March 2004

Guerrilla Girls Promote Art of Resistance

Director Dr. Barbara Ellen Smith. "Although typically viewed as products of geopolitical competition, religious fundamentalism or racial/ethnic tension, gender in fact figures significantly as an implicit factor in the dynamics of violence."

"In addition," said Dr. Allison Graham, Director of Women's Studies, "maternalism, feminism and other forms of gender-based solidarity are prominent in anti-war activism all over the world. We organized this project because we believe it is critical for our students to be thinking seriously about these issues at such a crucial point in our history."

Funded in part by a grant from UM's Academic Enrichment Funds, the series opens October 16 with a lecture by Catherine Lutz entitled "Hidden Casualties: Domestic Violence and the Global Military." Dr. Lutz, a professor in the Department of Anthropology and Research Associate at the Watson Institute for International Studies at Brown University, is the author of Homefront: A Military City and the American 20th Century, as well as numerous articles on questions of gender, theory, and war. She is also an activist involved in national and international anti-militarist campaigns.

Published nearly a year before the tragic murders in 2002 of four women killed by their soldier-husbands stationed at the U.S. Army’s Fort Bragg, Homefront chronicles that military base's impact on its host community of Fayetteville, North Carolina.

At the end of July 2002, media across the country began reporting on Teresa Nieves, Jennifer Wright, Andrea Floyd and Marilyn Griffin - four women killed by their husbands who were all soldiers stationed at the Fort Bragg military base in North Carolina. Three of the soldiers were in special operations units that fought in Afghanistan. All couples had histories of domestic violence, and some of the victims had reached out for help or reported incidents. The killings, which occurred within a short period of six weeks, have brought domestic violence in the military into the spotlight once again.

In February, a festival of multi-cultural films dealing with women and war will be presented, curated by international film scholar Reece Auguste, visiting professor in the University of Memphis Department of Communication. (See Two Women, page 7.)

All series events will be free and open to the public. For more information contact CROW at 678-2770 or Women's Studies at 678-3550.
The most moving expression of protest from the January 2003 antiwar demonstration in Washington, D.C. in my view was both silent and wordless. A line of protestors, walking abreast in a group numerous enough to span the width of Pennsylvania Avenue, marched silently in hooded black robes and masks. They held no signs and chanted no slogans, but in their arms they carried lifeless bodies, fabricated of cloth.

These specters of death haunt my memory. To witness their street performance was to feel anew the loss of humanity-literal and spiritual, one's own and the rest of the world's-that war demands and produces. It is the same feeling, for me at least, that Picasso's "Guernica" evokes. Such is the power of art.

We dedicate this newsletter to all artists and musicians-in activist terminology, "cultural workers"-who utilize their creative abilities in the service of social justice. StandPoint's traditional book review is replaced for this occasion by a film review of "Two Women," made by the Iranian director Tahmineh Milani, who has risked prison and execution for her cinematic critiques of the status of women in contemporary Iran. (See page 7.) The teaching column features innovative approaches to dance instruction, which contest not only traditional training models but also our most basic assumptions about who can dance, where performance should occur, and what dance is. (See page 5.)

These and other articles point to the capacity of art not only to critique present injustice but also to invoke the possibility of a very different future. In a world where "TINA"—There Is No Alternative—has been the mantra justifying brutal economic and social policies by institutions ranging from Britain's Thatcher government to the World Bank, the creative capacity to imagine and evoke faith in more just possibilities is important indeed.

Myles Horton, the late founder of the Highlander Folk School (now Highlander Research and Education Center), used to say that great social movements are not born out of despair or desperation, but from hope. Academic studies of collective action and social movements confirm that people in desperate circumstances may riot, murder or steal, but they do not engage in movements for social transformation unless they truly believe that a better future is possible.

The art of resistance imagines that better future and, particularly when the creative process is collective, actually begins to realize it. In the social movements of the twentieth century United States, nothing did this more effectively or consistently than music, and nowhere was this more evident than in the civil rights movement. Recall the lyrics: "Freedom's coming and it won't be long." "Ain't you got a right to the tree of life?" And, of course, "We shall overcome."

As an academic sociologist, I necessarily deal in words and numbers, and I would never downplay the role of research, analysis and education in the process of social change. In the end, however, I know that it is not numbers and pie charts, or even the material needs that they depict, which stir people to action. People do not step out of daily routines and risk their futures, even their very lives, for bread alone.

