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Introduction: The 1970s

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Introduction: The 1970s

Shelly Eversley and Michelle Habell-Pallán

Initially, our thinking about this special issue, *The 1970s*, began with *Wonder Woman*. The television series ran from 1975 to 1979. As children we watched, amazed by her magic belt, her nonviolent golden Lasso of Truth, her bullet-deflecting bracelets, and, of course, her killer (though not deadly) tiara. In our girlhood memories, she stood for all of us: Wonder Woman the Chicana, Wonder Woman the South American Amazon. For us, she was the outsider woman hero with whom we could identify. And then came the cyborg, the Bionic Woman, whose television series ran from 1976 to 1978. On the big screen, too, there was Foxy Brown, Cleopatra Jones, and a host of super women who would feed our imaginations and make us believe we were, indeed, “Free to Be.”

These popular versions of empowered women reflected the revolutionary potential of the 1970s. Following the various strands of activism around civil and human rights in the previous decades, women activists—second wave feminists—worked to shape new paradigms for thinking about gender, sexism, racism, sexuality, reproductive rights, religion, labor, colonialism, technology, art, music, and the environment. They transformed accepted notions of female power regarding their bodies, their pleasure, and their work. And they launched a host of interventions and institutions that will continue to haunt and inspire for generations to come.

The Feminist Press itself began in 1970. Its journal, *WSQ* (originally published as *Women's Studies Newsletter*), first appeared in 1972. The same year, *Ms.* magazine launched its inaugural issue, which featured the headline “Wonder Woman for President” (fig. 1). The accompanying image de-

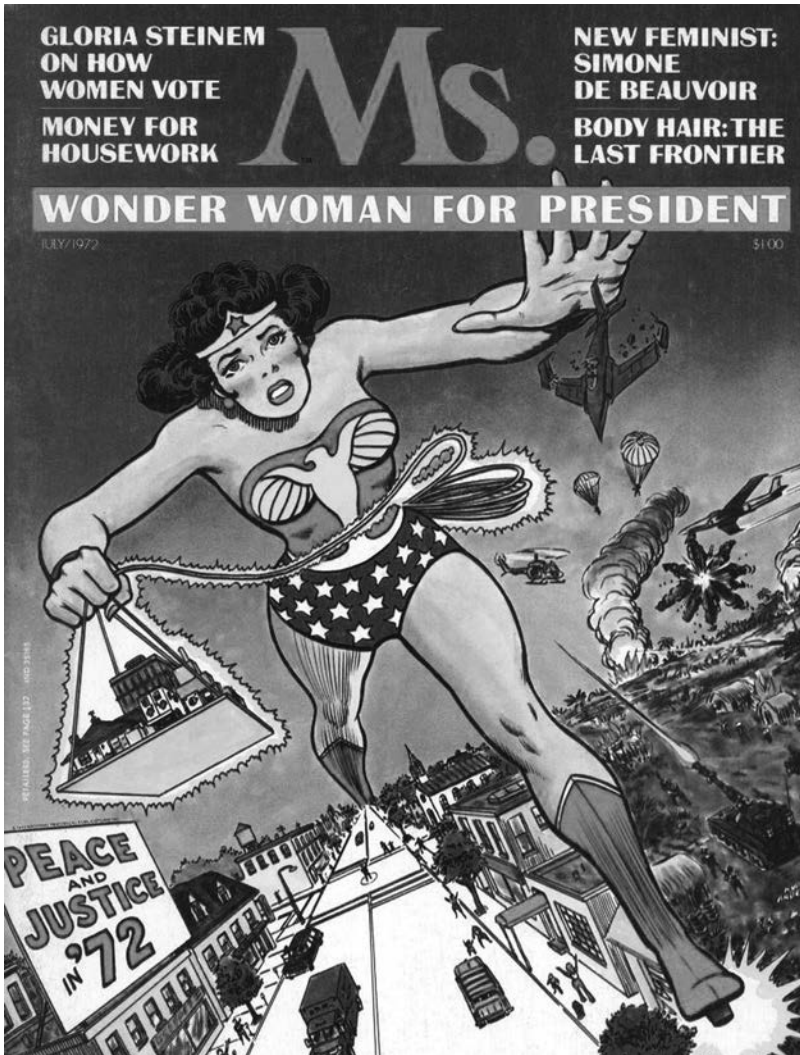


FIG. 1. Ms. magazine, July 1972. Cover image by Murphy Anderson Jr.

