FILMS AND VIDEOTAPES ABOUT WOMEN

The following list contains 16mm films and videotapes produced or released from 1980 to the present. Citations were taken from reviews in Choice, Booklist, Library Journal and Catalyst Media Review. Items from a list produced by Media Network, "Media about Women, 1981-1983", those found in Feminist Collections and New Books on Women & Feminism were also included. Materials which were clearly not recommended were excluded; those with mixed reviews have excerpts from each. If materials were reviewed or listed in more than one place, this is indicated.

Each citation gives the title, year, formats available, length, source, producer/director, etc. review and source of review. If a review or listing gave its source for information, this is indicated by Cf:

A subject index follows the main list. Library of Congress subject headings were used whenever possible hence the number beginning with "women" and "women in". This project once again confirms my opinion that much work is needed to get the Library of Congress to supply useful headings for women's material.

An alphabetical list of sources follows the index. These are given as found in the reviews or lists--no attempt has been made to verify the information or to make sure a film or videotape is still available.

I would like to thank the many student assistants who worked on this project over the years, and Susan Searing, UW-System Women's Studies Librarian-at-Large and the Media Network list. I would especially like to thank my assistant, Diane Zierath, who did the typing and copying. Next time we will do it on a computer!

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Sources of Information

The following sources graciously granted permission for the quoting and/or paraphrasing of reviews and annotations:

**Booklist**  
American Library Association  
50 East Huron Street  
Chicago, IL  60611

**Catalyst Media Review**  
Catalyst Library and Audiovisual Center  
14 East 60th Street  
New York, NY 10022

**Choice**  
100 Riverview Center  
Middletown, CT 06457

**Library Journal**  
R. R. Bowker Company  
205 East 42nd Street  
New York, NY 10017

**Media Network**  
208 West 13th Street  
New York, NY 10011
FILMS AND VIDEOTAPEs ABOUT WOMEN

1. ABORTION: A DIFFERENT LIGHT. 1982. 1/2, 3/4" video. 28 min. Choices. Producer: Merle Hoffman; director, David Gruen. "A powerful collage of interviews with women who have had abortions and leaders of the pro-choice and right to life movements." Cf. letter from distributor. (Media Network)

2. ALBERTA HUNTER: BLUES AT THE COOKERY. 1982. 16mm, 3/4" video, color. 45 min. University of Illinois. Jazz singer Alberta Hunter has triumphed over adversity and brings her listeners an irresistibly positive message. After working with many of the major figures in jazz, she gave up music for 20 years to work as a nurse. She began singing again professionally at the age of 82, and today her career is stronger than ever. (Catalyst Media Review and Choice)

3. ALMOST HOME. 1982. 16mm, 3/4, 1/2" video, color. 27 min. University of California, Extension Media Center. In this dramatization a professional couple accepts an orphaned niece into their home. As the child struggles to accept the death of her parents, the couple's relationship and work lives are affected. The wife takes over more of the parenting, and begins neglecting her job. The husband wants to set limits so the child won't interfere with the work he does at home. The problems come to a climax when the child decides to run away and all three must strive for a new understanding. Incidental to the program's compassionate and evenhanded exploration of all the characters' emotional crises and life-style readjustments is a study of the stereotypical assumption of caretaking and nurturing responsibilities by the working mother, a theme pursued in the film's brief guide. (Catalyst Media Review and Choice)

4. AMIRA'S CHOICE. 1982. 16mm, 20 min. Barr Films. Director: Ami Amitai. The story of a Druze girl who has to choose between the traditional roles available to women and her dreams of becoming a doctor. (Media Network)

5. AND BABY MAKES TWO. 1982. 1/2, 3/4" video, color. 30 min. Maryland Center for Public Broadcasting. Producer: Elliott A. Wiley; director: Steve Gradin. Focuses on issues related to single parenthood in contemporary American society by presenting three life situations in which women have either chosen single parenthood or found themselves in the single parent role. The vignettes of the single mothers are current, factual, and accurate in their portrayal. The organization is clear, and content is authentic, and at the close of the program important questions regarding the roles that have been portrayed are answered by experts in marriage and family relations. The technical quality is excellent, with clear visuals and smooth editing. An excellent introduction to the topic and a good vehicle for stimulating group discussion. (Choice: also reviewed by Catalyst Media Review)

6. ANnapurna: A Woman's Place. 1980. 16mm, 3/4" video, color. 45 min. Serious Business Company. Producer: Dyanna Taylor and Marie Ashton. Follows the progress of the 1978 expedition of the first all women's team to climb Annapurna. Interspersed are brief profiles of the women on the team which show them training or working at their respective professions. Beautiful color photography highlights this film. It is a testament to the skill, willpower and endurance of the women. A segment of the film was devoted to group dynamics including a scene in which the women attempt to work out some of their conflicts and express their anxieties and fears. (Catalyst Media Review)

8. THE ARTIST WAS A WOMAN. 1980; 1981 release. 16mm, video, color. 58 min. ABC Wide World of Learning. Producer: Mary Bell and Suzanne Beuman. Inspired by an exhibition organized by the Los Angeles County Museum, Women Artists, 1550-1950, this film surveys the lives and works of influential and important, but often forgotten, women painters, ranging from the Renaissance painter Artemesia Gentileschi to contemporary American Georgia O'Keefe. Readings from the letters and diaries of the artists reflect the social barriers which they confronted as they expressed themselves. Includes interviews with art historians Linda Nochlin and Ann Sutherland Harris, curators of the exhibition, and feminist writer Germaine Greer. Jane Alexander narrates. The producers use close-ups of the masterpieces and scenes in America and Europe where the artists lived and worked. (Library Journal)

9. ASANTE MARKET WOMEN. 1982. video, color. 52 min. Filmmakers Library. Producer: Andre Singer; director: Claudia Milne for Granada TV. Fascinating in its complexity, the Ashanti society of Ghana is both matrilineal and polygamous. Inheritance passes to a man's sister's sons, and political power is dependent on the support of the tribal elder mother. Yet women are domestically dependent on husbands, who may have as many as five or six wives living in separate establishments. Only in the wholesale produce market do women exercise complete authority through associations that fix prices and resolve disputes. This program interviews these women, as well as their husbands and children, delving into the intricacies of a polygamous society in a modern African state. (Booklist) This is a film whose context is extraordinarily complex; it includes economics, kinship, government, tribalism, change, and stability. If this film is used by persons other than anthropologists with a knowledge of Africa in general, and Ghana in particular, it runs the risk of leaving an oversimplified impression of a very complex cultural situation. (Choice)

10. ASSERTIVENESS ISSUES. 1981. 16mm, 3/4" video, color. 15 min. MIT Teleprograms. In a series of twelve vignettes individuals are shown in situations that require assertiveness. The film leaves the vignettes open ended so that viewers can respond with their own solutions in a discussion. The situations presented include poor service, a hardsell charity request, an overbearing friend, a reckless driver and a critical spouse. Typical situations and relevant issues are presented although the acting was a bit melodramatic. Since this is a "trigger" film and no solutions are shown, exploration of the issues in a discussion group is essential. Three or four segments could form the basis of a workshop. Program notes accompany the film. (Catalyst Media Review)

11. AWAKE FROM MOURNING. 1981. 16mm. 50 min. Villon Films. Producer: Betty Wolpert. A documentary film about the work of a South African women's organization, the Maggie Magabe Trust, and the situation faced by black women struggling against the apartheid system. (Media Network)

12. THE BABY CLOCK. 1983. 3/4, 1/2" video, color. 48 min. MelkIm Productions, LTD. Producer: Elvira Lount. Five women in their mid and late thirties talk about parenting choices. All committed to careers, these women examine their questions and decisions about late childbearing, societal pressures, single parenting, voluntary childlessness, combining career and family responsibilities, the father's role and day care. Winner of a Blue Ribbon Award at the 1983 American Film Festival, this film addresses important and timely issues in a sensitive and personalized way. Although only white, middle-class, Canadian women are included, their choices span a range of options, and the women are candid and articulate. (Catalyst Media Review)
13. **BEAUTY IN THE BRICKS.** 1981. 16mm. 29 min. New Day Films. Producers: Allan Mondell, Cynthia Salzman Mondell. A documentary film about Black high school girls in West Dallas, Texas. (Media Network) A good motivational tool, this program captures the positive side of life in a low-income housing project for four black teenage girls.

14. **BECOMING A FAMILY.** 1981. 16mm, color. 25 min. West Glen Films. Producer: Gerber Products Co. Parents and expectant parents talk about their decisions to have children and the effects on their relationship. Three couples and a group of single mothers express their feelings about parenthood, both positive and negative. Doctors and parenting counselors also comment on the changes parents experience. Includes a good variety of people from various races and economic backgrounds. It presents some ideas on what it is like to be a parent and what changes to expect. The families in this film conform to a traditional family structure with the mother as the primary care giver. Fathers openly communicate their feelings about parenthood but are seldom shown caring for the children. (Catalyst Media Review)

15. **BIG BOYS CAN CRY.** 1982. 16mm. 1/2, 3/4" video, color. 28 min. MTI Teleprograms. Producer: Francine Achber; directors: Chuck O'Neil and Bill Huggins. Changes in society resulting from the women's movement are examined here in relation to male identity and roles at work and in the family. Comments on these changes are provided by editors from various men's magazines including Playboy, Esquire and Gentleman's Quarterly as well as from Gloria Steinem, editor of Ms. Magazine. A two-career couple, a househusband, and a divorced father with custody of his children are briefly profiled. Changes in the educational system which forms the attitudes of future generations are also discussed. Provides a good basis for a discussion on changing sex roles and how they are affecting men. (Catalyst Media Review; also reviewed by Booklist)

16. **BOYS AND GIRLS.** 1983. Video. 25 min. Beacon Films. Producers: Janice Platt, Seaton McLean, and Michael Mackilnan for Atlantis Films, in association with Canadian Broadcasting Corp.; director: Don McBrearty. Alice Munro's short story of the same title is transformed into an atmospheric drama set around the year 1940. Margaret Cutter, age 13, yearns to be allowed to help her father with his fox-breeding business. She even accepts the necessary slaughter of horses for fox feed. Yet she cannot even win his approval, much less be included in his work. Instead she is required to help her mother with household chores, where she comes under the critical eye of her grandmother. When a horse gets loose as it is about to be shot, Margaret allows it to escape in a gesture of rebellion that audiences in school and public libraries will perceive to be the beginning of her fight to assert her individuality. With fine acting by the two young performers who play Margaret and her younger brother and a rich milieu created by carefully selected costumes, props, and setting, this adaptation addresses the issues of sex-role stereotypes and self-worth in an appealing manner for pre-teens and adolescents. Ages 10-18. (Booklist)

17. **THE BREAKFAST TABLE.** 1983. 3/4" video. 14 min. Electronic Arts Intermix. Director: Anita Thatcher. A humorous look at domestic life and the ritual of preparing and serving breakfast, as seen from the point of view of a dissatisfied wife. (Media Network)

18. **BREAKING THROUGH.** 1981. 16mm, color. 27 min. Kem March; also from Canadian Filmmakers Distribution Center. Producer: Kem March. Profiles a program in Canada to assist women entering the skilled trade professions. Women are shown in training classes, and participating in special courses on assertiveness, confidence building, sexual harassment, and building physical skills. Also included are supportive comments from male co-workers and supervisors. Although the continuity of the presentation could have been better, this film does provide a warm and humane approach to the topic. It is encouraging and supportive of women interested in the skilled
trades and it challenges ideas about women's job limitations. The film also realistically discusses barriers that still exist. (Catalyst Media Review; also listed by Media Network)

19. \textit{...BUT THEN, SHE'S BETTY CARTER.} 1980. 16mm, color. 53 min. Women Make Movies. Producer: Michelle Parkerson. Much of the footage in this portrait of jazz singer Betty Carter was shot during a concert at Howard University in Washington, D.C. Lionel Hampton was also on hand for the concert and spoke with Betty and the filmmaker about the origins of jazz, some of its major figures, and Betty's first job with his band. Intercut with production numbers from the concert, Ms. Carter comments about the music business, blacks in music, education of black youth, and conflicts between her career and personal life. The film shows Carter in her home, sewing, gardening, working at the piano, on the street with neighborhood kids, and at her son's high school graduation. Many archival photographs illustrate Ms. Carter's discussion of the 40's bebop era. This film overcomes its sometimes uneven production values to present a well-rounded picture of singer Betty Carter. It captures her energetic personality, as well as her down to earth practicality. A dynamic performer and a good role model for young people, Carter provides a perspective on her career development including an exposure to the "un glamorous" side of being an artist. (Catalyst Media Review)

20. \textit{THE CAPTAIN IS A LADY.} 1983. 16mm, 3/4" video, color. 13 min. Carousel Films & Video. Producer: Joseph Werchba/CBS News. At 76 years of age, Captain Grace Hopper is the oldest officer in the Armed Services still on active duty. Traveling and lecturing to civilian and military computer specialists over 200 days a year, Ms. Hopper is indeed active. In this lively profile, she talks with Morley Safer of "60 Minutes" about her ground-breaking work in computer programming and computer language development. Ms. Hopper also comments on women in the military, risk-taking and the qualities of leadership. This well-edited film captures Grace Hopper's independent and lively character. A strong advocate of service to her country and a brilliant mathematician, Ms. Hopper is a role model for aspiring leaders. (Catalyst Media Review)

21. \textit{CAREERS AND KIDS.} 1983. 1/2, 3/4" video, color. 30 min. Family Enhancement Program. Director: Steve Tingley. A police officer, a doll maker, a college professor, and a businesswoman talk about balancing career and family responsibilities. Two of the women are married and two are single parents. Their discussion touches on childcare arrangements, developing networks, dealing with guilt and anxiety, and coping with job-related pressures. Includes women in a variety of careers and includes some important issues. Pacing is slow and the format lacks visual interest. (Catalyst Media Review)

22. \textit{CHANGING COURSE: A SECOND CHANCE.} 1981. 16mm. 29 min. PTV Production. Producer: Robert Richter. "Recently divorced and widowed women who have been home-bound learn about new educational and job opportunities at the Displaced Homemakers Center." Cf. Publicity from Robert Richter. (Media Network)

23. \textit{CHANGING COURSE: THE SPIRIT OF TITLE IX.} 1981. 16mm. 29 min. PTV Production. Producer: Robert Richter. "The law preventing sex discrimination in federally assisted education programs is presented by a black girl who challenges her male auto shop teacher and a pro-basketball player, describing her career struggles without Title IX." Cf. publicity from Robert Richter. (Media Network)
24. COALMINING WOMEN. 1982. 16mm, color. 40 min. Appalshop Films. Producer: Elizabeth Barrett. A comprehensive documentary about women in coalmining communities. It recounts how women broke into the field through extensive legal battles. Women miners discuss why they want to work in the mines in spite of the danger, the dirt, and the physical strain. Most women in the community can get only low paying jobs as waitresses or babysitters; thus coal mining is the only opportunity they have to earn a good wage. Individually and in groups, the women discuss how they learned to deal with their lack of socialization in working with tools, the discrimination in training, and sexual harassment on the job. Archival pictures and film clips are used in a historical review of women's involvement in mining as workers, union organizers, and supporters of their husbands, sons, and brothers. Present-day hazards due to accidents and black lung disease are powerfully depicted; the need to develop a pregnancy policy for women miners is also discussed. A very realistic and comprehensive portrayal of women in coal mining. It illustrates many of the problems that face women in nontraditional fields. It also emphasizes the benefits of women entering the field, such as increased awareness of safety standards. (Catalyst Media Review; also reviewed by Booklist, Library Journal and listed by Media Network)

25. COLOUR. 1982. 16mm, 3/4" video. 30 min. Black Filmmaker Foundation. Producer: Warrington Hudlin. Explores the problem of color-class-caste within the black community. The film is a portrait of two black women and how color discrimination has affected their emotional lives. (Media Network)

26. COMEDIENNE. 1982. 16mm, 3/4" video, color. 82 min. Straightface Films. Director & producer: Katherine Matheson. This film profiles Cheryl Klein and Zora Rasmussen over a three-year period as they struggle to establish careers as comedians. Interweaving their separate stories, the film follows them as they perform at various clubs in New York, work on routines, visit with family, and talk about their lives. Captures the highs and lows that come with a career in entertainment. Often humorous and poignant, this film is highly recommended for general audiences as well as women's groups. (Catalyst Media Review)

