

The Disappearing L Erasure Of Lesbian Spaces And Culture

Barbara Gittings: Gay Pioneer is the first full-length biography of the woman who has been called the mother of the gay-rights movement, Barbara Gittings. Her work in the LGBT movement spanned from the late 1950s until her death in 2007. Her partner in life, Kay Lahusen, photographed many of the movement's biggest actions during the 1960s, and more than 270 photos accompany this biography. This book is available in both color and B&W editions, and in color on Kindle by July 2015. Gittings was active in a wide range of pre- and post-Stonewall groups, including the Daughters of Bilitis. She served as editor of DOB's newsletter, The Ladder. She worked with Frank Kameny on many protests and legal cases fighting government discrimination. She also was among the leaders of the push to change the American Psychiatric Association diagnosis of homosexuality as an illness, and among those pushing the American Library Association to be more inclusive of gays. The book is available in both B&W and color editions on Amazon, and also in color on Kindle. "Baim's book, the first full-length biography of Barbara Gittings, demonstrates why Frank Kameny, who

earned the right to be considered a father of the gay civil-rights movement, so aptly deemed Gittings its mother. As Baim shows, more than any lesbian leader of the 20th century, Gittings kept her eyes sharply focused on the prize of civil rights for gay people." - From the Foreword by Lillian Faderman "This first and deeply moving biography of Barbara Gittings, pioneer of lesbian political activism, dramatically evokes a past of open, outrageous anti-homosexual discrimination. Today's radically different world was first imagined and then begun to be built by daring activists like Gittings." - Jonathan Ned Katz, Co-Director, OutHistory.org "Tracy Baim brings Gittings to life in this captivating and inspiring biography. Skillfully combining Gittings' own words with accounts of her activist campaigns, this biography makes clear how much Gittings accomplished. A committed activist for five decades, Barbara Gittings truly changed the world. " - Author and Historian John D'Emilio (In a New Century: Essays on Queer History, Politics, and Community Life) "Barbara Gittings just about leaps from the pages of Tracy Baim's celebratory biography of the gay rights movement's happiest warrior. Determined, persistent, persuasive, and wicked-smart, Barbara wielded her smile like a machete, demolishing all demagogues and fools who got in the way of what she knew to be true about herself and the rest of us. How lucky were we that she was born at a time when we so desperately needed her to help blaze our

path to freedom." - Eric Marcus, author of Making Gay History "Tracy Baim has captured the life and legacy of the mother of gay liberation in America with this book. Barbara Gittings would have loved it. Another incredible book on our history!" - Reverend Troy Perry "Gittings understood early on the critical role America's libraries would play in changing hearts and minds about gay issues. In an age before the Internet, she dedicated her life to making good information available to all through her leadership in the Gay Task Force of the American Library Association. This powerful biography tells a story that libraries across the nation can celebrate." - John Cunningham, Retired Chief of Branch and Regional Libraries, The Free Library of Philadelphia

This book examines evolving pop culture representations of sex and relationships from the 1970s onwards, to demonstrate parallels between the strength of the feminist movement and positive portrayals of women's sexuality. In charting changes in the sex and relationship content of women's magazines over time, this analysis reveals that despite surface-level changes in sexual and relationship content, the underlying paradigm of hetero-monogamy remains unchanged. Despite a seemingly more diverse, empowered and liberated sexuality for women in contemporary magazines, in reality, such feminist rhetoric masks an enduring model of sexuality, which rests on women's sexual and emotional maintenance

of male partners and their own self-objectification and self-surveillance. Where substantive changes can be identified, they rise and fall in tandem with feminism. By demonstrating this empirical relationship between cultural products and feminist organising, the book validates an assumption that has rarely been tested: that a feminist social milieu improves cultural narratives about sexuality for women. *Sex, Feminism and Lesbian Desire* builds on ground-breaking feminist texts such as Susan Faludi's *Backlash* to present an empirically focused, comprehensive study interrogating changes in content over the lifetime of women's magazines. By charting the representation of sex and relationships in two women's magazines—*Cosmopolitan* and *Cleo*—since the 1970s through an analysis of over 6,500 magazine pages and 1,500 articles, this timely work interrogates—and ultimately complicates—the apparent linear progression of feminism. This book is suitable for researchers and students in women's and gender studies, queer studies, LGBT studies, media studies, cultural studies and sociology.

Female Masculinities and the Gender Wars provides important theoretical background and context to the 'gender wars' or 'TERF wars' – the fracture at the forefront of the LGBTQ international conversation. Using queer and female masculinities as a lens, Finn Mackay investigates the current generational shift

that is refusing the previous assumed fixity of sex, gender and sexual identity. Transgender and trans rights movements are currently experiencing political backlash from within certain lesbian and lesbian feminist groups, resulting in a situation in which these two minority communities are frequently pitted against one another or perceived as diametrically opposed. Uniquely, Finn Mackay approaches this debate through the context of female masculinity, butch and transmasculine lesbian masculinities. There has been increasing interest in the study of masculinity, influenced by a popular discourse around so-called 'toxic masculinity', the rise of men's rights activism and theory and critical work on Trump's America and the MeToo movement. An increasingly important topic in political science and sociological academia, this book aims to break new ground in the discussion of the politics of gender and identity.