picts a towering woman warrior whose utopian ideal can effect real-world changes and defeat the machines of war, whose stride spans the length of a street, and whose golden lasso protects a city encased in its electrified pyramid. She seems to signal a new era, an era in which peace and justice seemed within reach. In the magazine, Gloria Steinem claimed her as a feminist icon, an inspiring symbol of female power. As feminists we know plenty of real women, wondrous in their power, whose labors sought to change the world in the decades (and centuries) before and after the 1970s. Even *Ms.* magazine's Wonder Woman imagery stands on a legacy; it extends a 1943 cover of the comic book issue #7 that envisions a future President Wonder Woman pictured among a crowd of women who voted her into office (Matsuuchi 2012, 122). That future is still to come.

Separate from *Ms.* magazine, DC Comics sought to incorporate the zeitgeist of 1970s Wonder Woman as feminist in its 1972 *Wonder Woman Women's Lib*. The comic book's editors commissioned a series from black and gay science-fiction author and feminist ally Samuel R. Delany, who envisioned six parts, "each with a different villain," in the series:

The first was a corrupt department store owner; the second was the head of a supermarket chain who tries to squash a women's food co-operative. Another villain was a college advisor who really felt a woman's place was in the home and who assumed if you were a bright woman, then something was probably wrong with you psychologically, and so forth. It worked up to a gang of male thugs trying to squash an abortion clinic staffed by women surgeons. And Wonder Woman was going to do battle with each of these and triumph. (2001)

Ann Matsuuchi describes this 1970s moment in Wonder Woman's feminist history as an opportunity to explore the politics of representation as they inform feminisms in popular culture. In the issue "The Grandee Caper," the only one published before the series' abrupt cancellation, Wonder Woman wears pants. And, like the comic's noteworthy brown women characters, she looks for employment in New York's Lower East Side. When a department store owner wants to exploit the women and simultaneously capitalize on Wonder Woman's brand, the women unite to organize for equitable pay. A gang of men interrupts their meeting, and along with this new coalition of women, Wonder Woman defeats the gang, the police arrest the owner, and they shutter the store. Matsuuchi reads the issue as part of an unfinished series and she contends its story—in simpli-

fied comic book form—exposes class conflict within feminist organizing. Importantly also, she insists Delany’s version of Wonder Woman “considers, never assumes, the politics that inform daily life: how we eat, sleep and fuck.” For this Wonder Woman, she argues, “identity and its formation is questioned here in a manner tied materially to everyday life” (Matsuuchi 2012, 130).

The politics that inform women’s daily lives are crucial to the 1970s feminist ethos we wanted to revisit in this issue. Clearly, the personal is political. Today we understand this concept of multilayered thinking, of intersectionality, through examples such as the Combahee River Collective’s (CRC) “A Black Feminist Statement,” originally published in 1978, in which black feminists and lesbians explained that it is “difficult to separate race from class from sex oppression because in our lives they are most often experienced simultaneously” (2014, 274). Our colleagues in the recent *Solidarity* issue of *WSQ*, whose writing about imperialism and global capitalism invigorates contemporary intersections of activist and academic work, also recall the CRC’s important intervention and legacy, which “brings the affective and the sexual together with the economic and the political, prefiguring the concepts of ‘social death’ and ‘intersectionality’” (Chandra and Toor 2014, 23). The writers and artists whose work appears in *The 1970s* issue recognize the power of these insights as they contribute their art, writing, and politics to this long record of critical engagement. Our decision to layer the visual with the textual, poetry with critical essays, and book reviews with stories insists on the kinds of integrated thinking feminist activism and inquiry demands. *The 1970s* claims multimodality as a necessary paradigm.

