The Postcard Project showcases the individual experiences of women and men surrounding gender, sexuality, feminism, rape, sexual assault, consent, child abuse, and menstruation. This project debuted at the 2011 Vagina Monologues at Loyola and was spearheaded by Halle Petrone.

CHAPTER ONE
Welcome to the continually revamped digital Digest magazine. Utilize our interactive design by clicking on subjects to jump!

The WSGS Mission:
Founded in 1979, Loyola’s Women’s Studies Program is the first women’s studies program at a Jesuit Institution and has served as a model for women’s studies programs at other Jesuit and Catholic universities. Our mission is to introduce students to feminist scholarship across the disciplines and the professional schools; to provide innovative, challenging, and thoughtful approaches to learning; and to promote social justice.

The DIGEST Mission:
Since 2007, the WSGS weekly digest has grown from a listing of upcoming events, grant opportunities, and other announcements to an interactive digital publication in the style of a feminist zine. The Digest’s mission is to connect the WSGS program with communities of students, faculty, and staff at Loyola and beyond, continuing and extending the program’s mission. We provide space and support for a variety of voices while bridging communities of scholars, artists, and activists. Our editorial mission is to provoke thought and debate in an open forum characterized by respect and civility.

Click here to Contribute (guidelines)!
We encourage Loyola students and staff, and all readers, to share with us, small or large, simple or complex.
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**WLA Re(Animated) 4**: Women & Leadership Archives
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SPECIAL THEMED ISSUE ON: RELIGION, SPIRITUALITY, ET ATHEISM

Is religion a social creation? Was it made to control people? How do religious practices exclude people? Why? Why has there not been a black female pope? Why are religions so segregated?

We are seeking a multitude of responses, and appreciate and welcome well-thought out and respectful submissions, whatever the opinion. Also, keep in mind, stories, poetry, videos, and art are highly appreciated and encouraged. Go here for guidelines at the end of each issue: http://www.luc.edu/womenstudies/complete_issues.shtml

A CALL FOR WRITERS, OPINIONS, ET ARTISTS!
PERSECUTED BY BOTH SIDES IN THE CONFLICT

FOR the past five decades, a civil war has raged Colombia, ensnaring innocent civilians into the violent conflict. In 1997, eight hundred small farmers claimed their territory as a neutral civilian community and refused to cooperate with any armed group of any form (including military or police). In this way the Peace Community was established.

The community has since survived threats, massacres, and the disappearances of over 170 community members and food blockades perpetrated by various armed actors including the U.S-funded Colombian military.

Despite this violent pressure, the people of San José de Apartadó have succeeded in building a non-violent community in resistance.

In 2007, the community was awarded the Aachen Peace and was nominated for the Nobel Peace Prize.

JESÚS Emilio Tubercia is one of the community’s founding members as well as its current legal representative. He will speakng in a nationwide tour from March 26th until April 20th, 2011.

LECTURE
April 18th & 20th: Classroom Lecture 2:45PM. Mundelein Rm. 508
* Q&A with Tuberquia and Dr. Elizabeth Lozano and Dr. Ben Penglase. Followed by a round table discussion with activists (3:45pm-5:00pm)

April 19th: Public Lecture 6:00pm. McCormick Lounge (Coffey Hall)

For more information contact: elozano@luc.edu
“Carceral Politics as Gender Justice? Trafficking in Crime, Sex, and Rights”

Elizabeth Bernstein, Ph.D.

This talk will assess the ways in which feminism, sex and gender have become intricately interwoven with punitive agendas in contemporary U.S. politics.

Department of Sociology
April 15, 2011
Simpson Hall MPR 3:00PM
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Next Special Themed Issue:
Oh My God! Oh Your God!

WSGS Event Calendar
Spring 2011 pt. 3

April

April 6 Wednesday
5 pm Dumbach 125

“Jericho Road: Central American Immigration Across Mexico”

John Sevigny, photographer and artist, focuses on social justice issues - immigration, poverty, alcoholism among others

Co-sponsors: Office of Ministry, Migration Studies

April 19 Tuesday
6 pm Piper Hall

“Struggling for Peace in a War Zone: A Courageous Experiment in Non-violent Resistance”

Jesus Emilio Tubercuila is one of the founding members as well as a legal representative for the 800 small farmers in Colombia who have used peace to counter a 50-year civil war.

Co-sponsors: WSGS, Latin-American Studies Program, LASO

April 29 Friday
2 pm Piper 2nd Floor

WSGS End-of-Year Celebration

Join us at WSGS in celebrating our minor and major graduates! Refreshments will be provided. Join faculty, staff, and friends in awarding special certificates to our grads.

May

May 11 Wednesday
6 pm Piper 2nd Floor

WSGS MA Graduates Capstone & Presentations

Join us at WSGS in promoting our graduate students’ Loyola careers and graduation.

Graduating MA students will make 10-minute presentations on their Loyola & WSGS experience, followed by a champagne toast, food, and beverages.

4/18 Monday

Oh My God! Oh Your God!

Religion, spirituality, and atheism

4/25 Monday

Future/Career?

Work, post-education, activism, you, & options

5/2 Monday

The Trans/International Issue

Thinking globally, acting locally, and respecting culture(s)

7/4 Monday

WSGS Event Calendar
Spring 2011 pt. 3
The Postcard Project showcases the individual experiences of women and men surrounding gender, sexuality, feminism, rape, sexual assault, consent, child abuse, and menstruation. This project debuted at the 2011 Vagina Monologues at Loyola and was spearheaded by Halle Petrone. Over 35 stories were submitted and paired with over 8 artwork submissions. Each week until the end of the semester, Digest magazine will be publishing 1-2 art pieces in Words are useless along with displaying each matching story.

Collaborative in that over 50 artists and writers contributed images and experiences.

Inclusive in that submissions were accepted from any lifestyle or gender, woman or man, queer or straight, kinky or chaste, militant or timid. Let’s be real: it takes all kinds.

Provoke in that it is as much a protest as it is a gallery. Voices of the abused, the raped, and the oppressed are silenced everyday because the issues are unpalatable. We fight and change the system when we learn to speak and listen in turn to real stories of men & women.

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This week and in the coming weeks we are featuring the artwork from the Postcard Project:

"In Bloom" is a linoleum print which is a medium that I like using because of its raw, natural quality. This print explores how hands can serve as an expressive part of our bodies. More of Jessica's artwork can be found at jessicamiroglotta.carbonmade.com

"Scream" is a charcoal drawing on newsprint. In 2009, it was born in a sketchbook and did not see the light of day for two years. Much like the postcard project, Scream is about the struggle and importance of voice.

Artist background:
Jessica Miroglotta has vast artistic experience in the following mediums: drawing, painting, printmaking, sculpture, metalsmithing, ceramics, illustration, photography, paper making, and basic graphic design. She also has experience working with children. To find out more and view her resume, visit her website above.

Halle Petrone is an artist and writer of many pseudonyms. She is graduating from Loyola this May with a degree in Philosophy. She thinks this degree will enable her to be a really great bartender. In art, like in life, she appreciates the rough edge and playfulness that result from an untrained curiosity.

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Story # 1
Contrary to popular belief, the first time I had sex was not life changing. It was not earth shattering. In fact, it was not really a big deal. I do not mean to diminish a wonderful experience. My first time was a wonderful experience, but it was not a big deal.
It was consensual. It was passionate. It was with someone I trust completely. It was with someone I love. It felt great. Afterward we talked about how ridiculous it is to say that we lost our virginity when we didn’t lose anything. We gained a certain mutual understanding that only happens when physical love and spiritual love are combined. Sex was just the natural progression in our relationship with one another at the time. We talked about the consequences and what would happen. We were prepared and because we were ready, it wasn’t a big deal. It was empowering. There were moments that were funny and some that were romantic. And believe it or not, we have not turned into sex fiends. We do everything we’ve always done except now, once in a while, we make time for a romp in the sack. And that’s more than okay with me.
This is a story about one of the most intimate experiences I’ve ever had.

