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She's Beautiful Film Project Production

SHE'S BEAUTIFUL WHEN SHE'S ANGRY

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Press Contact:
Sasha Berman
tel. 310.450.5571
SashaBerman@mac.com

Distribution Contact:
Wendy Lidell
widell@ifc.us

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SHE'S BEAUTIFUL WHEN SHE'S ANGRY

SHORT SYNOPSIS

SHE'S BEAUTIFUL WHEN SHE'S ANGRY resurrects the buried history of the outrageous, often brilliant women who founded the modern women's movement from 1966 to 1971. ***SHE'S BEAUTIFUL*** takes us from the founding of NOW, with ladies in hats and gloves, to the emergence of more radical factions of women's liberation; from intellectuals like Kate Millett to the street theatrics of WITCH (Women's International Conspiracy from Hell!). It does not shy away from controversies over race, sexual preference and leadership that arose in the women's movement, and brilliantly captures the spirit of the time -- thrilling, scandalous, and often hilarious.

LONG SYNOPSIS

SHE'S BEAUTIFUL WHEN SHE'S ANGRY is a provocative and rousing look at the birth of the women's liberation movement in the late 1960's. The film offers a unique focus on local and lesser-known activists, including the Boston authors of *Our Bodies, Ourselves*, the Chicago Women's Liberation Union, and grassroots organizations across the country, using never-seen before archival footage, great music from the period and artful re-enactments.

She's Beautiful depicts the early days of the National Organization for Women (NOW) when ladies wore hats and gloves. At the same time, young women, frustrated with their second-class status in civil rights and peace groups, started a new movement called women's liberation. They proclaimed that "the personal is political," and demanded sexual equality in every part of daily life. Featuring interviews with early feminists Kate Millett, Fran Beal, Rita Mae Brown and many others, **SHE'S BEAUTIFUL WHEN SHE'S ANGRY** shows women fighting back with humor, sometimes with fury – daring to be "bad."

SHE'S BEAUTIFUL WHEN SHE'S ANGRY reveals a wide-reaching movement with women's rock bands, poetry readings, and "zaps," impromptu protest actions. The film shows many aspects of the movement: poets and publishers in San Francisco (Susan Griffin and Alta); lesbian activists (Rita Mae Brown and Karla Jay) who made the slur "Lavender Menace" into a term of liberation; Chicago women who started a pre-Roe underground abortion service (Judith Arcana and Heather Booth); and the Boston women who wrote *Our Bodies, Ourselves*, named by Time Magazine as one of the most important books of the 20th century. ***She's Beautiful*** shows many strands of early feminism, including the voices of women of color and struggles over issues of class and lesbian rights.

Major themes appear throughout the film: the struggle for freedom and equality, a woman's right to control her own body -- in terms of sexuality, health care, and reproductive rights. ***She's Beautiful*** also links to current day issues, showing young women inventing their own forms of feminist action, with "Slut Walks" protesting rape culture in New York and Texas protests over the closing of abortion clinics.

The extraordinary women who appear in the film are often unheralded, even in their own communities. ***She's Beautiful*** is a grassroots view of the movement, rather than focusing on the most famous, or the "firsts." The film celebrates the "worker bees" of the women's movement, and collective organizing, rather than heroic individuals.

The interviewees display humor, self-criticism and thoughtfulness throughout the film. It is not a cheerleading film, it's an investigation into how movements evolve, where they go wrong or right, and problems with diversity and leadership. Ultimately, this is a film about organizing for human rights, and marries the past with what needs to be done today.

PRODUCTION NOTES

SHE'S BEAUTIFUL WHEN SHE'S ANGRY covers the country-wide women's movement, with emphasis on grassroots organizers in San Francisco, Chicago, Boston, and Washington DC.

All interviews were shot by women DP's, and the film was directed, produced and edited by women.

The film was funded in part by a very successful Kickstarter campaign in November 2012, which raised over \$81,000 from 1231 donors.

DIRECTOR'S STATEMENT

SHE'S BEAUTIFUL WHEN SHE'S ANGRY is intended to be informative and provocative, both in style and content. The title conveys my approach - it's memorable, and it makes a lot of people uncomfortable. So did the women's movement, and so do today's arguments over women's rights.

This is a very personal film for me; my life was entirely changed by the women's movement. While I am a bit younger than the women in the film, I witnessed the power and exhilaration that was created by challenging the most basic ideas of society. If you were there, you know what I mean – the world turned upside down, or in Ruth Rosen's words, "the world split open."

Coming from a working class family run by a towering (if only in will) matriarch, my grandmother, the idea that women had to work and not rely on men was not news to me. But like many young women, the other issues that feminism questioned -- sexuality, beauty standards, marriage, all that messy stuff – that was terrifying. I remember being at a meeting and seeing the pamphlet "The Myth of the Vaginal Orgasm" for the first time – and I didn't dare to pick it up.

Fast forward a few decades. Having made many historical documentaries, one of the reasons I felt compelled to make this film is that it had not been done before. Astonishingly. There have been dozens to hundreds of films made on the civil rights movement, the gay rights movement, environmental issues, etc. But there have been very few films on the women's movement, and none with the scope of a feature documentary intent on reaching a wide theatrical audience. For reasons both complex and very simple, the women's movement, arguably the biggest revolution of the 20th century, has been disparaged and ignored.

Somewhat blindly, I decided that I would tackle this story, and get the women's movement the attention it deserved. I love history, so starting research was the easy part. That brought me to Sara Evans' *Personal Politics* and Alice Echols' *Daring to Be Bad*; both were critical to my understanding the web of politics that drew women to feminism after participating in many of the great movements of the 1960's. I began writing grants for film funds in the early 1990's, and met with constant rejection; it was very discouraging. As a professional filmmaker and tv producer, there were long hiatuses when I had my children, or worked on paying jobs, and then came back to this project. In 2000 I filmed the first interviews, with a new partner, Nancy Kennedy, who has edited many award-winning films. We shot four veteran feminists: Susan Brownmiller, Carol Giardina, Alix Kates Shulman, and very fortunately Ellen Willis, who sadly died a few years later.

In 2010 we finally received our first grant to start production, and we were off!!

In some ways the long haul has been fortuitous. The film is very timely, as debates over sexuality, rape, even birth control are now at a fever pitch. And the more research I did, my grasp of the complexity of the movement evolved as well. Originally my focus was on the more radical women's liberation movement, my side of the table as it were, and I was fairly indifferent to the history of NOW. However, as I did more research, it became clear that NOW was very radical for its time; on childcare, abortion, divorce – and that their accomplishments were extraordinary.

Fresh memoirs and histories of the movement emerged: Susan Brownmiller's *In Our Time*, Ruth Rosen's *The World Split Open*, Karla Jay's *Tales of the Lavender Menace*, and the very useful collections *The Feminist Memoir Project*, edited by Rachel Blau DuPlessis and Anita

Snitow and *Dear Sisters: Dispatches from the Women's Liberation Movement* edited by Rosalyn Baxandall and Linda Gordon. Advice from academics and early feminists Ruth Rosen, Jo Freeman, Sara Evans was immensely helpful, and particular thanks to Amy Kesselman for helping me see the many strands of feminism, and find a path to address the issues of race and class.

From the beginning, my focus was on the very early days of the movement, since that was the story that was least well known, and illustrates the political background and issues that led to the women's movement. I was frequently told that we were attempting to cover too much, that it should be just a few characters, or one event, or narrowed down. Perhaps because I had experienced the movement in Boston, I felt that too many of the written narratives centered on New York City, the media capital. So the realization emerged that this should be a grassroots view of the movement, not focusing on the most famous, or the "firsts." And that it was about collective organizing, not about heroic individuals.