Rich in its stories, characters, and imaginative range, *The Book of Laughter and Forgetting* is the novel that brought Milan Kundera his first big international success in the late 1970s. Like all his work, it is valuable for far more than its historical implications. In seven wonderfully integrated parts, different aspects of human existence are magnified and reduced, reordered and emphasized, newly examined, analyzed, and experienced.

This book takes the globally recognised phenomenon of drag king performances

as an opportunity for critical inquiry into the rise and fall of an urban scene for lesbian and queer women in Sydney, Australia (circa 1999-2012). Exploring how a series of weekly events provided the site for intimate encounters, Drysdale reveals the investments made by participants that worked to sustain the sense of a small world and anchor the expansive imaginary of lesbian cultural life. But what happens when scenes fade, as they invariably do? *Intimate Investments in Drag King Cultures* is unique in capturing the perspective of a scene at the moment of its decline, revealing the process by which a contemporary movement becomes layered with historical significance. Bringing together the theoretical tradition of scene studies with recent work on the affective potentialities of the everyday and the mobile urban spaces they inhabit, this book has appeal to scholars working across gender, sexuality and culture.

In 1983, a 20-year-old kid from California wandered into a marketplace in downtown Cairo, Egypt, looking for some eggs to cook for dinner. What he found in the Suq Bab el-Louq was a fascinating world of commerce, ritual, community, and personal drama — constantly changing, yet unchanged for decades upon decades. Truth is indeed more amazing than fiction. These stories draw the reader into an intimate connection with the people of a culture that few Westerners have experienced at this level, a culture that we must understand

better as we seek to understand and live in harmony with the Arab world. The stories within are endangered. Much has changed in Cairo in the past thirty years, and the suq and its denizens have all but disappeared as the internet and world trade have altered the way we shop. In the pages of this unparalleled book, the suq lives on. This is a collection of stunning black and white photographs with a gripping narrative story of the Suq's denizens and how the place works.

Economists, historians, travelers, political scientists, fans of the Middle East, and general readers will be entranced by this almost uncategorizable but unmissable gem of a book. Come inside. You will never forget what you find.

Women's History For Beginners offers a lively, revealing, and provocative overview of this important (and controversial) academic field. Who are the great women of history, and why don't we know more about them? You don't need to be a scholar to notice that men's history dominates everything we learn in school; yet a quick tour of the past reveals dynamic female role models at every turn. This is more than an introduction to women's roles and contributions across time. It also examines the ways that women in all societies have been ruled by men, according to law and custom. Women's History For Beginners opens with a critical investigation of why so few of us are exposed to women's history in our years of schooling—and why educators and political groups remain leery of

bringing fair, accurate women's history content into the classroom even now. It concludes with the reminder that women, too, are divided by race and class and nationality; that there is no one-size-fits-all women's history but many different versions, each worthy of investigation and understanding.

In the name of fighting terrorism, countries have been invaded; wars have been waged; people have been detained, rendered and tortured; and campaigns for "hearts and minds" have been unleashed. Human rights analyses of the counter-terrorism measures implemented in the aftermath of 11 September 2001 have assumed that men suffer the most--both numerically and in terms of the nature of rights violations endured. This assumption has obscured the ways that women, men, and sexual minorities experience counter-terrorism. By integrating gender into a human rights analysis of counter-terrorism--and human rights into a gendered analysis of counter-terrorism--this volume aims to reverse this trend. Through this variegated human rights lens, the authors in this volume identify the spectrum and nature of rights violations arising in the context of gendered counter-terrorism and national security practices. Introduced with a foreword by Martin Scheinin, former UN Special Rapporteur on Human Rights and Counter-Terrorism, the volume examines a wide range of gendered impacts of counter-terrorism measures that have not been theorized in the leading texts on

terrorism, counter-terrorism, national security, and human rights. Gender, National Security and Counter-Terrorism will be of particular interest to scholars and students in the disciplines of Law, Security Studies and Gender Studies. The Lesbian Revolution argues that lesbian feminists were a vital force in the Women's Liberation Movement (WLM). They did not just play a fundamental role in the important changes wrought by second wave feminism, but created a powerful revolution in lesbian theory, culture and practice. Yet this lesbian revolution is undocumented. The book shows that lesbian feminists were founders of feminist institutions such as resources for women survivors of men's violence, including refuges and rape crisis centres, and that they were central to campaigns against this violence. They created a feminist squatting movement, theatre groups, bands, art and poetry and conducted campaigns for lesbian rights. They also created a profound and challenging analysis of sexuality which has disappeared from the historical record. They analysed heterosexuality as a political institution, arguing that lesbianism was a political choice for feminists and, indeed, a form of resistance in itself. Using interviews with prominent lesbian feminists from the time of the WLM, and informed by the author's personal experience, this book aims to challenge the way the work and ideas of lesbian feminists have been eclipsed and to document the lesbian revolution. The book will be of key interest to scholars and students of women's history, the history of feminism, the politics of sexuality, women's studies, gender studies, lesbian and gay studies, queer

studies and cultural studies, as well as to the lay reader interested in the WLM and feminism more generally.