Wonder Woman’s symbolism makes room to interrogate so many facets of the 1970s that are worth revisiting. For instance, Delany’s version brings the superhero to the people: she needs a job, she wears pants, and, even with the best intentions, she only partially recognizes the economic complexities facing working-class women of color. Their protest about economic exploitation attests to keen awareness of the equity and labor movements that were pervasive in the 1970s. Now, we can also look for signs of the transgressive experiments with gender, class, race, and sexuality apparent in Delany’s *Dhalgren* (1975) as well as in his *Wonder Woman Women’s Lib* issue. Inside *Ms.* magazine’s iconic Wonder Woman issue, the magazine publishes the names of women who announced having survived dangerous and illegal abortions. Their disclosures situate the demand

for women's reproductive rights within popular culture and politics, and they reveal a context for the *Roe v. Wade* (1973) victory that now stands in jeopardy.

The supposition of a woman's power, of a woman who might claim the U.S. presidency, emerged as a tangible indication of women's liberation during the 1970s. After she became the first black woman to be elected to Congress in 1968, Representative Shirley Chisholm from Brooklyn, NY, sought the 1972 Democratic presidential nomination. At the national convention, she spoke before a crowd of supporters to declare a platform for equality. Her campaign insisted on diversity in mainstream politics. For Chisholm and the 151 delegates who supported her history-making bid for the presidency, racism, sexism, and economic inequality were detriments to the nation's full potential. Like many women and men who saw the era as an opportunity for change, Chisholm claimed the idea of political rights as crucial to real equality and real empowerment in the United States. Her speech before Congress on behalf of the still-pending Equal Rights Amendment (ERA) demonstrates her prescient view on social justice as multivalent:

It is obvious that discrimination exists. . . . As for the marriage laws, they are due for a sweeping reform, and an excellent beginning would be to wipe the existing ones off the books. Regarding special protection for working women, I cannot understand why it should be needed. Women need no protection that men do not need. What we need are laws to protect working people, to guarantee them fair pay, safe working conditions, protection against sickness and layoffs, and provision for dignified, comfortable retirement. Men and women need these things equally. That one sex needs protection more than the other is a male supremacist myth as ridiculous and unworthy of respect as the white supremacist myths that society is trying to cure itself of at this time. (Chisholm 1969)

Here, Chisholm's politics begin with the assumption of human equality while refusing the patriarchal logic of marriage as the normative model of kinship. She insists women are already equal to men, that blacks are already equal to whites, that working people deserve the true value of their labors, and that all people deserve health care at every stage in their lives. She points to discrimination as a myth falsely and incorrectly perpetuated by those in power so that equality, such as the equality outlined in the

ERA, is an obvious and simple correction to a long-standing mistake in the American republic.

The ERA passed in Congress on March 22, 1972. It bans all discrimination based on sex. Originally known as the Lucretia Mott Amendment, it was initially drafted by Alice Paul in 1923, three years after Congress passed the amendment that guaranteed women voting rights. Since then, advocates for the ERA petitioned Congress every year for nearly fifty years. Within a year of its passage, thirty states had ratified it, with five additional states by 1979 (also the year the United States introduced the Susan B. Anthony dollar coin). And while this momentum is a stunning example of coalitional activism, the ERA still needed at least three additional state ratifications before it could become constitutional law. We chose the ERA as our “Classics Revisited” text because its currencies and controversies remain relevant today, especially as sex and gender discrimination and violence against women and LGBT people are on the rise. We invited activists, artists, scholars, and writers to comment on the amendment’s legacies and controversies. Their contributions locate debates about sex, equality, and rights in twenty-first century thinking through the kinds of intersections that emerge in the 1970s. Read together, the essays and images in “Classics Revisited” reflect the multimodality of *The 1970s*. We’ve also built an open-source companion to this section so that readers, viewers, and listeners can have free digital access to many more layers of the ERA’s history, inspirations, debates, and implications (<http://www.equalityarchive.com>).