It soon became clear that certain stories could not be told without recreations. The Lavender Menace was an amazing and important story, which could not be fully told even with the half dozen photos taken by the brilliant photographer Diana Davies. And the importance of all those early manifestos, position papers, the writing that was formative to the early movement, needed to be conveyed with the passion they were written with – so we chose to film them with staged readings.

Since we wanted to show many different groups, issues, and events, the film was developed to be thematic, rather than strictly chronological. With the great editing talents of Nancy Kennedy and Kate Taverna, and major contributions from editors Ana Crenovich and Michele Chen, the film finally found its form.

That's the simple version of how we made *She's Beautiful When She's Angry*. The title comes from a 1960's feminist street theater performance, filmed by the film collective Newsreel. Like that play, this film has had many, many contributors - creatively, politically, and financially. This is one of those projects where you have too many people to thank, and too many debts to repay.

FILMMAKER BIOS

DIRECTOR/PRODUCER: Mary Dore

Mary Dore is an award-winning documentary producer who brings an activist perspective to her films. Dore grew up in Auburn, Maine and began her career working with a Boston film collective that produced independent historical documentaries, including *Children of Labor* (1977) which premiered at the New York Film Festival. She has produced television series for Maine Public Broadcasting and 13/WNET in New York. She produced and co-directed the feature documentary *The Good Fight: the Abraham Lincoln Brigade in the Spanish Civil War* (with Noel Buckner and Sam Sills), which screened at the Toronto, Sundance, and London Film Festivals. She has produced dozens of television documentaries for PBS, New York Times TV, A&E, and the Discovery Channel. Her TV work has won Emmys, Cine Golden Eagles, and Cable Ace Awards. She lives in Brooklyn, NY, with her husband and two sons.

PRODUCER/EDITOR: Nancy Kennedy

Nancy Kennedy has edited several award-winning films, including Sundance Grand Jury winner *Why We Fight* (2005), *For The Bible Tells Me So*, (Sundance Festival 2007), *Einstein's Letter*, (Emmy for best doc series 2006), *Riding the Rails*, and *Thank You and Goodnight*, both Sundance award winners. She has also co-directed and edited several independent documentaries, including *Who Does She Think She Is?*, *Bluegrass Journey* and *Who's On First?* Her most recent projects are the feature documentaries *When The Drum Is Beating*, *Orchestra of Exiles*, and *Gregory Crewdson: Brief Encounters*. Her many editing credits include work at all the major networks on such television series as Great Performances, American Experience, 60 Minutes, American Masters, Saturday Night Live, and National Geographic Specials, among others.

EDITOR: Kate Taverna

An artist, musician, documentary film director and editor, Taverna has edited more than 50 films over a career spanning more than 30 years for PBS Great Performances, American Masters, Wide Angle, Court TV, A&E, ARTE France and Germany, and for BBC Bookmark. *Asylum* (2004) and *Killing in the Name* (2011) were both Academy Award nominees in Best Short Documentary category. *Pray the Devil Back to Hell* won Best Documentary at the 2008 Tribeca Film Festival. Her edited documentaries for Bill Moyers and the Egg Show on PBS have received Emmy awards. Taverna co-directed and edited the 2012 feature documentary *In Bed with Ulysses* as well as the 1989 *Lodz Ghetto*, an award-winning feature documentary which screened at Sundance, Berlin, Yamagata, and festivals throughout the world, theatrically released nationally, aired on PBS, and continues to be broadcast internationally.

EXECUTIVE PRODUCER: Pamela Tanner Boll

Pamela Tanner Boll, an artist, filmmaker, writer and activist, is Co-Executive Producer of Academy Award-winning documentary, *Born into Brothels*. Pamela has Executive Produced: *Our Summer in Tehran* with director Justine Shapiro; *Living in Emergency: True Stories of Doctors Without Borders*; *In a Dream* directed by Jeremiah Zagar and Jeremy Yaches; *Connected: A Declaration of Interdependence* with director Tiffany Shlain; *She's Beautiful When She's Angry* directed by Mary Dore and produced by Mary Dore and Nancy Kennedy; and *E-Team* directed by Katy Chevigny and Ross Kauffman.

Pamela directed and produced *Who Does She Think She Is?*, a film following five women who are mothers and artists and chronicles their struggles to express themselves in a world that often devalues the contributions of women as artists and caregivers. Pamela is currently working on *A Small, Good Thing*. The film, based in the Berkshires, follows people that have a deep desire to have more meaning in their lives, a closer bond with their families and communities, and connection to themselves and the natural world. Pamela grew up in Parkersburg, WV. She received a BA in English from Middlebury College and a Masters in Interdisciplinary Studies from Lesley University. Pamela lives in Winchester, Massachusetts, where she raised three sons.

EXECUTIVE PRODUCER: Elizabeth Driehaus

Elizabeth Driehaus was a producer of *Queen of the Gypsies*, a biography of Carmen Amaya (1913-1963), arguably the best Flamenco dancer who ever lived. She is an active supporter of the Coolidge Corner Theater, a not-for-profit movie theater located in Brookline, Massachusetts. She's been a volunteer at Planned Parenthood since 2009. Elizabeth is ABD in mathematics and Computer Science. After leaving college she spend 12 years in industry as a computer analyst. She left industry for academia and spent 17 years as a professor of computer science at Assumption College in Worcester, Massachusetts.

CO-PRODUCER: Abigail Disney

Abigail is a filmmaker and philanthropist. Her longtime passion for women's issues and peacebuilding culminated in her first film, the acclaimed *Pray the Devil Back to Hell*. Abigail produced the groundbreaking PBS mini-series *Women, War & Peace*, the most comprehensive global media initiative ever mounted on the role of women in peace and conflict. She has played a role in many film projects and is currently at work on a film highlighting the key role of women in the Arab uprisings. She founded the Daphne Foundation, Peace is Loud and co-founded, along with 2011 Nobel Peace Prize winner Leymah Gbowee, the Gbowee Peace Foundation, USA.

CO-PRODUCER: Geralyn Dreyfous

Geralyn Dreyfous has a wide, distinguished background in the arts, extensive experience in consulting in the philanthropic sector, and participates on numerous boards and initiatives. She is the Founder of the Utah Film Center, a non-profit that curates free screenings and outreach programs for communities throughout Utah. In 2007, she co-founded Impact Partners Film Fund with Dan Cogan, bringing together financiers and filmmakers so that they can create great films that entertain audiences, enrich lives, and ignite social change. In 2013, Geralyn co-founded Gamechanger Films, the first for-profit film fund dedicated exclusively to financing narrative features directed by women. Her independent producing credits include the Academy Award winning *Born Into Brothels*; Emmy nominated *The Day My God Died*; Academy Award nominated and Emmy Award winning *The Square*, Academy Award nominated *The Invisible War* and multiple film festival winners such as *Kick Like a Girl*, *In A Dream*, *Dhamma Brothers*, *Project Kashmir*, *Miss Representation*, *Connected*, *Anita*, and *The Crash Reel*. Geralyn was honored with the International Documentary Association's Amicus Award in 2013 for her significant contribution to documentary filmmaking.