I was dating a boy for not quite a year, and we were very close. Once, we were both in the bathroom. He was brushing his teeth at the sink and I was peeing. I turned to him and said, “Hey, I have to take my Diva Cup out.” If you’ve never seen or used one, a Diva Cup is a little silicone cup that fits into the vagina and collects menstrual blood. It feels a lot better than using a tampon and is much less wasteful. I love my Diva Cup. He said, “Alright.” So I took out my Diva Cup while he was in the room with me. It can hold about two tablespoons of blood, and mine was almost full. I held it up to him with blood on my fingers and went, “Look.” He looked at the cup, full of menstrual blood, and then looked at me and said, “That’s beautiful. That’s really, really beautiful.” He was right. It was, and it is. Our bodies are amazing. I think women are often taught to hate their periods, or to try and get rid of it or minimize its effects or regulate it with pills. A woman’s period is one of her biggest indicators of health, and I am so grateful for those who love and respect the nature of a woman’s body. As it is, naturally.

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my freshman year of college my friends and i started using the term “girl crush” to describe the feelings we had about a girl we admired, wanted to be friends with, or felt an attraction to. we often joked about mine, as i always seemed to have more than the others. my current girl crush is on a graduate student in my psychology lab. smart, funny, and kind, she is the most amazing woman i know. we go out for drinks and inevitably end up telling each other how incredible we think the other is. i don’t feel attracted to her in a physical way, yet i absolutely want her to want me. what is that about?! maybe it’s the satisfaction of mutual admiration - it’s easy to make guys want you but earning the respect of a woman is different. whatever it is, it’s fantastic and i can’t wait for our next evening together.
"White Noise takes Cheap Route with Nazi Racism"

Just a few days ago I was lucky to have a front row seat to the musical White Noise, a gift from someone close who knows me all to well: anything that Whoopi Goldberg touches is sure to get my attention and interest. A couple of months ago, for Black History Month, I got to see Whoopi do her stand-up comedy at the Horseshoe Casino. As always, she made everyday life grievances into life lessons while having us laughing hard. At the end of this, she announced that she was co-producing a new musical that dealt directly with racism. I thought, then, “I have to see this!”

Only knowing that the musical was themed on race issues, I had no idea what else to expect upon entering the theater. If it was anything like the many other projects Whoopi has been a part of, messages and concerns about race relations would be poignant. Yet fifteen minutes into the almost two-hour production, it was clear that something was missing. But what? I kept feeling uneasy through the show- and this kept growing and growing. Never have I seen a musical that was so brave in its attempt to try and have a white audience “get” the ills of white power, dominance, and racism.

What is sadly and horribly missing from this musical is a MODERN critique of racism. Is it really necessary to have the several white characters be self-identified (neo)Nazis in order to get the point across that racism is alive and well? No, not at all. In fact, racism in the US, unlike the Nazi-Germany regime of decades ago, is often undetectable in public spaces. White people rarely go around spouting the n-word to any and everyone they encounter, especially black people. No, most white people save their bigotry for closed quarters, and the most intimate “quarters” of all would be a person’s mind.

Rather than tackle what some theorists call “neo-racism,” or a racism that is undetectable in most cases, White Noise took the cheap route of finding the “baddest” racist biggots they possibly could for characters—Southern neo-Nazis. I grew up in the South, only leaving at 26 years old, and I know very well that MOST of the South is not into Nazism, yet a good deal of white people in the SOuth, and in the entire US, are prone to racist assumptions of others. Fortunately, very few audience members are going to connect with the extreme caricatures of the main white characters. Yet, unfortunately, this may leave the majority of racist white audience members thinking that they are off the hook- that because they are not as bad as these characters, things must be OK.

But “things,” or conditions, concerning race relations in this country are still far from acceptable or tolerable. In fact, they are downright offensive and sad. And here we have this attempt, this bold attempt to bring some awareness to audience members through entertainment, and yet by the end, it is clear this musical was designed by mostly white people intended for a white audience. After all, it will most likely be thick-headed white audience members who have to hear the n-word screamed 150 times in 2 hours to maybe feel like it might be a bad practice. Plus, it would probably take white writers to use so much hateful and gross language and imagery and not be affected by its repetition and reanimation, not to

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*White Noise takes Cheap Route with Nazi Racism* cont.

mention the effects it might have on audience members who have been the targets for such weapons. It is not so much racial minorities in the US that need persuading that race relations are really awful, but rather, those in power, white people, who have much to reconsider.

If a dense environment of several neo-Nazis paired with the n-word every ten seconds were not enough, the musical is still worse in its casting and character development. What does a dominate race do to secure its power and terror over “other” races? A dominate race takes center-stage and makes its members the most “normal,” “acceptable,” “dynamic,” and “human” of all people. *White Noise* is not so different from this, and can be likened to a regurgitation of white racist practices of the US. How did they do this as well?

Its simple. Take any production and cast most characters as white. Then, take the storyline and give the primary storylines to white people. Next, spend less of the storyline developing other characters beyond one-dimensional minimizations or tokens. Finally, use and abuse any minorities to serve the purposes of the dominant group.

How did *White Noise* pull this off, specifically? In the whole musical, there were at least a dozen white characters and three black characters. The storyline follows two pop music groups as they “rise” to stardom with the direction of a greedy music executive and his sidekick who joins one of the groups. “White Noise” is the tongue-in-cheek name given to the two sisters and boyfriend of the white, neo-Nazi Southern pop band. “Blood Brothers” is the name of the two brothers from Connecticut who form a hip-hop duo. Throughout the whole play the two white women have romantic relationships develop and falter, their mother is an important, recurring character, and they serve as the main characters. The music executive and his subordinate serve as main characters as well, with nearly every scene including these four white characters.

As for “Blood Brothers,” their characters are more often singing and dancing rather than having complexity added to their storylines with developing scenes. In fact, their characters seemed to serve two roles in the film: comedy and one-dimensional good-guys. They have nothing beyond their assumed kinship bond and business relationships develop. As my partner recognized, who saw the musical with me, through almost two continous hours of listening to white people spew hatred at them, their responses barely go beyond taking the higher ground with silence or speaking back aptly and calmly. It seems the white characters in the musical were allowed to have a wide range of human emotions, dispositions, and characters, while the two secondary black characters were once again in White America tokenized and minimized.

I demand to know from the writers of this musical: why spend so much effort trying to illustrate the harm and ugliness of white racism while reinforcing it so boldly at the same time? What has white America done with black actors, musicians, and artists for centuries? Shut them out of character roles by defining most roles as “whites only.” This musical is not too different. The white characters take center stage and go through the most development.

I further demand to know why it seems so difficult to have a conversation about race that goes beyond men. When people think of gender, they think of white straight woman. When they think of race, they think of black straight man. When they think of queer, they think of white gay man. To speak of more than one identity or societal issue at one time seems a bit difficult for many Americans, with the writers of this play falling into the same issue. The female characters were just white dealing with race issues, but few gender issues. A stock, sassy, very queeny white gay man was included for comical value. The discussion was again, black and white race. A couple of times a character explored issues of anti-Semitism with the Nazi characters, but the exploration went nowhere.

Yes, I have ranted, I have critiqued, I have complained quite a bit here about this musical. Please do not think that I do not believe it is not worthwhile in some ways. With our current popular culture and pop music obsessions, this musical really illustrates the ease with which record companies take any random person and group and make them sellable, shiny, and successful, no matter their message, ability, or interests. Though the white racism is ridiculous and extreme throughout the entire musical, there are moments with which the characters reveal much about US race relations and the assumptions people believe. See for yourself.
I love Lolitas. So while I normally choose films that I am already aware have something to do with feminism, queer culture, or other marginalized people, this time I simply wanted to watch a movie that I thought had to do with an affair between a young girl and an older man. And though An Education (2009) definitely provided sexy details of a sixteen-going-on-seventeen year-old in the arms of a man twice her age, it was delicate about some of the finer points of Lolita-ism, so much so that it was rated a breezy PG-13 in this current rating system where murder is palatable for kids but the suggestion of a woman desiring sex is something that should be kept as far from the young ones as possible.

This film is the first major English-language film from director Lone Scherfig, the director of the critically-acclaimed Italian for Beginners. Based on a memoir by Lynn Barber, Nick Hornby provided the screenplay for this BBC film in which a young woman bound for Oxford is given another option other than doing tedious Latin homework in order to get a “boring job” as a teacher or civil servant.