The ERA’s language of sex equality, for instance, inspires new considerations about gender representation, visibility, and voice, especially in relation to trans, intersex, and gender nonconforming communities of color, as Cheryl Dunye’s images and essay “Above the Line” make clear. She discusses her recent short film *Black Is Blue* as an assertion of rights and visibility of the California Bay Area’s trans men. Thinking through gender and its relation to citizenship, Christine “Cricket” Keating’s “Toward an Emancipatory Citizenship” argues the ERA’s possibility as an opportunity to imagine a new citizenship driven by collective self-determination, one that recognizes the legal, material, and psychic inequalities that delineate relationships in the public sphere to possibilities that reach beyond national borders. For Karma Chávez, Yasmin Nair, and Ryan Conrad, whose collaboration is the Against Equality Collective, the ERA’s invocation of rights also offers problematic standards of sameness. “Equality, Sameness,

Difference: Revisiting the Equal Rights Amendment” contends that logics of equality insist on troublesome versions of respectability and normalcy to continue longstanding paradigms of patriarchy and gender conformity that exclude persons as well as communities already marginalized by the state. Their position advocates an acceptance of difference they understand as a more radical call for human rights. Seventy-five-year-old Nobuko Miyamoto’s personal essay, “Reflections of a Yellow Pearl Who Found Her Song in Her Own ERA,” about her journeys as a dancer, singer, and activist in the political movements for peace and equality in the years surrounding the ERA tells an important story concerning the personal implications of the political. Marie “Keta” Miranda, also a scholar with personal experience in 1970s activism around the ERA, especially through her role as a Chicana feminist community organizer, writes “ERA’s Legacy Calls for Intersectionality in Words and Action.” In her essay, she offers concrete examples of the various ways in which inequality cuts through women’s lives. She contends that the interstices of theory and practice, politics and the body, remain vital lessons for contemporary political action. Eileen Boris’s “A Memory of Struggle” is also personal, but her essay explores the ERA’s political implications with regard to the material conditions of everyday women’s lives. As a scholar and activist, Boris describes her activism around the ERA, especially in relation to reproductive rights and women’s labor, as something informed equally by ideas and by bodies. She argues that an important legacy from the ERA is the ways in which organizing around it demonstrates the very processes that are useful in creating social movements today.

The ERA’s legacy is also a legacy of women’s communities, alliances, and movements. In her essay, “The Power of the First-Person Narrative: Ericka Huggins and the Black Panther Party,” Mary Phillips argues that personal feelings are “crucial to human connection and political action.” She presents interviews with Black Panther Party leader Ericka Huggins as a counternarrative to hegemonic practices of power, knowledge, and history, one that begins with empathy as the necessary inspiration for community, coalitional organization, and action. Phillips privileges Huggins’s stories about her activism, arrest, incarceration, and 1970 trial to claim the storytelling function “as a form of self-defense and personal agency despite historical silences and targeted violence by governmental authority.” She reads Huggins’s oral history as a powerful example of black women’s agency within the party and as a model for the kinds of empowered action

of Huggins's friends and peers such as Elaine Brown, Frances Carter, Angela Davis, Mabel Robinson Williams, and Assata Shakur.