Explores the global history and contributions of the feminist revolution. The Feminist Revolution offers an overview of women's struggle for equal rights in the late twentieth century. Beginning with the auspicious founding of the National Organization for Women in 1966, at a time when women across the world were mobilizing individually and collectively in the fight to assert their independence and establish their rights in society, the book traces a path through political campaigns, protests, the formation of women's publishing houses and groundbreaking magazines, and other events that shaped women's history. It examines women's determination to free themselves from definition by male culture, wanting not only to "take back the night" but also to reclaim their bodies, their minds, and their cultural identity. It demonstrates as well that the feminist revolution was enacted by women from all backgrounds, of every color, and of all ages and that it took place in the home, in workplaces, and on the streets of every major town and city. This sweeping overview of the key decades in the feminist revolution also brings together for the first time many of these women's own unpublished stories, which together offer tribute to the daring, humor, and creative spirit of its participants.

The Disappearing L Erasure of Lesbian Spaces and Culture SUNY Press

Jessica Megarry has literally 'hit the nail on the head' in exposing how social media

controls feminist ideas and activism thereby revealing how feminism gets watered down when it is processed by social media. ... Only when women come together to share and expose their experiences of male domination will Feminism and Women's Liberation follow. But social media closes down that space, Megarry's caution is right there in the title of this book, *No Space of Our Own*." (Kathleen Barry, author of *The Prostitution of Sexuality & Susan B. Anthony: A Biography*) #MeToo. Digital networking. Facebook groups. Social media continues to be positioned by social movement scholars as an exciting new tool that has propelled feminism into a dynamic fourth wave of the movement. But how does male power play out on social media, and what is the political significance of women using male-controlled and algorithmically curated platforms for feminism? To answer these questions, Megarry foregrounds an analysis of the practices and ethics of the historical Women's Liberation Movement (WLM), including the revolutionary characteristics of face-to-face organising and the development of an autonomous print culture. Centering discussions of time, space and surveillance, she utilises radical and lesbian feminist theory to expose the contradictions between the political project of women's liberation and the dominant celebratory narratives of Web 2.0. This is the first book to seriously consider how social media perpetuates the enduring logic of patriarchy and how digital activism shapes women's oppression in the 21st century. Drawing on interviews with intergenerational feminist activists from the UK, the USA, Australia, Canada and New Zealand, as well as archival and digital

activist materials, Megarry boldly concludes that feminists should abandon social media and return to the transformative powers of older forms of women-centred political praxis. This book will be of interest to scholars and students of Women's and Gender Studies, Lesbian and Queer Studies, Social Movement Studies, Critical Internet Studies and Political Communication, as well as anyone with an interest in feminist activism and the history of the WLM. Jessica Megarry is a lecturer in Political Science at the University of Melbourne, Australia.

“Like attending seasons of elegant tea parties—each one resplendent with character and drama. Delicious.”—Maxine Hong Kingston

The story of two women whose lives intersect in late-nineteenth-century Japan, *The Teahouse Fire* is also a portrait of one of the most fascinating places and times in all of history—Japan as it opens its doors to the West. It was a period when wearing a different color kimono could make a political statement, when women stopped blackening their teeth to profess an allegiance to Western ideas, and when Japan’s most mysterious rite—the tea ceremony—became not just a sacramental meal, but a ritual battlefield. We see it all through the eyes of Aurelia, an American orphan adopted by the Shin family, proprietors of a tea ceremony school, after their daughter, Yukako, finds her hiding on their grounds. Aurelia becomes Yukako’s closest companion, and they, the Shin family, and all of Japan face a time of great challenges and uncertainty. Told in an enchanting and unforgettable voice, *The Teahouse Fire* is a lively, provocative, and lushly detailed historical novel of epic scope

and compulsive readability.

In this book, Jaime Harker uncovers a largely forgotten literary renaissance in southern letters. Anchored by a constellation of southern women, the Women in Print movement grew from the queer union of women's liberation, civil rights activism, gay liberation, and print culture. Broadly influential from the 1970s through the 1990s, the Women in Print movement created a network of writers, publishers, bookstores, and readers that fostered a remarkable array of literature. With the freedom that the Women in Print movement inspired, southern lesbian feminists remade southernness as a site of intersectional radicalism, transgressive sexuality, and liberatory space. Including in her study well-known authors—like Dorothy Allison and Alice Walker—as well as overlooked writers, publishers, and editors, Harker reconfigures the southern literary canon and the feminist canon, challenging histories of feminism and queer studies to include the south in a formative role.

The Routledge History of Queer America presents the first comprehensive synthesis of the rapidly developing field of lesbian, gay, bisexual, transgender and queer US history. Featuring nearly thirty chapters on essential subjects and themes from colonial times through the present, this collection covers topics including: Rural vs. urban queer histories Gender and sexual diversity in early American history Intersectionality, exploring queerness in association with issues of race and class Queerness and American capitalism The rise of queer histories, archives, and collective memory

Transnationalism and queer history Gathering authorities in the field to define the ways in which sexual and gender diversity have contributed to the dynamics of American society, culture and nation, *The Routledge History of Queer America* is the finest available overview of the rich history of queer experience in US history.

