history of modern America, not just the history of journalism. The techniques they employed to reach readers were especially important during World War I, when an important gulf appeared between many middle-class progressives—I would put the Scripps editors and executives in that camp—and many of the working-class people who had joined them in various reform crusades in previous years but were alienated by pro-war boosterism. "Selling" the war, then, was a bit more complicated than Zacher suggests, and may well have created an additional set of external pressures that led the Scripps organization down the road that it would take in the 1920s.

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Elaine F. Weiss. *Fruits of Victory: The Woman's Land Army of America in the Great War*. Dulles, Va.: Potomac Books. 2008. Pp. xi, 315. $29.95.

Employing popular periodicals, government reports and propaganda, oral histories, and material from dozens of archives on both sides of the Atlantic, Elaine F. Weiss draws new attention to the 20,000 members of the World War I Woman's Land Army (WLA) who replaced male farm laborers called to military service or munitions factory employment. As the number of published memoirs and histories cited in her bibliography indicates, Weiss is not the first author to chronicle the story of the women popularly known as "farmerettes." She does, however, provide the most extensively researched and far-reaching examination of the Land Army to date.

Weiss's exhaustive study is a "long history" of the WLA that includes discussion both of its predecessor (the Women's Land Army of Great Britain) and its descendent (the American Women's Land Army of World War II). Like its British prototype, America's WLA allowed women to serve in uniform during the Great War and prove their worthiness as citizens. Weiss does an excellent job of demonstrating the central role that British and later American suffragists played in creating their nations' Land Armies. Denied the role of soldier, women could prove their patriotism and commitment to democracy by tilling the home front soil and providing necessary food for the Allied troops and starving civilians on the war-torn European continent. In part as a reward for their Land Army and other wartime service, women obtained the right to vote in both Britain (1918) and the United States (1920) and paved the way for greater participation in the next war. In the United States, women's World War II service would include noncombatant roles in all branches of the American military and participation in a new and expanded Land Army. Among the numerous illustrations that enrich Weiss's study is a photograph of a middle-aged woman posing in her World War I Land Army uniform alongside her daughter wearing the uniform of America's World War II WLA.

In addition to doing their part for the war effort and helping set the course for the expanded role of women after World War I, the farmerettes had a significant impact on popular culture. Wearing trousers and doing work typically performed by men, WLA volunteers captured the public's attention as symbols of the liberated New Woman. A precursor to the flapper of the following decade, the farmerette showed up in popular songs, movies, the Ziegfield Follies, and as one of illustrator Charles Dana Gibson's celebrated "girls." She even secured a small place in American popular culture beyond the World War I era. According to Weiss in one of her endnotes, the "Bushel and a Peck" number in the frequently produced stage musical *Guys and Dolls* is something of an homage to the Great War's female farm laborers.

The fact that well-to-do urban women attending Seven Sisters colleges were among the most publicized members of the WLA furthered the image of the farmerette as a liberated New Woman. But this type of publicity limited her popularity among the nation's farmers. In the South, gender and racial taboos caused most land owners to reject the all-white WLA in favor of local African American field workers. Families on midwestern grain and livestock farms preferred to expand the agricultural duties of wives and daughters rather than rely on presumably inexperienced city women. The WLA received its most enthusiastic welcome in areas requiring immediate and large-scale harvest labor, such as the fruit orchards and vegetable fields of California and the Northeast.

As a journalist, Weiss is adept at gathering and organizing a voluminous amount of information and reporting it in a lively manner. She does, however, make a few historical errors, such as referring to William Howard Taft as a former vice president. Her narrative nevertheless provides a wealth of material that scholars and teachers of U.S. women's history, American agricultural history, and the American experience in World War I will want to have at their fingertips.

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Nikki Brown. *Private Politics and Public Voices: Black Women's Activism from World War I to the New Deal*. (Blacks in the Diaspora.) Bloomington: Indiana University Press. 2006. Pp. xii, 194. $29.95.

African American clubwomen in the first half of the twentieth century have been the focus of much historical inquiry. Many historians claim that African American women's clubs were particularly active prior to World War I but lost their prominence when the Universal Negro Improvement Association and the National Association for the Advancement of Colored People (NAACP) advanced masculinist ideologies. Nikki Brown challenges these arguments by positing that middle-class African American women's experiences in World War I incited them to adopt more po-