

Civil War work was brutal and visceral, and very little of it was ever attributed to him” (p. 194). Because of advances in technology during this period, reproductions allowed Mathew Brady and other photographers to document the war. Other photographers mentioned include Alexander Gardner, James Gibson, and George Barnard.

Perhaps my favorite chapter was written by James E. Mueller, “‘Custar’ in the News: George Armstrong Custer in the Gettysburg Campaign.” I have long been intrigued by George Armstrong Custer and his savviness, if you will, of having the press with him in battles. My personal view is that Custer had big ambitions, possibly to be president, and that the media was his way to promote his agenda. Mueller does an extraordinary job with his piece referencing more than 90 sources—including *The New York Times* in June of 1863 and the battle of Aldie. When reporters first wrote about Custer, they misspelled his name, “Costar” and “Custar.” Mueller also sheds light on the image we all have of Custer. Yes. Tragically his name is associated with “Custer’s Last Stand”—and some historians view the former general as reckless, but overall, the reality is that Custer was a “brave and successful Civil War general, which would certainly indicate he was worthy of news coverage” (p. 142). Second, Custer was charismatic. Mueller mentions that when Custer was promoted to brigadier general, one of the first things he did was to design his own uniform, making it colorful and unique. That helped his image and definitely got the attention of both the public and press. Mueller continues, “Author James Donovan wrote in his story of the Little Bighorn that Custer had learned, ‘the value of tooting one’s own horn’ during the first two years of the Civil War when he served as a staff officer to George McClellan and Alfred Pleasanton” (p. 159). The chapter is solid and concludes that Custer was not an “overnight star” and that how he entered “America’s imagination is more complicated than the tales told following the disaster at Little Big Horn” (p. 159).

Overall, *A Press Divided: Newspaper Coverage of the Civil War* is a solid work and expression of the press during this extraordinary period in our history. It would be, without a doubt, an excellent supplement for journalism students as well as students studying media relations.

Just a note: The book came out late last year, but coincidentally, it fell a few months before the 150th anniversary of the assassination of President Abraham Lincoln—April 15.

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Erika Engstrom, Tracy Lucht, Jane Marcellus, and Kimberly Wilmot Voss  
*Mad Men and Working Women: Feminist Perspectives on Historical Power, Resistance, and Otherness*. New York: Peter Lang, 2014. 195 pp.

**Reviewed by:** Xie Ming, *Chinese Academy of Social Sciences, Beijing, China*  
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Few series have distinguished themselves as brilliantly as AMC’s *Mad Men*. From its premiere in mid-2007 to the final show in 2015, the cable channel show has received widespread critical acclaim for its writing, acting, aesthetics, production values, and historical authenticity. *Mad Men* portrays the lives of men and women and reflects the

conception of gender in 1960s. Does the show accurately depict women's experiences during the 1960s? Is the show pro-woman or anti-woman? Has the status of women improved since that time? Are the same issues faced by women today? From the perspectives of media criticism and feminism, many scholars and articles have addressed these questions.

This book tried to explicate a series of discourses about feminism from *Mad Men*. In the context of past scholarship on feminism in contemporary media, the four authors of this book approach *Mad Men* through the historical portrayals of working women in the United States. They have chosen to focus on *Mad Men*'s portrayal of gender to explore the conceptions about women, men, and gender in history. Rather than helping readers understand women's real status in the 1960s, the book offers another perspective to think critically about the society, about some serious issues of working women: how to control their reproductive system, how to choose between career and children, and how to balance their work and personal lives.

The four authors focus on different aspects in terms of gender status and difference: stereotypes of working women, the hidden power of women within a male-dominated industry, and mass media's framing of the "Other."

In Chapters 1, 2, and 6, Erika Engstrom, Jane Marcellus, and Kimberly Wilmot Voss discuss stereotypes of women, especially the secretarial culture and the corporate wife. In Chapter 1, based on three stereotypes of women—the corporate wife, secretary, and token woman—and the historical representations of working women, Engstrom discusses how the female characters of *Mad Men* present differentiation from these stereotypes, and offers a new way to observe the complexity between media portrayals and the stereotypes.