COPRODUCER: Gini Reticker

Gini Reticker is an award-winning documentary filmmaker. She was nominated for an Academy Award for *Asylum*, her short doc recounting one woman's journey to political asylum in the US. *Ladies First*, the story of women rebuilding post-genocide Rwanda, garnered Reticker an Emmy Award. She directed the widely acclaimed *Pray the Devil Back to Hell* featuring Leymah Gbowee who went on to receive the Nobel Peace Prize. Reticker served as an executive producer of the PBS mini-series: *Women, War & Peace* which received the Edward R. Murrow Award from the Overseas Press Club. Currently, Reticker is directing *The Trials of Spring*, a multi-media project about women's ongoing participation in the Arab uprisings. Previous works include: *A Decade Under the Influence*, *New School Order*, and *The Heart of the Matter*.

COMPOSER : Mark degli Antoni

Mark degli Antoni is a film composer/performer living Los Angeles & NYC. He has a masters degree in music composition from The Mannes College of Music in New York City, and is a Composer Fellow at the Sundance Institute. He has scored films for an eclectic selection of award-winning Narrative and Documentary directors including Werner Herzog, Wallace Shawn, Finn Taylor, Lily Baldwin, Jed Rothstein and Roger Ross Williams.

CINEMATOGRAPHER: Svetlana Cvetko

Svetlana Cvetko was born in the former Yugoslavia and came to the U.S. to explore her talent for photography and filmmaking. Her latest documentary film, *Red Army*, won accolades at the Cannes Film Festival in 2014. Previous credits include the Academy Award-winning *Inside Job*, the Sundance 2013 Special Jury Prize winner *Inequality For All*, the Sundance documentary *Miss Representation*, and the narrative feature, (*UNTITLED*), directed by Jonathan Parker. *The New York Times* wrote that her "clean wide-screen cinematography provides an aesthetic polish," and Pete Hammond of *Deadline Hollywood* called her sharp cinematography "perfect." Svetlana's work was also featured in *American Cinematographer* magazine.

THE WOMEN IN THE FILM

Alta



“I started the first feminist press in this wave of feminism in America. At that time, 94% of the books printed in the US were written by men. I called the press Shameless Hussy because my mother used that term for women she didn’t approve of, and no one approved of what I was doing.”

Alta is a Californian poet, publisher, musician and gallerist. She founded Shameless Hussy Press, the first feminist press in America, 1969 – 1989. She published first books by Susan Griffin, Ntozake Shange (*For Colored Girls who have Considered Suicide When the Rainbow is Enuf*), Mitsuye Yamada, and Mary Mackey. Alta's book *Letters to Women* was the first book of overt lesbian love poems in America. The archives for Shameless Hussy Press are online at the University of California at Santa Cruz: UCSC Special Collections Library. Alta's collected work *The Shameless Hussy*, published by Crossing Press, won the Before Columbus American Book award in 1981. When multiple sclerosis limited her activities, she retired the press.

In 2006 she opened Alta Galleria in Berkeley, exhibiting California art. www.AltaGalleria.com The gallery has shown at the Beijing International Art Fair in China. Her blog, *Living Well With a Dread Disease* is available online at lwwadd.blogspot.com. The original content dealt with multiple sclerosis; it is being expanded as she experiences healing from breast cancer. Her most recent book is *Another Moment: Living Well with a Dread Disease: Everything That Grows Can Also Shrink* published by Tough Old Lady Publications.

Chude Pamela Allen



“It was thrilling, absolutely thrilling, and hard. You have to take yourself seriously, and nothing in this culture encourages you to take yourself seriously. In the beginning of the women’s movement, women as well as men told me I was wrong. Over and over again. ‘You are wrong, women are not oppressed.’”

Chude Pamela Allen was an early organizer of the Women’s Liberation Movement, first in New York City and then in San Francisco, where she taught anti-racism workshops for women’s liberation groups and the YWCA. She is author of *Free Space, A Perspective on the Small Group in Women’s Liberation*, and wrote the chapter, “Woman Suffrage: Feminism and White Supremacy” in *Reluctant Reformers: Racism and Social Reform Movements in the United States*. In 1977 she became editor of *Union WAGE*, the newspaper of Union Women’s Alliance to Gain Equality. She wrote *Jean Maddox: Labor Heroine* and co-edited *ORGANIZE! A Working Woman’s Handbook* and *Woman Controlled Conception*.

Chude is a member of the Bay Area Veterans of the Civil Rights Movement. Their website, www.crmvet.org, includes her poetry and experiences. She coordinates speakers for schools and community groups and has spoken widely.

Judith Arcana



“In JANE, the underground abortion service in Chicago, all of us were always aware that what we were doing was illegal, that we could go to jail. We worked to keep a lot of what we did secret, literally underground. We knew these women are desperate, and they are going to hurt themselves and do awful things if they cannot find people to help them.”

Judith Arcana writes poems, stories, essays and books. She’s a JANE, a member of the feminist underground service that helped more than eleven thousand women and girls get safe illegal abortions in Chicago before the Roe decision in 1973. Judith worked in JANE for two years, and taught women’s health and sexuality classes for the Chicago Women’s Liberation School afterwards.

Her most recent publications are a chapbook of poems, *The Parachute Jump Effect* (2012); a prose fiction zine, *Keesha and Joanie and JANE* (2013); and a set of three broadsides, *The Water Portfolio* (2014). Her story collection, *Hello. This is Jane.* – about tattooing and abortion – is now seeking a publisher. You can listen to her read poetry on SoundCloud and tell a story at KBOO.

For more info and many links, visit www.juditharcana.com

Nona Willis Aronowitz



“Though my mother was an early pro-sex feminist, I didn’t really know what feminism meant to me, to our generation. When I wrote *Girldrive* with my friend Emma Bee Bernstein, we definitely found a lot of young kick-ass feminists out there. They’re blogging. They’re out in the streets. They’re organizing.”

Nona Willis Aronowitz is an education and poverty reporter for NBC News Digital, and also writes for *The Atlantic*, *Washington Post*, *The Nation*, *The American Prospect*, *Tablet*, *Rookie*, *Elle*, and *Marie Claire*, among many other publications. She is a cofounder of *Tomorrow* magazine, which was nominated for an UTNE award in General Excellence. She’s coauthor of *Girldrive: Criss-crossing America, Redefining Feminism*, and the editor of two anthologies of her mother Ellen Willis’s writing, *The Essential Ellen Willis* and the award-winning *Out of the Vinyl Deeps*. She is working on a book about how Millennials are reinventing American cities. She lives in Brooklyn, but has been to almost every state in the USA.

Fran Beal



“I was in the Student Nonviolent Coordinating Committee. You’re talking about liberation and freedom half the night on the racial side, and then all of a sudden men are going to turn around and start talking about putting you in your place. So in 1968 we founded the

SNCC Black Women's Liberation Committee to take up some of these issues.”

Fran Beal co-founded the Black Women's Liberation Committee of SNCC (Student Nonviolent Coordinating Committee) in 1968. This evolved into the Black Women's Alliance and then the Third World Women's Alliance. TWWA developed an analysis that incorporated race, class, gender and an international perspective. In 1969 Beal wrote one of the defining texts on Black Feminism, “Double Jeopardy: To Be Black and Female.” Beal insisted that black militant men were being ‘white’ and middle class when they enforced unequal gender roles and expected black women to be ‘breeders’ for the revolution.

Beal was an editor of TWWA's newspaper, *Triple Jeopardy*, and also edited *The Black Woman's Voice* for the National Council of Negro Women. Beal's feminist activism in the 1970s centered on abortion rights and sterilization abuse, defense of Angela Davis, and anti-Vietnam war efforts. Her subsequent writings have focused on women's equality, racial and economic justice, and international solidarity.