27. CORINNE JACKER. 1983 (c1982). video, color. 30 min. GPW. Producer: New York State Department of Education. The twelfth program in Public Television's Emerging Playwrights series focuses on current roles of women in theatrical arts. Jacker talks honestly and warmly with Lloyd Richards (dean, Yale Drama School) about her experiences entering and remaining in the male-dominated directing profession. Segments--including excerpts from Jacker's play Later--allow Pauline Flanagan, Elinore Renfield, Fran Brill, and Dorothy Lyman to deal with personal views and theater experiences as well as to show off their individual talents of acting and directing. In the scenes from Later drama, subtle humor, and pathos emerge as the various artists react to the memories of their association with a man now dead. Beautifully photographed water and boating scenes form the backdrop of the outdoor interview and tie the program into a unified whole. Designed for viewing by general and college-level audiences. (Choice)

28. COUPLES COMMUNICATION. 1981. 16mm, 3/4" video, color. 21 min. MFI Tele-programs. In dramatized vignettes couples discuss basic issues such as sex roles, household and parenting responsibilities, and women's financial independence. Communication problems are escalated when the couples bring up the past, name call, generalize and guess at the other person's motivation. Situations are left unresolved in order to trigger a response from the audience. Presents some typical communication breakdowns between couples. Selected vignettes could be used effectively by a skilled discussion leader to explore how couples can facilitate their communications. It presents some conflicts that are particularly pertinent to two-career couples such as professional competition between spouses, jealousy of business associates, and responsibility for household chores. (Catalyst Media Review)
29. CRAMPS. 1982. 16mm, 3/4" video, color. 26 min. Mobius International. Producer: Marilyn A. Belec. In a prologue, women from various eras (Victorian, flapper, 60's flower child, 70's executive) express their attitudes toward menstrual cramps. The narration provides an overview of what primary dysmenorrhea is and how it affects women's lives. Dramatizations show the effects on women's work and personal lives. A group of women discuss their experiences. Dr. Penny Budoff, author of No More Menstrual Cramps and Other Good News discusses statistics on dysmenorrhea and treatment with anti-prostaglandins. Animated diagrams are used to explain the menstrual cycle. A clear, concise, informational film, this program points out the effects of dysmenorrhea on women's work lives. "Primary dysmenorrhea...accounts for over 140 million hours of absenteeism each year." One dramatization deals with how dysmenorrhea affects a woman's chances for a promotion. Viewers found the dramatizations a bit contrived. (Catalyst Media Review)

30. CROSSROADS/SOUTH AFRICA. 1980. 16mm. 50 min. California Newsreel. Producer: Jonathan Wacks. A film about the families of Crossroads in South Africa, who refused to separated by the apartheid programs which often split up workers and families. Three women emerge as leaders in this movement. (Media Network)

31. DANCE MASKS: THE WORLD OF MARGARET SEVERN. 1983. 16mm, video, color. 33 min. University of California Extension Media Center. Chronicles the career of 79-year-old Margaret Severn. It is notable for its footage of Severn's dancing during the post-Diaghilev era. She was a beautifully trained classical dancer who enjoyed a varied, rich, full career in both America and Europe. Like many of her contemporaries, when she was ready to dance there was no ballet company in North America, so she wound up in vaudeville and the Greenwich Village Follies, where the use of masks became her "act." The masks themselves are works of art, and there are segments of Severn dancing with them in her later years. The narration is excellent. Dance history is illuminated through the words of an artist who carved a niche for herself in "show business." The material is very well presented and provides much insight into this period of American dance. Recommended for all libraries. (Choice; also reviewed by Booklist)

32. DATELINE COPENHAGEN: WOMAN'S VIEW. [1980?] Video. Dateline Copenhagen. A series of video and audio tapes (each accompanied by a study/action program kit) which were made during the U.N. Mid-Decade World Conference of Women in Copenhagen in 1980. Cf. publisher's information. (New Books on Women & Feminism)

33. DAUGHTERS OF TIME. 1980; released 1981. 16mm, video, color. 29 min. New Day Films. Director: Ginny Durrin. A perfect complement to this producer's film Nan's Class, Daughters of Time reflects the increasing desire of couples to retain control of the birth process in its focus on the growing nurse-midwife profession. Primary care givers to mothers in times past, the nurse-midwife today is a specially trained registered nurse, who not only delivers babies at hospitals, clinics, and homes, but also provides medical care to nonpregnant women as well. Spotlighting three modern midwives, the film watches these women counsel patients, perform routine checkups, and deliver babies in a gentle, sensitive manner that embodies their commitment to guiding, not controlling, the natural process of childbirth. Valiantly debunking the myth that midwives are backwoods grandmothers, this informed look at traditional health-care providers will reassure and enlighten audiences when it is screened in public libraries, health facilities, and nursing and medical schools. (Booklist; also reviewed in Choice and listed by Media Network)
34. DAY CARE IN AMERICA: A STUDY IN PROGRESS. 1980. 16mm, color. 15 min. Walter J. Klein. Producer: Courtney Taylor. Focusing on three families with young children (two single mothers and one dual-career family), this film explores the types of day care available today and gives some guidelines for choosing a child-care center. Produced by KinderCare (a commercial childcare center chain) this film is not impartial on the subject of child care. It offers an extremely positive picture of day care but it does attempt to touch on some problems such as parental guilt. (Catalyst Media Review)


36. DELAYED PARENTHOOD: PROS AND CONS. 1982. 16mm, 3/4” video, color. 22 min. Carousel Films & Video. Producer: CBS Morning News. Growing numbers of young people are delaying parenthood until their careers are established. In this CBS New production, Jessica Savich talks with parents, doctors, and counselors about the physical, emotional, and psychological factors involved in late childbearing. Two women in their twenties discuss their experiences as the children of older parents. (Catalyst Media Review)

37. DIET UNTO DEATH: ANOREXIA NERVOSA. 1980. 16mm, video, color. 13 min. ABC Wide World of Learning. Produced by ABC News. Explores some of the factors thought to lead to anorexia nervosa (systematic starvation), a condition primarily affecting adolescent girls. Interviews with four girls who (barely) survived the condition. (New Books on Women & Feminism)

38. DO YOU THINK YOU CAN MANAGE. 1982. 16mm, 1/2, 3/4” video, color. 26 min. Xicom Video Arts. Producer: Video Arts Limited; director: Michael Darlow. Depicts a promotion-gone-wrong. As a perturbed director tries to find out from the manager what happened to his department, the film flashes back to the manager promoting Liz Travers from clerk to supervisor. Liz is given no training, support, or guidance from her manager. She has also been promoted at a time when a change-over to a computer system has clerks worried about their job security. Predictably she makes many mistakes that culminate when her workers complain to the union. The director decides to give Liz another chance and with a little guidance from her manager, she is able to bridge the communications gap with her workers and restore order. While short scenes are replayed, a narrator recaps important points for managers and supervisors to remember. Provides a negative image of a woman supervisor. Her manager’s foolish bunglings are portrayed as being humorous while she is made the scapegoat of her department’s problems. The easy way she was able to change her approach after one brief meeting with her manager seemed unrealistic. No positive information or examples are provided except for the didactic recap at the end. British accents made the dialogue difficult to understand at times. (Catalyst Media Review; also listed by Media Network)

39. ECHOES OF HER IMAGE. 1981. 1/2, 3/4” video, color. 14 min. ECHOES. Producer: Gamma Vision. Using images, music and narration this 6-projector slide program, which has been transferred to video, recounts the history of International Women’s Day within the context of the history of women working in America. The contributions of outstanding women are mentioned, including those of Jane Addams, Mother Joseph, Dorothea Dix and Mother Jones among many others. Women’s involvement in suffragism, trade unionism, the impact of World War II, and the fight to pass the ERA are also covered. The Statue of Liberty is used as a visual motif. A fast-paced and concise overview of the history of working women in this century. Points out the historical gaps in the celebration of International Women’s Day in the United States. A good meeting or discussion starter, this program would benefit from the inclusion of supplementary materials that would assist school groups in exploring the issues in more depth. (Catalyst Media Review; also listed by Media Network)
40. **EDITH HEAD.** 1981. 16mm, color. 28 min. Blackwood Productions. Producer: Christian Blackwood. Edith Head recounts anecdotes about her 50-year career as a costume designer in Hollywood. Models show costumes she created for Clara Bow, Mae West, Princess Grace, Paul Newman, and Robert Redford, among many others. Head also talks about the directors for whom she worked and her numerous Oscar awards. Trained to be a teacher, Head gives some insight into how she got started in the film industry. Edith Head's wit and charm are infectious in this well-edited profile. It is an interesting and sometimes humorous look at a hard-working "unglamorous" woman in a glamorous profession. This film could be used to promote discussion of women in art and design as well as to examine the sexism of Hollywood's image of women. (Catalyst Media Review)

41. **EFFECTIVE MANAGEMENT STRATEGIES: PREVENTING SEXUAL HARASSMENT.** 1982. 1/2, 3/4" video, color. 25 min. Mary Belfry and Associates. Producer: Dan Sotorius for Chrysalis Center for Women. A male narrator introduces the program with an examination of the different socialization and resulting attitudes of men and women. Four vignettes depict instances of sexual harassment in a variety of settings: by a co-worker, in the factory, with a secretary, and at an awards ceremony. The tape shows both overt harassment combined with racial slurs and more subtle types of harassment. Effectively recreates typical situations affecting blue-collar, white-collar, and professional women. The vignettes do not offer solutions but are good triggers for discussion during the training session. The training package includes a thorough leader's guide. (Catalyst Media Review)

42. **EIGHT MINUTES TO MIDNIGHT.** 1981. 16mm, color. 60 min. Direct Cinema. A portrait of Dr. Helen Caldicott, pediatrician and author, and her struggle to inform and arouse the public on the medical dangers of nuclear arms. (Catalyst Media Review)

43. **EMPLOYER SUPPORT FOR FAMILIES WITH CHILD CARE NEEDS.** 1983. 1/2, 3/4" video, color. 23 min. Jan Lockwood Fischer. Producer: Jan Lockwood Fischer and Karen Tilashalski. The narration provides a historical perspective on the availability of employer-sponsored child care from the pre-industrial period to the present. Using archival photographs, charts, graphs and slides of daycare facilities, the program examines the need for child care and the benefits for employer and employee. Ten program options include flextime, job sharing, flexible benefits, and on-site centers. The program also looks at six types of employers currently offering child care support. Also available in slide/tape format. (Catalyst Media Review)


45. **A FAMILY AFFAIR.** 1981 16mm, video, color. 28 min. VISUCOM Productions. Producers: Susan Shadbine and Will Vinton Productions. A very competently produced, excellently photographed film using professional actors and brief commentary by Edward Asner. The result is a thoroughly believable narrative chronicling one family's experience from an episode of domestic violence through the actual trial which ensues. The viewer is not only told that patterns of domestic violence are learned by growing up in a home where they are common, but can actually sense this happening to the little girl in the family pictured. One also witnesses the emotional roller coaster the couple is on and is kept wondering whether the battered wife will actually follow through with the case or, as so many do, drop the charge and thus invite more abuse. In this instance the film, without preaching, presents an excellent case for victim advocate service which is demonstrated here. There is one note of caution necessary, however: the showing of this film should be followed by discussion pointing out that the majority of cases today do not end as happily as depicted. Levels: community college and above. (Choice; also reviewed by Library Journal)
45. FAMILY BIRTHING. 1982 (c1981). 16mm, video, color. 19 min. Parenting Pictures. Producer: Associated Images; Director: Rod Eaton. Shows alternative birth experiences at Hennepin County Medical Center, MN, where nurse-midwives deliver babies in the presence of their families. The film focuses on family involvement in three different settings before and during delivery. Content presented is realistic and accurate and portrayed in a creative manner. The technical qualities are satisfactory—good editing and clear presentation. The film seems best suited for use by the general public in prenatal education settings. For undergraduate nursing collections.

46. FATHERS. 1980. 16mm, color. 26 min. American Society for Psychoprophylaxis in Obstetrics. Producer: Durrin Films, Inc. In various settings, fathers, prospective fathers, and a male psychologist talk about parenthood. Their concerns range from the generational differences in fathering to the experience of being a full-time househusband. Many of the men offered good insights on fatherhood and they also seemed easy to identify with as models. This film offers pretty good coverage of the subject without being too didactic. (Catalyst Media Review)

47. FATHERS. 1980. 16mm, 3/4" video, color. 23 min. Churchill Films. This film profiles three fathers. One is a black man who spends most of his time working but would like to spend more time with his daughter. The second is a white man who remarried the woman he left 15 years earlier. They have a 16 year old daughter and a new baby. A very atypical selection of fathers is shown in this film, perhaps too atypical to serve as good role models. The men's expressions of feelings and attitudes toward fathering and their children, however, are very open. Some of the segments, while originating from real situations, have been reenacted for the film and are therefore unspontaneous and almost phoney. (Catalyst Media Review)

48. THE FEAR THAT BINDS US: VIOLENCE AGAINST WOMEN. 1982. 16mm, video, b&w. 52 min. New Front Films. Producer: Iris Video; Directors: Denise Dalton, Ann Follett, Christina Henderson, and Kathy Seltzer. Designed to promote awareness of violence against women as a major social problem in modern society. The presentation is believable and powerful as women from a variety of backgrounds share their experiences during the program. Important points regarding violence within marriage, relationships, and between strangers are discussed. The excellence of the presentation and of the information that it imparts is marred by some technical flaws. The style of the presentation is documentary, and there is continuity between topics but the quality of the picture is poor at some points, being fuzzy and out of focus. The editing is clean, and the sound is of excellent quality. Community college faculty members previewing the tape were moved by the testimony of the women in the presentation and found the information concerning battered women enlightening. The tape, aimed at adult level audiences, is suitable for women's studies courses, sociology courses, and psychology of women courses. Community and civic groups concerned with social problems would also find the tape helpful. Although the target population for this tape appears to be female, this tape would be an excellent tape for use as a sensitizer for adult males, as well. (Choice; also listed in New Books on Women & Feminism)

49. THE FEMALE LINE. 1980. 16mm, color. 58 min. Corinth Films. This fascinating film documents the activities of three generations of high-achieving women in one family. Profiled are the grandmother—a civil rights activist, the mother—a former UN Ambassador, and the daughter—a Pulitzer Prize winning author. (Catalyst Media Review)
50. FIGHTING BACK CANCER. 1982, released 1983. Video. 28 min. Filmakers
How a woman's state of mind influences the outcome of her diagnosed breast
cancer is explored in this documentary on the alternative approaches some women in
England have adopted, in conjunction with traditional medical treatments, to cope
with and adjust to their disease. Interviews with three subjects who experience a
strength from taking charge of their existence; with psychiatrists, researchers,
and other professionals who have devised a regimen of deep relaxation, pure diet,
and supportive counseling; and with some dissenting surgeons and fundraisers out-
line the study being conducted in Bristol and survey various aspects of its physical
and psychological efficacy. Granting that this approach does not promise a cure
but offers an exhilarating sense of hope and well-being, this low-key and thoughtful
coverage will effectively supplement the growing number of materials profiling
cancer patients and their care for public library, community group, and college
audiences. Adult. (Booklist)

51. FIRST ASCENT. 1982. 16mm, 3/4" video, color. 12 min. Pyramid Film & Video.
Producers: Bob Carmichael, Greg Lowe and Tim Huntley. Climbers Beth Bennet and
Lynn Hill attempt to climb the 1,000 foot make Edge near Boulder, Co. Free climbers,
they use ropes only for protection. They are forced to give up their first attempt
after they reach the limits of their strength and endurance. Undaunted the two
women begin a strenuous training program of jogging, calisthenics, weight lifting,
and practice climbs. On their second attempt tension builds as they pass the
point of their first setback. The camera records their agonizing progress up the
steep cliff until they triumphantly become the first female team of free climbers
to reach the summit. This exciting short film is ideal for motivational programs.
It addresses important issues such as goal setting, risk taking, commitment, and
overcoming obstacles. Excellent camera work and editing keep the audience on the
edge of their seats. (Catalyst Media Review)