Chapter 2 uses textual analysis to explore the cultural and media construction of secretaries from the late 19th and early 20th centuries, until the 1960s. Reviewing the secretaries' role in media culture, Marcellus addresses the stereotypes of the secretary narrated in *Mad Men* and argues the persistent gendered discourse in our society, both on *Mad Men* and our real life.

In Chapter 6, Voss focuses on the character Betty Draper, who is the ex-wife of Don, the leading role in *Mad Men*. Voss addresses the work of middle-class women's club in the history in the United States and explains the multilayers of the character Betty in the show—clubwoman, homemaker, and corporate wife.

Given the history of women's role in the advertising industry, Chapters 3, 4, and 5 are about power. Through the analyzing of women's choices about careers and children, and the creative and administrative career, in Chapter 3, Voss reveals the ways in which women become empowered individuals in the male-dominated industry. *Mad Men* depicts the complexity of the female relationship in the workplace and simultaneously reveals the reality of coexistence of oppressed women and the awakening feminist. In Chapter 4, Tracy Lucht discusses two discourses related to women's employment: the Cosmo Girl and liberal feminism.

Chapter 5 focuses on the gender-based power relationship, especially marriage in the workplace. By discussing the marriage gradient and marriage choice of different women, Engstrom explores how women balance the dilemma between career and personal life and addresses the discourse of highly capable women and "complete woman." By examining women's options and the role of gender in women's choices,

strategies, experiences, and opportunities, the authors aim to show “how *Mad Men* becomes a means by which media make sense of the actions and experiences of career women working in a man’s world, as well as stay-at-home wives whose labor is domestic” (p. 6).

In Chapters 7 and 8, Marcellus and Lucht focus on the “Other.” They examine how the figures of the “Other woman” and “Other man” are constructed in relation to gender, labor, race, and religion. Marcellus examines how both Don Draper and Peggy (Don’s secretary and later copywriter) seek integrity and request a wholeness of their identity, and discusses the function of the “other” in media portrayal and cultural critique. In Chapter 8, Lucht explores *Mad Men*’s depictions of different “otherness” such as Black, Jewish, and homosexual characters representing non-majority races, religions, and sexual orientations. The conclusion emphasizes the importance of keeping diversity in the process of cultural production to do justice to the “otherness” in a multicultural society.

The book explores the history of secretarial culture, stereotypes of women in media portrayals, workplace power, and the relationship between history and the present, between media representation and reality, and has attempted to find a way to connect the world of the women in *Mad Men* and the real world where it is produced. It challenges the existing feminist interpretations of popular culture and feminist movement in the women’s history. As feminist scholars, the authors believe that high-quality television shows can help viewers to think critically about the society in which it is produced. They want to provide a fresh perspective to general readers, scholars, and students about the complex story in the complex society, to help them understand the gendered discourse, the consistent serious issues women have faced from 1960s until now.

This book is a creative contribution to feminist research and gender studies. It provides historical explanation and exposition in terms of the women’s status. For both media and feminist scholars and students, *Mad Men and Working Women* offers interpretive and contextual tools to understand the show, as well as the history and reality of feminism.

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Chad F. Nye

*Journalism and Justice in the Oklahoma City Bombing Trials*. El Paso, LFB Scholarly Publishing, 2014, 272 pp.

**Reviewed by:** Ralph E. Hanson, *University of Nebraska at Kearney, Kearney, NE, USA*  
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For those journalism practitioners and professors for whom law is not their central area of expertise, when the issue of fair trial/free press comes up, one typically thinks back to the Sam Sheppard/*The Fugitive* case from Cleveland. In it, the court hearings and trial for a doctor accused of murdering his wife in 1954 turned into a media circus, not to