In the words of the great anthem of trade union women, "Bread and Roses":
"As we come marching, marching, unnumbered women dead
Go crying through our singing their ancient song of Bread;
Small art and love and beauty their drudging spirits knew -
Yes, it is bread we fight for - but we fight for Roses, too."

*James Oppenheim, "Bread and Roses." The American Magazine 73, December 1911.
Community Forum to Focus on a Living Wage

According to a 2002 study by CROW affiliate Dr. David H. Ciscel, it takes $31,284 a year or $15.64 an hour in a full time job for a family with one adult and two children in Memphis to be self-sufficient. Unfortunately, the Memphis economy is dominated by service producing jobs that pay $7 - 10 an hour. This discrepancy persuaded CROW to focus its 2003 Community Issues Forum on "A Living Wage." A living wage is a measure of self-sufficiency. It describes the amount of money a family needs to pay for their basic necessities - food, shelter, utilities, child care, etc. - without any government or other financial subsidy.

"The living wage movement has been described as the most interesting, and underreported, grassroots enterprise to emerge in this country since the civil rights movement," said CROW Director Dr. Barbara Ellen Smith. "We felt it was important to give our community the opportunity to learn about and discuss the economic, social and political implications of this issue."

The 2003 Community Forum will be held Wednesday, October 29 from 2:00 to 4:00 p.m. in Room 123 of the Fogelman Executive Center on the University of Memphis campus, and will be co-sponsored by the Public Issues Forum. The program will begin with a 20 minute presentation of the 2002 Living Wage study by Dr. Ciscel, professor of economics. A distinguished panel of local activists will each give brief remarks followed by a question and answer session with the audience. A reception for all attendees will be held immediately following the program.

Forum panelists will include: Mr. James Mingey, President of Intrust USA, a Certified Financial Development Institution; Ms. Teri Craven, Political and Public Affairs Representative for Local 1529 of the United Food and Commercial Workers Union; Reverend Rebekah Jordan, Executive Director of the Mid-South Interfaith Network for Economic Justice; and Ms. Regina Walker, Senior Vice President of the United Way of the Mid-South. Ms. Ruby Bright, Executive Director of the Women's Foundation for a Greater Memphis will serve as moderator.

According to the Association of Community Organizations for Reform Now (ACORN), living wage campaigns across the country are seeking to pass local ordinances requiring private businesses that benefit from public money to pay their workers a living wage. Typically such ordinances propose to cover employers who hold large service contracts with the city or county or receive substantial financial assistance from the local government in the form of grants, loans, bond financing, tax abatements, or other economic development subsidies.

The concept behind these campaigns is that when subsidized employers are allowed to pay workers less than a living wage, tax payers end up footing a double bill: the initial subsidy and then the food stamps, emergency medical, housing and other social services low wage workers may require to support themselves and their families even minimally.

Since 1994, Living Wage ordinances have been won by community, labor, and religious coalitions in Baltimore, St. Louis, Boston, Los Angeles, Tucson, San Jose, Portland, Milwaukee, Detroit, Minneapolis, and Oakland -- bringing the national living wage total to 103 ordinances. ACORN reports that there are currently more than 74 living wage campaigns underway in cities, counties, states, and college campuses across the country.

The 2003 Community Issues Forum is free and open to the public. For more information contact CROW at 678-2770. 

"It takes $31,284 a year or $15.64 an hour in a full time job for a family with one adult and two children in Memphis to be self-sufficient."
In keeping with CROW's commitment to the larger community in which we as faculty teach and learn, this column inaugurates an ongoing discussion of community-based research and partnerships. Our concept of "women's issues" remains characteristically expansive. It includes such issues as neighborhood safety or early childhood development where gender, along with race and class, mediates personal experience and should frame our research methods, theoretical interpretations, and agenda for social change.

Following from our emphasis on women's health in the Spring 2003 issue of StandPoint, CROW is pleased to announce that a collaborative team facilitated by Dr. Nancy Hardt of the Institute for Women's Health (University of Tennessee Health Sciences Center) has been selected to participate in the American Public Health Association's Maternal Child Health Community Leadership Institute. Participation in the institute means that we are committed to implementation of a community-based action strategy based on participatory research to improve maternal and child health in Memphis.