52. THE FIRST YEAR. 1980. 16mm, color. 21 min. Australian Film Commission.
Producer: B. Choboy. Profiles three families with babies under one year.
Intended for prospective parents. (Catalyst Media Review)

Producer: Carolyn Schroeder; director: Nancy Schreiber. Though complete in itself,
this videotape was designed as an educational supplement to the Gihon Foundation's
traveling art exhibition, "Works by Women," which includes 15 artworks by 13 US
women artists (collected by the late Mrs. Bette Graham, the inventor of Liquid
Paper) and is intended to portray the so-called feminine attitude and to show the
strength of women artists in America. It provides a dialogue with nine of these
artists, successfully showing their wide range of backgrounds, perceptions, and
concepts. Both well-known and "emerging" contemporary women artists take part--
Lynda Benglis, Nancy Chambers, Clyde Connell, Janet Fish, Hermine Ford, Dorothy
Hood, Mary McLeod, Gaal Stack, and Dee Wolff. Feminist and nonfeminist alike
will be struck with the uniqueness and sincerity of these individuals, who discuss
their family history and their personal and artistic philosophies of life. Each
person is treated in a series of separate vignettes showing her at work or moving
about within her familiar environment. Current and past art is shown. Unfortunately,
the production is choppy, as it cuts back to some artists as many as four times each,
making identifications difficult for the viewer. Nevertheless, since the artists
speak so eloquently, there is much to admire in this effort. Technically the video
has few flaws, except for poor sound quality in the Clyde Connell sections. (Choice)
54. **FUNDI: THE STORY OF ELLA BAKER.** 1981. 16mm. 63 min. New Day Films. Fundi Productions. Ella Baker became the first director of the Southern Christian Leadership Conference in the mid-1950s, then went on to gather black student groups together under the Student Non-Violent Coordinating Committee (SNCC), developing a "facilitator" style of leadership that was to serve as model for the NAACP and SCLC in their subsequent civil rights campaigns. Cf. Black Collegian. (New Books on Women & Feminism)

**THE GENDER GAP MOVIE** see **WOMEN'S VOICES: THE GENDER GAP MOVIE.**

55. **GIRL GROUPS.** 1983. video, color. 86 min. MGM/UA Home Video--Delilah Films. Peaking between 1961 and 1964, a succession of pop groups fronted with female lead singers filled the charts with best-selling singles. With names such as the Dixie Cups, Shirelles, Exciters and Ronettes, and tunes like "Locomotion" and "Da Doo Ron Ron," they featured a similar studio-engineered sound. Their stories were first told in the book Girl Groups, on which this tape is based. The video version, relying on interviews with composers, arrangers and performers interspersed with mostly black-and-white video clips of lip-synch concert acts, stresses upbeat reminiscences as well as the somewhat Svengali-like role of producer Phil Spector. Because it emphasizes tales of success--as told by the era's survivors--it leaves unmentioned the sad's darker fact of life: exploitation of minority females. Nonetheless, it is a well-edited entry of historical and nostalgic value for both young adults and general audiences. (Library Journal)

56. **GOOD MONDAY MORNING.** 1982. 16mm, color. 30 min. Skyworks. Producer: Laura Sky. Canadian women office workers talk about the effects of computerization on their worklives. The women's comments focus on the mindlessness of the work, the strict time regulations, the push for greater productivity, and the lack of training for better jobs and higher salaries. At home several women discuss the effects of work-related stress on their marriages and families. The mother of a small child who was born with a birth defect talks about the possible harmful effects of low level radiation from VDTs (video display terminals). One group of office workers discusses their unionizing efforts and strike activities. Black and white archival footage of women workers, strikers, and suffragettes is interspersed throughout the film. An extremely powerful and moving examination of how the computerization of office work has affected workers in this predominately female job. (Catalyst Media Review; also listed by Media Network)

57. **GRACE, A PORTRAIT OF GRACE DECARLTON ROSS.** 1983. 16mm, color. 50 min. Films by Huey. Directed and produced by Huey. A charming biography of a 92-year-old dancer. It is a study in "living history," tracing Ross's beginnings as a student of Marie Bonfanti, leading dancer in the 19th-century spectacle The Black Crock, and following her acting career through silent movies to her current teaching in Portland, Maine. Ross is remarkable in that she is still able to demonstrate movement; indeed, she is an inspiration to her students. Her vitality is what carries this film, enhanced by sensitive camera work and editing. However, the film is too long and somewhat repetitive. Although the musical accompaniment is quite clear, Ross's words are sometimes difficult to understand. The script, too, is obviously edited and lacks flow. (Choice; also listed by Catalyst Media Review)

58. **GREETINGS FROM WASHINGTON, D.C.** 1981. 16mm, color. 30 min. Iris Films. Producers: Robert Epstein, Frances Reid, Greta Schiller, Lucy Winer. A chronological presentation of the National March on Washington for Lesbian and Gay Rights held on October 14, 1979. The film portrays the diversity of gay communities--disabled marchers; parents of gays; gay healthworkers; gay radical organizations; gay grandmothers--as well as speakers and musicians at the rally and occasional by-standers. Cf. Distributors' information. (New Books on Women & Feminism)
59. GUILTY MADONNAS. 1981. Part I-16mm, 3/4" video, color; part II-3/4" video only. Part I-22 min., part II-30 min. CRM/McGraw-Hill Films. Linda Moulton Howe, KMHK-TV, Denver. Guilt and conflict in working mothers is the topic of this film. A mother is shown leaving her crying child at the daycare center. There is a general introduction to the increased numbers of women in the work force and mothers' concerns about their children. A childbirth scene is accompanied by a narrator discussing scientific studies on the psychological and biological bonding relationship between mothers and infants. Three working mothers are profiled. One is a college teacher, the second is a manager for a phone company, and the third is a nurse. One mother is divorced and has sole responsibility for the support of her two children. The others express personal as well as financial reasons for working. In the second part of the program the three women discuss their concerns with a group of pediatricians, psychologists and social workers. An informative exploration of the concerns of working mothers. The first part of the program seemed to emphasize the women's negative feelings. The discussion with the experts, however, provided a balanced perspective by looking at both positive and negative effects of maternal employment on children and on the women themselves. (Catalyst Media Review; also listed by Media Network)

60. HANDLE WITH CARE. 1982. 1/2, 3/4" video, color. 30 min. Richard Harris. Psychologist Dr. Richard Harris introduces relocation as an emotional issue. In separate interviews three women comment about their experiences when they relocated because of their husbands' jobs. They discuss telling the children, dealing with their negative reactions and helping them find new friends. They also discuss their own feelings of loneliness. Dr. Harris emphasizes the importance of getting out, meeting new people, and establishing a network of contacts in their new community. He also addresses the importance of open communication between spouses. Dr. Harris briefly recaps the important points in a summary. The women's concerns with some typical relocation problems are sympathetically presented. The program profiles white upper middle class families with traditionally defined sex roles. It does not deal with the decision making process involved in relocation. It appears that these women must cope with the consequences of their husbands' decision. 10 copies of book Handle with care, this family is relocating are included with purchase. (Catalyst Media Review)

61. HELP ME TO FIGHT. 1981. video, b&w. 30 min. Transition House Films. Produced by Linda DeRocco with Aid to Incarcerated Mothers. Aid to Incarcerated Mothers (AIM) is a program run by women in and outside of prison which works to maintain relationships between children and their incarcerated mothers. "Help me to Fight" consists of a series of interviews with inmates and AIM volunteers. (New Books on Women & Feminism)

62. HITCHHIKING: THE ROAD TO RAPE. 16mm, video, color. 1/4 min. AIDS Media. This is a high-impact portrayal of a young woman who is raped while hitchhiking, following her as she deals with police and hospital personnel afterwards. Excellent acting is combined with slow-motion and flashback techniques to create in a grippingly dramatic way the horrific nature of the crime and the feelings of anguish, guilt and violation which are experienced by the distraught victim. Encounters with police, detectives and medical personnel are informative, giving viewers an impression of how these procedures are conducted. The victim is treated with kindness, but she is not given any suggestions as to possible sources of counseling for the emotional trauma of rape. This is not a didactic film; it communicates its message in an emotionally charged manner which is appropriate to the subject. (Library Journal)
63. HOME, SWEET HOMES. 1982. 1/2, 3/4" video, 16 mm, color. 20 min. Filmmakers Library. Producer: Josephine Hayes Dean. Five children, ages 8-12, talk about their joint custody arrangements with Dr. Mel Romen, a psychologist at Albert Einstein College of Medicine. In an informal discussion, the children comment on their feelings of anger, guilt, and fear as a result of their parents' divorce. Using photographs each child details the sharing arrangement his parents have developed. The children mention their preference for joint custody over living with one parent, but several express a desire to have their parents reunited. Their feelings about the possible remarriage of one of their parents is also discussed. The children's comments are insightful and the film provides an informative look at the joint custody arrangements developed by several parents. The scope of the program is limited, however, since only white, upper-middle class children are included. (Catalyst Media Review)

64. HOW TO BE EFFECTIVE. 1980. 1, 3/4" video, color, for other formats contact distributor. New Environments for Women. Producers & directors: Mary Feldhausen-Weber & Ruth Lockwood. Laurie Saunders, President of New Environments for Women in Boston, leads a series of effectiveness training workshops. The purpose of the program is to show real people involved in learning how to decide what they want and how to go about getting it. The women have had to overcome a number of obstacles in their lives including mental and physical disabilities, battering, alcoholism and financial difficulties. In the course they learn how to examine their lifelines, identify their strengths, set goals, anticipate obstacles and plan for the future. One woman gets a new job, another starts her own business and several women return to school. Would be inspirational to women in transition because it features real women involved in the process of learning to deal with difficult problems. It offers practical methods for planning and attaining goals. The workbook (available at additional cost) helps the viewer to get the most out of the series. Some guidance or discussions with a counselor would also be helpful. (Catalyst Media Review)

65. I CAN. 1981. 1/2, 3/4" video, color. 30 min. Great Plains National. Producer: Regis Galvin/University of Akron Television. A portrait of a woman whose husband dies suddenly, this film explores the emotional adjustments and career/lifestyle adjustments a widow and her family must face. The film evokes a real sense of the woman's emotional transition from the loss of her role as a traditional farmer's wife to a new lifestyle. Because she does not want to be dependent on her adult children the woman explores career opportunities through courses and seminars. She decides to become a welder, goes through training and gets a job. The woman is shown at home, with her children, doing farm work, in school and working as a welder. Comments from her children are also included. A very realistic depiction of someone who has lost her husband and has to pick up and start a new life. The pacing of the tape seemed to vary with the woman's emotions. It was slow in the beginning and picked up after she began her new job. This tape makes some good statements about the changeability of life and the need to be flexible as well as providing a positive look at a woman in a nontraditional career. (Catalyst Media Review)

66. IF I TELL YOU A SECRET. 1983. 16mm, video, color. 34 min. Lawren Productions. Producer: Baker Productions with Television Associates; directors: Sandra Baker and Richard Baker. Designed to teach professionals how to diagnose and interview sexually abused children. The core of the film focuses on four interviews with child victims. These are preceded by very brief explanations of salient points by a social worker, the narrator, a protective servicesworker, police officer, physician, and district attorney. The interviews demonstrate recommended actions: active listening, believing the child, planning the interviews, and being direct while remaining sensitive. The film delineates what different information these specialists need and how to
Ellicit it. The film's limitation is that it does not provide any background information or analysis of the social context of abuse, characteristics of abusers, or treatment methods. Because of its graphic presentation of abuse, it is recommended only for teachers, social workers, and others who may need to learn how to spot and/or interview potentially abused children, and for students in these disciplines. (Choice)

67. IN NEED OF SPECIAL ATTENTION. 1981. video, color. 17 min. MTI Teleprograms. Producer: ODN Productions. Sights and sounds of a couple fighting open this film. The woman is injured and rushed at midnight to the emergency room of the local hospital. Her solicitous husband explains that she has fallen and badly injured herself, but the nursing staff suspects abuse and gets her talk about her injury. The scene changes to another patient pacing the floor of the emergency room: she has no visible wounds but her records suggest abuse also, and perhaps a broken heart. She is resistant to suggestions for counseling but eagerly picks up a pamphlet on spouse abuse which suggests sources of help. This film shows a number of methods of detection and intervention. The point is made that there is more family violence today than any other kind except during times of war and riots. This abuse extends to children and the elderly who are both physically and emotionally abused by sons and daughters. The film closes showing the first patient talking to the hospital social worker, who takes photos of her injury and places them in her records to be used in the future if needed. The technical quality of the video is excellent. (Choice)

68. INCEST: THE FAMILY SECRET. 1979, released 1983. video. 57 min. Filmmaker's Library. Producer and director: Susan C. Millican for CBC Winnipeg. Various female victims of incest offer painful, angry, and terrifying recollections of sexual abuse by their fathers in this Canadian television documentary that explores the circumstances, dimensions, and effects of a devastating family dysfunction. Relying predominantly on talking-head footage, the standardly structured presentation shifts between personal testimonies and the perspectives of concerned professionals to profile how incest occurs, how the girls cope at the time and later in life, how a mother is torn between a child and husband, how an incestuous father perceives his actions, and how psychotherapy and the legal system are dealing with the situation. The presentation is not sensationalistic in either its topical focus or in its treatment of victims, yet some viewers may be made uncomfortable by the host/interviewer's straightforward questions that seem rather obvious and insensitively asked and by the numbing delivery of self-abasing revelations from an incestuous father in therapy. This program will begin to outline the parameters of incest for public library, community group, and college audiences. (Booklist)

69. INGRID. 1984. 16mm, video, color. 70 min. Wombat Productions. Producers: Gene Feldman and Suzette Winter; director: Gene Feldman. A comprehensive, sympathetic documentary of Ingrid Bergman, this film traces the actress's personal and artistic life. Narrated by John Gielgud, the film, in standard documentary form, includes interviews with co-workers such as Liv Ullman, Colleen Dewhurst, José Ferrer, Anthony Quinn; clips from films such as Intermezzo, Dr. Jekyll and Mr. Hyde, Spellbound, and Autumn Sonata; visuals of personal events such as family portraits and her return to the US. However, each ingredient is a step above the norm. The interviews not only illustrate the admiration felt for Ingrid but also provide a description of her as forthright, hard-working, and always wanting to be challenged, a characterization that is developed throughout the film. The film clips, which are many and relatively long, span her career from its start in Sweden. The personal clips include home movies from her childhood in clear juxtaposition to the media event she became as an adult. Obviously of interest in media studies, Ingrid could also be valuable for women's studies and American social history. (Choice)
70. **IT'S NEVER TOO LATE.** 3/4" video. 45 min. Micki Dikoff. "A portrait of a woman who believes in older people taking risks. At the age of 70, Buffy Dunker changed careers and became a therapist, at 72 she came out as a lesbian. This video tape is clear and inspiring, challenging widely-held stereotypes." (Media Network)

71. **IT'S UP TO YOU.** 1980. 16mm, 3/4" video, color. 14 min. Salenger Educational Media. A dramatization of a young woman learning the ropes in her new job and moving up in the company. This film takes a very simplistic approach to the subject of upward mobility. Most audiences would need something more sophisticated but it might be of value with some groups because it is very nonthreatening. The woman presented to us is very timid and insecure and does not make a very good role model for people wishing to compete in the business world. (Catalyst Media Review)

72. **JEANETTE RANKIN: THE WOMAN WHO VOTED NO.** 1982. 1/2, 3/4" video. 29 min. Fine Tuning Company. Producers: Ronald Bayly and Nancy Landgren. Jeannette Rankin was a prominent figure in the suffrage movement and a grassroots organizer. Elected to Congress in 1916, she is remembered as the woman who voted against war twice — first in 1917 and then again in 1941. In the 1960's, she re-emerged as a symbol of the anti-war movement. (Media Network)