Other films where Hornby has provided the source material or the screenplay itself seem similar to the opening tone of the film: bright, jazzy music accompanies hand-drawn illustrations on top of shots of ruddy-cheeked school girls who rest their heads on each other staring lazily past the camera. (Although this trope of girls who are too tired, vapid, or weak to hold their heads up reminds me more of The Virgin Suicides than anything I’ve yet seen penned by Hornby.) Said girls are shown doing things that we are supposed to be glad are no longer quite on the syllabus for high-school girls: posture lessons via books balanced on pigtailed heads, same-sex waltzing in endless circles, and the cooking of all-white food that is probably supposed to remind us that these girls are virginal and unaware that the paste they are endlessly making in glass bowls resembles ejaculatory fluids.

We are introduced to Jenny (Carey Mulligan) as an almost mousy girl, and though Mulligan was probably about 22 or 23 at the time of filming, she really pulls off looking like a high schooler. Of course, her stereotypically insensitive father doesn’t understand how unique she is, though he does appreciate her intellectual prowess, if only because she might get into Oxford. To him, this means that she can either get a decent job or land a decent man. He wants her to play her cards right, but not to actually enjoy herself in the meantime. When she challenges his circular thinking, he responds, “That shows you’re a rebel; they don’t want that at Oxford.” To which Jenny replies, “No, they don’t want people who can think for themselves.” Her father, partially unaware of her tone, doltishly nods his head in agreement: “No, of course they don’t.”

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Jenny does of course meet a man before she gets to Oxford, and he spins her in his whirlwind of art, music, and finery. Her teachers seem to notice even though her parents don’t see it right away. There is a lovely though small part for Emma Thompson as the head of the school who says of Jenny’s imperiled virginity: “There may well have been the odd six form girl who has lost an important part of herself, perhaps the best part.” She informs Jenny that this will not happen under her watch without consequences. A bigger part is played by Olivia Williams, who viewers of Wes Anderson’s Rushmore will remember as the center of a love triangle which also has an element of cross-generational taboo. Williams plays the thoughtful, disappointed teacher who says, “Jenny, you can do anything you want, you know that. You’re clever and you’re pretty. Is your boyfriend interested in ‘clever,’ Jenny?.... I’m telling you to go to Oxford no matter what because if you don’t you’ll break my heart.”

“Nobody does anything worth doing with a degree, no woman anyway.”

Unfortunately, this is the only female relationship that is of any use to Jenny, because her two best friends, her mother, and one of her lover’s female friends all fail to influence her positively or even notice that Jenny is in a serious predicament. Her school friends are more concerned about Jenny’s new accessories than the tenor of her relationship with David. She laughs off their frivolous comments by saying, “You have such a Victorian attitude to sex, you two.” And that is about the extent of their meaningfulness in the film, because although the characters appear to have names listed in the credits, you’d probably never notice them being mentioned in the film. In fact, I couldn’t remember any of the women’s names in the film besides Jenny’s, because none of the women were very developed, even the woman who appears in large part as Jenny’s foil -- glamorous, vacant, and petty with jealousy.

Although An Education makes an attempt at addressing women’s issues from the past (and therefore touches on the lingering remnants of those problems), it fails to provide us with a very different way of viewing women or non-white people. All of the women in the film come across as at least vaguely helpless or unhappy without any hope of greatly changing their lots in life. And the two cases of non-whites in the film, the Jewish David and an African American family, are shown respectively as a liar and a helpless group who need to be saved by him in order to find housing.

This film is along the lines of the slightly obnoxious Mona Lisa Smile that came out several years ago that was supposed to empower women but was so coy and poppy as to leave me feeling a bit sick and ashamed at being tricked into seeing it in the theater. Although there is more substance and art in An Education, it is much more of a movie to watch with popcorn than with a fellow feminist.

**Re-watchability:** This is a single-watch movie, especially since it fails to supply anything very new to the film world or to feminism.

**Where to Find It:** Streaming on Netflix or on DVD at Specialty Video on Broadway and Facets Multimedia on Fullerton.
If you are ever in doubt about the existence of racism in our supposed “post-racial” society, all you have to do is peruse any article on the Internet and read the comments. It doesn’t matter where the article comes from—be it from CNN, your local newspaper’s website or even a gossip column. If there is any tinge of a racial element to a story, please believe the comments will be flooded with horribly racist comments. Especially articles about the President or any minority committing a crime—they really come out of the woodwork then! But what is this? Again, we are a post-racial society (whatever that’s supposed to mean), so why all the pervasive racism?

It’s hard to believe that people are under the impression that race relations are getting better. I think we’ve just gotten better at hiding our various prejudices. It seems like with Barack Obama’s election to president, America was supposed to be over its racist past, and automatically ushered into a new era of colorblindness. If that were truly the case, I doubt there would be still be so much focus on our president’s racial background, and if we are to be truly honest with ourselves; I doubt that there would be the same kind of hatred and criticism hurled at the President/First Family as there is currently. People may not agree on his stances and views on certain issues, but that has been the case with every single president before him. However, I believe that to go to the extent of questioning his birthplace, criticizing the First Lady’s choice of designers/anti-obesity project and even where his children go to school speaks of a deeper, more ingrained bigotry.

Of course, to mention anything like this in a discussion is tantamount to playing the much loathed “race card.” We’re at a point in our society where we are unable to have open, honest discussions about race because any mention of racial politics seems to shut down the discussion. Why is it so hard for people to realize that racism still plays a huge role in our society? So often I see comments talking about black people and slavery and how people need to go on and get over it, it’s been over for years, no one in this generation was ever a slave so it’s not a big deal, etc. Don’t get me wrong, it’s not like black people sit around and blame everything wrong in their life on slavery, but it’s absurd not to recognize that there are still lingering effects of it to this day. I wish that we could have a discourse on this or any other touchy racial subjects without it turning into something ugly. We would be so much better off if we could! Not to blame white people for all of our ills, but to recognize racism’s role in how our world works.

Racism is like a deep, dark family secret that no one wants to mention. How about we stop ignoring the elephant in the room and (gasp!) talk to each other about it? Let’s have an open conversation rather than spreading hate and animosity behind each other’s backs. The Internet provides us with this freedom to be whoever we want to be, and express ourselves in a myriad of ways—one of those ways so often is an expression of bigotry. It may sound silly, but I’ll believe that racism is truly subsiding in our society when I can read something online about a minority without tons of racist comments. Our post-racial society is anything but, and it’s time we all acknowledge that.
Whoopi Goldberg’s timeless Book on life and truth

Well now we’re established and we’ve beamed onto your ship and you’re gonna have to deal with us on our terms. You’re gonna have to learn how to give head and get us off and cut us into your double standard because we count as much as you.

If everything else went away and the penis was still alive, men would probably be okay with that. They’d be lying there thinking, Well, at least my dick still works.

Check this out: You’re not as big as you think, and not as small as you fear, and most women don’t really give a shit either way. Grab yourself all you want, but grab on to the fact that the world doesn’t end at the tip of your penis.

I’m told the foreskin makes the penis more sensitive, and I can understand that; if I was covered by a hood all the time, I’d be sensitive too.

I don’t get the contemporary urinal either. They step to this porcelain, and pull in close so no one sneaks a peek, and if someone steps to the next stall they crunch up tight and hunch forward. There’s a real choreography to it.

Say... Why is it that most things in the world are shaped like a man’s penis? Am I the only one who notices this? Pencils, lipstick, 747s, vacuum-cleaner nozzles, baseball bats, the Empire State Building. Coke bottles? Bottles, for the most part, are all shaped like penises. They even name things after parts of the penis. There’s a car called the Corona, a beer called Corona, a cigar called Corona, a tip of the penis called Corona.

Now, women don’t obsess about their vaginas the way men do about their penises. We just don’t. We don’t build these vagina-shaped tributes to ourselves. You’ll notice there are no cars called Vagina or Vulva. There’s a Volvo, but there is no Vulva. We don’t worry about the size of our clitoris. We don’t think about the width and depth of it.

Boys are born knowing what to do, but girls need to be told. Absolutely, they need to be told. Let’s remind the girls that an erect penis comes with ammunition, you know, that when she strokes her boyfriend and it feels good he’s gonna send out a little thank-you note. She needs to be ready for that.