Heather Booth



“A friend mentioned his sister was pregnant, nearly suicidal, and needed an abortion, so I helped find her a doctor. A few weeks later, someone else called...the word had spread. I was living in a dormitory, so I told people to call and ask for Jane. In those days, three people discussing an abortion was a conspiracy to commit a felony murder.”

Heather Booth has been an organizer starting in the civil rights and women's movements of the 1960s. A student at the University of Chicago, she joined the 1964 Mississippi Freedom Project, in the campaign for black voting rights. Booth was active in the founding of the Chicago Women's Liberation Union, creating JANE (an underground abortion service) and Action Committee for Decent Childcare, and setting up the first campus women's liberation organization.

When Dr. King said the way to civil rights was through union rights, she became a labor organizer. She was the Founding Director, now President, of the Midwest Academy, which trains organizers, including some of the early NOW leaders. Booth has directed and worked on numerous national campaigns, including the 2000 NAACP National Voter Fund, the Health Care Campaign, AFL-CIO, the Alliance for Citizenship (the leading coalition for immigration reform) among many others.

Rita Mae Brown



“I joined NOW, and I was the youngest person there and I think I was the only southerner. I called them on the carpet about class, and I called them on the carpet about race, and then I called them on the carpet about lesbianism, I said, ‘You are treating women the way men treat you. And those women are lesbians.’”

Rita Mae Brown was a charismatic figure in the early lesbian feminist movement. She joined NY NOW in 1968, but parted ways with Betty Friedan over the lesbian issue. She was involved with Radicalesbians, and from 1970 to 1972 she was a member the lesbian separatist group, The Furies. Brown played a leading role in the Lavender Menace zap at the 2nd Congress to Unite Women in 1970. An award-winning novelist, her first novel, *Rubyfruit Jungle*, is a frank and funny tale of lesbian life. She is the bestselling author of the Sneaky Pie Brown series; the Sister Jane series; the first two books in her Nevada series: *A Nose for Justice* and *Murder Unleashed*; *In Her Day*; and *Six of One*; as well as several other novels. An Emmy-nominated screenwriter and a poet, Brown lives in Afton, Virginia.

Susan Brownmiller



“Those of us who planned the Ladies’ Home Journal sit-in understood that there was something essentially hilarious about 200 women sitting in at a women’s magazine and claiming it didn’t reflect the interests of women.”

Susan Brownmiller was born in Brooklyn, and attended Cornell University. Galvanized by the 1960 southern sit-ins, she joined CORE (the Congress of Racial Equality). She worked at *Newsweek* as a researcher in 1963-4 and volunteered for the Mississippi Summer Project (now called Freedom Summer) in 1964.

Brownmiller was working fulltime as a writer for ABC-TV News and freelancing for the *Village Voice*, when the feminist movement began. She saw the power of consciousness-raising and wrote about abortion rights. Organized the *Ladies Home Journal* sit-in (1970). Helped organize the New York Radical Feminist speak-out and conference on rape in 1971. Started a book on rape, which would take four years to complete, *Against Our Will: Men, Women and Rape* (1975). Her other books include: *Shirley Chisholm*, a biography for children (1970), *Femininity* (1984), *Waverly Place*, a novel (1989), and *In Our Time: Memoir of a Revolution* (1999) on the women’s movement.

Linda Burnham



“We started Black Sisters United, and it was basically a consciousness-raising group. We were struggling to understand what was different about our perspective on women’s place in the world from what we were hearing from the mainstream women’s movement. And we couldn’t have that conversation in spaces that were

majority white women.”

Linda Burnham is the Research Director of the National Domestic Workers Alliance. She is the co-author of *Home Economics: The Invisible and Unregulated World of Domestic Work*. Burnham was a leader in the Third World Women’s Alliance, a national organization that was an early advocate for the rights of women of color. In 1990 she co-founded Women of Color Resource Center. She was its Executive Director for 18 years. Burnham led large delegations of women of color to the 1985 UN World Conference on Women in Nairobi, the 1995 UN World

Conference on Women in Beijing, China, and the 2001 United Nations World Conference Against Racism in Durban, South Africa.

Burnham has published numerous articles on African-American women, African-American politics, and feminist theory in a wide range of periodicals and anthologies. In 2005 Burnham was nominated as one of 1000 Peace Women for the Nobel Peace Prize. In 2008 she was awarded the Twink Frey Social Activist Fellowship at the University of Michigan, Ann Arbor. In 2009 she edited and contributed to the anthology, *Changing the Race: Racial Politics and the Election of Barack Obama*. Her recent article, "1% Feminism," a response to Sheryl Sandberg's *Lean In*, was widely circulated.

Jacqui Michot Ceballos



"The first NOW meeting I went to was in November 1967. We were dying to get things done, I cannot tell you the passion we had. Stop with all this talk, we wanted to do something!"

Jacqui Ceballos, an activist since 1967, grew up in Louisiana, and moved to NYC in 1946, hoping to become an opera singer. In 1951 she married a Colombian, with whom she had four children. While living in Bogota, Colombia, Jacqui formed the country's first opera company in 1964, causing the breakup of her marriage. Realizing that "male" society had to change, she returned to NYC to join the recently organized National Organization for Women.

As New York NOW's 1970 Women's Strike Coordinator she led the "take over" of the Statue of the Liberty, published the NOW YORK TIMES, a newspaper written as though women ran the world, and helped bring over 50,000 women to march down Fifth Avenue that August 26. As president of NYNOW in 1971, she participated in the Town Bloody Hall debate with Norman Mailer and Germaine Greer.

In 1993 she founded Veteran Feminists Of America to reunite early activists. VFA, which now includes later activists, has held 40 events around the country. www.vfa.us

Mary Jean Collins



"Chicago was a hotbed of feminist organizing. The women power that went into this was amazing, it's what can be done if people put their energy into something. You can't convince me you can't change the world, because I saw it happen."

Mary Jean Collins joined the National Organization for Women in 1967, and became a NOW leader, Deputy Director of Catholics For a Free Choice, Vice-President of People For the American Way and a Board member of Choice USA.

Collins was born in 1939 in Superior, Wisconsin, and attended Alverno College in Milwaukee. After moving to Chicago in 1968, Collins was elected President of the Chicago Chapter of NOW. The chapter sponsored the Women Strike for Equality on August 26, 1970 attended by 15,000 people. NOW spearheaded the fight against A T & T for discriminating against women and

minority employees. Collins was co-chair of the Sears Task Force a national effort to support the EEOC campaign against discrimination by the world's largest employer of women.

In 1980, Collins was again elected President of the Chicago Chapter of NOW and helped direct the campaign to ratify the ERA in the Illinois general assembly. She returned to leadership in NOW as national Action Vice-President from 1982 to 1985. She is a member of the Board of Veteran Feminists of America and the YWCA of the National Capitol Area.

Roxanne Dunbar-Ortiz



“In Cell 16 we decided to make self-defense a priority for organizing, because it seemed really important in Boston. In the summer of 1968 there were mass murders of women, and they were never identified. And the headlines were “More Slain Girls” in the newspapers, on all the newsstands. So we started street patrols for the factories down by the river, where

women were constantly being mugged, assaulted and raped. We formed a whole project around rape.”

Roxanne Dunbar-Ortiz grew up in rural Oklahoma, a child of landless farmers. As a veteran of the Sixties revolution, she has been involved in movements against the Vietnam War and imperialism, union organizing, and was one of the founders of the Women's Liberation Movement in the late 1960s with her Boston group Cell 16. Since 1973, she has worked with Indigenous communities for sovereignty and land rights, and helped build the international Indigenous movement.