73. **A JURY OF HER PEERS.** 1980. 16mm, video. 30 min. Texture Films. The dark stillness of the desolate farmhouse where John Burke was killed by a rope slipped around his neck as he slept is rendered in stark realism by this adaptation of Susan Glaspell's short story, which was awarded a Blue Ribbon at the 1981 American Film Festival. Taking its outline and its inspiration from the story, this production draws upon cinematic techniques that spotlight visual details to intensify the trifles the wives of the sheriff and a neighbor perceive as they wait for the men to conduct the official investigation of the crime. With the women's viewpoint more implied than stated, as in the print version, the film picks out pointed dialogue that demonstrates the subtle antagonism between the men and women as the camera focuses on the performers' expressive faces. Restrained but effective use of point-of-view shots heightens the eeriness of the kitchen where, through their association of insignificant kitchen things, the two women piece together a scenario that could indict Burke's wife in a court of law but which to them demands their complicity as her peers. This evocative drama captures a moving version of turn-of-the-century rural life. (Booklist)

74. **LABOR MORE THAN ONCE.** 1983. video, color. 52 min. Women Make Movies. Producer & director: Liz Mersky. A documentary tracing the legal battles of Marianne MacQueen who, in 1972, separated from her husband, Roy, and retained custody of her son, Matt. In 1976 Roy snatched Matt and filed for custody. This case gained nationwide notoriety because Marianne was a lesbian living with another woman. She was known as "Jane Doe, lesbian mother." Not only was Roy granted custody of Matt, but his new wife was also able to adopt Matt. Marianne then became a "legal stranger" to Matt. This documentary interviews Marianne and shows her in her everyday life and traces her legal battles and appeals. This film is one-sided in that it deals only with Marianne—her husband is never seen, only heard on the telephone. The viewer does see the lawyers on both sides. What is very clearly presented is that Marianne is a competent, caring, sensitive, very "normal" person. The Virginia Supreme Court ruled in 1981 that she was a fit parent and upheld her appeal. She did not retain custody but did win the right to regular visitation and was no longer a "legal stranger" to her son. The visual and sound quality of this film is adequate. (Choice)
75. LAILA. 1980. 16mm, 1/2, 3/4" video, color. 12 min. Phoenix Films. Producer: National Film Board of Canada; director: Diane Besaudry. In her own words Laila Paattinen tells how she came to be the owner of a dry-wall and plastering business. After emigrating to Nova Scotia from Finland, Laila worked as a housekeeper and babysitter. She passed a 5-month training course in dry-wall and plastering, but faced resistance from employers who refused to hire a woman in this male-dominated field. So she started her own business. The camera follows her as she calculates an estimate for a potential customer, buys supplies, finishes a job, and arrives home to supper with her family. This brief profile provides insight into one woman's response to discrimination in a predominantly male field. In spite of her frequently hard-to-understand accent, Laila succeeds in expressing her quiet but firm determination.

76. THE LAST TO KNOW. 1982 (c1981). 16mm, video, color. 45 min. New Day Films. Producer & director: Bonnie Friedman. A case study approach to female alcoholism. Each of the four women selected for the presentation carefully and accurately depicts various socioeconomic (class) levels, as well as four social roles and four different occupations. The presentation of alcoholism is accurate in content. The film previews the developmental nature of alcoholism, noting the depth of involvement of each of the four women. Treatment systems are also summarized in a therapeutic manner. (Choice, also reviewed by Library Journal and listed by Media Network)

77. LEAVING HOME. 1980. 16mm, color. 28 min. Direct Cinema Limited. Producer: Ilana Bar-Din. A family with four daughters copes with the changes brought about when children leave home. The filmmaker, who is the oldest daughter, profiles her younger sisters. The middle two daughters are in the process of leaving home. One is going to medical school; the other is dropping out of school and going to live on a farm with her boyfriend. The youngest daughter observes and considers her future plans. The father discusses his own separation from his family in Israel. The mother expresses her feelings of emptiness and her plans to return to school. A very personal film about an upper middle class family with Israeli roots who are living in California. It confronts issues which are very much on the minds of young people, such as leaving the family, taking different paths than their parents had planned, and security vs. independence. (Catalyst Media Review)

78. LEMONADE SUITE. 1982. video, color. 30 min. Indiana University, Audio-Visual Center. Producers: Indiana University Radio and Television Services and Afro-American Arts Institute. This interpretation of several works by the black poet Gwendolyn Brooks very effectively uses two other forms of expression, music and dance, to bring the words to life. The poems are arranged to tell the story of a young girl, eager to grow, who falls in love, has an abortion, and strives to start anew. The subtitle, "When life hands you a lemon, make lemonade," clarifies the title and the theme. The original music and choreography convey the nuances of the poems and are aided dramatically by the dancing and technical production. "The mother" is particularly effective in its use of lighting as well as in its visual and aural interpretation. A number of issues—sexual mores, maturity, female roles, poetic interpretation—are addressed by both the tape and accompanying study guide and should provide ample stimulation for discussion and viewer exploration. This professionally videotaped enactment is a creative addition to black studies, women's studies, dance, music, poetry, and sociology for secondary, college, and adult audiences. (Choice)
80. THE LIFE AND TIMES OF ROSIE THE RIVETER. 1980. 16mm, 3/4" video, color. 60 min. Clarity Educational Productions. Producer: Connie Field. Five women reminisce about their work lives during and after World War II. Once employed only as cooks, waitresses and domestics, women and blacks had the opportunity as a result of the war to enter high paying skilled trade occupations. Clips from government recruitment films show how ideas about suitable work for women were changed to meet the needs of the country. Once the war was over, however, women were urged to foster full employment of men by returning to home and parenting responsibilities. A very well-produced documentary, this film provides an historical perspective on women in the work force. It also exposes the manipulative power of propaganda. The personal stories of the five women enhance the film's authenticity. Their concerns such as child care, combining work and family responsibilities, low wages and discrimination are still very relevant to women today. (Catalyst Media Review; also reviewed by Booklist)

81. LILA. 1981. 16mm. 29 min. Ideas and Images. Producers: Fran Burst-Taranella and Cheryl Gossa. A documentary about Lila, an 80-year-old who just won't "talk about senility because I'm not gonna fool with it." (Media Network)

82. LOOKING AT LEADERSHIP. 1982. 1/2, 3/4" video, color. 35 min. each. National Association of Bank Women. A five part series, this excellent approach to management training for women contains many good role models for aspiring leaders. Motivating and informative, the series also offers practical advice for the woman manager. (Catalyst Media Review)

83. LOOKING FOR LOVE. 1982. 3/4" video. 30 min. Shelter Force. Producers: Tami Gold, Christine Vogel. The film focuses on the lives of three teenagers who are mothers and explores issues such as mother/daughter relationship, birth control and teenage sexuality, as well as the limited options facing many teens today. (Media Network)

84. LOUDER THAN OUR WORDS: WOMEN AND CIVIL DISOBEDIENCE. 1983. video, color. 36 min. Green Mountain Post Films. Directors: Lydia Dean Pilcher & Harriet Hirshorn. Through historical film clips, photographs, interviews, and actual footage from both the first Women's Pentagon Action and the June 14th Action at the UN in New York City, the role of women in civil disobedience is explored. The brief historical coverage touches on women's role in abolition, suffrage, unionizing, civil rights, and the anti war movement. Various identified and unidentified women are interviewed concerning their activities and feelings, but focus is upon women in one particular affinity group involved in the June 14th Action. Unfortunately, the tape's quality is poor in some places. The editing is somewhat confusing as the film shifts from place to time to people, many of whom are not identified. Among the strengths of the film are the inclusion of women from all backgrounds, the historical information, and the conveying of an overall sense of women's role in civil disobedience. (Choice; also reviewed in Library Journal)

85. LOUISE DROUIN, VETERINARIAN. 1981. 16mm, 1/2, 3/4" video, color. 21 min. National Film Board of Canada. Producer & director: Margaret Wescott. A veterinarian in a rural Canadian community, Louise Drouin answers an emergency call in the middle of the night, does routine clinic work, performs surgery, helps birth a calf, and makes farm calls. A working mother, she shares her family life and medical practice with her husband who is also a veterinarian. Louise discusses her education, her prior experience with animals, the advantages of a rural practice, and ethical issues that arise in her work. She offers advice to young women interested in veterinary medicine and points out that it is not a job, but a vocation. An excellent portrayal of the career and lifestyle of a woman veterinarian. Covers important questions about the field and offers advice and a role model for aspiring veterinarians. (Catalyst Media Review)
86. LOVED, HONORED, AND BRUISED. 1981, 1982 release. 16mm, video, color. 24 min. National Film Board of Canada. The shattered world of battered women is viewed from the perspective of one Canadian woman. The film intersperses interviews of Jeanie and her husband with scenes of counseling sessions and daily life at the shelter to which Jeanie retreats. The interviews with Jeanie alternate between a very emotional session immediately after the final traumatic beating and a calm, objective one after her recovery and subsequent divorce. The most disturbing aspect of the film stems from the interview with Jeanie's ex-husband. He sees himself as a timid person unwilling to become involved in situations requiring confrontation and assertiveness in dealing with others. At one point, he compares his violence towards Jeanie with the disciplining of a child: "you don't want to do it, but you do it because you love them." Jeanie pursues the terror of fear and shame she endured for years, and on a particularly poignant note, she relates how she came to feel she deserved to be punished for being the stupid wife her husband constantly claimed she was and to blame herself for the violence inflicted upon her. The film is paced effectively and each scene contributes to the narrative. (Library Journal)

87. MAKE IT HAPPEN. 1982. 16mm, color. 22 min. Mobius International. Producer: Vision Associates; director: Donna Freece. Brief profiles present women who have achieved success in traditionally male-dominated fields such as finance, engineering and the skilled trades. The women comment about their career paths, and personal lives. Statistics on working women reinforce the message to young women that they need to plan for careers as well as marriage and family life. A good motivational film especially for young women. It deals realistically with facts about women working and career/family conflicts. The original music for the film is excellent. (Catalyst Media Review; also listed by Media Network)

88. MAKING IT HAPPEN. 1981. 16mm, 3/4" video, color. 17 min. Education Development Center. Producer: Sally Barnett-Page. Presents profiles of three women involved in competitive sports: a 64-year-old swimmer, a track runner and coach, and a high school volleyball competitor. Each profile is followed by a list of the woman's accomplishments. At the end a narrator summarizes the changes in women's sports and the remaining inequities, such as less money for women's athletic programs and smaller prizes in professional competitions. These statistics are listed on the screen as the narrator discusses them. The women in this film express positive feelings about their involvement in competitive sports. The organization of the profiles was rather static, however. The presentation of the list of each woman's achievements and the statistics at the end lacked visual impact. The sound track and theme song were well done. (Catalyst Media Review)

89. MAKING POINTS. 1980. 16mm, color. 8 min. Transit Media Library. Producer & director: Charlotte Zwerin for Girls Clubs of America, Inc. A spoof on the barriers created by sex-role socialization. A woman interviewer talks with young men at a basketball practice about their future, career plans, marriage, roles, discrimination, assertiveness and sexuality. The young men answer with responses that were actually given by young women. At the end, a girls' basketball team comes in and takes over the court. An interesting, provocative and humorous exploration of sex-role stereotypes. It would be a very good basis for a group discussion among students. It would also be good for teachers and parents. (Catalyst Media Review)
90. MARATHON WOMAN. 1983. 16mm, color. 15 min. Sheppard and Enoch Pratt. Producer & director: John Caps. Sources of stress for the working woman; solutions to stress problems. (OCLC)

91. MARATHON WOMAN: MIKI GORMAN. 1980. 16mm, 3/4" video, color. 28 min. Filmmakers Library. Ellen Freyer Productions. This is an inspirational portrait of Miki Gorman, the tiny Japanese-born housewife who became a world champion runner at the age of 37. (Catalyst Media Review)

92. MARGARET MEAD: TAKING NOTE. 1981. 16mm, color. 59 min. Documentary Educational Resources. This filmed portrait of anthropologist Margaret Mead interweaves her personal history and intellectual contributions. (Catalyst Media Review)

93. MASK. 1983. video, color. 30 min. Doris Chase. A young black woman, exploring her personal history, charts her journey toward self-knowledge and strength. Her first-person narrative is combined with dance movement and music. While the general theme is not entirely new, the narration, though spare, is absorbing, and builds to a conclusion with sufficient discipline to prove an overall affecting experience. Bonnie Greer's script is strong, sometimes moving, never facile. Pat Patton's dramatic performance is flexible, her dancing unaffected and sure. Craig Gordon's music, played on drums with soft African wind instruments, provides a subtle textural background. Production values are excellent. The camera work is economical and the editing skillful. Double and triple superimpositions are employed with restraint, heightening the dramatic tension rather than complicating it. (Library Journal)

MAYA ANGELOU see A PORTRAIT OF MAYA ANGELOU

94. MAYA ANGELOU: THE WRITER. 1981. 16mm, 1/2, 3/4" video, color. 30 min. NETCHE. Producer: Nebraska ETV; director: Paula Jacobsen. In a studio interview, columnist/book reviewer Robert Cromie talks with Maya Angelou about her writing career. Ms. Angelou recalls how she started writing poetry at the age of 10 and the early experiences that have enriched her writings. She also talks about her writing regimen, her relationship with her editor, her first autobiographies, her travels in Africa, and the TV movie she recently produced. Ms. Angelou recites two of her poems, "No Loser, No Weeper" and "And Still I Rise." In spite of an ineffective interviewer, Maya Angelou's vibrant personality shines in this tape. Ms. Angelou is articulate and dynamic and her comments provide insight into her creative process. She especially sparkles when reciting her poetry. (Catalyst Media Review)

95. MEN IN EARLY CHILDHOOD EDUCATION. 1982. 1/2, 3/4" video, 16mm, color. 24 min. Davidson Films. Producer: David L. Gieveans and Total Video; director: David L. Gieveans. Men are shown working with groups of young children. David L. Gieveans talks about the entrance of men into the field of early childhood education. Women teachers provide positive comments about the contributions of their male co-workers. Male teachers talk about their reasons for entering the field, the personal benefits they enjoy, and the need to increase the professional status and salaries of early childhood workers. A general introduction to careers for men in early childhood education. A variety of role models are presented including men of various races and ages. There are some charming scenes of men working with the children. (Catalyst Media Review)

96. MIDWIFE: WITH WOMAN. 1982. 16mm, 1/2, 3/4" video, color. 28 min. Fanlight Productions. Producer: Mary Paul Wells. Using archival drawings and photographs, this film documents the history of midwifery in the United States during the last three centuries. Once an accepted part of normal childbirth, midwives were effectively regulated out of the health care system by the late 1800's when increased use
of anesthe'sis and newly developed surgical techniques prompted doctors to treat childbirth like an operation. Today, although midwives are common throughout the world, in the United States they attend only two out of every one hundred births. Mable Ford, who works at Booth Hospital in Philadelphia, PA talks about her role as a nurse-midwife. Midwives have also contributed to the development of out-of-hospital birth centers such as the McTammany Center in Reading, PA and the Maternity Center in New York City. Doctors comment on the value of nurse-midwives in providing a family-centered birth experience. The film concludes with an actual birth at which the father and grandparents are present. This positive view of midwives shows their gentleness and sensitivity. Both parents and doctors speak with appreciation of the midwives' skills. (Catalyst Media Review; also reviewed by Library Journal)

97. MILES TO GO. 1982. 16mm, 3/4" video, color. 80 min. Maddux/Boldt Productions, Producers: Hilary Maddux and Deborah Boldt; directors: Deborah Boldt and Sarah Stein. Feature-length documentary follows a group of 8 women through a number of wilderness experiences including backpacking, camping, rock climbing, canoeing, orienteering and white water rafting. The women, ranging in age from 27 to 72, talk about their lives, why they decided to come on the trip, and what they hope to gain from the experience. The women learn physical skills but they also learn about group dynamics and leadership roles. At the end of the 2-week experience and in a reunion 6 months later, the women talk about what they learned from the course. This excellent film, which has applications beyond the wilderness experience, is both educational and entertaining. It provides an honest picture of women working together supportively as well as in dissention. The orienteering exercise provides a demonstration of the difficulties of effective leadership. The discussion sessions provide insightful comments about risk-taking, cooperation and leadership. (Catalyst Media Review; also listed by Media Network)

98. MITSUYE AND NELLIE. 1981. 16mm, video. 58 min. Light-Saref Films. Producers: Allie Light and Irving Saref. A film about two Asian-American poets, exploring their childhood experiences of poverty, racism and World War II. (Media Network)