Click here to CONTRIBUTE (guidelines!) We encourage ALL readers to share with us, small or large, simple or complex.
Email Interview with J. Curtis Main

Character at a Glance:

Age: 39
Birthplace: LaCrosse, Wisconsin
Loyola: WSGS visiting professor
Fave scent: bread baking
Fave color: I’m into browns, pinks, and reds right now
Fave scent: bread baking
Fave season: summer
Fave flower: peonies, tulips
Fave 90’s show: Homicide: Life on the Street
What did you have for breakfast? coffee, toasted whole wheat English muffin with butter
Morning or night person? Afternoon/evening
Favorite cartoon: bugs bunny and road runner
Preferred inside temp: 72 degrees
Preferred outside temp: 85 degrees
Coffee: for roasts: Metropolis and Inteliigentsia; for presentation: Bosnian
Preferred drinks (alcoholic, non): water with lemon or cucumber, fresh-squeezed lemonade, a hoppy local beer, a good Malbec
Feminist? Yes
Raised Catholic? Raised by a lapsed Catholic-turned-Mennonite (who has since returned to Catholicism)
What can you not get enough of? Laughing, dancing, and eating with friends

CM: What’s your middle name? Do you like it?
AC: Marlene. Yes, I am named after my mother’s father’s sister, who died at the age of 35 from Rocky Mountain spotted fever. I never met her - she had no children, and I like the idea that I carry her legacy. “Marlene” is also the middle name of one of my dearest friends, Bernetta, and we have decided that we share a special kinship because of our middle name. We like to think our middle name should be pronounced with a German accent, as if we were the famous German actress “Marlene Dietrich”.

CM: Tell me about yourself. Give me an introduction to you.
AC: I am an anthropologist. I am the parent of a 21 year old son. The right balance of sunny days and rainy days is critical to my well being.

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**CM:** Tell me about your childhood.

**AC:** I grew up in a faith-based urban commune that was established in the 1960s and loosely organized around social justice principles, and had denominational affiliations with two Anabaptist churches: Mennonite and Church of the Brethren. I lived in households that included people from various theological backgrounds: Catholic, Episcopalian, Mennonite, Methodist, Judaism, Southern Baptist, and Black Hebrew Israelites. I’m certain that growing up in such a social “experiment” is one of the reasons I became a social anthropologist - I was always trying to figure out what the heck was going on, and how the way my family lived was very different from the way that many of my neighbors’ and friends’ families lived. I take away many positive things from this experience, in particular my appreciation for the arts as expressive medium, and as a medium through which to establish and maintain connections with others. I also had many negative experiences that are typical of such communal social forms, including abuses of power by those in authority, in particular the “Elders,” the highest leadership positions, reserved exclusively for men.

**CM:** What do(es) your parent(s) do? What kind of environment did you grow up around?

**AC:** My parents both grew up in working-class homes in Central Illinois. I am the first person in my mother’s family to attend college. My father is a hospital chaplain and my mother works in a university library.

**CM:** What is your relation to WSGS here? What are you not doing in WSGS and why?

**AC:** I am currently a Visiting Lecturer in WSGS, and teach a course called “Passage: Migration through Gender and Culture,” a WSGS 201 topics course closely related to my research on gender and migration after the Cold War. I would like to teach more classes for WSGS - I have two new course ideas that I’d love to develop through work at Loyola.

**CM:** What is your academic track? What are you focused on?

**AC:** I hold a PhD in Anthropology from Northwestern University. I study migration and displacement in North America, and more recently, in Southeast Europe, with a focus on the Post-Cold War era. My interests include the role of urban material culture and consumption in transformations in race and ethnic, gender, religious, and political subjectivities in the American Midwest and in Bosnia-Herzegovina; the links among human rights and feminist discourses, social movements and imperialism; and tracing the effects of political violence. A recent illustration of this work will appear in the journal American Anthropologist: “Who has time for ćejf? Postsocialist Migration and Slow Coffee in Neoliberal Chicago” (Sept. 2011).

**CM:** Why are you at Loyola? What were your alternate plans? Why did you choose private and not public?

**AC:** I previously was Visiting Assistant Professor of Gender Studies at Mount Holyoke College in Massachusetts (2008-2010) and when the economy tanked the college determined that no visiting appointments would be renewed. I currently am a Visiting Scholar in the Department of Anthropology at Northwestern University, which allows me to work on my book manuscript, Home-Work: Consumption Cultures, Gender, and Class in a Postwar Diaspora, and have had the opportunity to teach this migration and gender course at Loyola. I think both public and private higher education institutions have unique things to offer students and faculty. I had the opportunity to attend a public university before transferring to a small liberal arts college when I was working on my BA - I wouldn’t give up either of those experiences: each had a hand in shaping the kind of scholar I have become.

**CM:** What do you like most about Loyola?

**AC:** The students. In addition to the usual sets of skills one finds in a college classroom - a certain level of academic accomplishment, and a desire to learn more about a major and minor field of study - I have found Loyola students bring to the classroom a set of inquiries around issues of social justice that is quite intellectually engaging and inspiring to me as an instructor.

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**CM:** What do you like least about Loyola?
**AC:** I would say walking down Sheridan towards Mundelein in the lake-effect wind tunnel, on a frigid February day. Then again, the lakefront campus is one of the things I love about Loyola…so maybe this response doesn’t qualify…

**CM:** Were you raised Catholic?
**AC:** No, but my father was raised Catholic and attended Catholic schools from kindergarten - high school, the result being I feel like I absorbed some form of second-generation lapsed-Catholic-Catholicism-culture during my childhood.

**CM:** So… why are you (not) a feminist?
**AC:** I am a feminist because I support and advocate for increasing women’s access to political and economic resources, and to how such resources are to be allocated.

As a feminist scholar, I am also deeply appreciative of the ways in which feminist theory has contributed to the development of social theory, and to the analysis of inequality more broadly construed.

**CM:** Why should others (not) be feminists?
**AC:** See above.

**CM:** What is your dream job?
**AC:** I really love teaching and research. My dream job is to hold a tenured post where I may continue to teach courses in Anthropology, Women’s and Gender Studies, and to conduct research that forwards the development of these fields. I am also very interested in material culture, and in helping museums to conceive of new ways to engage the public and provide greater access to their collections.

My alter-ego dream job is to work as a high-ranking detective, like Jane Tennison in the BBC’s *Prime Suspect* series.

**CM:** "you guys" or "y’all"? Why?
**AC:** I’m from the Midwest, not the South J. But I like that “y’all” is gender-neutral.

**CM:** What do you like about Chicago? Anything in particular you enjoy here; any rituals?
**AC:** LOVE: The Lake. The south shoreline, near Jeffery Blvd. The food. The people. The music. House music.

**CM:** Are you white? Do you pass as white?
**AC:** Yes, but my son’s father is black. Yes, I pass as white.

**CM:** How has that influenced your life?
**AC:** Let me count the ways - too many, really, to enumerate here. Let me first say, there is, of course, the white privilege aspect of racialization in the US, and second, that I have learned a great deal about race and gender in America by living in a mixed-race family, and being a white mother raising a black son (my son is now a junior in college).

**CM:** What does your mother and/or father think of Women’s Studies and/or feminism?
**AC:** I think they are sometimes threatened and sometimes intrigued. Maybe I will ask them.
**THIS WEEK’S FOCUS: FEMBOTS INSTEAD OF WOMEN**

- Is Svedka aware of its intense misogyny and disgusting attempt at co-opting homosexuality? If they are aware of it and using it as humor, does that lessen the sting? Would they persist in making these ads if no one found them humorous?
- Why would people want to buy vodka because gay men "prefer Svedka over sex with women”? What does it say that they do not even picture a woman but a fembot with her mechanical digit placed suggestively on her lip?
- What does Scientology have to do with vodka and sexualized robots?
- How does the idea of trophy wives and plastic surgery pertain to advertising for a beverage? Does anyone really think that a female robot is as good or better than a real woman?

Some of the ads in this series can be found near Loyola’s Lakeshore Campus. Can we complain to the owners of the ad space in order to get them removed?
"In this age of mixing and hybridity, popular culture, particularly the world of movies, constitutes a new frontier providing a sense of movement, of pulling away from the familiar and journeying into and beyond the world of the other."

- bell hooks

**This Week:**

**Whoopi Goldberg: "The Spook Show"**

This clip from Whoopi’s 2005 revisiting of *The Spook Show* is one of the most honest and revealing approaches to people’s maltreatment of others who are different from them. She plays a disabled woman whose life course changes drastically when a man treats her as a beautiful, capable, and complex person worth loving and knowing.