A historian, writer, and professor emeritus in Native American Studies at California State University, she is author of many Indigenous related books and articles, including *Roots of Resistance: A History of Land Tenure in New Mexico* and *The Great Sioux Nation*, as well as a memoir trilogy: *Red Dirt: Growing Up Okie*; *Outlaw Woman: A Memoir of the War Years, 1960-1975*; and *Blood on the Border: A Memoir of the Contra War*. Her latest book, *An Indigenous Peoples' History of the United States*, was released in September, 2014.

Muriel Fox



“When we started NOW, we knew the world needed a civil rights organization, some of us called it an NAACP for women, to work for women's rights. And that's one reason it exploded so powerfully—because it was long overdue, in some ways it was centuries overdue.”

Muriel Fox is a co-founder of the National Organization For Women (NOW), formed in 1966. She headed Public Relations for NOW, and was the Operations Lieutenant to President Betty Friedan, as well as serving on the NOW National Board from 1966 to 1975. Fox wrote and distributed NOW's first press releases, and participated in the NOW campaign that convinced Lyndon Johnson to add women to Executive Order 11246 in Oct 1967. That Order established non-discriminatory practices in hiring and employment, which created jobs for millions of women through affirmative action. She was also involved in the NOW campaign to de-segregate Help Wanted ads, and testified to Congress for

equalizing pensions (1970). Fox founded and edited the first NOW National newsletter "Do it NOW," and has been the Chair of the Board of Veteran Feminists of America since 1993.

Jo Freeman AKA Joreen



"I was with SCLC—the Southern Christian Leadership Conference—in the South. Many of us who started this new movement had come out of civil rights, and absorbed its ideas, so that it shaped the women's movement. In some ways, the women's liberation movement was the bastard child of the civil rights movement."

Jo Freeman (AKA Joreen) is an activist, writer, political scientist and lawyer. As a student at the University of California, Berkeley in the 1960s, she became active in organizations working for civil liberties and the civil rights movement. She went on to do voter registration and community organizing in Alabama and Mississippi, and was an early organizer of the women's liberation movement in Chicago. She founded the "Voice of the Women's Liberation Movement," the movement's first newsletter, in 1968.

Freeman authored several classic feminist articles (including "The Bitch Manifesto" and "The Tyranny of Structurelessness") as well as important papers on social movements and political parties. She has also written extensively about women, particularly on law and public policy toward women, and women in mainstream politics. Among her books are *The Politics of Women's Liberation* (1975), *A Room at a Time: How Women Entered Party Politics* (2000), both won prizes for scholarship from the Political Science Association. <http://www.seniorwomen.com/authors/authorpageFreeman.html>

Carol Giardina



"At the Miss America protest, people outside had all kind of signs. I liked mine best, 'Can makeup cover the wounds of our oppression?' But the best part came when they were about to crown Miss America. Women who'd snuck up into the balcony unfurled this huge banner that said Women's Liberation, and it was a beautiful moment."

Carol Giardina was co-founder (with Judith Brown) of Gainesville Women's Liberation, the first women's liberation group in the South. Giardina attended the Miss America protest in Atlantic City in 1968, and participated in the two founding conferences of the women's movement in 1968, Sandy Springs MD and Lake Villa IL. Earlier, from 1963 to 1996, Giardina developed an abortion referral network at the University of Florida, Gainesville, for then illegal abortions. She has been active in the labor movement, the civil rights and black power movements. Giardina has long been a member of Redstockings, and works today with young feminists. She is the author of *Freedom for Women: Forging the Women's Liberation Movement, 1953-1970* (2010) and is a professor of history at Queens College, NY.

Susan Griffin



“Before the women’s movement, you would probably have to tell a lie every five minutes. ‘Oh I’m so happy that I’m just serving you.’ Constantly telling lies in one way or another, it undermines a life and a soul. Was the civil rights movement worth it? Is liberation valuable? Yes, it’s worth everything you have to pay.”

Susan Griffin is the author of several leading-edge feminist theories, regarding rape, pornography, the body, economic inequality, democracy, and warfare. Among over 20 books, her ground-breaking work, *Woman and Nature*, inspired the eco-feminist movement. Her book on the connection between nuclear weapons, gender and the private life, *A Chorus of Stones, the Private Life of War*, was a *New York Times* Notable Book, a finalist for the Pulitzer Prize and the National Book Critics Award, and received the Northern California Book Award. Named by *Utne Reader* as one of a hundred visionaries for the new millennium, Susan has been awarded an NEA Grant, and a Guggenheim Fellowship. Her play *Voices* won an Emmy award. Her work has been translated into 17 languages. She teaches at the University of California, CIIS, Stanford, Pacifica Graduate Institute and privately.

Karla Jay



“I told no one I went to college with that I was a lesbian, I never told anyone. I think was what the 60’s were like for many of us—we grew up in silence and isolation, and that’s why consciousness-raising in Redstockings was so appealing, because so much of our lives we could not speak of.”

Karla Jay, PHD, was a member of Redstockings. She participated in many early feminist events, including the takeover of the *Ladies Home Journal* offices. She was part of the women’s collective at the underground newspaper *Rat* and helped organize the Lavender Menace action at the Second Congress to Unite Women in 1970. She organized the “First National Ogle-in,” to protest the harassment of a woman (because she was “well-endowed”) by Wall Street brokers every day. Karla Jay was an early member of New York’s Gay Liberation Front and was its first female chair. She has written, edited, or translated ten books, including *Tales of the Lavender Menace: A Memoir of Liberation*. She is Distinguished Professor Emerita at Pace University where she taught English, Women’s Studies, and LGBTQ Studies for 39 years.

Kate Millett



“Everybody was eager then to talk about women’s liberation. And all these writings, they were very precious to us, like ‘Notes from the First Year,’ and the ‘Second Year,’ because they were the vanguard. We were changing the relationship between male and female. Nothing is more basic than that.”

Kate Millett is a feminist activist, writer, visual artist, teacher, and human rights advocate and a 2013 Inductee into The National Women’s Hall of Fame in Seneca Falls NY, the birthplace of

the American Suffragette Movement. In 1966, Millett became the first Chair of the Education Committee of the newly formed National Organization for Women. Her bestselling book, *Sexual Politics* (1970), broke new ground examining misogyny and male authors. Later that year she appeared on the cover of *Time Magazine* in a portrait by Alice Neel. Her books cover many interests: *The Prostitution Papers*, *Going to Iran*, *The Loony-Bin Trip*, and the autobiographical *Flying*.

Throughout her adult life, Millett has worked around the world on behalf of the rights of women, gay liberation, mental patients, and the elderly. She has received numerous awards for her work, including The Yoko Ono Lennon Courage Award for the Arts, and The Lambda Pioneer Literary Award. She states: "My work is about people and things in cages. It's how I view women's place in society, Capital, housing for the aged and the poor."

Congresswoman Eleanor Holmes Norton



"In the early 70's, after a great deal of effort by feminists, we got close to having a real childcare system. When Richard Nixon vetoed the childcare bill, that was a tragic moment in history. And we've been paying for it ever since. I can't think of a more important issue that early feminists raised than childcare."

Congresswoman Eleanor Holmes Norton is now in her twelfth term as the Congresswoman for the District of Columbia. While in college she was active in the civil rights movement with the Student Nonviolent Coordinating Committee. Her time with SNCC inspired her lifelong commitment to social activism and her budding sense of feminism. After law school, she worked for the American Civil Liberties Union.