99. MOLLY RUSH: TURNING SWORDS INTO FLOWSHARES. 1982. video, color, 28 min. Green Mountain Post Films. Witness Films. Why should, in her own words, an "ordinary" mother of six children risk years in prison away from her family to protest the nuclear arms race? That is the question raised and answered in this moving account of how Molly Rush came to join seven other people on September 9, 1980 in damaging nuclear warheads at the General Electric plant in King of Prussia, PA. Cameo appearances by Daniel Berrigan and Robert J. Lifton are upstaged by the low-keyed candor of Molly, who narrates most of the film, and her family, especially husband Bill, who struggles to explain the mixture of doubt and pride that he felt about her action. Uneven technical quality curiously heightens the film's impact by bringing the characters closer to the viewer and emphasizing the typical nature of their lifestyle. Although a few scenes of Hiroshima toward the end of the film seem superfluous, Molly Rush is highly recommended. (Library Journal; also listed by Media Network)

100. MAMS AT WORK. 1983. 1/2, 3/4" video, color. 30 min. Family Enhancement Program. Director: Stev Tingley. In an interview with Jesse Crane of the Family Enhancement Program four working mothers discuss how their company's personnel policies affect their family lives. Three of the women are married and one is a single parent. All have worked for the American Family Life Insurance Company for several years. The discussion touches on flextime, part-time, sick leave for a child's illness, maternity leave, personal time, and the Employee Assistance Program. Rather slow-paced panel discussion highlights the benefits to women of the progressive policies at American Family Life Insurance. It also illustrates the benefits to corporations, since all of the women are long-time employees whose productivity has been enhanced by company policies that allow them to combine career and family responsibilities. (Catalyst Media Review)
101. A MOTHER IS A MOTHER. 1982. 3/4" video. 27 min. Black Filmmaker Foundation. Producers: Lyn Blum, Cynthia Ealey, Childcare Center Resource Center/Southside. This tape gives the audience a picture of the lives of a group of Black teenage mothers. (Media Network)

102. MOTHERS WHO ARE PART OF SUPPORTIVE DAY CARE. 1980. 16mm, 3/4" video, color. 29 min. Marthe Stuart Communications. A group of mothers from all over the country and from varying socio-economic backgrounds discuss the problems and benefits of day care. Offers no solutions but does explore many options including company sponsored day-care programs. It would be good as a discussion stimulator. (Catalyst Media Review)

103. MOVING MOUNTAINS. 1981. 16mm, video. 27 min. Mobius International. Women in Elkford, British Columbia had to "move mountains" before they were able to work alongside men in open-pit coal mines. This film is a testament to the indomitable women who have claimed their place in blasting crew and bulldozers. (Catalyst Media Review; also listed by Media Network)

104. MRS. BREADWINNER. 1981. 16mm, 3/4" video, color. 12 min. MTI Teleprograms. Producer: CBS News "60 Minutes". Harry Reasoner talks with three couples in which the wife earns more than her husband. One woman is a manager; her husband sold his bicycle shop to take over child care and household responsibilities. The second woman is the head of a design firm; her husband is a school superintendent. The third woman is an aerospace engineer, who accepted a year-long position in Detroit while her husband and teenage daughter remained in California. Reasoner also speaks with author Caroline Bird about her research on two-paycheck families. Topics discussed include career goals, sexuality, the effects on the couples' relationships, and the effects on their children. This program only touches briefly on a number of interesting topics. Viewers would have liked a more thorough exploration of the issues presented and comments from the children, not just about them. This tape could be used to stimulate discussion among students about marriage and how roles are changing. (Catalyst Media Review)

105. NEW PERSPECTIVES: THE CHANGING STYLES OF LEADERSHIP. 1982. 1/2, 3/4" video, color. 5 tapes, 35 min. each. National Association of Bank Women Educational Foundation. Producer: Ann Bryant. This program is the first tape in the series "Looking At Leadership" and serves as an introduction to the training program. Comments from highly qualified women in business, government and academia focus on the four areas covered in the series: Getting Started: Prelude to Planning, Making Things Happen: Leadership in Action, Dealing with Differences: Managing Conflict, and Making Presentations: Speaking In Public. A narrator provides an introduction and continuity between segments. An excellent approach to management training for women. Aspiring young leaders will find many interesting and provocative role models here. The program provides specific practical advice for women managers as well. In spite of the talking heads format, viewers found the program informative and motivating. (Catalyst Media Review)

106. NEW RELATIONS: A FILM ABOUT FATHERS AND SONS. 1980. 16mm, color. 34 min. Plainsong Productions. Producer: Ben Achtenberg. A personal profile of a couple in their mid-thirties, with a one year old son, who have chosen to share childcare responsibilities. The film particularly focuses on the father who is also the filmmaker. Included are discussions with his wife about some of the conflicts that have arisen between them since the birth of their child and conversations with his father about the differences in fathering styles between the two generations. Although there were many good points discussed—changing roles, shared parenting responsibilities, stress problems, etc.—most viewers felt that the couple was too atypical to be a good model and that their discussions were too personal (as if eavesdropping on a private conversation). (Catalyst Media Review)
107. NOT A LOVE STORY: A FILM ABOUT PORNOGRAPHY. 1981. 16mm, video, color. 69 min. National Film Board of Canada. "How would these explicit magazines make my daughter feel about her own body?" With that question, filmmaker Bonnie Klein begins a well constructed journey through the world of explicit spectator sex. She seeks to understand "what is going on behind these doors and how it affects my life." Through a combination of interviews and documentaries from a wide variety of sexually explicit presentations, she explores how participants and spectators feel about pornography. Although the film could have been stronger as an evaluation of the phenomenon had it distinguished between pornography, the sexually explicit, and teasing nudity, it does present a panorama of what is available today in most major cities. It also offers an examination of that variety in interviews with publishers, producers, photographers, actors and actresses, and observers. Although the sound is occasionally distorted in these interviews, the point is made frequently that pornographic imagery is abusive of both male and female sexual identity. The explicit scenes may require viewing for acceptability for certain college and adult audiences. Those same explicit scenes make the film most useful for a class or discussion group dealing with the questions of pornography--the examples are clear and long enough to generate a valid sense of what pornography is about without becoming part of the pornographic culture. (Choice; also listed by Media Network)

108. NOT IN MY FAMILY. 1983. 16mm, video. 35 min. Lawren Productions. Producers: Richard R. Baker and Heidi K. Catman for Baker Productions/Television Associates. The numbing shock, embarrassment, and outrage they experienced upon learning that their husbands were sexually molesting their daughters are shared by several women in this candid discussion. Comparing their experiences, the women reflect on their home atmospheres, family histories of sexual abuse, and ignorance of where to find help for their problem. Using the women's retrospective wisdom, the program warns viewers of children's dramatic personality and behavior changes that may signal intra family molestation. Another important point that surfaces in the subjects' exchanges is the child's need to maintain communication with the father after the molestation has ended. Certainly not comfortable viewing, but needed for the support and counsel it provides similarly pained wives and mothers, this presentation fills a void in community- and religious-group and public library programming. (Booklist)

109. ON A WING AND A PRAYER. 1982. 16mm, color. 14 min. Laurn F. Cardillo. Using interviews and archival films and photos, this film profiles aviatrix Amelia Earhart. Her sister Muriel Earhart Morissey talks about Amelia's character as a child, her nontraditional upbringing, and their education. Flight instructor Neta Snook Southern and pilot Bobbi Trout talk about Amelia's influence on them and other women flyers. Earhart's own writing and flight records are quoted and the mystery of her 1937 disappearance is examined. An interesting short film which captures the flavor of Amelia Earhart's character and her impact on women flyers. Viewers also enjoyed the use of Joni Mitchell's "Amelia" as part of the soundtrack. (Catalyst Media Review)

110. ONCE UPON A CHOICE. 1980. 16mm, color. 15 min. New Day Films. Producer: Linae Brandon. This film uses a fairy tale format to present an alternative for young girls who are waiting for "Prince Charming." In this story Princess Francis is told by her parents to choose one of three princes for her husband. The future of the kingdom depends on her wise judgement. While each of the three princes, as his charms, the princess decided that she needs to explore the world first. After her parents recover from their initial shock, they help her plan her year-long trip and give her a warm send-off. A clever spoof on traditional fairy tales. It makes some good points about decision making and shows parents in a cooperative role. A good discussion starter, this film would be encouraging to girls who are wondering about their futures. (Catalyst Media Review)
111. **LA OPERACION.** 1982. 16mm. 40 min. Ana Maria Garcia. In Spanish or English. Explores widespread sterilization of women in Puerto Rico. The method is so common it is known simply as "la operacion." The film explores the role of the medical profession and U.S. policies in Puerto Rico as background to the sterilization programs. (Media Network)

112. **OURSELVES.** 1980. 16mm. 60 min. Wing Productions. Producer: John Wing Lum. "A candid and moving statement on being female and Asian in America." (Media Network)

113. **OVERCOMING RESENTMENT.** 1981. 16mm, 3/4" video, color. 11 min. Development Dimension International. A narrator outlines a six-step guideline for overcoming resentment in a subordinate. The film then presents a vignette in which a woman manager tries to deal with the resentment she perceives in a male project director who reports to her. The guidelines are then recapitulated by the narrator. The acting in the film was good. The woman handled herself well in the situation, illustrating how to discuss a problem openly and deal with it. The program also provides some basic guidelines. Although some viewers found the format too didactic and the focus very limited, this is one of the few films available that deals constructively with management skills for women. (Catalyst Media Review)

114. **THE PANTOMIME DAME.** 1983. 16mm, video, color. 50 min. Wombat Productions. Wood Film Ltd. for Arts Council of Great Britain. This film is about the dame, a stock character in the uniquely British entertainment, the pantomime. Some contemporary Dames talk about their influences—from historic Dames to their own mothers—and how they think the Dame should be played. We watch these actors transform themselves with makeup, we see them in clips from their acts with audience reactions. The narration hints at the darker side of the Dame—her role as a focus for society's fear of and resentment toward women. Excellent production values, a well-organized script, and an appropriately breezy narrator—but the Dames themselves make the film. They take their characters seriously as a cultural institution, but they never let the tradition interfere with the fun. (Library Journal)

115. **PARENTING.** 1980. 3/4" video, color. 50 min. L. H. Schmunk. Many issues related to parenting are explored in this program including changes in the parents' relationship, the need for support systems, child development, sex roles, day care, maternal guilt, the myth of the "Supermom" and the role of the father. Interviews with authors Nancy Chodorow, Shirley Ral, Warren Farrell and several child development specialist including Dr. Spock, are interspersed with comments from the narrator. The last segment of the program is devoted to dramatizations which point out how parents can develop communication and discipline skills with their children. Gives a good sense of the realities of parenting. Viewers found Dr. Farrell's observations on the effects of absentee fathers on children to be especially interesting. The program emphasizes the need for changes in the structure of work such as shorter work days, job sharing and flexible work schedules in order to help parents combine career and family responsibilities. The divorced single parent was also discussed and unlike most programs on the topic some positive as well as negative aspects are mentioned. The program advocates the development of parent support systems that extend beyond the child's prenatal and infant stages. The section on developing parent/child communication skills was particularly useful. (Catalyst Media Review)
116. THE PINKS AND THE BLUES. 1980. 16mm, 1/2, 3/4" video, color. 57 min. Time-Life Video. Veronica L. Young/WGBH-TV. This program for the "NOVA" series examines several research studies on the ways in which children learn sex roles. One study which interviewed parents within 24 hours of their children's births indicated that the parents already perceived differences in the boys and the girls. Psychologists from Stanford University studied how pre-school children learn to play. The influence of teachers' behavior was examined by psychologists at the University of California in Berkeley. The film then focuses on one family with two girls and two boys in which the parents encourage traditional sex roles. Dr. Janne Block of the University of California summarizes seven areas of learned sex role differences. The program ends with a brief segment in which the children discuss their career goals and their opinions about the roles of men and women. Gives a comprehensive overview of the development of sex differences in children. The researchers cited are the authorities in this area of study. (Catalyst Media Review; also reviewed by Booklist, Choice and Library Journal)

117. A PORTABLE LIFE. 1981. 1/2, 3/4" video, color. 30 min. McGill University. Producer: Nancy J. Adler, Faculty of Management, McGill University; director: Mario De Paolo. The program begins with comments from Derek Thomas of Alcan Aluminum Corp. about the reasons his corporation needs to transfer employees overseas, the numbers of people involved in these transfers, and their cost to the company. Moderator Nancy J. Adler addresses the problems an overseas relocation creates for the spouse. Four women talk frankly about their personal experiences as a result of being relocated several times during the past 15-20 years. The women mention problems such as loneliness, cultural differences, racial tensions, language barriers, and a lack of realistic expectations. Positive reactions to the relocation experience are also mentioned. An informative program, this tape would be helpful to prepare relocating families for the difficulties they are likely to encounter. The women's comments are frank and personal. Since none of the women had careers of their own, however, the program lacked insight into the problems faced by the dual-career couple or a case in which the husband is the trailing spouse. (Catalyst Media Review)

118. A PORTRAIT OF MAYA ANGELOU. 1982. 1/2, 3/4" video, color. 50 min. PBS Video. Bill Moyers introduces the creativity series by exploring the question of what is creativity. Various creative people, all male, comment about what the creative process means to them. Moyers then describes Maya Angelou, a poet, author, playwright and actress. He returns with Ms. Angelou to her home town in Arkansas where she reminisces about her early life and the images she carried with her. She is shown at a church meeting, reciting poetry for a class of elementary school children, and talking with old friends. Provides some interesting insights into the early life of a creative woman. (Catalyst Media Review, als revived by Booklist and Choice)

119. POSSUM LIVING. 1981. 16mm. 29 min. New Day Films. Producers: Nancy Schreiber and Peter Polymenakos. A portrait of 20-year-old Dolly Freed who maintains a middle-class standard of living on less than $2000 per year. Cf. distributor's publicity. (Media Network)

120. THE POWER PINCH: SEXUAL HARASSMENT IN THE WORKPLACE. 1981. 16mm, 1/2, 3/4" video, color. 26 min. MIT Teleprograms. Producer: Peter Schnitzler. Narrator Ken Howard discusses what constitutes sexual harassment and the ramifications for corporations such as expensive litigation, low morale and productivity and poor public relations. Three women who were victims of sexual harassment on the job
discuss their cases. The film uses dramatizations to point out subtle forms of harassment. Brief interviews are included with business executives, attorneys and EEOC trainers. Ken Howard identifies three types of harassers: the power player, the office adaptor and the person who gets mixed signals. The film concludes with advice to women on how to protect themselves by keeping records, getting witnesses and seeking legal advice. Seems to be targeted toward men and is designed to be non-threatening. There is good coverage of the legal facts and subtle forms of harassment. It is also encouraging and supportive of women and provides concrete advice. (Catalyst Media Review; also reviewed by Choice)

121. PREGNANT BUT EQUAL: THE FIGHT FOR MATERNITY BENEFITS. 1982. 16mm, 1/2", 3/4" video, color. 24 min. Icarus Films. Producer: Judy Pomer. Using interviews with women, a doctor, a lawyer and union officials, this program traces the fight to pass the 1978 Pregnancy Discrimination Act. It reviews the legal history of the issue and conditions before the act was passed when women faced forced early leave, no disability or health care benefits and even termination. A doctor discusses health hazards to pregnant women. Most of the women interviewed work in factories. They discuss the difficulty of obtaining temporary transfers to lighter jobs during their pregnancies and the lack of cooperation of some doctors in recommending early pregnancy leave for medical reasons. A teacher also discusses changes in her profession as a result of the Pregnancy Discrimination Act. Provides an informative overview of the legal history of pregnancy discrimination in the workplace. The use of still photos and film clips as well as voice-overs and interviews adds interest. Also provides practical guidelines for women who are victims of discrimination. (Catalyst Media Review; also listed by Media Network)