Women's music festivals have been an integral part of both the shaping of lesbian culture and the emergence of women as a musical force. This new book takes the reader on a remarkable backstage tour of the rollicking, legendary world of these festivals and presents an exhilarating insider's journey through this cultural phenomena that has made an important contribution to both musical history and women's history.

Female Erasure is an anthology that celebrate female embodiment while exposing the current trend of gender-identity politics as a continuation of female erasure and silencing as old as patriarchy itself.

LESBIAN & QUEER PLAYS FROM THE JANE CHAMBERS PRIZE edited by Maya E. Roth and Jennifer-Scott Mobley with a preface by Jill Dolan and an afterword by Sara Warner This volume, the first of two, gathers five plays from the history of the Jane Chambers Prize: **UNSPEAKABLE ACTS** by Mary F. Casey, **FULL/SELF** by Claire Chafee, **THE SIEGELS OF MONTAUK** by Meryl Cohn, **A LIVE DRESS** by MJ Kaufman and **FEMMES** by Gina Young. **THE JANE CHAMBERS PRIZE** recognizes plays and scripts for performance written by a woman that present a feminist perspective and significant roles for female performers. This annual award is given in memory of lesbian

playwright Jane Chambers who, through her plays and activism became a major feminist voice in American theater. This publication is a collaboration between WTP and NoPassport Press.

In *Erased*, Omer Bartov uncovers the rapidly disappearing vestiges of the Jews of western Ukraine, who were rounded up and murdered by the Nazis during World War II with help from the local populace. What begins as a deeply personal chronicle of the Holocaust in his mother's hometown of Buchach--in former Eastern Galicia--carries him on a journey across the region and back through history. This poignant travelogue reveals the complete erasure of the Jews and their removal from public memory, a blatant act of forgetting done in the service of a fiercely aggressive Ukrainian nationalism. Bartov, a leading Holocaust scholar, discovers that to make sense of the heartbreaking events of the war, he must first grapple with the complex interethnic relationships and conflicts that have existed there for centuries. Visiting twenty Ukrainian towns, he recreates the histories of the vibrant Jewish and Polish communities who once lived there--and describes what is left today following their brutal and complete destruction. Bartov encounters Jewish cemeteries turned into marketplaces, synagogues made into garbage dumps, and unmarked burial pits from the mass killings. He bears witness to the hastily erected monuments following Ukraine's independence in 1991, memorials that glorify leaders who collaborated with the Nazis in the murder of Jews. He finds that the newly independent Ukraine--with its

ethnically cleansed and deeply anti-Semitic population--has recreated its past by suppressing all memory of its victims. Illustrated with dozens of hauntingly beautiful photographs from Bartov's travels, *Erased* forces us to recognize the shocking intimacy of genocide.

Queer history is a living practice. Talk to any group of LGBTQ people today, and they will not agree on what story should be told. Many people desire to celebrate the past by erecting plaques and painting rainbow crosswalks, but queer and trans people in the twenty-first century need more than just symbols—they need access to power, justice for marginalized people, spaces of belonging. Approaching the past through a lens of queer and trans survival and world-building transforms history itself into a tool for imagining and realizing a better future. *Living Queer History* tells the story of an LGBTQ community in Roanoke, Virginia, a small city on the edge of Appalachia. Interweaving historical analysis, theory, and memoir, Gregory Samantha Rosenthal tells the story of their own journey—coming out and transitioning as a transgender woman—in the midst of working on a community-based history project that documented a multigenerational southern LGBTQ community. Based on over forty interviews with LGBTQ elders, *Living Queer History* explores how queer people today think about the past and how history lives on in the present.

Finalist for the International Booker Prize and the National Book Award A haunting Orwellian novel about the terrors of state surveillance, from the acclaimed author of *The*

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Housekeeper and the Professor. On an unnamed island, objects are disappearing: first hats, then ribbons, birds, roses. . . . Most of the inhabitants are oblivious to these changes, while those few able to recall the lost objects live in fear of the draconian Memory Police, who are committed to ensuring that what has disappeared remains forgotten. When a young writer discovers that her editor is in danger, she concocts a plan to hide him beneath her floorboards, and together they cling to her writing as the last way of preserving the past. Powerful and provocative, *The Memory Police* is a stunning novel about the trauma of loss. ONE OF THE BEST BOOKS OF THE YEAR THE NEW YORK TIMES * THE WASHINGTON POST * TIME * CHICAGO TRIBUNE * THE GUARDIAN * ESQUIRE * THE DALLAS MORNING NEWS * FINANCIAL TIMES * LIBRARY JOURNAL * THE A.V. CLUB * KIRKUS REVIEWS * LITERARY HUB

Investigates the rise and fall of US American lesbian cultural institutions since the 1970s. LGBT Americans now enjoy the right to marry—but what will we remember about the vibrant cultural spaces that lesbian activists created in the 1970s, 80s, and 90s? Most are vanishing from the calendar—and from recent memory. *The Disappearing L* explores the rise and fall of the hugely popular women-only concerts, festivals, bookstores, and support spaces built by and for lesbians in the era of woman-identified activism. Through the stories unfolding in these chapters, anyone unfamiliar with the Michigan festival, Olivia Records, or the women's bookstores once dotting the urban landscape will gain a better understanding of the era in which artists and activists first

dared to celebrate lesbian lives. This book offers the backstory to the culture we are losing to mainstreaming and assimilation. Through interviews with older activists, it also responds to recent attacks on lesbian feminists who are being made to feel that they've hit their cultural expiration date. "The Disappearing L is both an 'insider' story and a well-written analysis of a neglected piece of cultural history. Morris delivers convincing arguments about why the lesbian-feminist era was important not only to the individuals who lived it but also to a broader understanding of what has come to be called 'LGBT' history. No one could be better positioned to write this book than Morris." — Lillian Faderman, author of *The Gay Revolution: The Story of the Struggle*