Natalie Havlin also recognizes the power of affect in her essay, "'To Live a Humanity under the Skin': Revolutionary Love and Third World Praxis in 1970s Chicana Feminism." She points out the way in which love is often foundational to feminist and queer coalition building. Her focus on Chicana collaborations between the writer Elizabeth "Betita" Sutherland Martínez and journalists Dolores Varela and Enriqueta Vasquez identifies an emergent feminist praxis that "links interpersonal feeling and affection to the project of revolutionary internationalism." Havlin vividly describes Martínez's writing as a performance of "revolutionary love," which she argues is an outgrowth of the visceral and emotional sentiments that accompany interpersonal and ethical bonds.

Ethics are political. Emily Thuma's "Lessons in Self-Defense: Gender, Violence, Racial Criminalization, and Anticarceral Feminism" contends the "cases of women of color imprisoned for killing their sexual assailants played a catalytic role in the development of an anticarceral strand of antiviolence politics during the 1970s." She frames her discussion of anticarceral feminism within the context of structural violence to show how defense campaigns for Joan Little, Inez García, Yvonne Wanrow, and Dessie Woods offered a "galvanizing rhetoric that transected social movements of the era, from black power to red power to women's liberation." Her insights offer an important history of the ways in which contemporary antiviolence activists are learning critical lessons from the 1970s as they attend to the intersections of race, gender, sexuality, empire, and carceral power.

These essays highlight the radical and revolutionary organizing by women of color and their allies. Women's grassroots organizing responded to state and social violence that targeted women who were committed to emancipating themselves and their aggrieved communities from the status quo, and these women were on the frontline of struggles for social justice. The lack of complex representation of their lives, struggles, and triumphs in mainstream culture and in social justice movements prompted an explosion of profound cultural production in poetry, plays, novels, and music.

In 1978 Audre Lorde delivered "Uses of the Erotic: The Erotic as Power" to the fourth Berkshire Conference on the History of Women. Initially published in pamphlet form by Out & Out Books, one of many small independent feminist presses that flourished in the 1970s, *Uses of*

the Erotic points to the small but potent alternative cultural infrastructure supporting feminist imaginaries. It offered an opportunity to share Lorde's expansive vision of women's power across a network of readers hungry for new ways of being in the world. Lorde explains, "The erotic offers a well of replenishing and provocative force to the woman who does not fear its revelation, nor succumb to the belief that sensation is enough" (1984, 54). Lorde's contemporary, the science-fiction writer Octavia Butler, crafted speculative futures and new ways of being that relied on women of color's ability to embody the power of the erotic. Their visions remain a touchstone for feminist thinkers, scholars, and cultural producers to this day.

Importantly, the erotic's intervention destabilized heteronormativity while it pointed to a seismic shift in cultural thinking about power, pleasure, and desire. In "The Pornoethnography of *Boys in the Sand*: Fetishisms of Race and Class in the 1970s Gay Fire Island Pines," Jerry Yung-Ching Chang explores questions of gay, erotic self-discovery in his analysis of Wakefield Poole's 1971 porn film *Boys in the Sand*. His cogent analysis reads the film as an "ethnographic record," one that documents the specific time-space of 1970s Fire Island Pines. Chang argues the film "represents Fire Island's race and class hierarchies, even as it redeploys and subverts those power inequalities for pleasurable ends." His reading offers a provocative means to explore the film's representation of the "possibility of being turned on by difference, by hierarchy, and by the structurally inferior" and interprets Poole's presentation of the real as it "is founded on the premise of intersected identities."

Anna E. Ward reminds us the 1970s was "a decade of profound shifts in the terrain of sexual and gender politics in the United States," one vitally significant for feminist as well as gay and lesbian considerations of sex and sexual politics. Her essay, "Sex and the Me Decade: Sex and Dating Advice Literature of the 1970s," argues that overlapping mainstream and feminist discourses about women's pleasure critically recognize that women's sexual lives "cannot be understood outside the realities of a pervasive culture of sexual objectification, harassment, and violence." She reads this political framing of sex and sexuality as having a tremendous impact on U.S. culture, notably turning the question of sexual pleasure away from promoting healthy marriages and toward personal satisfaction and the realms of self-exploration and identity formation. Her analysis helps invigorate contemporary feminist and queer debates and considerations about sex, pleasure, and intimacy.