122. PRE-NATAL DIAGNOSIS: TO BE OR NOT TO BE. 1981. 16mm, 3/4" video, color. 45 min. Filmmakers Library. Producer: Canadian Broadcasting Corporation. Begins with microphotography of conception and early fetal development. The narrator then explains various techniques that can detect abnormalities in the fetus of a high-risk mother. The procedures shown include amniocentesis, fetoscopy and ultrasound. The narrator, who is also a doctor, talks with parents who had children with birth defects such as Down's syndrome, Tay Sachs disease, spina bifida and autism. Another doctor talks about the negative impact handicapped children can have on working-class families of having a child with spina bifida; parents discuss some of the rewards they have experienced. A woman doctor discusses the ethics of pre-natal testing. A team of doctors at a medical center in Canada discuss some of the difficult choices parents must make and their hope that they will eventually be able to treat a fetus in utero. Controversial issues are treated impartially. This film would help familiarize prospective parents with the latest testing procedures. (Catalyst Media Review)

123. PREVENTING SEXUAL HARASSMENT. 1980. 16mm, 1/2", 3/4" video, color. 25 min. BNA Communications. Defines sexual harassment, explains employee rights and employer responsibilities, and outlines the EEOC guidelines. Through the use of several dramatic situations, the importance of reporting incidents of sexual harassment and of the company acting on those reports is emphasized. Although the dramatizations are a bit exaggerated, the legal information given is very good. It shows how sexual harassment can subject the company to legal action, poor public relations and bad management. (Catalyst Media Review)
Prison Match. Producer: Douglas Macbeth. Deals with the problems of an ignored
population: the imprisoned mother and her children. Cf. publicity from
distributor. (Media Network)

125. QUILTS IN WOMEN'S LIVES. 1980. 16mm, video, color. New Day Films. Pro-
ducer: Pat Ferrero. Presents in sequence several women telling in their own
words what quilting has meant to them as they quilt, or display their work. The
women discuss the ways quilting has met their needs for creativity, provided a
sense of history, emotional bonding, sharing competitiveness, and identity, and
served as an expression of love. An underlying theme is an emphasis on the worth
of a traditional women's activity that has until recently been taken for granted.
(Choice; also reviewed by Library Journal)

126. RAPE: CARING FOR THE ADULT FEMALE VICTIM. 1981. 16mm, video, color. 29
and Control of Rape and the National Institute of Mental Health. The opening scene
presents a rape attack on a mother in her home where her child is asleep and a
strong sense of mother's fear for her child as well as for herself permeates the
scene. The primary focus of this production is on the procedures and attitudes of
hospital personnel necessary to acquire optimum evidence for successful prosecution
of the case, for treatment of physical injuries, and for meeting the emotional
needs of the victim. Specific suggestions include creating a sense of safety and
control over the victim's life by helping her to accept her feelings, informing her
about all procedures and the reasons for them prior to implementation, obtaining
her consent to each procedure, and leaving final choices to her. (Choice)

127. REFLECTIONS OF A DANCER: ALEXANDRA DANILOVA. 1982. 16mm, color. 52 min.
Seahorse Films. Portrays one of the great prima ballerinas of this century,
Alexandra Danilova. The film weaves together the story of her dance career beginning
in Russia with scenes from her second career as a teacher for the School of the
American Ballet.

128. REMEMBERING THELMA. 1981. 16mm, color. 15 min. The Black Filmmaker. A
documentary film on the life and work of Thelma Hill, the late dance instructor,
mentor and performer. A member of the original Alvin Ailey Dance Theater, Ms.
Hill was instrumental in the development of black dance in America. (Catalyst
Media Review)

129. RIGHT FROM THE START. 1980. 16 mm 1/2, 3/4" video, color. 55 min. Prime
narrates this examination of the importance to normal development of bonding and
attachment between infants and their mothers. The research of Harry Harlow, Rene
Spitz, and John Bowlby is presented. Their studies indicate that failure to form
an attachment with one caregiver during the first three months of life have detri-
mental effects on the child including in extreme cases "failure to thrive" syndrome.
Drs. John Kennell and Marshall Kalins comment on their efforts to adapt hospital
policies in order to increase contact between infants and parents during the first
few hours and days following birth. Examines the situations that can prevent early
contact, such as premature birth, Cesarean section, and medical complications, and
concludes by looking at the Family Focus project in Chicago, which provides inform-
ation and guidance for parents. The presentation has an overall melodramatic and
sombre tone. The program does acknowledge that some of the research is controversial,
but this fact is downplayed. (Catalyst Media Review)
130. RIGHT OUT OF HISTORY: THE MAKING OF JUDY CHICAGO’S DINNER PARTY. 1980. 16mm, color. 75 min. Phoenix Films. Producer: Thom Tyson; director: Johanna Demetrakas. Documents the creation of Judy Chicago’s Dinner Party, a project that stands as the major contemporary symbol of women’s attempt to reestablish their history and aesthetic viewpoint. The task ultimately took five years and involved a community of over 400 artists, craftspeople, and researchers in a project unprecedented in contemporary art. Director Demetrakas spent four years recording the aesthetic and social processes attending the production of The Dinner Party. Gives viewers a unique opportunity to participate in the making of The Dinner Party and a sense of the purpose and commitment necessary to bring the project to completion. Done in standard documentary technique the film through skillful editing smoothly telescopes five years into a brief but comprehensive statement. (Choice, also reviewed by Booklist, Library Journal and listed by Catalyst Media Review)

131. A ROSE FOR EMILY, 1983. 16mm, video, color. 27 min. Pyramid Films. Director: Lyndon Chubbuck. Frames the story as Faulkner does, using an observer/narrator who understands the rigid codes of behavior imposed on leading families of the Old South after the Civil War. The film emphasizes the main idea: the same noblesse oblige that protects young Emily Grierson’s eccentric behavior makes possible her bizarre behavior in old age. The script makes clear the father’s dominance of Emily and his obsession with the past that forces her cloistered withdrawal. Color and cinematography are excellent. (Choice)

132. ROSES IN DECEMBER. 1982. 16mm. 55 min. First Run Features. Producers: Ana Carrigan, and Bernard Stone. The story of lay missionary Jean Donovan and three American nuns who were brutally murdered by members of the government security forces in El Salvador. (Media Network)

133. RUTH PAGE: AN AMERICAN ORIGINAL. 1980. 16mm, video, color. 59 min. Films Inc. Producer & director: David Hahn. The career of Ruth Page, an "innovative dancer-choreographer whose experiences range from dancing with the legendary Pavlova to choreographing for the Dance Theatre of Harlem," is presented here through a collage of spoken recollection, still photographs, and film clips. (Choice; also list in New Books on Women & Feminism)

134. SALLY RIDE, LADY ASTRONAUT. 1983. 16mm, 3/4" video, color. 14 min. King Feature Entertainment. A profile of Sally Ride, the 30-year-old physicist who became the first American woman in space. (Catalyst Media Review)

135. SAMANTHA "RASTLES" THE WOMAN QUESTION. 1983. 2 videocassettes, color. 50 min. each. Cornell University. Based on the turn-of-the-century writings of a rural farm woman, this videotaped performance of a one-woman show explores several issues still relevant to contemporary gender role concerns. Through the use of humor and irony, Jane Curry as Samantha Allen covers both the microlevel issues of husband and wife relationships and the macrolevel ones of suffrage, politics, religion, and men's arguments against women's equality at any level. Samantha, a moderate feminist, favors suffrage but not bloomers. While assertive in confronting politicians, she practices submissive manipulation with her husband. Though a bit slow, the first videotape provides a humorous but wistful reminder that we have not "come a long way, baby," but rather, "a long way, maybe." The second tape shows a question-and-answer session with the audience. In several instances the original questions are inaudible. Questions are directed at both Samantha and Curry. Again, gentle humor prevails. Although it is interesting to see and hear Curry change personas and gain further insight into both characters, the second tape is of limited value overall. (Choice)
136. SAYING "NO": A FEW WORDS TO YOUNG WOMEN ABOUT SEX. 1982. 16mm, video, color. 17 min. Perennial Education. Producer: Crommie & Crommie. Effectively deals with a young woman's right to decide when to become sexually involved and the methods of handling pressures from dates and friends to be sexually active when she wishes to say "No." Two vignettes, using the same couple, illustrate ineffective and effective ways of dealing with the lines used by the persistent young man. Factual data and information concerning risks of sexual involvement are given by a counselor in a clear and nonjudgmental manner by use of a call-in teen radio show. Need for self-knowledge, clear values, and assertiveness skills are emphasized. Ends with pertinent questions for use in group discussion. Technical quality is very good. (Choice)

137. SCIENCE: WOMAN'S WORK. 1981. 16mm, color. 27 min. National Science Foundation. Producer: Image Associates for the National Science Foundation. Presents the wide variety of science careers that are open to women today. Seven women scientists at various stages in their careers are profiled. The narrator and many of the women's comments emphasize the need for high school women to keep their options open by taking math and science courses. Also addresses the problem of math anxiety and the question of integrating family life and a career. The women profiled are honest, articulate and realistic. (Catalyst Media Review)

138. THE SECRET OF NANCY DREW. 1982. 16mm, color. 32 min. Protean Productions. Producer: Caroline A. Jones; director: Karl Karr. A film portrait of the late Harriet Stratemeyer Adams, author of hundreds of children's books including the Nancy Drew series. Interviews with the 89-year-old author at her farm provide insight into her career and the influence of her father, Edward Stratemeyer, author of the Hardy Boys series. Critics, publishers, and historians talk about Mrs. Adams and the impact of her books on an estimated billion readers. A woman police detective talks about the influence of Nancy Drew on her career choice. This fascinating profile does probe for the "secret" of Nancy Drew and Mrs. Adams' impact on young readers. Also provides insight into the problems an aspiring woman writer in the 1930's. (Catalyst Media Review; also reviewed by Choice)

139. SEE WHAT I SAY. 1980. 16mm, video, color. 24 min. Filmakers Library. Project directors: Linda Chapman, Pam LeBalnc, and Freddi Stevens. A highly emotional film about the values of sign language for the deaf, featuring Susan Freundlich and song balladeer Holly Near. The film presents a montage of interviews with deaf women relating their experiences with signing, then switches to a concert where Near and Freundlich lead an audience of the deaf through a folk song with signing that tells of the deaf's struggles in a hearing world. The sound and visual content are excellent. The beauty in both the technical aspects and the content is that there is a feeling of cooperation, community, and sharing among all those who participated in the making of the film. The film's value is in its human interest approach; sociologists and therapists would gain from it. There is also feminist accent. (Choice)

140. SEWING WOMAN. 1982. 16mm, video, b&w. 14 min. DeepFocus Productions. Director & producer: Arthur Dong. A composite sketch of Chinese immigrant women in San Francisco's garment industry. As English narration of the oral history relates the arranged marriage of Zem Ping Dong to a husband who emigrates to the US and enters the army. Regretfully she leaves behind her first son and joins her husband in the US as a WW II war bride. Although the couple achieves some financial stability doing sewing and restaurant work and gets other family members in China to join them through immigration, they show ambivalence over the assimilation of their children to American culture. Old photographs and film clips from China add to the personalized, inside view of an immigrant working mother. (Choice)
141. SEX AND POWER: WORKPLACE ISSUES. 1983. video, color. 28 min. Regional Training Center. The city of San Diego has produced an excellent introduction to the problem of sexual harassment in the workplace. Aimed primarily at supervisors, this three-part package addresses attraction, transference, sexual harassment, seduction, and hazing. Dr. Josefowitz, a dynamic management professor, explains: "In our culture, if sex is seen as possible, sex is seen as probable." and illustrates the effect of this attitude on working men and women. Statistics show that nine out of ten working women have been harassed at some point in their lives; material like this is long overdue in educating managers to the effect this issue has on the workforce. (Library Journal)

142. SEXUAL HARASSMENT. 1981. 1/2, 3/4" video, color. WCCO-TV. Producer: Mike Muradoff. Edited from a news series broadcast on WCCO-TV, Minneapolis. Pat Miles hosts this examination of several aspects of sexual harassment. Miles discusses legal requirements and consequences. Dramatizations are used to provide examples of harassment. Case histories are presented of two women, a construction worker and an senior personnel executive, who fought sexual harassment through the courts. The corporate response at Control Data Corporation and the First Bank of Plymouth is also documented. The staff of an ad agency participate in an open discussion. The last segment shows a group discussion among men in a bar. A good initial look at an extremely important topic, this program covers the problems from many angles. It provides good case histories and examples of positive corporate responses. Well edited but lacks continuity between segments. (Catalyst Media Review)

143. SEXUAL HARASSMENT--A THREAT TO YOUR PROFITS. 1981. 16mm, 1/2, 3/4" video, color. 20 min. American Media Inc. Producer: Philip Office Associates. A narrator discusses the reasons why companies want to avoid sexual harassment. He cites amounts of settlements that major companies have been required to pay as a result of sexual harassment suits. A dramatization portrays a senior management meeting in which the problem of sexual harassment in their company is discussed. The narrator comments on the legal facts and case histories for each alternative suggested in the dramatization. Concludes with advice to managers on how to protect their companies and themselves by taking immediate and appropriate action to deal with sexual harassment. This film clearly delineates the employer's responsibilities and liabilities in cases of sexual harassment. (Catalyst Media Review)

144. SEXUAL HARASSMENT--THAT'S NOT IN MY JOB DESCRIPTION. 1981. 16mm, 1/2, 3/4" video, color. 20 min. American Media Inc. Producer: Philip Office Associates. Presents brief examples of various situations in which sexual harassment can occur. It includes homosexual, lesbian and spouse advances, as well as harassment of men by women and women by men. Suggests ways to prevent becoming a victim; also depicts the resolutions of the dramatized situations as people use assertiveness and company channels. Presents a good variety of situations which are probably familiar to employees but have not been thought of as harassment. This is the only film we have reviewed which deals with homosexual harassment. Gives good concrete suggestions for dealing with the problem. The ease with which all the conflicts are resolved in the dramatizations is a bit unrealistic, however. The film assumes that the company presenting it to their employees is concerned and committed to preventing sexual harassment. Little information is provided about the employees' legal rights or the possibility of suing the company. (Catalyst Media Review)
145. SHE'S NOBODY'S BABY: A HISTORY OF AMERICAN WOMEN IN THE 20TH CENTURY. 1981. 16mm, 1/2, 3/4" video, color. 60 min. ABC Wide World of Learning. Producer: Ms. Magazine. Marlo Thomas and Alan Alda narrate this compilation of archival film and still photos which demonstrate the transformation of women's image in the 20th century. Highlights the achievements of some outstanding women such as Margaret Sanger, Amelia Earhart, and Barbara Jordan, among others. Documents women's involvement in the establishment of labor unions, the fight for suffrage, and the struggle to legalize birth control. Provides a chronological overview from the 1900's to 1980. (Catalyst Media Review; also reviewed by Choice, Booklist and listed by Media Network)

146. SILVER WINGS AND SANTIAGO BLUE. 1980. 16mm, color. 59 min. Adams/King Productions. Producers: Nelson Adams and Katherine King; director: Nelson Adams. Using archival films, home movies, still photos, and newspaper clippings, the film reviews the history of the Women's Auxiliary Ferrying Squadron (WAFS) and the Women's Air Force Service Pilots (WASP) from 1941 to 1944. Over 1000 women served in this civilian division during World War II by ferrying planes all over the country. They were promised military status but that recognition did not come until 1977. Former WAFS and WASPs gathered for the congressional hearings in 1977. In a reunion they reminisce about their service days with obvious enthusiasm for the old planes. A fascinating documentary about a little-known group of women pilots, this film is a tribute to their contribution to the war effort. The women speak with genuine excitement about flying. In contrast, condescending news reports reflect the attitude of the period toward the "girl" pilots. (Catalyst Media Review)

147. SISTER OF THE BRIDE. 1981. 16mm, color. 30 min. University of California. Producer: Barbara Wolfinger, Berkeley Productions, Inc.; directors: Marilyn Weiner and Hall Weiner. This short drama explores a situation in which a divorced mother is pressuring her two daughters to get married. One sister pushes her doubts and anxieties to the background while she plans her wedding. The younger sister, Peggy, is more involved with her part-time job at the zoo and her plans to become a veterinarian. Peggy rebels against her mother's matchmaking plans in order to care for a sick animal at the zoo. It becomes apparent that Peggy will discover her own way of combining a career and marriage. A realistic presentation of a young woman's dilemma. (Catalyst Media Review; also reviewed by Booklist)