Participatory research means that the distinction between researchers and "subjects" is, if not erased, at least blurred. Young and/or low-income African American women (most at-risk for low birth weight and infant mortality in Memphis) will formulate questions to be asked and offer their own understandings of concepts such as "non-compliance" (often cited as the primary challenge of pre-natal care). As a dynamic variable rooted in the interaction between communities and health care delivery systems, non-compliance has nevertheless typically been conceptualized as an individual-level variable by the medical model. The interventions that can be envisioned differ a great deal depending on whether the problem is conceived as an individual or system-level problem.

As the representative from the Center for Research on Women, I will be working with a team that includes physicians, nurses, social workers, and faith-community and neighborhood activists, as well as the local coordinator of the national New Mothers Study. We are sponsored by the Shelby County Health Department and the State of Tennessee Department of Health. Look for updates on this initiative in this column and in other StandPoint features in coming issues.

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**Women, War and the Art of Resistance**

October 16, 2003
Hidden Casualties: Domestic Violence and the Global Military
Dr. Catherine Lutz
7:00 PM, Ellington Hall Auditorium

February 2004
International Film Festival:
Two Women (Iran) director Tahmineh Milani
The Women of Hezbollah (Lebanon) director Maher Abi-Samra
No Man’s Land: Women Frontline Journalists (UK/USA) director Shelley Saywell

March 26, 2004
The Guerrilla Girls
In performance
7:00 PM, Rose Theatre

For more information call 678-2770 or 678-3550.
Dances I Am Eager to See

As a professor of dance in a southern school I am accustomed to encountering first year dance majors who really want to wear skimpy costumes with sequins, really want to be told exactly what to do and really hate their bodies. Why (should I really wonder?) have unabashedly patriarchal dance values (established during the period of the Romantic Ballet: Paris- 1832-1870) overwhelmed other movements and developments? Dance has a history of women taking strong stands against great odds and creating an artistic outlet in which the female voice is dominant. Why are these aspects of the dance field rarely encountered before college?

It is actually because of this that I believe dance in academia is on the front line in the fight against sexism. The culture of Western European dance is replete with sexist attitudes that minimize women's agency. However, the dancer dances. And through dancing she develops herself as a mover. Down beneath the layers of sexist propaganda the dancer is continuously leaping, gliding, and surging.

Students do not study dance in college to understand the role of feminism in their lives. Yet, because of their dynamic relationship with their bodies and the blatant sexism of their past experience, there is a potential for dance students to experience profound change. This can be quite a formidable chasm to cross. When the powerful patriarchal codes are deconstructed and the dancer gets back ownership of her body, she continues to fly through space on her own terms.

Modern dance began at the turn of the 19th century by Isadora Duncan and Loie Fuller. These two strong women were rebelling against the conventions of ballet and the Victorian era. Duncan rejected the inhibiting clothing and mores of the day. She danced in Greek togas with bare feet and chose lovers at will. Fuller, who was a scientist, used her moving body draped in silk as a screen for the light projections she developed. The art form they were pioneering ignored the male gaze and insisted that the dancer and choreographer express herself. Martha Graham (working from 1926-1997) added to these innovations by re-investigating classical themes (Medea, Oedipus, Joan of Arc) from a female viewpoint. Dance in the 1960’s embodied ideas of feminism as "unconventional partnering" (women lifting men, men lifting men, women lifting women) became commonplace.

Dance pedagogy is undergoing feminist-inspired investigation. In the traditional class structure, the all-knowing teacher presents movement everyone in the class struggles to copy with perfection while dressed in clothes that totally expose the body (leotards and tights) in a room full of mirrors. The teacher corrects, criticizes and praises the class. The students do not talk and rarely ask questions. It is hard to imagine a more intimidating or autocratic situation. Yet, this is the model that has created dancers of enormous technical skill (and eating disorders and self-esteem problems).

What do we gain and what do we lose by changing that model? Through examination it is clear that the training model ties directly into the traditional dance aesthetic. Typical assumptions of what dance is need to be investigated in order to dismantle the delivery system. How do we define success in the dance field? Is it dancing for a major company? Can there be a broader range of valuable contributions through dance? What is the relationship between dance training and personal development? How can dance build community?

See DANCES on page 10
Domestic Violence in the Military

Studies indicate that the military rate of domestic violence is significantly higher than civilian rates. The severity of the violence has also been shown to be higher. (“A Considerable Service” in Domestic Violence Report Vol.6, No.4, www.civicresearchinstitute.com/vi2.html).