Captures the multitude of ways that diverse societies have shaped female same-sex sexuality across time and place

Named a Best New Cookbook of Spring 2020 by Bon Appétit, Food & Wine, NPR's The Splendid Table, Eater, Epicurious, and more "Sometimes you find a restaurant cookbook that pulls you out of your cooking rut without frustrating you with miles long ingredient lists and tricky techniques. Mosquito Supper Club is one such book. . . . In a quarantine pinch, boxed broth, frozen shrimp, rice, beans, and spices will go far when cooking from this book." —Epicurious, *The 10 Restaurant Cookbooks to Buy Now* "Martin shares the history, traditions, and customs surrounding Cajun cuisine and offers a tantalizing slew of classic dishes." —Publishers Weekly, starred review For anyone who loves Cajun food or is interested in American cooking or wants to discover

a distinct and engaging new female voice—or just wants to make the very best duck gumbo, shrimp jambalaya, she-crab soup, crawfish étouffée, smothered chicken, fried okra, oyster bisque, and sweet potato pie—comes Mosquito Supper Club. Named after her restaurant in New Orleans, chef Melissa M. Martin's debut cookbook shares her inspired and reverent interpretations of the traditional Cajun recipes she grew up eating on the Louisiana bayou, with a generous helping of stories about her community and its cooking. Every hour, Louisiana loses a football field's worth of land to the Gulf of Mexico. Too soon, Martin's hometown of Chauvin will be gone, along with the way of life it sustained. Before it disappears, Martin wants to document and share the recipes, ingredients, and customs of the Cajun people. Illustrated throughout with dazzling color photographs of food and place, the book is divided into chapters by ingredient—from shrimp and oysters to poultry, rice, and sugarcane. Each begins with an essay explaining the ingredient and its context, including traditions like putting up blackberries each February, shrimping every August, and the many ways to make an authentic Cajun gumbo. Martin is a gifted cook who brings a female perspective to a world we've only heard about from men. The stories she tells come straight from her own life, and yet in this age of climate change and erasure of local cultures, they feel universal, moving, and urgent.

This book considers issues of social and ecological significance through a masculinities lens. Earth – our home for aeons – is reeling. The atmosphere is heating up, causing

reefs to bleach, fisheries to collapse, regions to flood and dry, vast tracts to burn, the polar ice caps to melt, ancient glaciers to retreat, biodiversity to decline exacerbated by the sixth great extinction, and more. Meanwhile, social and economic disparities are widening. Pandemics are cauterising glocal communities and altering our social mores. Nationalism is feeding divisiveness and hate, especially through men's violence. Politically extreme individuals and groups are exalting freedom while scapegoating the marginalised. Such are the symptoms of an emerging (m)Anthropocene. This anthology contends with these alarming trends, pointing our attention towards their gendered origins. Building on our monograph *Ecological Masculinities: Theoretical Foundations and Practical Guidance* (2018), this collection of essays is framed as a dinner party conversation grouped into six discursive themes. Their views reflect a growing community of practice, whose combined efforts capture the most recent perspectives on masculine ecologisation. Together, they aim to help create a more caring world for all, moving the ecological masculinities conversation forward as it becomes an established, international, and pluralised field of study.

A unique and "often quite moving" look at gay women's role in US history (The Washington Post). In this "essential and impassioned addition to American history," the three-time Lambda Literary Award winner and author of *Odd Girls* and *Twilight Lovers* focuses on a select group of late-nineteenth- and early-twentieth-century lesbians who were in the forefront of the battle to procure the rights and privileges that large numbers

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of Americans enjoy today (Kirkus Reviews). Hoping to “set the record straight (or, in this case, unstraight)” for all Americans and provide a “usable past” for lesbians in particular, Lillian Faderman persuasively argues that the sexual orientation of her subjects may in fact have facilitated their accomplishments. With impeccably drawn portraits of such seminal figures as Susan B. Anthony, Carrie Chapman Catt, and Eleanor Roosevelt, *To Believe in Women* “will raise eyebrows and consciousness” (Dianne Wood Middlebrook). As Faderman writes in her introduction, “This is a book about how millions of American women became what they are now: full citizens, educated, and capable of earning a decent living for themselves.” A landmark work of impeccable research and compelling readability, *To Believe in Women* is an enlightening and surprising read. “For those who need a dose of pride and a slice of history, Faderman’s portraits should strike a popular note. ‘*To Believe in Women*’ is a decent starting point for learning about these pioneers and their contributions to American life.” —The New York Times