148. SMALL BUSINESS MY WAY. 1982. 16mm, 1/2, 3/4" video, color. 28 min. Central West Virginia Media Arts. Producer: Peter Griesinger. Men and women from small towns in West Virginia talk about the small businesses they own and run. Their comments reflect the conservative values that underlie their way of life. A willingness to devote long hours to hard work, to take risks, and to persevere in spite of difficulties characterize these entrepreneurs. A well-edited profile of business people in a small rural community. Most of the interviewees are older and are seeing their way of life fading away. The women are self-reliant and independent, yet, they still adhere to traditional values. (Catalyst Media Review)

149. SOLDIER GIRLS. 1981. 16mm. 90 min. Churchill Films. Producers: Nick Broomfield & Joan Churchill. A documentary about young women recruits to the U.S. Army. (Media Network)

150. SOMEONE'S IN THE KITCHEN WITH JAMIE. 1981. 16mm, color. 25 min. Learning Corporation of America. Jamie is the pitcher for the school baseball team. His mother is a widow and she may lose her job if not enough students enroll in her home economics class. Jamie convinces the team to sign up for home ec. In spite of resistance from the coach and ridicule from the opposing team, Jamie and his friends prove they can win the ball game and be good cooks. A good introduction for young people to expanded roles for girls and boys. It is humorous, has tension,
and holds the viewer's interest. The emphasis is on boys learning nontraditional skills. It shows girls moving easily into nontraditional areas. Jamie's sister is studying car mechanics and the fact that more girls are taking shop courses instead of home ec creates a problem for his mother. The film makes good points about the need for both boys and girls to learn self-sufficiency. (Catalyst Media Review)

151. SOUTH AFRICA BELONGS TO US. 1982. 16mm. 57 min. Icarus Films. Chris Austin, Peter Chappell, and Ruth Weiss. This film about black women in South Africa was shot secretly with the help of two black women journalists. The film makes clear the devastating impact of apartheid on black women and the black family. (Feminist Collections)

152. SOUTH AFRICA BELONGS TO US: FIVE PORTRAITS OF WOMEN UNDER APARTHEID. 1980. 16mm, color. 35 min. Southern Africa Media Center. Gerhard Schmidt Produktion in Association with W.D.R. Looks at five black South African women and how they deal with apartheid on a daily basis--includes a mother of 13 isolated from her husband on a Bantustan reserve, a live-in maid, a squatter in the illegal Crossroads community. Cf: Black Collegian. (New Books on Women & Feminism)

153. SPACE FOR WOMEN. 1981. 16mm, color. William Greaves Productions. Explores the opportunities for women in science careers through profiles of women working for NASA. Women astronauts are shown in training. Women are also shown performing other technical and professional jobs. One woman worked her way up from a clerical job to a management position. Others earned Engineering or Ph.D. degrees. The women discuss the exciting work they are doing. Many of the jobs depicted (except for astronaut) are not limited to NASA. An excellent motivational film for women especially those interested in science careers. Wonderful shots of the astronauts convey an image of breaking free. The women in the film are dynamic and they are shown in action. (Catalyst Media Review)

154. THE STATUS OF WOMEN...INTERNATIONALLY. 1982-83. 1/2, 3/4" video, color. 25-28 min. each. Women Make Movies. Producer: Janet Jaller Weiss. Part I of the series, Women in the 1980's...Europe, explores the status of women in Italy, Greece, and England through interviews with prominent professional women including Melina Mercouri and Margaret Papandreou. They discuss the role of the family, equal opportunity, child care, and reproductive rights. In part II, Women in the 1980's...Brazil, the producer speaks with a former political exile, a magazine editor, a university professor, a lawyer, and a day worker. Interviewees discuss Brazil's problems with poverty and illiteracy, the role of religion, governmental censorship, and sexuality. Part III, Women in the 1980's...Japan, presents the comments of a student, a factory worker, a business woman, a TV personality, a writer, a university professor, and a former UN Delegate who comment on the role of the family in Japanese society, sex-role stereotyping, and sex discrimination in the workplace. (Catalyst Media Review)

156. SWEDISH SUPPORT SYSTEMS FOR EGALITARIAN FAMILIES. 1981. 3/4" video, color. 30 min. L. H. Schmunk. Project director: Dr. Gayle Kimball, Women's Studies Program, California State University. Dr. Kimball interviews Birgitta Wistrand, the head of Sweden's largest women's organization, The Fredricks Bremer Association, about support systems in Sweden for two-career couples. They discuss maternity/paternity leave policies, day care and after school childcare centers, the availability of part-time work and government assistance in caring for a sick child so a parent can work. Also mentioned is the use of "family hotels" or apartment complexes which provide a variety of services including child care and cleaning, etc. The major drawback to this arrangement has been that it is very expensive. Taxation policies and the types of financing for support services are also discussed as well as a brief overview of sex equity legislation and resulting school programs and health care services. Still photos are inserted occasionally to break up the interview format. (Catalyst Media Review)

157. A TALE OF "O": ON BEING DIFFERENT. video. Goodmeasure. Ms. wrote about the book version of A Tale of "O": "The drama of the 'O' in a roomful of 'X's' parallels the real-life work situations of many female and black employees...an illustrated guide to the dynamics of takenism." Cf: Ms Magazine. Also available as a slide/tape program. (New Books on Women & Feminism)

158. TALKING ABOUT...WOMEN WORKERS. 1983. 16mm, color. 30 min. Wayne State University. Director & producer: Morten Parker. Contrasts the comments of men and women union members on topics including why women work, sexual harassment, marriage and family, and equal opportunity on the job. A wide range of people of various ages, ethnic backgrounds, and job titles are included. (Catalyst Media Review)

159. TEEN MOTHER: A STORY OF COPING. 1981. 16mm, color. 24 min. Mobius International. Producer: Marilyn Belac. Rosie, a young unwed mother, talks about the problems she encountered after having a child at age 17 and deciding to keep him. Dramatizations illustrate some of these problems in scenes that show a young mother at home with her parents, with a doctor and a teen mother group, and with the child's father. Provides insight into the problems a teenage mother must face, including the need to continue her education, to work, and to have psychological support. (Catalyst Media Review)

160. TEENAGE HOMOSEXUALITY. 1980. 16 mm, video, color. 11 min. Carousel Films. Produced by CBS News "30 Minutes." Interviews with a group of gay adolescents explore the teenagers' experiences of isolation and rejection by their parents and peers, while the mother of one of the young women expresses her willingness to let her daughter be herself. A psychiatrist, who acknowledges the struggles involved in growing up gay, stresses the importance of parents' accepting their adolescent child's need to explore this way of life. Vignettes show one of the teenagers attending her senior prom with a gay male friend, although she would prefer to have gone with another girl. The young people interviewed are articulate and are not stereotypes of gay people. No judgments are made regarding their orientation, and most of them express fairly positive feelings about themselves. (Library Journal; also listed by New Books on Women & Feminism)

161. 39, SINGLE AND PREGNANT. 1981. 16mm, 3/4" video, color. 19 min. Filmmakers Library. Producer: Christine Winne. This is a profile of a woman in her thirties who decides to have a child without marriage. In short segments, the woman is shown working, at different stages of her pregnancy, giving birth, and at various times during the child's first year. She comments about her plans, feelings, and expectations. Although she planned to take three months pregnancy leave from her job as a secretary, when the time came to return she decides to leave her job to be with her child. After six months she has to find another job and a larger home.
She must cope with finding day care and taking time off from her job when her child is sick. She discusses some of these problems with a friend who is married and has a child. (Catalyst Media Review; also reviewed by Library Journal)

162. THOROUGHLY MODERN MILLENNIAL: A PROFILE OF MILLENNIAL PENWICK. 1982. 16mm, 3/4" video, color. 14 min. Author Mokin Productions. A single mother of two children, Millicent Fenwick was a fashion model and editor of Vogue Magazine before she was elected to Congress at the age of 54. This CBS News "50 Minutes" report profiles the former legislator who is admired by colleagues and a role model for young people. (Catalyst Media Review)

163. THROUGH YOUNG PEOPLE'S EYES. 1982. 16mm. Cinema Guild. Producers: Marci Reaven & Bienvenida Matias. A documentary portrait of black and Hispanic teenagers, mostly girls. Explores their feelings about teachers, boyfriends, peer pressure, life goals and many other topics. (Media Network)

164. TO HAVE AND TO HOLD. 1982. 16mm, color. 20 min. New Day Films. Producers: Mark Lipman & Emera. A visually and emotionally striking account of men who batter women. The film's "characters" are participants in a male counseling service called EMERGE; they are white and seemingly middle class, which serves well to correct any misimpressions viewers may have that batterers are only poor or minority men. Their stories make clear that their rage relates to their need to control their wives absolutely, and that their emotional needs to control are buttressed by learned attitudes about the appropriateness of male dominance and male violence in male/female relationships. The EMERGE counselor provides more general information that situates these seemingly personal problems into a larger social context. However, the film—perhaps because it is short—does not have enough generalized information to serve as an introduction. (Choice)

165. THE "TOUCHING" PROBLEM. 1981. video. 18 min. MTT Teleprograms. Producer & director: Jim Ross for KVOS-TV, in association with Coalition for Child Advocacy. Condensed from a half-hour television program, this compelling look at how adults can help children deal with sexual abuse involves audience members in the horrors of the problem as well as arms them with facts that force them to face its pervasiveness. Host Fred Johnson appears on camera at intervals throughout the production to keep it on track and to interrupt rising emotions evoked by the ongoing dramatization of a young girl's molestation by a male relative. When the mother in the drama telephones for help for her molested daughter, the camera zeros in on community resources available by phone. Scenes of a class discussion in which a teacher rehearses possible responses to uncomfortable situations with youngsters will prepare adult viewers to talk to their children or pupils about sexual abuse. (Booklist)

166. TRAVELS IN THE COMBAT ZONE. 1983. video, color. 30 min. Doris Chase. This inventive video renders poet Jessica Hagedorn's views of "some of the harsh and beautiful realities of city living" for women in a man's world. Often third-world in tone, too, these allusive poems are performed by two intense black and Asian women. Their images are videographically processed to relate variously verbal meaning, sound, and physical expression to visual effects—and even create visual rhythms appreciable on their own, much as poetic sound can be divorced from sense. If all this doesn't always score simultaneously, it never fails to engage and evoke a pensive power enhanced by electronic-oriented music. (Library Journal)
167. A TRUCK DRIVER NAMED GRET. 1982. 16mm, color. 11 min. Carousel Films. Producer & director: Ruth E. Leviskoff. Profiles Gret, a 38-year-old wife and mother who works as a delivery truck driver for UPS. Gret is shown at home with her family and on the job. She talks about the work, the reactions of customers and co-workers, and the effects on her family. Gret's husband comments on the freedom he feels as a result of Gret's financial contributions to the family. Many issues of concern to women in all types of nontraditional occupations are addressed, including the transition to nontraditional work, its physical demands, other people's reactions, and the effects on the family. (Catalyst Media Review; also listed by Media Network)

168. TURNING POINTS. 1980. 16mm, 3/4" video. 35 min. Coronet/Perspective Films. Profiles three women who return to school after staying home and having children. Each woman is shown at home and at school. She discusses her reasons for returning, problems and benefits from schooling. The stories of the three women are inspiring and the presentation is realistic, showing the full rigors of a day in the life of a mother/student/wife. Women who are contemplating such a return will find the film sympathetic and helpful in that it portrays the problems that they will have to face. (Catalyst Media Review)

169. 2 A.M. FEEDING. 1982. 16mm, color. 24 min. New Day Films. Producer & director: Kristine Samuelson. New parents relate their experiences during the first few months after the birth of their children. Talking in parent support groups and at home with their children, the parents touch briefly on topics such as breastfeeding, crying, the mother's recovery, the father's role, sexuality, single parenting, and the mother's return to work. Fathers also discuss the effect on their work/lives of becoming a parent. Profiles a diverse group including black, oriental, and white parents. (Catalyst Media Review)

170. THE TWO WORLDS OF ANGELITA. 1982. 16mm. 73 min. Jane Morrison. Tells the story of a young Puerto Rican girl and her family who try to maintain their cultural identity in their new home, New York City. Spanish/English (Media Network)

171. TYNER-SHARED PARENTING. 1980. 3/4" video, color. Cornell University. Phyllis Silverman. The parents of a small baby discuss sharing responsibilities for their child. We are shown scenes of the father taking care of the baby, the baby at the childcare center, etc. Presents a realistic yet positive approach to shared parenting. (Catalyst Media Review)

172. A VEILED REVOLUTION. 1982. 16mm, video, color. 26 min. Icarus Films. Producer: Elizabeth Fernea; director: Marilyn Gaunt. Modern dress for women and men has been a common sight in Cairo, Egypt for decades. Early in the 20th Century Egyptian feminist were the first Arab women to demonstrate in political rallies and to remove their veils. Since 1924 Egypt has offered free secular education women. As a result, women have entered many professions, and nearly 40 percent of Egyptian women contribute in some way to the family income. Yet today, many young women are rejecting "western" dress for traditional "modest" dress of a long skirt, long sleeves and a head covering. Others are adopting "Islamic" dress which includes a full face veil and gloves as well. The filmmaker speaks with young women and men, former UN Delegate Aziza Hussein, and some of Egypt's first feminists to examine this new trend and its implications for Egyptian women. (Catalyst Media Review; also listed by Media Network)
173. VICTIMS. 1981. 16mm, 3/4" video, color. 24 min. Chuck Wintner. This documentary on child abuse explores causes, the effects on children, and alternatives for prevention. The author of Mommie Dearest, Christina Crawford, narrates the film which involves interviews with criminals who were abused as children, comments from police officers, social workers, and teachers, and interviews with abused children. Teenagers are shown learning about parenting by working in a day care center. The film advocates better parent education and day care facilities to help prevent child abuse and emphasizes the high cost to society resulting from child abuse. (Catalyst Media Review)

174. A VILLAGE IN BALTIMORE. 1981. 16mm. 63 min. Icon Films. Producer: Doreen Moses. The story of four immigrant women from the Greek community in Baltimore who are adjusting to the pressures of life in America. (Media Network)

175. WARRIOR'S WOMEN. 1981. 16mm, video, color. 27 min. Dorothy Tod Films. Brings the Vietnam War home by focusing on four veterans, the relationships with their women, and the negative effects of the war on their relationships. The documentary consists of interviews with the women and three of the men in their homes. The film shows how the men differed in their responses to the war from relatively few readjustment problems; to ulcers, dermatitis, and difficulties with authority; to, most dramatically, suicide resulting from guilt and isolation. All four men experienced culture shock, ambivalence about the war, and a need to "sort out their feelings." The women sense this need, but do not know how to respond. The major failings of this film, as with other works on Vietnam, is the definition of the veterans as victims—GIs are more varied than the film suggests. (Choice; also listed by Media Network)

176. WE ALL HAVE OUR REASONS. 1981. 16mm, color. 30 min. Iris Films. Frances Reid and Elizabeth Stevens. This film about women and alcohol introduces the viewer to recovering women alcoholics whose sobriety ranges from one week to five years, and to The Alcoholism Center for Women in Los Angeles. Cf: distributor's brochure. (New Books on Women & Feminism)

177. WE DIG COAL. 1982. 16 mm, 1/2, 3/4" video, color. 58 min. State of the Art. Producers: Thomas C. Goodwin, Dorothy McGee and Gerardine Wurzburg. An in-depth profile of three women and their legal battle to work for the Rushton Mining Company in Pennsylvania. The filmmakers thoroughly explore the attitudes of the women, their families, the mining company superintendent, other miners and their wives, and the local people, including old-timers at the neighborhood bar. The women discuss the resistance and harassment they encountered. The women stay because of the high pay and the lack of other viable work alternatives. Many of the comments are about one of the women, Marilyn McClusker, who was the first woman to die in a cave-in. (Catalyst Media Review)

