

*Beyond Sex Roles* demands a great deal from both the student and the professor. From the student it demands openness to change; from the professor it demands skill in working with small groups and assumes one has the resources of time, personnel and creativity to make it work. I have not used this text (classes are too large) but I certainly would welcome the adventure.

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**This Way Day Break Comes: Women's Values and the Future** Annie Cheatham and Mary Clare Powell *Philadelphia: New Society Publishers, 1986. Pp. 258.*

When I settled down to read *This Way Day Break Comes*, I had just finished reviewing Marilyn French's *Beyond Power*. I had found French's book formidable in its scope and documentation of patriarchal history, and chilling in its awesome recital. But I found French's concluding section about feminist values was strangely thin and unsatisfying, devoted feminist though I am. Reading French resonated an experience I often have of telling men that women would perceive or do it differently, and they say, "Oh yes, what evidence do you have?"; and I cite Gilligan and Chodorow and Jean Baker Miller and my own networks of women I know; and they say, "So? — What about the wider world of all the other women?"

Until *This Way Day Break Comes*, I didn't have but smatterings of women's experience beyond my own network and the rapidly expanding number of books in which women are finding their voice. But now we have, at last, that evidence, these glad tidings from "out there", because Cheatham and Powell got into their van and spent two years traveling 30,000 miles back and forth across North America to document the lives and visions of 1,000 North American women. Their book, culled from hundreds of hours of

taped interviews and pieces of art by women, is a powerfully organized and sensitively presented montage of women's voices, insights, lives, hopes, and action for the present and the future. The big section heads read: "Women Relating", "Women Creating", "Women Healing". What emerges is the rich texture of women's lives, women's voices, women's unique wisdom, women's energy, women's determination to save the planet and save the future. The voices and words recorded here are further enriched by 50 black-and-white photographs of women's art which the authors found during their journey.

The book itself is a collective work of women. Twenty-one women helped Cheatham and Powell clarify the purpose of the "Future is Female" project out of which the book came. Twenty-nine women artists contributed their work to the art exhibit which traveled in their van. Forty-one women arranged group meetings for them as they traveled. More than 83 women gave them places to stay, and more than 60 others provided other assistance. "Women are *inclusive* social beings" (p. 21), the authors observe, and this is an inclusive social book; the process of the book itself matches the subject matter. Even its method is its message.

As you read you begin to appreciate how carefully crafted the book is. As in a beautiful mosaic, each piece fits in its place for a reason. Each woman's life, words, and story are placed to move forward the thread of logic gracefully and purposefully through the book. The commonalities of the women in each chapter is brought out even as their unique action/story is told.

Their chapter about "Rewriting the Social Contract" is particularly powerful, well-balanced and far-ranging. Even while considering work in the world (Re-forming Institutions, Confronting Policies, and Building Alliances, among others), they have interspliced inner issues (such as Overcoming Self-Hatred and Celebrating Otherness). In only 23 pages they have done a

masterful job of selecting, shaping and presenting an amazing breadth of issues and depth of material.

The book is built like a crescendo. It begins with the interiority of women's self-wisdom, moves to the intimacy of love relationships and the privacy of new bondings, and then comes to public statements of art and the agitation of community organizing. The book culminates in the powerful and resonating resolve of the peacemakers:

"We live in a violent culture," Sandra (says), "so nonviolence is a cultural revolution. It isn't just another way to be nice. It is a strategy for political change and a personal lifestyle. I'm a cultural worker and a revolutionary. *I'm not interested in reform; I want a new society to live in.* I take responsibility for that society; I won't let somebody else dish it out to me, or settle for less" (p. 205).

Even the actual word-for-word writing in this book is unusually well done. The writing is simple but very vivid and down-to-earth. I can only imagine the hours of difficult choices it took to condense all these life stories, and to select which brief excerpts from these women's wisdom to quote. But when the authors get to a brief paragraph which condenses the sort of contemporary social analysis I also do professionally, then I recognize especially how simple, cogent and vivid their writing really is. For example, here is their summary of white women's socialization into racism:

Many (white women) were raised on homogeneity—segregated neighborhoods, all-white softball teams. Tonto taught two Indian words, "Kemo Sabbe", and parents read *Little Black Sambo* at bedtime. History books encouraged arrogance—white men "discovered" the New World; Mexicans fought to keep us from "our land";

and warlike Indians tried to stop "our conquest" of the West. Brainwashed by junior high school, whites thought their pink ancestors were the saviors of the world. (p. 193).

The endings of each chapter are especially lyrical and moving. They are summaries that capture the central focus of the chapter but also pack an emotional wallop that leaves you with a high.

I think this is a very valuable book for the women's movement, because it documents in living color the bubbling up of women's lives into wisdom, activism and vision. We all feel it happening—in the hundreds of new books written by women, in the thousands of women who contributed to the Ribbon Around the Pentagon, and in your neighbor who treats her family differently. But now we can see past the veil of our own lives into many others: colored and white, lesbian and straight, young and old, artists and activists, Congresswomen and theatre people and farmers, healers and wisdom-figures. It is an exciting book, an empowering book. I ended this book wanting to cheer, to put out rainbows, to thank all those women for being themselves, for acting out of their own creativity and power to begin a new future here-and-now in their own beautiful way. This is not an experience you want to miss.

Elizabeth Dodson Gray

**Voices From The Shadows: Women with Disabilities Speak Out.** Gwyneth Ferguson Matthews. Toronto: Women's Press, 1983. Pp. 192. ISBN 0-88961-080-0

The publication history of *Voices from the Shadows* should be known. Free-lance writer Gwyneth Ferguson Matthews undertook to write a paper on the special problems faced by disabled women in Nova Scotia for the Provincial Government in 1981, the International Year of