

The extension of Walker's philanthropy included the education and opportunity she gave her company's saleswomen and beauty culturists. The beauty industry was the perfect economic opportunity for black women, and Walker used the business as a vehicle for her commercial and philanthropic ethos "without tension" (62). Freeman makes clear that Walker was continuing the legacy of race work and philanthropy that came before her, and contributed to a legacy of giving in the present day. Her philanthropic edge was not because of her financial success, but instead amplified by it. Freeman contrasts her with other widely known philanthropists of the time: John D. Rockefeller and Andrew Carnegie—white males—and Olivia Sage—a white woman who inherited her wealth. Unlike them, Walker more closely identified with the people to whom she donated time and resources. She was born poor, black, and a woman, and she understood the importance of racial uplift to fight the Jim Crow oppression of blacks.

Freeman argues that by examining Walker and other black philanthropists, specifically black women, scholars can reframe the narrative of who philanthropists are. In addition, Freeman suggests that the discourse around black philanthropy should move beyond racial uplift and self-help to understanding and engaging with the "radical spirit of generosity with which black women did this work and continue to do so" (198). *Walker's Gospel of Giving* sets the stage for black philanthropy in spite of the societal obstacles in place for black people. Many topics could stem from this book as an opportunity to learn about marginalized women in the Midwest or in Iowa, and the impact their giving, life stories, and legacies have had in various communities. Ultimately, this book uproots the notion that black people are always in need of help from outsiders and instead focuses on the legacy of using their own philanthropy as "an internally harnessed tool for empowerment central to long-term survival, social change, and expression of human dignity" (197). Envisioning philanthropy in this way offers rich research pursuits that can widen the known history of everyday citizens at local and state levels who have been overlooked.

Farm Boy, City Girl: From Gene to Miss Gina, by John "Gene" E. Dawson. Rochester, MN: MiRiona Publishing, 2020. 259 pp. Photographs. \$12.95 paperback.

Reviewer Joy Ellison is a Ph.D. candidate in Women's, Gender, and Sexuality Studies at The Ohio State University and a Marilyn Yarborough Fellow at Kenyon College.

As transgender history emerges as a vital and vibrant field, the experiences of transgender midwesterners remain underrepresented in the historiography. Gene Dawson's memoir *Farm Boy, City Girl: From Gene to Miss Gina* helps to fill this gap through an account of transgender and gay identity in rural and urban Iowa throughout the twentieth century.

In *Farm Boy, City Girl*, Dawson presents his/her life story beginning in Depression-era rural Iowa in 1931 and stretching to his/her adult experiences living as Miss Gina in Cedar Rapids and St. Louis. Dawson's account provides new information about a range of topics important to the history of gender, sexuality, race, and class in the Midwest, including gender and sexuality norms in rural and working-class communities (44, 111), midwestern ball culture (150), violence against gay and transgender people (166), racist and trans-antagonistic police practices (127), and the AIDS crisis (212).

The most significant aspect of Dawson's work is his/her description of his/her experiences of a gender identity and sexuality that does not fully conform to contemporary categories of transgender and cisgender. This complex and contextual identity is reflected in my decision to use the pronouns he/she to refer to Dawson. Dawson details his/her deep identification with femininity and daily life in women's clothing, while also understanding him/herself as both transgender and a gay man (111, 200). First-hand accounts of such identities from the post-World War II Midwest remain rare. Dawson's careful attention to how his/her travels between rural and urban communities shaped his/her life make this memoir especially valuable.

Memoirs written by transgender people are promising new sources for historians seeking to understand transgender history. While the lives of transgender midwesterners are richly reflected in both regional and national archives, many primary sources, such as newspaper articles and medical records, reflect only how cisgender people understood and treated transgender people. In contrast, the memoir genre provides an opportunity for transgender people to express their own experiences and identities.

Dawson's work joins an emerging archive of midwestern transgender memoirs, ranging from historical works like *Mirror Image* (1978) by Nancy Hunt of Chicago, Illinois, to other contemporary accounts, such as *Trans Boomer* (2015) by Lee Jay of Columbus, Ohio. These works, along with the research of regional transgender oral history projects, such as the Tretter Transgender Oral History Project and the Transgender Oral History Project of Iowa, provide new insight into the lives of transgender midwesterners. These sources illuminate critical parts of the history of the Midwest and demand the consideration of historians and other scholars.