Whoopi Goldberg is a prolific actor, writer, comedian, producer, and activist, whose career has been solid and successful since 1983, despite being a black woman in mainstream America who speaks her mind and does not compromise her values. See this week’s *Feminist Fires: Then & Now* to learn more about Whoopi Goldberg and read about seven of her major works relating to feminism. Also, see *Bookmark Here* for a recommendation of her *Book* and read *Inside R Out* to find out about her latest production on white racism in America.
Year 1st Published: 1997
Current Publisher: Rob Weisbach Books
MSRP: $10.95
Pages: 240
Genre: Autobiography; Advice; Sociology
Topics:
• Progress and civil society through the lens of a comedian, actor, and writer
• Sex, race, family, home, penises and vaginas, etc.-almost any topic related to everyday living
• A no-nonsense guide on how to be treated fairly and treating others similarly through stories and common sense

What does the cover say?
Hey. Hey, you. Yeah, you. The one with the book. I’m so glad you picked it up. I wrote it so you’d read it. Now, here’s where I’m supposed to say all kinds of hip, Whoopiesque stuff to get you to buy it. Picking it up is just the first step. Buying it— that’s a whole other contract. So this is when we seal the deal, when I tell you, in my own inimitable way, how uproarious and provocative this book is, how out there, and cutting edge, and whatever else I can think to throw in to the mix. Or, I could say things like, “Not since War and Peace...” or “Move over, Alice Walker...” or “This book does for the written word what Pat Boone did for heavy metal...” Well, come on now. Let’s face it, if this book were all those things, it’d be a novel, and I wouldn’t resort to such low tactics. You’d just buy it and go home, or wait for someone to turn it into a movie. So I’ll give it to you straight. This book doesn’t suck. It’ll make you laugh—maybe not out loud, but in that place deep down where you know a good joke when you hear one. It’ll make you think—also not out loud, because, you know, that’d be a little strange. Hell, it might even get you to consider a few things, and consider a few others for the first time. You can take this book to bed, or to the beach, and it won’t ask you to swallow, or rub lotion on its back. It doesn’t cost a whole lot of money. And (best of all!) it’s collectible. Buy a few—one to read and a couple more to set aside for your retirement, ’cause these suckers are gonna go up in value like nobody’s business. Trust me on this. One to read, a couple more to set aside. You won’t be sorry. And neither will I.

Pros & Cons:
Pro- it’s like an introduction to feminism and social justice without the academic elitism and jargon. Con- it’s not long enough! You will wish she kept on going.

Click here to CONTRIBUTE (guidelines) We encourage ALL readers to share with us, small or large, simple or complex.
Feminist Fires: Then & Now

Illuminating the trailblazers of feminism’s past while fanning the flames of its future

Major Works:
- *The Associate*, 1996.

Inspired by:
First and foremost, her mother, who she says raised her very well, with clear boundaries and a solid sense of independence, adventure, self-control, self-respect, and dignity. Whoopi was inspired as a child and young adult to go into comedy and film by the ability to play and “be” another character other than herself. As a prominent advocate for common decency and manners, Whoopi is often inspired to counteract small-mindedness and ill treatment toward others. Lastly, Whoopi is inspired to represent so many people who rarely are seen positively in popular culture.

Is an inspiration to:
Major television and movie audiences that are under-and-misrepresented, such as black women, gay and lesbian people, working-class people, independent women, and still many others. Whoopi most often portrays many character traits in positive ways at the same time that others are stereotyping and ignoring the same “characters.” For instance, her consistent portrayal of a capable, intelligent, unattached (to men or a relationship), outspoken, and nonhomophobic black woman was

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a rarity when she began her career in mainstream media in the early 1980s, and in many ways is still uncommon.

**Personal Life:**
She was born as “Caryn Elaine Johnson” in Manhattan and grew up in a very diverse neighborhood with her mother and brother. Her father left before she can remember. She says her neighborhood was very supportive and not caught up with race, gender, and so on, and this influenced her greatly. Whoopi has quite an incredible story of sticking to making her life’s passion work. At 18 years old she married and had her first child, never finishing high school. Feeling limited by a husband that did not want her to work, she left her mother, brother, and husband in New York and took her newborn to California. Once there, she worked many jobs to make end’s meet, such as a dishwasher and a bricklayer, all the while continuing to take part in local theater. Eventually she had to go on welfare and move back to New York. Within two years of this, she wrote her first stand-up production, The Spook Show, about 5 characters often mis-represented in society: a junkie, a young black girl, an immigrant, a physically disabled woman, and a pregnant teenager. Her goal was to represent the misrepresented in a way that showed their humanity. The Spook Show went so well that it got picked up for Broadway and had 156 sell-out shows. During this, Steven Spielberg noticed Whoopi, and was convinced he had to have her star alongside Danny Glover and Oprah Winfrey in his movie-remake of Alice Walker’s novel, The Color Purple. Two years after The Spook Show, in 1985, the film was nominated for 11 Acadamy Awards. The rest of her long and successful career is history.

**Importance to Feminism:**
Whoopi Goldberg is a black woman with dreadlocks who rarely wears makeup, is not conventionally attractive, and continually stands up and speaks out against injustices. She is one of few people in Hollywood who demands that black representation in media be positive, and she demands the same for women, LGBT people, and so on. For over 25 years now, she takes her activism everywhere. Though she has had comforts in life, especially since her career took off, she still speaks out continually against social inequalities. She may not speak of herself as a feminist, but her work and ethics do for her. Is there anyone else like her in Hollywood?

* See this week’s *Quote Corner* for “Whoopi on Penis” from *Book.*
* Click over to *Bookmark Here* for details on Whoopi’s “autobiography.”
* View *Tell-A-Vision* to watch a clip from *The Spook Show* “disability and dating.”
* Read *Inside R Out* to find out what her latest production says about race.

This article continues in the next several pages!
Read on for a defense of Whoopi Goldberg as a Feminist...

*FEMINIST FIRES:* A Deeper Analysis

(continued on next page)
Whoopi Goldberg: Feminist?

The following article is an excerpt from J. Curtis Main’s 2010 final project for History of Feminist Thought, entitled: “Who Dealt the Whoopi, Who Felt the Whoopi, and How it Lingers: A Defense of Whoopi Goldberg as an Embodiment & Reflection of Feminist Thought”

The central argument of this investigation and analysis is that Whoopi’s art, work, and productions are reflective of and impactful to feminist thought. As mentioned, her career is incredibly prolific, such as having more than 80 films and television movies under her belt. Thus, naming off and describing each of her works is not only a massive undertaking, but also may become redundant.

Therefore, I have chosen to spend more time with seven of Whoopi’s most influential works, and to spend some space discussing other parts of her multi-layered career. These seven, however, are in no way the final word on her most impactful efforts, they are of my choosing for a variety of reasons to be discussed.

Before delving into her career, it is noteworthy to call attention to just how successful and popular Whoopi has become. Using both IMDb (“internet movie database”) and “Box Office Mojo” (an online database that follows the budget and gross of films), I was able to put together a rough sketch of Whoopi’s overall reach. Follow with me.

Box Office Mojo reports the gross revenue of an actor’s entire career. Now finding out exactly how they calculate these totals is not apparent. What is apparent is that Whoopi Goldberg, for some unknown reason, is not on their list. This is very strange considering how many other actors made their list, many of who are more obscure; but this did not stop me from formulating my own synopsis of Whoopi’s net gross. Using Microsoft Excel, I gathered the gross profits made by thirty of Whoopi’s more well-known films, both domestic and international, and added them to a grand total.

So, according to Box Office Mojo, Tom Hanks has the highest net gross of any actor’s career with his 37 movies, at a whopping $4 billion. Impressive, right? Going down the line, we find other well-known actors, mostly men: Eddie Murphy at $3.7 billion; Harrison Ford at $3.5 billion; Robin Williams at $3.0 billion; Morgan Freeman at $2.9 billion; Tom Cruise at $2.9 billion; Samuel L. Jackson at $2.8 billion; Bruce Willis at $2.7 billion; Cameron Diaz at $2.6 billion. Now, stop here, at our first woman on the list. Julia Roberts and Sigourney Weaver make it into the top 20 at #11 and #19, respectively.