Lorde's vision of erotic liberation pushed far beyond the limits of representations of liberated women circulating in 1970s mass media. For instance, the televised version of *Wonder Woman* no longer used her signature exclamation, "Suffering Sappho!" and her golden lasso no longer suggested bondage as her polyamorous cocreators had originally devised (Matsuuchi 2012, 124–25). Popular workplace comedies like *Mary Tyler Moore* presented middle-class women in the workforce whose lives did not revolve around husbands and children but focused on careers newly opened by affirmative action. Yet "workplace television helped to stigmatize feminism as extremist and mean" (Kutulas 2005, 221). Even shows like *Julia*, considered forward thinking for representing a black woman professional, could only do so by repressing Lorde's concept of the erotic as power. Media scholars note that within the show *Julia's* success comes from the containment of her pleasure and disconnection from community. Maureen Mahon reminds us why the stakes for containment are so high:

Black feminist scholars have noted that African American women, particularly middle-class women, have developed a culture of silence about their sexuality in response to a long history of being characterized as overly sexual and improperly feminine. (2011, 148)

One of the few mediums that allowed for the energetic exploration of Lorde's uses of erotic power was 1970s popular music. Lorde's own vision of erotic connection, its "capacity for joy," employs the language of music to communicate its feeling:

In the way my body stretches to music and opens into response, heartening to its deepest rhythms, so every level upon which I sense also opens to the erotically satisfying experience, whether it is dancing, building a bookcase, writing a poem, examining an idea. (1984, 56–57)

Disco, rock, hip-hop, and punk performed by black women, Chicanas, and other women of color created artful embodiments of a collective erotic force that skillfully pushed on and sometimes destroyed protocols of women's proper behavior by embracing their power and negotiating objectification. Salsera sisters crashed the boys club of the Nuyorican salsa scene by commanding the dance floor with their homegrown dance moves (Bloom 2007). They often played key but sometimes forgotten roles in the early development of hip-hop, salsa and punk, as these scenes responded culturally to the material realities of deindustrialization that further

impoverished aggrieved communities and increased wealth for others (Berríos-Miranda 2004).

In the 1970s, disco was simultaneously loved and vilified. Containing elements of funk, pop, and even salsa music, disco appealed to a broad audience and became highly associated with black and brown people and queer communities. Recent scholarship elucidates how, in giving voice to black women's desire, disco viscerally sounds out Lorde's claim about the erotic:

When I speak of the erotic, then, I speak of it as an assertion of the life-force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives. (1984, 55)

Recognizing its opening up of new ways of being marginalized for women of color and gay men, Alice Echols suggests that the "hotness of seventies' disco doesn't just refer to its raunchiness or its rhythmic drive; it also signifies its politically incendiary quality" (2010, 239).

This creative empowerment flowed through new youth-inspired forms like hip-hop. Forgotten in many accounts, 1979 marks the first commercial release of women rappers. Produced by Sugar Hill Records, on the heels of "Rapper's Delight," the Sequence's 1979 single "Funk You Up" featured the group rapping, "You can ring my bell all through the night" over mid-tempo disco beats. Years later, Dr. Dre featured the song's chorus "ring ding dong, ring a ding ding dong" in "Keep Their Heads Ringin'," softening up the hard edge of commercial gangster rap. Presenting the group in coordinated flashy, gender-bending power suits, colorful feather boas, and tube tops, the Sequence's album cover represents late 1970s hip-hop's remix of 1970s disco, glam rock, and salsa fashion elements before it morphed into a more masculinized urban street style (fig. 2). Even before the Sequence, the Mercedes Ladies, an all-woman crew complete with multiple MCs and DJs, played in the Bronx's early 1970s legendary park jams (Hobson 2011). While archival party flyers feature the Mercedes Ladies crew on the lineup with hip-hop originators Grandmaster Flash and Grand Wizard Theodore, hip-hop histories rarely mention their existence (LaBennett 2009).