178. WHAT COULD YOU DO WITH A NICKEL? 1981. 16mm, 1/2, 3/4" video, color. 25 min. New Times Television. Producers: Cara DeVito, Jeffrey Kleinman and Lillian Jimenez. Documents the events which lead up to the establishment of the first domestic workers union in the United States. Black and Hispanic workers who worked as housekeepers for elderly and disabled people in the South Bronx were paid by the Morrisania Agency with money from the New York City Human Resource Agency. Although the agency paid Morrisania $4.00 per hour, the workers only received $2.60 per hour and no benefits. Angered by this inequality and frequently delayed paychecks, the women began to voice their concerns and to organize with the help of a male lawyer and union organizer. The women met with the Human Resource Agency to demand their pay. The film covers the culmination of their struggle in the October 1977 strike against Morrisania. The women demonstrated, occupied the agency's building and eventually won the right to form a union. Also recounted are the events following this victory whereby the Human Resources Agency blocked the union by closing the Morrisania Agency and dividing the workers into two separate non-union agencies. (Catalyst Media Review; also listed by Media Network)
179. WHEN I SAY NO I FEEL GUILTY. 1980. 16mm, 3/4" video, color. 30 min. Cally Curtis. Four non-assertive people learn some simple verbal skills for assertiveness. Useful in a basic assertiveness training course. It shows that men as well as women can benefit from assertiveness training. (Catalyst Media Review)

180. WHERE DREAMS COME TRUE. 1981. 16mm. 28 min. William Greaves Productions. Looks at career opportunities for women and minorities in space and science. (Media Network)

181. WHO'S TAKING CARE OF OUR KIDS? 1981. 3/4" video, color. 30 min. Kentucky Youth Research Center. Executive Producer: Ruth Fitzpatrick. Provides a general overview of the history of the family and child care in the United States. It uses voice-overs and interviews with representatives from government and labor unions, child care consultants, day care center directors, family day care providers, and parents. It includes live-action shots of day care centers in Albany, Boston, Baltimore, and Chicago; black and white archival prints and excerpts from a government film made during World War II are also included. An interview with a Control Data executive about that company's day care program emphasizes the benefits to the company such as a recruitment incentive, and reduced turnover and absenteeism. Also included are interviews with women factory workers and a woman bank executive who resigned because of the lack of adequate child care. The interviews with these mothers emphasize the fact that women at all levels need this service. (Catalyst Media Review; also listed by Media Network)

182. WHO WILL PROTECT THE FAMILY. 1982. 1/2, 3/4" video. 57 min. Takoma Video Lab. Producer: Victoria Costello. A look at the people who are fighting for and against the Equal Rights Amendment. (Media Network)

183. WHY MEN RAPE. 1980. 16mm, video, color. 40 min. Learning Corporation of America. Producer: National Film Board of Canada; director: Douglas Jackson. A study of rape from the perspective of ten convicted rapists who represent a cross section of socioeconomic, educational levels. Authorities on rape present their theories—lack of self-esteem from emotionally thwarted childhoods; absence of love during early formative years; humiliation and degradation of women; influence of sex-obsessed society; lack of sexual discussion in the family; absence of important content in sex education in the schools; societal distortion on the emphasis of sex for males and females; macho image for men; and other theories. The film is more important for starting a discussion among the viewing audience than it is for presenting definitive answers. The substantive content and the nature of the subject requires a responsible facilitator for effective use. (Choice; also reviewed by Library Journal)

184. THE WILLMAR 8. 1980. 16mm, color. 50 min. California Newsreel. Producer: Julie Thompson and Mary Beth Yarrow; director: Lee Grant. Recounts the two-year struggle of eight women who filed a sex discrimination complaint against a bank in Willmar, MN, formed a union, and went out on strike. The film includes in-depth profiles of the women showing the effects of the strike on them and their families. It also provides insight into the attitudes of the people in this small mid-western town. Clips of the women's appearances on the Phil Donahue Show are included. The women also discuss the support they received from NOW and UAW. In spite of their daily picketing through two long winters, the strike was defeated. The women feel in the end, however, that their struggle contributed to improving conditions for women in banking. The women are bright, articulate, and courageous. The Willmar 8 is a sensitive portrayal of their support for one another in a fight against sex discrimination and unfair labor practices. The film also provides an interesting exposition of the dynamics of this small town, the values of the people, and their reactions to the strike. (Catalyst Media Review; also reviewed in Booklist)
185. WITH SILK WINGS: ASIAN AMERICAN WOMEN AT WORK: FOUR WOMEN. 1982. 1/2, 3/4" video, color. 30 min. Asian American Women United. Producer: Loni Ding. In separate interviews, four Asian American women discuss their lives and their respective careers as an architect, a doctor, a social worker, and a union organizer. The women's comments examine their cultural background, role models, combining careers and family responsibilities, and their commitment to helping their communities. This well-produced program provides a sensitive profile of four high achieving women. All of the women are actively involved in positions of leadership and are working to effect change in their communities. The women represent a variety of careers, nationalities, family backgrounds, and living situations. (Catalyst Media Review)

186. WITH SILK WINGS: ASIAN AMERICAN WOMEN AT WORK: ON NEW GROUND. 1982. 1/2, 3/4" video, color. 30 min. Asian American Women United. Producer: Loni Ding. Asian American women talk about their careers in nontraditional fields. In brief scenes the program profiles a judge, a stockbroker, a dress designer, a welder, a police officer, a bartender, a pharmacist, a TV news commentator, and a park ranger. Shown on the job, the women comment about their work, professionalism vs. traditional values, combining career and family responsibilities, and the language and educational barriers they had to overcome. Several of the women talk about switching careers from more traditionally female fields such as teaching and social work. Provides a concise look at women in a number of nontraditional careers. As it explores the wide range of options open to women, the program provides many good role models for young Asian women and for career changes. (Catalyst Media Review)


188. THE WOMAN BEHIND THE IMAGE: PHOTOGRAPHER JUDY DATER. 1981. 16mm, color. 27 min. John A. Stewart Productions. Explores the personal side of photographer Judy Dater. Ms. Dater talks candidly about her career and her marriage to photographer Jack Welpot. She examines the reasons the marriage ended in divorce and her present need to develop a relationship with a man. In scenes with two women friends who are also photographers, Dater discusses the demands of her work and the difficulty of combining a career with marriage and family. Dater also works in her darkroom and talks about her relationships with Imogene Cunningham and Ansel Adams. Also includes many of Dater's photographs and comments from historians, authors, editors and critics about her work. (Catalyst Media Review)

189. WOMEN AND ACHIEVEMENT. 1982. 3/4" video, color. 19 min. Philip Morris. Producer: Philip Morris Inc., for the YWCA of New York City. Marlene Sanders of CBS News moderates a discussion with three top women executives: Judy Hendron Mello, president and CEO of the First Women's Bank, Jewel McCabe, director of government/community relations for WNET-channel 13, and Julia Montgomery Walsh, the first woman member of the American Stock Exchange. The discussion covers a number of topics including mentors, the "Queen Bee" syndrome, "fear of success", risk taking, strategizing, upward mobility, and future trends. A fast-paced discussion that touches briefly on issues of concern to aspiring women executives. The women's comments provide insight into the corporate world and basic advice for the upwardly mobile woman. Interestingly, two of the interviewees have moved on to new jobs since the program was made. (Catalyst Media Review)
190. WOMEN AND CREATIVITY. 1982. 1/2, 3/4" video, color. 30 min. PBS Video. Producer: Mert Koplin and Charles Grinker; director: Sidney Smith. Bill Moyers begins the program by naming well-known creative women who did not have children. He mentions a few that did have families and poses the question of the compatibility of creativity and childrearing. Pictures by Mary Cassatt are shown as well as more traditional outlets for female creativity such as quilts and other handcrafts. Moyers interviews Judy Chicago and discusses her exhibition, "Dinner Party," which featured women's art expressed through crafts such as ceramics and needlework. Next Moyers interviews Benji, an artist who creates sewn paintings and lives on a farm. She and her husband have chosen not to have children. As a contrast, he interviews writer Mary Gordon about how she combines a career and motherhood. Gordon talks about her need to have both a career and a family and the demands that choice makes on her. A positive presentation advocating a change in societal attitudes so that women can develop their creativity and have a family if they choose. (Catalyst Media Review)

191. WOMEN & SEXUALITY: A CENTURY OF CHANGE. 1983. 16mm, color. 36 min. Altana Films. The stated purpose, "to illuminate the sexual issues of our time by placing them in historical perspective," promises somewhat more than it delivers, both in illumination and perspective. The "historical perspective" is comprised mostly of comparisons of repressive Victorian mores with the freer standards of the last decade, with only brief dips into the long transitional period of the 1920s through the 1950s. The "illumination" of issues grows from the precise and insightful comments of four young professional women who describe their individual and contradictory responses to the new "freedom." Their straightforward commentary is deftly intercut with historical stills, drawings and classic art which illustrate the earlier period, while voice-overs narrate and dramatize Victorian scenarios of sexual repression and medical exploitation. The multiple oppressions of enslaved and working-class women, both during and prior to this era, are touched upon, as are the issues of prostitution, the persecution of women identified as witches for "their insatiable carnal lust," and the importance of contraceptives to women's autonomy. This film offers a beginning on which to build further story of women's struggle to build further story of the Western society's perceptions and manipulations of women's sexuality to meet each era's patriarchal needs. This careful and limited approach and the expertise of consultants and feminist scholars--Nancy Cott, Barbara Ehrenreich and Elizabeth Janeway--will bestow wide acceptance on this "informal account." (Library Journal; also reviewed by Booklist)

192. WOMEN AND THE LAW: AN INTRODUCTION. 1981. 3/4" video. 30 min. Women and the Law. Producer: Women and the Law, Elizabeth Defeis. This is part of a 15-part series on women and the law which comes with a study guide and reading list. (Media Network)

193. WOMEN IN ARMS. 1981. 16mm. 59 min. Hudson River Productions. Producer: Victoria Schultz. Filmed in Nicaragua shortly after the overthrow of the Somoza dictatorship, this film examines women's role in the Nicaraguan revolution; as guerilla fighters, leaders, villagers and mothers. (Media Network)

194. WOMEN IN BUSINESS. 1980. 16mm, video, color. 24 min. LSB Productions. Producer & director: Leonard S. Berman. "Owners and operators of an auto leasing firm, a commodities broker, and a clothing designer/manufacturer are among the articulate career women introduced to encourage women to pursue ambitions for which they may feel incapable." Cf: publisher's brochure. (New Books on Women & Feminism)
195. WOMEN TAKE BACK THE NIGHT. 1980. 1/2" video, b&w. 27 min. University Community Video. Producer: Iris Video. United by their common fears and anger, 5,000 women gathered in Minneapolis on August 4, 1979, to protest female victimization. With a particular focus on women working together to help one another, this documentary shows how the women pooled their skills and presence in a significant social and political event, which included a program of music, poetry, and speeches; demonstrations in the martial arts and in the psychology of self-defense; and the testimony of those who had suffered and survived criminal assault. The great procession of chanting, singing participants through the city brings this program to a suitably epic close. (Booklist)

196. WOMEN UNDER FIRE. 1982. 16mm, 1/2, 3/4" video, color. 22 min. WHA Television, Producer: Chaz Crompton. An in-depth look at the experience of the first eight women to work for the Madison, WI fire department in its 142-year history. The women talk about the job requirements, the testing, training and pressures of being a woman in a male dominated job. Views on the subject both in support of the women and opposed, are expressed by several active and retired male firefighters. Physical Fitness Coordinator for the department, Elizabeth Emsloff, discusses the controversy over how much and what type of strength the job requires. Affirmative action efforts have emphasized establishing job-related entrance tests. The women relate, however, that sex-bias is pervasive because the men feel that women threaten their career advancement and their "masco" image. (Catalyst Media Review; also reviewed by Library Journal)

197. WOMEN'S ISSUES. 1981. 16mm, 3/4" video, color. 22 min. MTI Teleprograms. Dramatizations present situations that women face today, especially in regard to the workplace. The 14 vignettes include examples of discrimination in hiring, denigration of volunteer experience, sexual harassment, peer pressure to work, demands of children on the working mother, and sharing household responsibilities. Several vignettes depict women being pressured about sex-role expectations. Each scene is left unresolved followed by a break for discussion. Several vignettes address marital tension raised by dual career situations. Requires careful viewing to select appropriate vignettes for a workshop discussion. (Catalyst Media Review)

198. WOMEN'S VOICES: THE GENDER GAP MOVIE. 1984. 16mm, 1/2, 3/4" video, color. 16 min. New Day Films/Kartemquin. Produced by Kartemquin Films. Uses interviews with a suburban housewife, senior citizens, high school students, a dairy farmer, blue collar workers and the former Co-chair of the Republican National Committee discussing the issues that affect their lives, statistics on the gender gap and Nicole Hollander's Sylvia to explain the meaning and political implications of the gender gap. (Distributor's brochure)

199. WORLD FEMINISTS. 1980. video, color. 29 min. Martha Stuart Communications. Women from Saudi Arabia, Barbados, Italy, Holland, Bangladesh, Mexico, Thailand, Australia, Ghana, the Fiji Islands, and the U.S. candidly describe sexism as it exists in their own countries and from a world view. One aspect of the feminist movement that is stressed is that the women are against the notion of domination of any group; they do not seek to become oppressors of men. The women express themselves eloquently, with flavor drawn from their own cultures. The camerawork and audio technique create an intimate appeal. (Library Journal)
200. THE WORKPLACE HUSTLE. 1980. 16mm, 3/4" video, color. 30 min. Clark Communications. Producer: Clark Communications in cooperation with Creative Life Designs. The great difference between men's and women's perceptions of and reactions to sexual harassment is made evident by this film. With Ed Asner as narrator, dramatizations are intercut with actual conversations and comments from the author of Sexual Shakedown, Lin Farley. Also included is a case study of a woman corporate vice president who lost her job as a result of refusing sexual favors to her boss and her subsequent lawsuit against the company. Encourages men to actively fight sexual harassment and discusses legal recourse for women who are victimized. (Catalyst Media Review; also reviewed by Choice and listed by Media Network)

201. YES MA'AM. 1981. 16mm, 1/2, 3/4" video, color. 48 min. Filmmakers Library. Producer & director: Gary Goldman. In the garden district of New Orleans many domestic workers have been employed by the same family for generations. This film contrasts the older maids' feelings of pride and loyalty to their employers with the comments of younger household technicians who are attempting to organize to protect themselves from exploitation by the wealthy upper class. The affection and often patronizing comments of the maids' wealthy employers and their children reveal the irony of the situation. Comments are also included from children of the domestic workers about their mothers' work and their own plans for the future. Skillfully contrasts the views of the maids, the household technicians, and their employers with subtle irony. (Catalyst Media Review; also listed by Media Network)

202. YOU HAVE STRUCK A ROCK! 1981. 16mm. 28 min. California Newsreel. Producer: Deborah May. A film about black South African women and the mass opposition to apartheid that took place during the 1950's and is still going on today. (Media Network)

203. YOUR MOVE. 1982. 16mm, 1/2, 3/4" video, color. 25 min. Examines a young black professional couple experience when they move from New York to San Francisco because of the husband's job. The wife, a photojournalist, gives up her job, professional contacts, friends and family to make the move. In a difficult job hunt she encounters race and sex discrimination. Her husband is not always supportive. He pressures her to take a less professional job and resists her accepting a job she really wants because he disapproves of the employer. She tells him that taking this job has to be her decision. In the end, it appears he will accept her decision. This dramatization points out many of the personal and professional challenges a relocating couple face. (Catalyst Media Review; also reviewed by Booklist)

204. YOU'VE COME A LONG WAY, MAYBE. 1981. 3/4" video, color. 60 min. Indiana University. Producer: WCCO-TV, Minneapolis. The issue of comparable worth is introduced in a provocative clip which contrasts the attitudes of a nurse and a tree trimmer. News commentator Dave Moore provides statistics on the status of comparable worth legislation in the U.S. and other countries. A retrospective on working women uses black and white stills as well as color TV and movie clips. The remainder of the program uses live action shots of many of the people involved in comparable worth lawsuits in Minnesota, Iowa, New Jersey and Colorado. Also included are comments from Owen Johnson, a representative of the Equal Employment Advisory Council which is a group of corporations opposed to comparable worth. (Catalyst Media Review; also reviewed by Booklist and Library Journal and listed by Media Network)
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