So what about Whoopi? From my incomplete calculations of just 30 of her films, Whoopi’s net gross is hovering at $3.5 billion. What does this mean? That Whoopi is a common presence in popular media and culture. In fact, on a side note, recently I asked a foreign exchange graduate student, Aanmona Priyadarshini, two questions. One, “Have you seen The Lion King?” And, two, “Do you know who Whoopi Goldberg is?” She answered in the affirmative to both, and in her answer to the second, gushed about how much she adores Whoopi. Now, Aanmona is from Bangladesh, so I assumed that maybe she knew of Whoopi and her films from being in the US for a few months. “No, she replied, back in my home country, I saw Whoopi on television and from HBO.” If Whoopi is known as far as Bangladesh, then, she must be known quite well in her home country. What does her career tell us, beyond box office numbers?

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Whoopi: The Spook Show, Feminist Milestone 1

Here we are, back to Whoopi’s first creation and success, her sold-out Broadway premiere. What about this stand-up performance made it so special that it took Whoopi, then on welfare, from no one to the highly sought after artist of the mid-80’s? Simple- substance and heart.

Portraying five characters, Whoopi intimately connects the audience to representations generally de-valued in modern and traditional America: an immigrant from Jamaica, a junkie, a young black girl, a pregnant ditzy teenage girl, and a physically disabled woman. At that time, and still today, what these characters represented were controversial struggles, such as racism, sexism, poverty, immigration, white beauty standards, abortion and reproductive rights, physical beauty standards, marriage, and drug-use, to name the more prominent explored in Whoopi’s show.

Here we find our first instance of Whoopi taking deep-rooted issues and speaking to them and about them using accessible methods, such as common language, entertainment, movement (instead of literature, for instance), and comedy. As I mentioned with bell hooks theory at the outset of this paper, popular culture is a highly shared form of communication, often much more than academic writing or work. Thus, rather than, for instance, taking her characters and making them into a novel, or exploring a thesis with them, or even deciding not to discuss such heavy topics, Whoopi connected to hundreds of thousands with her first work. This is not to argue, of course, that there is less value or merit in the aforementioned avenues of social change. It is, however, important to note that Whoopi has stubbornly chosen popular culture as her main avenue for social awareness and change.

Simply, but with impeccable timing, movement, voice, and expression, Whoopi convinces the viewer that she is these people on stage. Wearing a loose shirt and pants, little to no make-up, with her signature dreads and missing eyebrows, Whoopi sweetly invites the audience to feel something… to consider hardship, to embrace otherness. In the middle of the show, she, as the young teenage girl, speaks of giving herself an abortion with a coathanger. In the fourth section, playing a young black girl, she shyly asks a black audience member how he could ever leave home with his natural hair. She asks if she may touch his hair, and surprisingly notes how it is soft, like her own (contrary to popular myths that black hair is dry, nappy, and hard). Also in this character, she confesses to trying to bleach her own brown skin, remarking, “well, if I wanna be famous and on t.v. the only way is gonna be if I’m white with long, luxurious blond hair.”

In the last section, as the disabled woman, she shares having a recurring dream of being normal, of “doing normal things like normal people.” Having met a nice man who invites her out dancing, swimming, and dining, this woman shares never having worn a swimsuit nor felt the sun on her skin, nor being invited to dance, nor having another person be physically attracted to her, nor being taught how to dance. Whoopi unfolds the experiences of being dismissed and mistreated, and leaves audiences wondering how they might change such conditions.

As Billy Crystal laughingly admits, “I went to this show thinking I was going to see some incredible Jewish girl.” Using popular culture as a language, Whoopi managed to pull in many types of people with her show. In doing so, she affected a wide audience with feminist principle and thought. Much of her audiences would probably not have ventured out to see such a show if they had known of its undertones and messages of treatment.


(continued on next page)
Whoopi: *The Color Purple*, Feminist Milestone 2

Sure, the importance of *The Color Purple* has been discussed already, but for Whoopi’s career. How has this film impacted feminist thought? bell hooks believes there is great opportunity for positive social change when harmful hegemonies are met with counter-hegemonies. This is what Whoopi Goldberg’s film presence has often, if not almost always, presented: new ways of considering race, class, gender, sexuality, and so on.

For her first major cinematic role, Whoopi played Celie, a young black woman who finds herself and her strength from two supportive black women. Taking place in the early 1900’s, Celie’s life is marked by extreme hardship due to her race, sex, and life in poverty. By the time she is 14 years old, she has already had two children by her own father. And at the same age, her father takes her away from her children and forces her to live with a local widower, who abuses her harshly and treats her like a slave.

The film and novel express the very difficult conditions surrounding race, sex, sexuality, and class during that time period and even to today. As for impact, the film depicts Celie, her sister Nettie (played by Oprah Winfrey), and Shug Avery (played by Margaret Avery) as capable, complex, strong, and resilient black women. Celie and Shug even entertain a lesbian affair; a depiction (black lesbianism is still rare in Hollywood) certainly not popular. These characters’ stories and cinematic presence do just what bell hooks suggests: they offer new ways of thinking that counter white, capitalist, imperialist patriarchy, and for the masses.

Whoopi: *Corrina, Corrina*, Feminist Milestone 3

Between 1985 and 1994, Whoopi did encourage some feminist thought with her movie roles, but it was not until 1994 that a movie came along that, like the just-mentioned two milestones, really challenged dominant stereotypes of race and gender, and even love. Whoopi portrays Corrina Washington in 1959, a black maid who just landed a job with a recent widower, played by Ray Liotta. Ray’s character, Manny Singer, has a 7-year-old daughter, Molly, who has gone mute since her mother’s death.

After interviewing several potential nannies, Manny meets Corrina, whose honesty and instant connection with Molly land her the job. Manny, though well-intentioned, is a goofy, detached father who cannot help his daughter, though he tries. Corrina is a college-educated single working-class person who lives with her sister, her sister’s husband, and their children.

Throughout the film, Corrina’s character repeatedly turns stereotypes of black women on their head. She is well-educated, well-mannered, feminine, professional, respectful, calm, wise, ambitious, well-spoken, and she even plays the piano and one day wishes to be a music critic (and Corrina mentions how there is no room for black women in such a field; they are not “permitted”). Unlike many dominant films produced for mainstream audiences, the film depicts both “white spaces” and “black spac

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es,” when usually “black life” is reserved for comedy, violence, or special interest. Manny’s family is one aspect of the film, Corrina’s family another, and Molly becomes a part of both. Actually, Molly is kept out of school (Corrina does not feel she is ready to return) and spends her days with Corrina: playing with Corrina’s nieces and nephews, helping Corrina clean the houses of the wealthy, and enjoying black music, church, and gatherings. Honestly, the film depicts white culture and people as somewhat boring and strange, and shows warmth, depth, and connection in black culture. Generally, in mainstream US popular culture, the opposite is depicted. Further, too, black life and culture is often shown negatively, if having a presence at all. Thus, for this film to have these characteristics is groundbreaking.

But the film does not stop there. Manny and Corrina begin to fall in love, much to the chagrin of both their social circles, to which they both respond “to hell with you.” Taking no heed to the various warnings to their blossoming love, Corrina, Manny, and Molly form a family. Instead of playing the classic mammy character, Whoopi’s character directly challenges this myth by severing her working relationship to the white family. Toward the close of the movie, Corrina is fired by Manny for keeping Molly out of school (he finds out late). Manny realizes his mistake, while accepting his love for Corrina, and begs her (and even God, though he is an atheist) to forgive him. She does, then boldly stands her ground with him. Corrina’s character defines her relationship to the white man she desires, not vice-versa.

One of the most unforgettable movie scenes takes place when Molly is playing in a tree with Corrina’s niece of about the same age. Sitting side by side on a tree limb, Molly asks the young black girl, “Do you taste like chocolate?” The girl responds to Molly, a white girl, “I don’t know... do you taste like Vanilla?” They then playfully lick each others cheeks and smile.

Not to mention, Molly’s character falls in love with Corrina, too, and fantasizes about having her as a mother. Whether in the late 50’s or early 90’s or even today, interracial relationships, between adults and families, is still not commonly accepted nor celebrated. Yet in this film, a reimagining of society is offered. Once more, popular culture can affect audiences in negative, neutral, and positive ways. This film, surely, offers positive influences to viewers by breaking down unnecessary and harmful barriers. “Otherness” is “othered.”