While disco divas voiced their siren songs and girl hip-hop crews battled the boys, black women rockers like Betty Davis and Nona Hendryx recognized rock as a platform to dive into the erotic as a "well of replen-



FIG. 2.
 The Sequence.
 Sugar Hill
 Presents the
 Sequence.
 Sugar Hill
 Records. 1980.

ishing and provocative force” (Lorde 1984, 54). Davis was most likely the first woman to “rock” the stage in lingerie. The opportunity for black women to maintain creative control of their own rock production was rare in the 1970s. Davis notably produced her own recordings and maintained complete creative control of her lyrics and sound, even choosing her own musicians. In the early 1970s, rock provided an ideal form for expressing black women’s sexual desire, though too few know this. Unfortunately, respectability politics killed Davis’s career. The NAACP had her music banned from radio stations.

Though Betty Davis’s exploration of the erotic resonated with disco and hip-hop, her intractable imagery and ethics aligned more with those of Alice Bag, the daughter of Mexican immigrants, who in the late 1970s helped bring into being the Hollywood punk scene (Bag 2011). With little money but much imagination, outcast youth, many of them queers of color, made the scene. They transformed their anger, humor, and ingenuity into potent fashion and music. Bag channeled the impotent rage she accrued enduring the hostility of teachers toward Spanish-speaking children like herself and, at home, witnessing her father abuse her mother. Instead of turning that rage inward and becoming self-destructive, she became self-expressive: wearing dramatic makeup, lingerie, and fishnet stockings,



FIG. 3. Alice Bag, Pat Bag of the Bags, 1978. Photo by Ruby Ray.

she conjured a fury onstage as few women had before, tapping into Lorde's creative lifeforce in order to survive and create space for the emergence of new ways of being (fig. 3).

During the 1970s, women took the reigns of emerging media platforms and harnessed their potential for their own aims. Whether it be through rock music, the development of community radio, feminist underground comics, science-fiction writing, or consciousness raising, feminist cultural producers proved that by tapping the creative lifeforce they could make visible their critiques of gendered power relations and share their imaginaries with or without the support of mainstream institutions. They made way for the trans and UndocuQueer critiques yet to come.

In "*Nice & Rough: Unapologetically Black, Beautiful, and Bold*," media makers Sheila Jackson and Angelica Macklin compellingly revisit coming of age in the heady 1970s. Jackson and Macklin "maintain a dialogue with the era" through a discussion of Jackson's recent film, *Nice & Rough*. By documenting 1970s rock legends Betty Davis, Joyce Kennedy, and Nona Hendryx—major, yet denied, influences on the sounds and styles of rock—Jackson and Macklin make the case that "reconstructing the story of Black women in rock is an important political project of remembering and excavating the historical cultural impact of Black women." Their conver-

sation moves forward the ground-breaking research of performance and American studies scholars Daphne Brooks and Sonnet Retman. Brooks and Retman's remarkable scholarship created new paths for the academic study of black women rock musicians and music critics, providing historical context for understanding Davis, Kennedy, and Hendryx's influence on rock (see Brooks 2008 and Retman 2006).

Excavation—historical, political, textual, visual, and oral—is a crucial component of revisiting the 1970s. Monica de La Torre's "*Programas Sin Vergüenza (Shameless Programs)*": Mapping Chicanas in Community Radio in the 1970s" unearths a remarkable history of Chicana community radio activists, producers, and technical directors. As the first essay ever to explore Chicana farmworkers' uses of broadcast technology to spur the development of Chicana feminism, it situates such efforts within a broader political and feminist context. De La Torre details the legislation and infrastructure that facilitated the production of community radio. She also points to the mechanisms of respectability politics that threatened those who made their concerns about immigration, labor, and reproductive health audible within broadcast media for the first time. Using those same airwaves to reach across communities, the Chicana feminist radio platform would become indispensable to HIV/AIDS education in the next decade.

