian

Print journals:
Feminist Collections
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Vol. 30, No. 3, Summer 2009
Vol. 30, No. 4, Fall 2009

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(ISSN 1941-7241)
No. 54, Spring 2009
No. 55, Fall 2009

Electronic journal:
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Feminist Periodicals is available free of charge at:
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