Women associated with the military are considered particularly vulnerable to abuse by military men, due to geographic isolation from family and friends, social isolation within the military culture, and financial dependence.

Abused women are often fearful of reporting incidents due to the lack of confidentiality, the lack of services and assistance available, and fear of losing the family income and benefits.

New Community Relations Coordinator Joins CROW

Rebecca Terrell, former Executive Director of the Florida Dance Association, has joined the staff of the Center for Research on Women as Community Relations Coordinator. Ms. Terrell is responsible for the Center's communications and publications, coordination of CROW's public events, and serves as CROW's liaison to other community organizations.

"My goals are to find the most effective ways to share the Center's work and achievements with the public, and to support collaboration within the Memphis women's community," said Ms. Terrell. She has already begun to transform CROW's visual image from web site to office spaces, and is providing critical staff support to the newly organized Memphis Area Women's Council.

Ms. Terrell holds a Master's degree in Public Administration from Florida State University, and served as Executive Director of the statewide non-profit Florida Dance Association from 1981 - 1997.

Women's Council to Launch On-Line Action Network

Supported by grant funds from the United Way of the Mid-South through the Women's Foundation, the Memphis Area Women's Council is preparing to launch a new website. The site will serve as a central source of information and assistance for women in the greater Memphis area.

The Council's site, anticipated by Spring 2004, will include information on local organizations, resources, studies and reports, and will provide the area's first On-Line Action Network for women.

"By coming together, the individuals and agencies working for the well being of women and families in our community can have a powerful collective voice," said Dr. Nancy Hardt, Council Steering Committee member and Director of the Institute for Women's Health at the University of Tennessee, Memphis. "We believe our on-line action network will greatly increase the level of activism on behalf of women's issues in the Memphis area."

The Memphis Area Women's Council is a progressive alliance of individuals and organizations acting as change agents to improve the status of women. The organization grew from community interest following CROW's 2000 Community Issues Forum on the status of women in Tennessee. The Council focuses on policy reform in the areas of health and health care, education and work force development, and economic self-sufficiency.

For more information on the Council or its upcoming Action Network contact Rebecca Terrell at 678-2153, or send an email to CROW@memphis.edu.
In August 2001, Iranian feminist filmmaker Tahmineh Milani was arrested on the orders of Iran's Revolutionary Council, interrogated and charged by Iran's Islamic Revolutionary Court of supporting those "waging war against God." She was also charged with misusing the arts to support "counter-revolutionary grouplets" and the armed opposition. Milani faced execution.

After President Khatami's intervention and an international Declaration of Solidarity signed by over 1500 people, including Faye Dunaway, Martin Scorsese, Yvonne Rainer, Catherine Breillat, and Francis Ford Coppola among others, Milani was released from jail.

The film that caused this near death situation is Milani's The Hidden Half (2001) in which she takes a critical look at the 1979 Iranian revolution and more specifically the repression of women within the Islamic Republic.

In Two Women Milani's gritty realism inscribes sexuality as the narrative focus for the reconstruction of the feminine and in so doing declares war on all patriarchal readings of the female body and its ascribed roles. As in her 2001 The Hidden Half one finds in Two Women a visual assault on the metaphysical violence that imprisons the feminine in Iranian culture.

Two Women is a deceptively simple, at times uneven narrative about two university students, Fereshteh (Niki Karimi) and Roya (Marila Zarei), their friendship, ambitions and the tragedy that unfolds after Fereshteh is repeatedly harassed by a stalker demanding her hand in marriage. After she rejects his advances he later throws acid into the face of her cousin, thinking him her boyfriend.

Blamed by her father for the disgrace and the loss of family honor, he pulls Fereshteh out of college, forces her into an arranged marriage and reluctant motherhood, and consigns her to a life of existential silence and nothingness. Her domineering, suspicious and emotionally cold husband monitors her every move, locks up the phone when he is away from home, denies her access to her friend Roya in Tehran and the outside world in general. While Fereshteh experiences the full impact of tradition her friend Roya pursues her education, becomes an architect and the symbolic representation of modernity in Iran.

Told in multiple flashback structure Two Women forces the spectator to become a silent witness to the machinations of female repression and imprisonment within a violent metaphysics. In the process, Milani visually exposes the collision of two Irans defined by the structures of tradition and the desire for modernity. At the center of her cinematic vision is an exploration of women's cultural and existential location within a theocratic state. One can read Two Women as ostensible a critique of tradition and at the same time a yearning for modernity.