#1 NEW YORK TIMES BESTSELLER ONE OF BARACK OBAMA'S FAVORITE BOOKS OF THE YEAR NAMED A BEST BOOK OF 2020 BY THE NEW YORK TIMES
* THE WASHINGTON POST * NPR * PEOPLE * TIME MAGAZINE* VANITY FAIR *
GLAMOUR 2021 WOMEN'S PRIZE FINALIST “Bennett’s tone and style recalls James Baldwin and Jacqueline Woodson, but it’s especially reminiscent of Toni Morrison’s 1970 debut novel, *The Bluest Eye*.” —Kiley Reid, Wall Street Journal “A story of

absolute, universal timelessness ...For any era, it's an accomplished, affecting novel. For this moment, it's piercing, subtly wending its way toward questions about who we are and who we want to be....” – Entertainment Weekly From The New York Times- bestselling author of *The Mothers*, a stunning new novel about twin sisters, inseparable as children, who ultimately choose to live in two very different worlds, one black and one white. The Vignes twin sisters will always be identical. But after growing up together in a small, southern black community and running away at age sixteen, it's not just the shape of their daily lives that is different as adults, it's everything: their families, their communities, their racial identities. Many years later, one sister lives with her black daughter in the same southern town she once tried to escape. The other secretly passes for white, and her white husband knows nothing of her past. Still, even separated by so many miles and just as many lies, the fates of the twins remain intertwined. What will happen to the next generation, when their own daughters' storylines intersect? Weaving together multiple strands and generations of this family, from the Deep South to California, from the 1950s to the 1990s, Brit Bennett produces a story that is at once a riveting, emotional family story and a brilliant exploration of the American history of passing. Looking well beyond issues of race, *The Vanishing Half* considers the lasting influence of the past as it shapes a person's decisions, desires, and expectations, and explores some of the multiple reasons and realms in which people sometimes feel pulled to live as something other than their origins. As with her

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New York Times-bestselling debut *The Mothers*, Brit Bennett offers an engrossing page-turner about family and relationships that is immersive and provocative, compassionate and wise.

A chronicle of the modern struggle for gay, lesbian and transgender rights draws on interviews with politicians, military figures, legal activists and members of the LGBT community to document the cause's struggles since the 1950s.

Sometime in the present, corporate tyranny reigns supreme. To stop this madness, what can one person do? What can anybody do? Impassioned environmental activist and nightclub saxophonist Michael Quinn, and his techie guru sidekick, Simon, the mischievous circus clown, believe they, and the ubiquitous Wasteful Management team, have the answer for one day... several multinational corporation chief executive officers (CEOs), infamously renowned for their egregious actions, are mysteriously disappearing across the globe. They are "removed" from society in ways that illustrate poetic justice, as exemplified by the CEO of big agribusiness Tyrannex Inc. who is trampled by a giant GMO tomato in a remote part of India. Michael and Simon realize their window of opportunity is narrow, as Harry Potter and Bilbo's nemeses pale in comparison to real life's Multinational CEO sociopaths, whom Michael and Simon must overcome to save the day and the planet! Jim Hightower says, "Wasteful Management is a refreshing combination of intrigue, humor, camp and serious politics, fusing the gravitas of a Noam Chomsky or a Bill Moyer with the edgy, stinging social commentary

of a Jon Stewart or a Stephen Colbert, into a satirical mystery romp." Are you ready for the challenge? Bring your popcorn and come prepared to "boo, hiss" the villain and "cheer!" for the hero; sit back, and enjoy the ride!

What if all the Palestinians in Israel simply disappeared one day? What would happen next? How would Israelis react? These unsettling questions are posed in Azem's powerfully imaginative novel. Set in contemporary Tel Aviv forty eight hours after Israelis discover all their Palestinian neighbors have vanished, the story unfolds through alternating narrators, Alaa, a young Palestinian man who converses with his dead grandmother in the journal he left behind when he disappeared, and his Jewish neighbor, Ariel, a journalist struggling to understand the traumatic event. Through these perspectives, the novel stages a confrontation between two memories. Ariel is a liberal Zionist who is critical of the military occupation of the West Bank and Gaza, but nevertheless believes in Israel's project and its national myth. Alaa is haunted by his grandmother's memories of being displaced from Jaffa and becoming a refugee in her homeland. Ariel's search for clues to the secret of the collective disappearance and his reaction to it intimately reveal the fissures at the heart of the Palestinian question. The Book of Disappearance grapples with both the memory of loss and the loss of memory for the Palestinians. Presenting a narrative that is often marginalized, Antoon's translation of the critically acclaimed Arabic novel invites English readers into the complex lives of Palestinians living in Israel.