In 1970, Mayor John Lindsay appointed Norton as the head of the New York City Human Rights Commission, and she held the first hearings in the country on discrimination against women. Norton represented sixty female employees of *Newsweek* in a complaint to the EEOC that *Newsweek* policy only allowed men to be reporters. The women won, and *Newsweek* agreed to allow women to be reporters. The Congresswoman's work for full congressional voting representation, and for full democracy for the people of the District of Columbia, continues her lifelong struggle for universal human and civil rights.

Denise Oliver-Velez



"I was in the Young Lords, and one of the points in the original program was 'Revolutionary Machismo'. Machismo is reactionary, so you can't have revolutionary machismo. We women weren't having it. So we made a very different kind of statement. 'We want equality for women. Down with machismo and male chauvinism.'"

Denise Oliver-Velez is currently an adjunct Professor of Anthropology and Women's Studies at SUNY New Paltz, and is a Contributing Editor for the progressive political blog Daily Kos. Born in Brooklyn, New York, in 1947, she currently lives in New York's Hudson Valley on a small farm

with her husband, dogs, cats and roosters; growing garlic and roses, and spending time with her hobby of African-American genealogical research, when she isn't teaching or blogging or registering voters.

She has been a political activist and community organizer, was in the Civil Rights movement, women's movement, and AIDS activism movement, and was a member of both the Young Lords Party and the Black Panther Party in the late 1960s and early 1970s. She worked in community media and public broadcasting for many years, and was a co-founder and program director of Pacifica's first minority-controlled radio station, WPFW-FM, in Washington DC. She was the executive director of the Black Filmmaker Foundation. She has published ethnographic research as part of several HIV/AIDS intervention projects and is working on a book on the women of the Young Lords Party with co-author Iris Morales.

Our Bodies, Ourselves - The Boston Women's Health Book Collective



"We came together with a passion for a project. We would do a course on women and their bodies, and if women were excited about the material, they would take it into their communities, their neighborhoods and just pass on the information."—Miriam Hawley

"People who had post partum depressions worked on the post partum chapter. People who had abortions worked on the abortion chapter. We always said the personal is political, the political is personal and there it was."—Vilunya Diskin

In May of 1969, 12 women ranging in age from 23 to 39 met at a Boston feminist conference and began a discussion about health care and their bodies – an event which helped to launch the women's health movement. Spurred by those discussions, they decided to research and discuss what they were learning about themselves, their bodies, and their health.

That fall they taught a course at MIT on women's health, and soon after published a 193-page course booklet entitled *Women and Their Bodies*. That evolved into *Our Bodies, Ourselves*, one of the most long-lasting achievements of the women's movement. *Time Magazine* named it one of the 100 most important works of non-fiction. *Our Bodies, Ourselves* has sold millions of copies around the world and has been translated into more than two dozen languages.

INTERVIEWEES, from left to right: Miriam Hawley, Jane Pincus, Joan Ditzion, Paula Doress-Worters, Wendy Sanford, Judy Norsigian, Vilunya Diskin, Pam Berger.

<http://www.ourbodiesourselves.org/>

Individual bios: <http://www.ourbodiesourselves.org/history/obos-founders>

Trina Robbins



"I saw the first issue of *It Ain't Me Babe*, and I immediately phoned them up and said, 'Hi, I'm an artist and I want to work with you.' It was so exciting that there was actually a women's liberation newspaper! Because I had these women standing

beside me for moral support, I was able to do the It Aint Me Babe comic—the very first all-women comic book in the world!”

Trina Robbins joined the staff of America’s first Women’s Liberation newspaper, the Berkeley-based *It Ain’t Me, Babe* in 1970. With the moral support of the staff, she produced *It Ain’t Me, Babe Comix*, the first ever all-woman comic book. In 1972 she was one of ten women who formed the Wimmen’s Comix Collective to produce *Wimmen’s Comix*, still the longest-lasting all-woman comic book anthology, running from 1972 to 1992. Since 1996 Robbins has been writing histories of once-forgotten early 20th century women cartoonists. She has the largest collection in the world of original comic art by early 20th century women cartoonists and has exhibited her collection in Europe, Japan, and the United States. In 2016 her collection will travel to Israel. <http://www.trinarobbins.com/>

Ruth Rosen



“We began to realize that we knew nothing about ourselves. I was in the history department at Berkeley and I knew zip, nada, zero about women’s history. We realized we didn’t know very much about women as a social group, or women’s literature, or women’s art.”

Ruth Rosen, historian and journalist, a former columnist for the *Los Angeles Times* and the *San Francisco Chronicle*, the author of three books, including *The World Split Open: How the Modern Women’s Movement Changed America*, and hundreds of op-ed essays. She was an early activist and journalist in the women’s movement in Berkeley, and pioneered women’s history at U.C. Berkeley and U.C. Davis, where she won the distinguished teaching award. She is now Professor Emerita of History, a fellow at the Institute for the Study of Social Change at U.C. Berkeley and continues to write journalistic articles for a variety of online magazines and journals. She is married, and in her spare time, she hikes, plays the flute, travels, and plays with five grandkids.

Vivian Rothstein



“The women’s movement was a revolt that was starting from the bottom, from the grass roots -- nobody controlled it. There are probably tens of thousands of women all over the country right now who were leaders in the women’s liberation movement and we’ll never know their names because they were organizing and agitating in their church, or in their school, or in

their neighborhood, or just in their marriage.”

Vivian Rothstein was a founder of the Chicago Women’s Liberation Union, one of the first feminist organizations of the 1970’s. She served as CWLU’s first staff member, coordinated its representative decision-making body, and helped establish the organization’s Liberation School for Women. Vivian’s activist career started with the Mississippi Freedom Summer project of 1965 and was followed by community organizing in Chicago to build “an interracial movement of the poor.” In 1967 she participated in a peace delegation to North Vietnam.

For the past 17 years Vivian has worked with the Los Angeles Alliance for a New Economy (LAANE), an advocacy organization working to lift standards for workers in the region’s major

low wage industries. Vivian also is a Board member of Clergy and Laity United for Economic Justice (CLUE).

Marlene Sanders



“I may have looked very proper and buttoned up as a reporter, but I was very sympathetic to what was going on. Now it isn’t my taste to do some of the demonstrations and things some of them did. But I was always sort of gleeful about it underneath and I thought, you know, ‘Go for it!’”

Marlene Sanders is a three-time Emmy Award-winning correspondent, producer, writer and former news executive. She had a long career at ABC and CBS News and broke barriers for women throughout her career: as the first woman to anchor at night, the first woman from tv to report from the Vietnam War, and the first woman at any network to become a news vice president. She produced a number of documentaries in the 1970’s about the women’s movement, as well as documentaries on a variety of other subjects. She grew up in Cleveland, Ohio, and went to Ohio State University. She married Jerome Toobin in 1958 and has a son, journalist Jeffrey Toobin. Since the end of her long tv career, she has been an adjunct professor of journalism at NYU, where she teaches Advanced TV Reporting.

Alix Kates Shulman



“It’s really hard to imagine how shameful sex was. You had to put on a wedding ring and pretend you were married to get birth control. So suddenly being in a room full of women who were eagerly speaking of sex—not for the titillation, but in order to be able to change this double standard—was a very great thrill.”