Whoopi: *Boys on the Side*, Feminist Milestone 4

Not even one year later, Whoopi starred alongside Drew Barrymore and Mary-Louise Parker in the controversial film *Boys on the Side*. The movie is about the coming together of three very different women, who, while struggling through various hardships, find strength, love, and “home” in and with one another, and are not focused on men. On a personal note, I had not seen this film until I watched it recently for the purposes of this analysis. I remember being a teenager and hearing my parents complain about how this film had a lesbian character and a HIV-positive character. This made me want to see it even more!
Having already been a character who dabbled in same-sex love as a black woman, Whoopi brought this representation fully in this film. Whoopi has always been open and proud about her support for gay and lesbian rights, in addition to her friendship with many queer people. Her support is well-received and realized in this film, as very few Hollywood cinema, again, allows space for such characters. The film also contains an HIV-positive character who must learn how to live with the illness and also manage a sexual relationship with a HIV-negative man. Then there is Barrymore’s character: a victim of physical abuse who accidentally kills her boyfriend/abuser and must flee the scene.

The film, like Thelma and Louise, The Golden Girls, and Living Single, depicts outcast women coming to terms with their selves and the limitations placed upon them. This film offers audiences glimpses and inspirations into other ways of thinking about women, men, race, sexuality, and friendship. For instance, Whoopi’s character and Parker’s character (with HIV, and heterosexual), must negotiate their love for one another, for in the story, they fall in love with each other. The recognize this and, rather than alienate each other, embrace life’s adversities and learn from one another. Parker’s character could be homophobic, racist, and inconsiderate, but she is accepting and gracious. Whoopi’s character could also decide that taking care of a dying, straight woman is not worthwhile, but she does not.

These uncommon life narratives and bonds between different women go against limiting stereotypes and traditions, and once again, Whoopi is an integral part to this work.

**Whoopi: The Associate, Feminist Milestone 5**

Take years of feminist frustration and theory and pack it into one hell of a satire, and you have The Associate. The film is blunt, clever, and on point. The basic premise of the film is how two women, dismissed from the good old white boy’s club, figure out a scheme to be successful regardless of age, color, sex, and background. Corporate America is an absolute clear example of white patriarchy at play, and in this film, Whoopi plays an investment banker working for a large company, who is undermined by her white male business partner and intentionally overlooked for promotion (which he of course gets). Their secretary, Sally Dugan, played by Diane Wiest, is an incredibly resourceful and crafty older white woman who is also overlooked and mistreated.

First, Whoopi’s character, Laurel Ayres, unsuccessfully tries to start her own investment banking firm as, well, herself—a single black woman. After nearly giving up on her new company and losing the building her father worked so hard to own then give her through inheritance, Sally pulls one last string for Laurel through the “good-ol’ secretary’s network” and lands her a meeting with a promi

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ennent corporate leader (a cigar-smoking older white man). In a moment of panic, because the man will not take her seriously as a black woman, Laurel makes up her business partner on the spot: “Robert S. Cutty,” a brilliant white man.

This “Robert S. Cutty” is never seen by anyone except Laurel. Laurel becomes the face and negotiator behind Cutty & Ayres, constantly making excuses for why the nonexistant “Cutty” is never available. Her genius ideas land Laurel Ayres the top investment banking firm in the world; but the attention is not on her, of course, but on “Cutty.” Without apology, this film demonstrates how unlikely it is for a black woman in America to crack into fortune 500 success, while how easy and assumed it is for a white, older man in America to assume such a position.

Even with such a depressing premise, as the whole movie centers around the blatant disregard for two capable, intelligent women, there are several moments where masculinity, whiteness, and wealth are made silly and sad. For instance, when Laurel is setting up “Mr. Cutty’s” office, it seems second nature for her to know “the game” of masculinity and whiteness. She purchases a rhinoceros head (for all great men hunt!) and a Mercedes-Benz (a man knows his machines). In another hilarious but telling scene, Whoopi’s character Laurel must borrow $160,000 to start her business. The following is the dialogue between Laurel (Whoopi) and the bank teller (a business-looking white woman):

Banker: Do you have any assets?
Laurel: Well, yeah, I have drive and courage and ambition. If you’ll look at the prospects, you’ll notice I have a very sound business mind.
Banker: I was thinking more like stocks, bonds, property.
Laurel: Now, were starting to sound a little like a ‘men’s bank’ now, aren’t we?
Banker: Oh, I see, because were the Women’s Bank we should go against standard banking practices and give you this large, unsecured loan because you’re the right gender.
Laurel: Well, you know, it might send the right message.
Banker: That women don’t know how to run a bank.

Like several of the movies Whoopi is in, there is also a gay/queer character. Her friend and tenant is a professional drag queen, and Laurel and Sally ask him to help them make Laurel into a white man. A trio is formed! How might you infiltrate and defeat the good ol’ boys? Well, with these three characters.

In the last major scene, Laurel breaks through one of the final major barriers to success: an elite, centuries-old business club for men, and only men. Dressed as “Mr. Cutty,” Laurel makes a speech to these corporate, rich men about not finding acceptance in their club. Laurel then kisses a man, and finally reveals her true self. The audience is sickened and stunned, but eventually comes around with applause as Laurel exits and “Mr. Cutty” has just been executed. The white man façade is revealed as the brilliant black woman who has been ignored and overlooked all along. A testament to US culture and economy? Never!

After viewing this film, I laughed out loud at how ironic it was to view a piece of popular culture that so closely reflects feminist thinking of the past few centuries. Even if this film did not reach a wide audience (with a gross of only $12 million), in the least it gave many activists and feminists pride and joy.

(continued on next page)
Whoopi: Book, Feminist Milestone 6

I suppose Whoopi was ready, fourteen years after her big break, to share some of her wisdom and life story with her audiences. 1997 saw the release of her first written material, a collection of stories, lessons, and reflections. Beyond being a superb source of laughter, Whoopi manages to again say so very much in so little space and time. She denies this book is an autobiography or memoir. Its title is a joke, of course.

This is a rare opportunity to move past Whoopi portraying a character and actually have the chance to consider her own character. Actually, without saying so directly, this book indirectly speaks to Whoopi’s feminist values. Consider the following parts as examples of this.

Would a lady start off her first book talking about farting? No, probably not, but Whoopi is not concerned with being a lady nor being feminine. Thus, her first chapter is entitled, “Wind.” Plus, she curses constantly throughout her book.

Like in her movies, Whoopi often gives people the benefit of the doubt. Though, as she describes, she often has superb reasons to fly off the handle, she prefers being stern, considerate, and positive. This shows in the following excerpt in which she speaks to people mistreating one another: “We’re so powerless in so many other areas of our lives that when we get control of this one little space it goes to our heads. We get to decide someone’s future. We get to play God” (62). This way of thinking is in line with much feminist thought that focuses on rehabilitation, forgiveness, and moving forward.

Also, similar to many feminists, she is skeptical of patriarchal religion: "Don’t sell me no line on Jesus Christ, but sit down next to me and tell me how you’re doin’” (87). Whoopi is interested in people’s lives and experiences. She goes on to proclaim: "Most man-made religion is built on fear. This is my theory. The fear of judgment. The fear of retribution” (91). In this same chapter, Whoopi questions any religion that has a human being judging “as though he were God” [speaking of the Pope] (94).

The most telling chapters of a feminist Whoopi are entitled “Race” and “Sex.” In the first, Whoopi proclaims, “So, no, I am not an African-American. I’m not from Africa. I’m from New York. My roots run a whole lot deeper than most of the people who don’t have anything in front of the word American. I can trace my family tree back to the Mayflower. We may not have been on it, but we were under it, and that counts too” (106). She goes on, further, to demonstrate what people have fought for: "Rosa Parks did not sit on that bus so that I could put something in front of the word American. She sat on the bus to remind people that we are all entitled to the same thing” (107). She then concludes with a call to black people: "Black people, stop trying to identify elsewhere. The is yours. People in the South got their legs chewed off, got hit with fuckin’ fire hoses, got their children blown up, got yanked, burned, hanged, and sliced so that you wouldn’t have to pretend you were from someplace else. So that you wouldn’t have to say, “No, I’m not entitled to this,” Well, fuck that. You’re entitled to all of it. Take it. It’s ours. (113)

In the second on “Sex,” Whoopi defends masterbating (for both children and adults) and finding out what feels good sexually. She goes on to state that children should be allowed to experiment sexually and should be taught about sex and sexuality. For example, she says: "Let’s remind the girls that an erect penis comes with ammunition, you know, that when she strokes her boyfriend and it feels good he’s gonna send out a little thank-you note. She needs to be ready for that” (120). She also discusses and dislikes the double-standard of “pimp” and “ho.”