A distinguished Stanford law professor examines the steep decline in marriage rates among the African American middle class, and offers a paradoxical-nearly incendiary-solution. Black women are three times as likely as white women to never marry. That sobering statistic reflects a broader reality: African Americans are the most unmarried people in our nation, and contrary to public perception the racial gap in marriage is not confined to women or the poor. Black men, particularly the most successful and affluent, are less likely to marry than their white counterparts. College educated black women are twice as likely as their white peers never to marry. *Is Marriage for White People?* is the first book to illuminate the many facets of the African American marriage decline and its implications for American society. The book explains the social and economic forces that have undermined marriage for African Americans and that shape everyone's lives. It distills the best available research to trace the black marriage decline's far reaching consequences, including the disproportionate likelihood of abortion, sexually transmitted diseases, single parenthood, same sex relationships, polygamous relationships, and celibacy among black women. This book centers on the experiences not of men or of the poor but of those black women who have surged ahead, even as black men have fallen behind. Theirs is a story that has not been told. Empirical evidence documents its social significance, but its meaning emerges through stories drawn from the lives of women across the nation. *Is Marriage for White People?* frames the stark predicament that millions of black women now face: marry down or

marry out. At the core of the inquiry is a paradox substantiated by evidence and experience alike: If more black women married white men, then more black men and women would marry each other. This book not only sits at the intersection of two large and well- established markets-race and marriage-it responds to yearnings that are widespread and deep in American society. The African American marriage decline is a secret in plain view about which people want to know more, intertwining as it does two of the most vexing issues in contemporary society. The fact that the most prominent family in our nation is now an African American couple only intensifies the interest, and the market. A book that entertains as it informs, *Is Marriage for White People?* will be the definitive guide to one of the most monumental social developments of the past half century.

A breathtaking free fall into the long-buried (and fictional) history of a utopian era in American lighter-than-air travel, as told by its death-defying, aero-acrobatic heroes. "Foster and Romo's 'real fake dream' of the future-past history of the East Los Angeles Dirigible Air Transport Lines is a superb and loving phantasmagoria that gobbles up real histories for breakfast and spits out the seeds."—Jonathan Lethem, author of *Motherless Brooklyn* In the early years of the twentieth-century, the use of airships known as dirigibles—some as large as one thousand feet long—was being promulgated in Southern California by a semi-clandestine lighter-than-air movement. Groups like the East LA Balloon Club and the Bessie Coleman Aero Club were hard at work to

revolutionize travel, with an aim to literally lift oppressed people out of racism and poverty. ELADATL tells the story of this little-known period of American air travel in a series of overlapping narratives told by key figures, accompanied by a number of historic photographs and recently discovered artifacts, with appendices provided to fill in the missing links. The story of the rise and fall of this ill-fated airship movement investigates its long-buried history, replete with heroes, villains, and moments of astonishing derring-do and terrifying disaster. Written and presented as an “actual history of a fictional company,” this surrealist, experimental novel is a tour de force of politicized fantastic fiction, a work of hybrid art-making distilled into a truly original literary form. Developed over a ten-year period of collaborations, community interventions, and staged performances, ELADATL is a furiously hilarious send-up of academic histories, mainstream narratives, and any traditional notions of the time-space continuum. "Poet Foster (Atomik Aztex) and artist Romo deliver a maddeningly accomplished inquiry into the secret history of East Los Angeles. . . . This is as much fun to read as it must have been to make."—Publishers Weekly, Starred Review "One of the wildest, most creative and deeply-cutting novels I've read in years, a genuine piece of newness in both content and form. To wade through this surreal narrative archeology is to experience, in the finest sense, literature as fever dream."—Omar El Akkad, author of *American War: A Novel* "Visionary, hilarious, anarchic, this assemblage of breakneck dialog, blisteringly brilliant film criticism, bureaucratic documents, revolutionary chatter,

mass transit, and fake dreams of the secret police, is the counterfactual novel to beat all counterfactual novels."—Mark Doten, author of *Trump Sky Alpha* "Hilarious and prophetic and profound, truer than truth, and realer than all realities currently available for purchase, *ELADATL* is strong medicine against the erasures of history, a mega-vitamin for struggles yet to come. This book combats despair."—Ben Ehrenreich, author of *Desert Notebooks: A Road Map for the End of Time*

A New York Times Notable Book, 1997 The lavishly illustrated and often darkly hilarious retelling of Soviet history through the doctored photographs under Stalin. *The Commissar Vanishes* has been hailed as a brilliant, indispensable record of an era. *The Commissar Vanishes* offers a unique and chilling look at how one man--Joseph Stalin--manipulated the science of photography to advance his own political career and erase the memory of his victims. Over the past thirty years David King has assembled the world's largest archive of doctored Soviet photographs, the best of which appear here, in a book Tatyana Tolstaya, in *The New York Review of Books*, called "an extraordinary, incomparable volume."

"Once a year, actors from across the globe descend on the smog and sunshine of Los Angeles for pilot season. Every cable network and studio looking to fill the rosters of their new shows enticing a fresh batch of young hopefuls, anxious, desperate and willing to do whatever it takes to make it ... British star Mia Eliot has landed leading roles in costume dramas in her native country, but now it's time for Hollywood to take

her to the next level. Mia flies across the Atlantic to join the hoard of talent scrambling for their big breaks. She's a fish out of water in the ruthlessly competitive and faceless world of back-to-back auditioning. Then one day she meets Emily, another actress from out of town and a kindred spirit ... She stands out in a conveyor-belt world of fellow auditionees. But a simple favor turns dark when Emily disappears and Mia realizes she was the last person to see her, and the woman who knocks on Mia's door the following day claiming to be her new friend isn't the woman Mia remembers at all. All Mia has to go on is the memory of a girl she met only once...and the suffocating feeling that something terrible has happened. Worse still, the police don't believe her when she claims the real Emily has gone missing. So Mia is forced to risk the role of a lifetime to try to uncover the truth about Emily, a gamble that will force her to question her own sanity as the truth goes beyond anything she could ever have imagined"--Provided by publisher.