Alix Kates Shulman has been a feminist activist since the 1960s and is the author of 14 books. *The New York Times* hailed her as "the voice that has for three decades provided a lyrical narrative of the changing position of women in American society" for books ranging from her debut novel, the feminist classic *Memoirs of an Ex-Prom Queen*, to her last memoir, *To Love What Is: A Marriage Transformed*, about caring for her brain-injured husband. Her memoir *Drinking the Rain* won a Body Mind Spirit Award of Excellence and was a finalist for the *L.A. Times* Book Prize. *A Marriage Agreement and Other Essays: Four Decades of Feminist Writing* was published in 2012. Her work has been translated into 12 languages and has appeared in *The New York Times*, *Salon*, *The Nation*, *Dissent*, and *The Guardian*. She blogs at Silver Century.

Website: www.AlixKShulman.com.

Ellen Shumsky



“We took seats all around the conference, and when the lights went back on—like Superman, we removed our blouses and stood up wearing our Lavender Menace t-shirts. We started saying that we were taking over the meeting and the women’s movement had to address the issue of lesbianism.”

Ellen Shumsky was a founding member of Radicalesbians and a collaborating author of the 1970 Lesbian Feminist *cri de coeur* "The Woman Identified Woman." A photographer at that time, she extensively documented the feminist, lesbian and gay liberation movements. A collection of her photographs, *Portrait of a Decade: 1968 - 1978*, Photographs by Ellen Shumsky, Edited by Flavia Rando Ph.D, was published in 2009 by Graeae Press. For many decades now she has been a psychotherapist in private practice, as well as a psychoanalytic teacher, supervisor and writer. She has presented her work nationally and internationally.

Marilyn Webb



"We were very conscious of race and class, because of Washington being a multi-racial city. Lots of working-class women were there in hospitals and government—just for the taking. We went and talked to them all! And all of these women responded so incredibly! It was like, 'Yeah! Yeah! Come talk to us!!' It

was a bonanza of organizing."

Marilyn Webb, a long-time journalist, is Distinguished Professor Emerita of Journalism at Knox College and the author of the Pulitzer Prize-nominated book, *The Good Death: The New American Search to Reshape the End of Life*. She founded the first women's groups in both Chicago and later in Washington D.C. Webb also co-founded *off our backs*, the first East Coast feminist newspaper, and one of the first women's studies programs at Goddard College. An early organizer, Webb was also notoriously booed off stage by New Left men at a Counter-Inaugural Demonstration against then-President Richard Nixon, becoming a major voice in the emerging independent women's movement.

In her day job, Webb has had a notable career editing and writing for national magazines--*Woman's Day*, *Ladies Home Journal* and *New York Magazine*--and teaching at Columbia University and, later, at Knox College in Illinois, where she ran for mayor and created an award-winning new journalism program. She is now at work on her next book.

Virginia Whitehill



"My mother was very proud of having participated in suffrage marches around Chicago, and when I was a little girl she would always take me with her to vote. I decided later on that the two emancipators of women were the vote and birth control, the ability to control your fertility."

Virginia Bulkley Whitehill, a lifelong activist for women, comes by her feminism naturally. Her mother Myrtle Bulkley worked for women's suffrage, and was a charter member of the League of Women Voters. Whitehill was an active member of Planned Parenthood in Dallas TX, and was present at the oral arguments for *Roe v Wade* at the Supreme Court. She has worked for decades for women's rights, and co-founded the Dallas Women's Coalition, the Dallas Women's Foundation, and The Family Place, the first shelter for battered women in Dallas, among many other projects.

Her volunteer work has won her many awards, including the Planned Parenthood Champion of Choice award and the Association of Women Journalists Women of Courage Award. In 2000, Whitehill was honored by the Texas Women's Chamber of Congress as a Woman of the Century. She has two children, and graduated from Mount Holyoke College.

Ellen Willis



“In the 1960’s we were all subjected to a double message: that first of all sex was okay now, but if we were pregnant it was our problem. Abortion of course was totally illegal and very hard to get. The HORROR—the fear of pregnancy—loomed over anything one did.”

Ellen Willis joined the early feminist group New York Radical Women in 1968, and with Shulamith Firestone co-founded Redstockings in 1969. Willis published numerous articles and essays on feminist issues including the institution of marriage and the family, abortion politics, and sexuality. In the late 1960s and 1970s, she was the first pop music critic for *The New Yorker*, and later wrote for, among others, the *Village Voice*, *The Nation*, *Rolling Stone*, *Slate*, *Salon*, and *Dissent*, where she was also on the editorial board. She was the author of several books of collected essays. Beginning in the late 1970’s, she was part of the pro-abortion action group No More Nice Girls. At the time of her death in 2006, she was a professor in the Journalism Department of New York University. She had one daughter, Nona Willis Aronowitz.

Alice Wolfson



“In Washington we were like, ‘have demonstration will travel.’ We demonstrated in the halls of Congress, we demonstrated outside of Congress. We said, ‘we are not asking men for our rights, we are taking them.’”

Alice Wolfson is a veteran political activist and a pioneer in the women’s health movement. She belonged to DC Women’s Liberation, and was a member of “The Daughters of Lilith” collective. Hers was one of the leading voices protesting the lack of female participation in the 1969-70 “Nelson Pill hearings,” as well as the deliberate withholding of information regarding the pill’s dangerous side effects. The women’s actions during the Nelson Pill hearings and their demands for informed consent led to the first wide-scale patient package insert informing patients of potential dangers on a prescription medication. She is one of the founders of the National Women’s Health Network (NWHN) as well as the Committee to Defend Reproductive Rights. Today she is a lawyer fighting for the rights of disabled insureds against their insurance companies.

FILM CREDITS

Director Mary Dore

Producers Mary Dore & Nancy Kennedy

Executive Producers Pam Tanner Boll, Elizabeth Driehaus

Co-Producers Abigail Disney, Geralyn Dreyfous, Gini Reticker

Editors Nancy Kennedy, Kate Taverna

Composer Mark degli Antoni

DP's Svetlana Cvetko, Alicia Weber
and Luisa Conlon, Julia Dengel, Lucia Duncan, Naiti Games, Deb Lewis, Carolyn Macartney,
Kat Patterson, Martina Radwan, Liz Rubin, Dyanna Taylor, and Steve Baum

Sound Laretta Molitor, Daniel Brooks
and Adrian Escobar, John Garrett, Adam Peter Lawrence, John Osborne, Craig Parker, Juan
Rodriguez, J.P. Whiteside, Merce Williams

Additional Editing Michelle Chang, Ana Crenovich

1st Assistant Editor Anna Hovhannessian

Asst Editors, Yael Bridge, Catherine Dwyer, Emily MacKenzie

Supervising Sound Editor Deborah Wallach

Re-Recording Mixer Sean Garnhart

Audio Post Production Facilities The Red Room & Sound Lounge, NY

Online Editor Jon Fordham, Framrunner

Graphic Design

Title Animation and Font Design	Eric Skillman
Graphic/photo Animation	Anita Hei-Man Yu
Website Design	Stephanie Bart-Horvath

Archival Research Mary Dore

Archival Consultant Lewanne Jones

Redstockings Archive Consultant Carol Giardina

Researchers Artemis Shaw, Sarah Baker, Hadass Silver

Special Research Assistance Susan Barker, Mary Bennett, Sylvia Bitton-Netherton, Tom
Blake, Nichole Calero, Estelle Carol, Alex Cherian, Lely Constantinople, Olivia Cueva, Deborah
Edel, Joyce Follet, John Grybowski, Amy Hague, Lisa Harrison, Jessica Herczeg-Konecny,

Susan Hormuth, Karen Kukil, J. Fred MacDonald, Teddy Minucci, Gwen Patton, Polly Petit, Laura Peimer, Mahlon Picht, Irene Reti, Michelle Romero, Kathie Sarachild, Scott Spitol