The real surprise is that this film was ever made. Government censors held up Milani's script for seven years before it was given the green light. Although there have been changes under President Khatami, (scripts are no longer censored or denied funds) films can still be denied distribution by the authorities. Filmmakers are free to produce anything but the finished film must undergo a review process before it can be screened to the public. There are no guarantees that the film will get the censor's approval.

Two Women will be part of the Women, War and the Art of Resistance International Film Festival in February 2004.

By Reece Auguiste

Two Women (Iran, 1999) Directed by Tahmineh Milani

Reece Auguiste
Visiting Professor of Communication
The University of Memphis

Tahmineh Milani
**Women and the Art of Resistance**


Dworkin, Andrea, *Feminista*, online journal; volume 5, number 1; “The Women Suicide Bombers,” http://www.feminista.com/v5n1/dworkin.html


**Websites of Interest:**

Women's Action Group, (www.scheherazade.org)

www.international-alert.org is a merger of the following women's and human rights organizations:

International Alert (Hague Appeal for Peace (www.haguepeace.org), Amnesty International (www.amnesty.org),

Women's Caucus for Gender Justice (www.iccwomen.org),

International Women's Tribune Centre (www.iwtc.org).

Women's Commission for Refugee Women and Children (www.womenscommission.org)

Women's International League for Peace and Freedom (www.wilpf.org).

Women in Europe for a Common Future (www.wecf.org) demanded at their European Women's Conference for a Sustainable Future in March 2002 in the Czech Republic the creation of an International Women's Security Council.
My family, a few friends, and I set off to see the American College Dance Festival Association's Southeast Regional Gala Concert in Miami. The Gala Concert is the culmination of a week long festival of workshops, performances, and adjudication, where the top 10 performers or groups are showcased. After a brief intermission, Milanda McGinnis (University of Memphis 2003) took the stage. I had no idea that the performance was about to see would inspire me to read, research, and contemplate American, capitalist, white supremacist, patriarchal ideology on a previously unexplored level.

Don't get me wrong. I have been a long time believer in the evils of the white supremacist, patriarchal, capitalist, oppressive elite. But let's face it: I'm a white woman of upper middle class upbringing. This privileged status I enjoy, in a society unjustly based on ranking, has made my reality somewhat removed from the oppression that is perpetrated on the lower ranks. The majority of my experience on this subject has been academic and mostly speculative. Or so I thought.

So after the intermission, Milanda, this solitary, young, black woman in street clothes takes the stage to perform the piece she also choreographed entitled: "PoliTrickin." A poem entitled "Dope," by Amiri Baraka is her music, and it began to play. Baraka's voice powerfully filled the auditorium. Milanda's performance began to the jazzy cadence of Baraka's voice.

At first I didn't notice the exact words that he was saying. I was just taking in Milanda's movement that was so in tune with the rhythm of the poem. You see, she moved on stage in a way that perfectly balanced the literal message of Baraka's words with the abstract. Then I started to really hear...and see the words. "Must be the devil must be the devil mus is mus is mus is be the devil, cain be rockefeller can be him, no lawd..." She gave bones and flesh and blood to Baraka's words and let the audience watch them move on stage. It was almost as if I couldn't discern between her movement and the message, yet it was all becoming part of my consciousness.

When I left the auditorium the words and images from Milanda's performance kept bouncing around in my head. Her performance had done exactly what a good piece of art for social change is supposed to do. It motivated me to get out there and act!

I went on to make contact with Milanda a few days after I saw her perform. Turns out, Baraka's words stuck in her head sort of the same way they stuck in mine. The movement for "PoliTrickin" came to McGinnis after she discovered Baraka's poem "Dope" on a CD that accompanied her African American Lit book.

She says, "I kept playing it over and over and more and more movement started to come to me." Milanda has been dancing since the age of four and choreographing for the last four years. She's a Theatre Major with a Concentration in Dance at the University of Memphis and the first dancer from her school in 11 years to be selected to perform at the American College Dance Festival's Gala Concert.

"PoliTrickin" was the first piece that Milanda ever performed with a strong social/political message. She says that even though she knew it would probably offend some that it was something she felt she had to do. She says she knew someone would get a message from that piece and "I hope I inspired some young person to get into a book, ask some questions, something."