Trigger Warning: My Lesbian Feminist Life is both an engaging autobiography and a fascinating account of feminist history, from the heady days of the Women's Liberation Movement through to the backlash against radical feminism as neoliberal laissez-faire attitudes took hold. Fast forward to the current re-examination of feminism in light of the #MeToo movement and an emerging new wave of radical feminism--Sheila Jeffreys' bold account makes it clear that the feminism and lesbianism she has championed for decades is needed more than ever. With honesty and frankness, she tells of victories

and setbacks in her unrelenting commitment to women's freedom from men's violence, especially the violence inherent in pornography and prostitution. We also learn what her steadfastness has cost her in terms of personal and professional rewards. Trigger Warning places radical feminism within a cultural, social, and intellectual context while also taking us on a personal journey. Sheila Jeffreys has tirelessly crossed the globe to advance radical feminist theory and practice and we are invited to share in the intellectual and political crossroads she has encountered during her life. Accessible yet detailed and rigorous, this landmark volume is essential reading for everyone who has ever wondered what radical feminism really is.

A novel.

Today the United States is a country divided along lines of gender, economic inequality, educational level, and political affiliation. Democrats typically select a different range of matters of serious public concern compared to Republicans. Many Americans describe difficulty in coming to terms with the demands placed on them in their work, communities, and personal lives and achieving satisfaction. The institutional crises that pervade our politics, economy, educational systems, and communities have inspired a contemporary crisis: a widespread inability for many to live as integrated, effective selves in the twenty-first century United States. Drawing on a wide range of historical and contemporary research, *The Lonely Quest* explores the dilemma of constructing the self in the U.S. today.

LOGLISTED FOR THE CENTER FOR FICTION FIRST NOVEL PRIZE LOGLISTED FOR THE WOMEN'S PRIZE FOR FICTION "Bold, virtuosic, addictive, erotic – there is nothing like *The Pisces*. I have no idea how Broder does it, but I loved every dark and sublime page of it." —Stephanie Danler, author of *Sweetbitter* Lucy has been writing her dissertation on Sappho for nine years when she and her boyfriend break up in a dramatic flameout. After she bottoms out in Phoenix, her sister in Los Angeles insists Lucy dog-sit for the summer. Annika's home is a gorgeous glass cube on Venice Beach, but Lucy can find little relief from her anxiety — not in the Greek chorus of women in her love addiction therapy group, not in her frequent Tinder excursions, not even in Dominic the foxhound's easy affection. Everything changes when Lucy becomes entranced by an eerily attractive swimmer while sitting alone on the beach rocks one night. But when Lucy learns the truth about his identity, their relationship, and Lucy's understanding of what love should look like, take a very unexpected turn. A masterful blend of vivid realism and giddy fantasy, pairing hilarious frankness with pulse-racing eroticism, *THE PISCES* is a story about falling in obsessive love with a merman: a figure of Sirenian fantasy whose very existence pushes Lucy to question everything she thought she knew about love, lust, and meaning in the one life we have.

"Olivia on the Record tells the story of the founding and development of Olivia Records, a woman-run organization devoted to creating a cultural, social, and economic space for women. Founded by members of the radical feminist Furies collective, Olivia

Records was a collectively run organization that promoted and distributed women's music--featuring artists such as Meg Christianson, Linda Tillery, and Cris Williamson. The author is one of the founders of Olivia Records, and the story she tells is about an organization that represents some of the political zeitgeist of the 1970s. The story begins with an account of the work of the Furies, and moves into the founding of Olivia. The history related here speaks to issues of class, race, sexuality, and gender identity that continue to be profoundly contentious. Efforts to have a diverse collective along lines of class and race, and to produce diverse women's music were part of that"-- In California, a month before the Stonewall Riots in 1969, Maxine Feldman penned a song, "Angry Atthis," about the shame surrounding lesbians. She didn't know where she was going to sing her new song until comedy duo Harrison and Tyler asked her to open their shows. On the other side of the country and three years later, Alix Dobkin released *Lavender Jane Loves Women*, the first record produced, engineered and played by women. Maxine and Alix had no business plan. They didn't fit the mold set by mainstream music but they saw great potential to create a powerful soundtrack for women claiming their place as lesbians and feminists. A myriad of musicians joined them, from a cappella group Sweet Honey in the Rock, to singer-songwriter Cris Williamson, to activist/singer Holly Near, to jazz/classical/gospel performer Mary Watkins and many more; collectively they have sold millions of albums. Venues, radio shows, record distributors, and sound technicians sprung up to host and work with

these musicians. Grateful fans traveled hundreds of miles to attend performances. These women (and a few men) created artist-run independent record labels—perhaps the first in history—and organized music festivals that drew thousands and still exist today. Before Lilith Fair and riot grrrls, there was women’s music! “I stood in those crowds, sang along with Meg Christian and Casse Culver and women who played rock & roll and bluegrass and all the music that echoed in my bloodstream. Jamie Anderson has caught the lightning and put it on the page.” – Dorothy Allison

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