Post Production Associate Producer Catherine Dwyer

Readers Peggy Johnson Poor Black Women
Anna Nugent I am a revolutionary
Colleen Quinn Sexual Politics

Academic Advisors Amy Kesselman
Jo Freeman
Ruth Rosen

Lavender Menaces and their scandalized audience Emma Ancelle, Sarah Baker, Rachel Berger, Emily Bishop, Amy Brinker, Lauren Conrad, Ann Currier, Mona Davis, Margot Edman, Kate Ettinger, Quinn Fusting, Kate Gandall, Anita Gilodo, Joslyn Guirjarro, Hilary Klein, Sarah Klein, Lillian Lamboy, Kate Lovely, Roxanne Palmer, Sara Steele, Melanie Sutherland, Elena Valls, Olivia Whelan, Lisa Wilde

Boston street harassment and patrol Sarah Baker, Ana Crenovich, Andrew Casertano, Catherine Dwyer

Artwork Trina Robbins, It Ain't Me Babe
Juan Carlos, Machismo Es Fascismo poster
B. Vogel, Motive magazine, Furies mandala
Indra Dean Allen, No More Fun And Games cover
Chicago Women's Graphics Collective, posters

Archival Photographers Michael Abramson, Cary Herz, Diane Arbus, Lynda Koolish, Virginia Blaisdell, Bettye Lane, Joan E Biren, Freda Leinwand, Mary Ellen Mark, Howard Petrick, Cathy Cade, Steve Petteway, Anthony Camerano, Alan Pogue, Dan Coleman, Annie Popkin, Alan Copeland, Russel Reif, Tully Crenshaw, Trent Rogers, Diana Davies, Ruth Rosen, Sahm Doherty, Barbara Rothkrug, Liam Driver, Richard T. Sammons, Howard Erker, Sid Sattler, Phyllis Ewen, Arthur Schatz, David Fenton, Ellen Shub, Phil Fenty, Diane Shugart, Leonard Freed, William J. Smith, Jo Freeman, James L. Stanfield, Bev Grant, Catherine Ursillo, Michael Hardy, Suzanne Vlamis, Christopher Harris, Elaine Wessel, Diana Mara Henry, Dwight Williams

Film excerpts

"Abortion" by Catha Maslow, Mary Summers, Karen Weinstein, Jane Pincus
Actors: Sue Jhirad and Janet Murray.

"The David Frost Show", Group W Productions, CBS Television Distribution

"El Pueblo se Levanta" Courtesy of Third World Newsreel

"Evolving Towards Women" University of Illinois at Chicago

"Father of the Bride" Vincent Minelli, Loew's Inc

Jane: An Abortion Service" Kate Kirtz and Nell Lundy
Courtesy of Women Make Movies

"Splendor in the Grass", Elia Kazan, NBI Productions

"The Donna Reed Show", William Roberts, the estates of Donna Reed and Tony Owen

"The Wonder Years", Carol Black & Neal Martens, Telepictures Distribution

"Town Bloody Hall", Chris Hegedus, D.A. Pennebaker.

Courtesy of Pennebaker Hegedus Films, Inc.

"Where the Boys Are", Henry Levin, Metro-Golwyn-Mayer, Inc and Euterpe, Inc

Music

"Free" Written by Chan Marshall. Performed by Cat Power - Courtesy of Matador Records under license from Beggars Group

"Hot Topic" Written by Kathleen Hanna, Johanna Fateman, and Sadie Benning. Performed by Le Tigre. Courtesy of Le Tigre Records. By arrangement with Terrorbird Media.

"Hurricane" Written by Laura Dawn, Daron Murphy, Richard Hall, and Aaron Brooks. Performed by The Little Death.

"I'll Be Your Mirror" Written by Lou Reed. Performed by The Velvet Underground & Nico. Courtesy of Polydor Records under license from Universal Music Enterprises

"Melancholy Guitar" by Scott Anderson, courtesy of "For The Bible Tells Me So".

"Papa" Written by Virginia Blaisdell & Naomi Weisstein. Performed by Chicago Women's Liberation Rock Band. Published by Chicago Women's Liberation Rock Band.

"Piece of My Heart" Written by Russell Bert & Jerry Ragovoy. Performed by Big Brother & The Holding Company feat. Janis Joplin. Courtesy of Columbia Records. By Arrangement with Sony Music Licensing. Permission of Sloopy II Music, Inc.

"Rebel Girl" Written by Kathleen Hanna, Kathi Wilcox, Tobi Vail, and William Karren. Performed by Bikini Kill. Courtesy of Bikini Kill Records, by arrangement with Terrorbird Media

"Save Me" written by Aretha Franklin, Carolyn Franklin, and Curtis Ousley. Performed by Aretha Franklin. Courtesy of Atlantic Recording Corp. By arrangement with Warner Music Group Film & TV Licensing

"Secret Garden" by Eric Wollo By arrangement with Spotted Peccary Music

"Too Old to Go 'Way Little Girl" Written by Janis Ian. Performed by Janis Ian. Courtesy of Polydor Records under license from Universal Music Enterprises

"These Days" Written by Jackson Browne. Performed by Nico. Courtesy of Universal Records under license from Universal Music Enterprises. Courtesy of Open Window Music.

"Volunteers" Written by Martyn Buchwald & Pal Kantner. Performed by Jefferson Airplane.

Photographic and Print Sources

Associated Press, Bancroft Library-University of California at Berkeley, Boston Herald, Boston Phoenix, Center for the Study of Political Graphics, Chicago History Museum, Chicago Tribune, Chicago Women's Graphic Collective, Chicago Women's Liberation Union Herstory Project, Daily News, Daily Reflector (Greenville N.C.), Every Woman, Getty Images, Harper's, It Ain't Me

Babe, Lesbian Herstory Archives, Life Magazine, Look Magazine, Los Angeles Times, Magnum Photos, Mother Lode, Motive Magazine, NASA, Newsweek, New York Magazine, New York Post, New York Public Library-Special Collections, New York Times, No More Fun and Games, Northeastern University Libraries, Notes From the Second Year, Our Bodies Our Selves, Rainbow History Project, Ramparts Magazine, Redstockings Archive, Rubenstein Rare Book and Manuscript Library-Duke University, Schlesinger Library-Radcliffe College, Sophia Smith Collection, Smith College, State Archives of Florida, Supreme Court of the United States, The Daily Telegraph, The Militant, Thiel College Archives, Time Magazine, Trenholm State Archives, Triple Jeopardy, Tulane University Library, Washington, DC Public Libraries, Washington Post, Wisconsin Historical Society

Archival Film Sources

ABCNEWS Videosource, Boston TV News Digital Library, Boston Public Library-WHDH, Photographic and Print Sources, Boston University Productions, CBC Archives, CBS News Archive, Getty Images, Historic Films Archive, KPIX-TV, KQED-TV, KRON-TV, KTVU-TV, The Library of Congress, Stephen Lighthill, J. Fred MacDonald, NBC Universal Archives, The National Archives, Oddball Films, The Poetry Center-San Francisco State University, Harvey Richards Media Archive, RT Ruptly, Ellen Spiro, Streamline Films, The Texas Tribune, University of Illinois at Chicago Library, Center for Sacramento History-KCRA TV Film Collection, San Francisco Bay Area TV Archives, State Historical Society of Iowa-KRG-TV, Streamline Films, Third World Newsreel, THIRTEEN Productions LLC, UCLA Film Library, Lynn & Louis Wolfson II Florida Moving Image Archives