Historically, artists of all genres have used performance and art as vehicles for social change, encouraging and motivating folks to reexamine their world(s). I'm not talking about the art that aspires to achieve commodity value by reaching for the upper classes' approved aesthetic. I'm talking about art that dares to create its own aesthetic. I'm talking about the art that has accompanied every revolutionary movement; be it peace, free speech, labor, civil rights, feminism, or any of the others.

I'm talking about art that seeks to reach the masses, not only the upper classes. Art that seeks to raise consciousness...that changes the ways people view themselves and their world. I'm talking about art with a message that makes us question our institutions and our place within them. Art that motivates the audience to get up and take action for justice!

See Woman on page 10
DANCES, cont. from page 5

At the University of Memphis, the Dance Program addresses these issues in several ways. We counteract the ultra-thin body aesthetic that dominates in Western dance because students of great diversity participate in classes and performances. In technique classes various strategies are used to move away from patriarchal aspects of traditional pedagogy. Students are taught how to be keen observers of each other by being paired as “witnesses” to give and receive feedback. By providing a strong background in somatic training, students understand how their bodies work from the inside out. They are encouraged to identify and maintain their own embodied sense of self and to be careful of the mimetic tendency in some dance training that can de-value individuality.

In the choreography class, the students are trained in the Critical Response Process developed by Liz Lerman. This method of critical inquiry into the choreographic process has two important feminist-inspired features as part of its structure: everyone has an equal voice; and the artist is empowered to direct the discussion to suit her needs, thereby deliberately moving her out of a passive stance.

Through classes such as Art and Community and Creative Partnerships, students investigate the value of dance outside the concert hall. This requires a broader definition of what dance is and who can dance. This year, the Art and Community class collaborated with Girls Incorporated to create a performance event in conjunction with a symposium on women activists in the community (Changemakers). The performance was the culminating activity following speakers on reproductive rights, peace, and racial and environmental justice. The dance included all 100-plus symposium participants who only paused slightly before enthusiastically doing something none had ever done: create a dance out of the material of our individual and collective selves.

Little girls do not get sent to dancing school to discover their power. However, as feminist awareness continues to inform dance research, they can find it in college. The study of dance history, with the wonderful addition of such texts as Dancing Women by Sally Banes, Rethinking the Sylph by Lynn Garafola and Dance, Power and Difference by Sherry Shapiro, leads to insightful re-investigation of dance classics through a feminist lens. A girl who has dreamed of dancing the part of Aurora in “Sleeping Beauty” will discover in the Banes book her “subversive” interpretation of how powerfully and autonomously this young character can be danced; she requires no male support as she glides at her will among suitors.

Here’s an idea: instead of sending girls to ballet school to learn to be graceful and poised, they could be sent to gain access to their weight and power. They could learn how to take up space and express their own ideas through movement. They could experience how powerful dance is for building connections among people. They could choose role models from among the many women who defied sexist convention through the very instrument of its control: the female body on display.

Then, by the time they reach college they will have already trained, danced and choreographed a view of women that is of their own making. By the time they reach college their bodies will know and speak articulately of freedom and choice. Those are the dances I am eager to see.
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Across Races and Nations: Building New Communities in the U.S. South

Resource directory, reports and other materials from this collaborative project

Look for announcements on the CROW website.

NOW AVAILABLE

Urban Middle-Class Women's Responses to Political Crisis in Buenos Aires

by Claudia Briones and Marcela Mendoza, Ricardo Fava, Ana Rosín, Gonzalo Díaz, and Mariana Esplugas


This preliminary report on the responses of urban middle-class Argentine women to political crisis is based on the analysis of observations and interviews recorded in Buenos Aires from February 15th to September 30th, 2002

$15.00

Also available on our web site at http://www.cas.memphis.edu/isc/crow

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By David Ciscel
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By Phyllis Betts
Powerpoint Presentation
Available on the CROW Website

Strategic Approaches to Community Safety Initiative: Memphis Sexual Assault Research Project-Sexual Assault among Teenage Girls in Memphis
By Phyllis Betts
Powerpoint Presentation
Available on the CROW Website

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Latino Immigrant Women in Memphis

by Marcela Mendoza

30 pages including maps and charts

This report is the product of a collaborative project involving the Highlander center in New Market, Tennessee, the Southern Regional Council (SRC) in Atlanta, and CROW.

$20.00

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Rebecca L. Terrell
Editor
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