In "Feminism Underground: The Comics Rhetoric of Lee Marris and Roberta Gregory," Margaret Galvan invokes the vibrant form of feminist comics to chart alternative routes through early 1970s feminisms that challenged the belief that powerful sisterhood necessitated a powerful sameness. Galvan explores the relevance of underground women's comics—comics that move way beyond Wonder Woman—as potent forms of feminist expression that remain underexplored in the present. By highlighting *The Further Fattening Adventures of Pudge, Girl Blimp* by Lee Marris and *Dynamite Damsels* by Roberta Gregory, Galvan sheds new light on the ways the unconventional form of comics allowed for an imaginative "push back against the limitations of feminist discourse in the 1970s, particularly with their open focus and embrace of many forms of sexuality." Galvan convincingly argues that the denigrated comics platform allowed for poignant explorations of lesbian consciousness and experience often repressed in a "tract of gray words." In her own words, Galvan asks to value these comics with feminist genealogies "as instigators and shapers of rhetoric and ideas."

Rebecca Evans's essay, "James Tiptree Jr.: Rereading Essentialism and

Ecofeminism in the 1970s,” notes that the “environmental decade” also marked a boom in female-authored and feminist science fiction that speculated on the chances of futures that did not come to terms with environmental degradation and gender inequality, often making the link between the two. By situating her essay at the intersection of environmental concerns and feminist science fiction, Evans suggests that Tiptree’s science-fiction writing both reproduced and troubled the “dangerous essentialism” plaguing the origins of early ecofeminist thought. Evans’s focus on Tiptree also complicates the idea of masculinity with the fact that James Tiptree Jr. was the pen name for Alice Sheldon, a discovery that shocked the science fiction community. Drawing on ecocriticism and literary history, Evans argues Tiptree’s short stories functioned as an early critique of essentialist accounts of the nature of gender and the gender of nature.

In search of feminist emancipatory potentials of social media, Kara Van Cleef grounds her article, “*Of Woman Born* to Mommy Blogged: The Journey from the Personal as Political to the Personal as Commodity,” in Adrienne Rich’s generative book, *Of Woman Born* (1976). Van Cleef wryly notes the irony of branding commercial “mommy blogs” as radical. She argues that mommy bloggers monetize public disclosures of supposedly intimate and taboo personal frustrations and contradictions of mothering while they disconnect those feelings or experiences from gendered structures of power. Ultimately, Van Cleef explains the way these digital feminist blogs draw upon 1970s radical feminist tracts, only to be tamed by market forces. Yet, as we conclude our introduction, we revel in knowing that the radical critiques of structural inequality embedded within the CRC and Audre Lorde’s “lifeforce of women” continue to flow into the present and the future through the scholarship, art, poetry, and prose assembled here and through movements like Chicana por mi Raza digital memory collective, the Crunk Feminist Collective, Women Who Rock: Making Scenes, Building Communities Collective, and #BlackLivesMatter.

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Michelle Habell-Pallán, associate professor of gender, women, and sexuality studies and digital archivist at the University of Washington, codirects the UW Libraries Women Who Rock: Making Scenes, Building Communities oral history archive. Author of *Loca Motion* and guest curator of the Smithsonian Institution Traveling Exhibition Service's *American Sabor: Latinos in U.S. Popular Music*, Habell-Pallán jams with the Seattle Fandango Project. Her research has been supported by the Paul G. Allen Family Foundation, Rockefeller Foundation, Smithsonian Institution, UC Humanities Research Institute, UC President's Postdoctoral Fellowship, UW Simpson Center, and Woodrow Wilson National Fellowship Foundation. Her essay "Death to Racism and Punk Revisionism" appears in *Pop When the World Falls Apart*.

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