(continued on next page)
In another telling part of her book, Whoopi defends the poor and people on welfare. Having relied on welfare herself, she believes all societies should have back-up support for when times get rough. Yet she does not let our economy off the hook, stating, “As it is, there just isn’t enough relief to go around, and the have-nots are getting the shit end of the stick. The message is that there’s work out there, when the truth is that there’s not” (129).

As mentioned, Whoopi is pro-choice. Rather than summing her powerful words myself, here is her case: “I’d be pro-life right along with you if you could show me loving homes for every child who needs to be adopted, if you could show me how these young mothers are gonna stay in school and take care of themselves while they’re pregnant, if you could show me a system of affordable medical treatment and child care. Show me a viable program of sex education, to get these kids thinking through what they’re about to do. Show me a way to take care of these little girls, and their little girls, and then maybe I’ll see it your way. Because until then, honey, you’re just blind. (156)

And do not get her started on the phallocentrism of the US, or you might hear: “Now, women don’t obsess about their vaginas the way men do about their penises. We just don’t. We don’t build these vagina-shaped tributes to ourselves. You’ll notice there are no cars called Vagina or Vulva. There’s a Volvo, but there is no Vulva. We don’t worry about the size of our clitoris. We don’t think about the width and depth of it. (195)

I must argue, that after having been a student of feminism for nearly ten years now, and having read dozens of books on feminism, Whoopi’s Book is one of the most accessible, enjoyable, and clear representations of feminist theory and thought... all in about 200 pages!

**Whoopi: The View, Feminist Milestone 7**

Luckily, the views expressed in Whoopi’s Book are not simply limited to its print version. Nearly five days a week, to over 3.5 million people in the US, Whoopi speaks many of these ideas (and more) that you just read in the previous subsection from Book. *The View* is a popular television talk show centered around the opinions and discussions of 5 successful, diverse women. Often, they discuss politics, and often, their views are controversial and thought-provoking.

I chose this last highlight of Whoopi’s career to indicate how far she, and women, have come since the days of Virginia Woolf and Ida B. Wells. People actually tune into Whoopi Goldberg, as the moderator of *The View*, to hear her proclaim, for example, that no woman or man should ever judge access to abortion who has never been put in the position to consider one. She defends people who receive government assistance and has even stormed off the set when guest Bill O’Reilly continually denounced all Muslims as terrorists.

Giving numerous examples of Whoopi’s contributions to *The View* is unnecessary at this point. Considering her many political views and morals already discussed, one can imagine how she, as an outspoken single black woman with feminist views, affects her wide audiences.
"If being a woman is more accurately conceived as a state which fluctuates for the individual, depending on what she and/or others consider to characterize it, then there are always different densities of sexed being in operation, and the historical aspects are in play here.”

- Denise Riley, Feminist Historian

From: Mundelein College

“1960: Nun teaches Chemistry”

In this photograph:
Sister Marina Kennelly is shown teaching chemistry to two students.

- Women were not fully or significantly allowed into most colleges in the US until the 50s and 60s, but that did not stop many from learning and teaching.
- Did you know that in many women’s colleges, women taught across the disciplines, even women religious, even chemistry?

The above photo is part of WLA’s special digital photo collection from Mundelein College. In 1991, Loyola University Chicago incorporated the last remaining women’s college of Illinois, Mundelein. Join us in reanimating photos like this one from the past for glimpses into what made the present and influences the future.

The Women & Leadership Archives (WLA) collects, preserves, organizes, describes, and makes available materials of enduring value to researchers studying women’s leadership activities. The WLA strives to promote knowledge and understanding of women’s many diverse and important contributions to society through active collection development, research, and the facilitation of learning about women’s history. The Women & Leadership Archives functions as a public facility in addition to serving the Loyola University Chicago community.

Click the above paragraph to jump to the WLA website, and the previous paragraph to jump to the photo collection.

Click here to CONTRIBUTE (guidelines) We encourage ALL readers to share with us, small or large, simple or complex.
**WSGS EVENTS**

**Follow us on Twitter! @LoyolaWSGS**

**Oh My God! Oh Your God! Next Special Themed Issue of Digest magazine (on religion, spirituality, & atheism)**

Submissions due Sunday night, 4/17, for release on Monday, 4/18

Join us in discussing a huge variety of issues pertaining to religion, spirituality, and atheism in relation to feminism and social justice. Choose your own topic and submit through writing, art, opinion, and other forms of expression. Send to Curtis at jmain@luc.edu. See flyer in Digest.

**Round table discussion with Colombian peasant leader Jesús Emilio Tuberquia**

*Monday, April 18, 7:30 p.m. | Piper Hall*

Calling concerned activists: Feminists, Environmentalists, Human Rights Advocates: Come join in a round table discussion with Colombian peasant leader Jesús Emilio Tuberquia. We will discuss the current situation of the Nobel-Prize Nominated Peace Community of San José de Apartadó, and the challenges currently faced by Colombian peasant men and women threatened by armed actors, corporations and the state. The aim of the round table will be to arrive at actions that can be taken in solidarity. Sponsored by Latin American Studies Program and the Latin American Student Organization, with the support of Women Studies/Gender Studies. For more information, please contact Dr. Elizabeth Lozano at elozano@luc.edu or 773.508.8535

**Psyc Sex and Gender Bake Sale and Donation Collection for Deborah’s Place**

*Tuesday, April 19 through Thursday, April 21, 10am- 3pm in the CFSU Lobby*

Sex and Gender students will be collecting donations and selling baked goods for our class civic engagement project. All proceeds will go to Deborah’s Chicago, a shelter for homeless women. Donations of clothes, shoes, blankets, books or anything you feel appropriate will be kindly accepted. "Deborah’s Place is Chicago’s largest provider of supportive housing exclusively for women and is recognized as an innovative leader among homeless service providers locally and nationally. Since our founding in 1985, we have worked collaboratively with our participants, offered a range of high quality services and tried new approaches – putting Deborah’s Place at the forefront of agencies making a difference to those in need in Chicago." Come support your friends and classmates in their civic engagement project to help Deborah’s Place Chicago reach its needs. Email ejordan2@luc.edu with any questions.

**Organization for the Study of Communication, Language, & Gender Annual Conference**

*Theme: *Performing Gender* Call for volunteers—Opportunity for Practicum credit*

We are currently interested in Loyola undergraduate and graduate students signing up as volunteers for the upcoming October conference, taking place at the Orrington Hotel in Evanston and in Piper Hall at Loyola University Chicago. Students may also sign up for practicum credit for either Communication or Women’s Studies and Gender Studies, in which a learning project will be formed with Dr. Bren Ortega Murphy, WSGS Internship Director and Director of this year’s conference.

Please contact Dr. Murphy for further information and details at bmurphy@luc.edu.
"Carceral Politics as Gender Justice? Trafficking in Crime, Sex, and Rights" by Elizabeth Bernstein, Ph.D.
April 15, 3 p.m. | Simpson Hall MPR
This talk will assess the ways in which feminism, sex and gender have become intricately interwoven with punitive agendas in contemporary U.S. politics. This event is sponsored by the Department of Sociology.

The North Lake Shore Earth Day 2011: Saving Green Together
Saving Money and Saving Greenspace
Saturday, April 16, 10 am-3 pm | Quinlan Life Sciences Building
This event is hosted by Loyola University Chicago and leading organizations in the communities of Andersonville, Edgewater, Lincoln Square, Ravenswood, Rogers Park, and Uptown.
North Lake Shore Earth Day celebrates green initiatives happening in the north side communities of Chicago.
This gathering provides an opportunity for community members to learn more about global and local environmental issues such as clean air and energy alternatives, as well as greening one's home and business.
Contact Summur Roberts at communityrelations@luc.edu or call 773.508.7450.

Genocide Prevention Conference
April 23, 10:00 a.m.-3:00 p.m. | Regis Hall (Lakeshore) 1032 West Sheridan Rd
Did you know...in the 20th century, genocides and other mass murders killed more people than all wars. On April 23, the Bosnian American Genocide Institute and Education Center will host a one-day conference at Loyola University Chicago. Experts from the fields of law, mental health, education and other areas will discuss post-genocide societies and the obstacles in their moving forward. Scheduled Speakers and Organizations include: Sanja Drnovsek Seferovic (BAGI), Dr. Cherif Bassiouini (DePaul University), Dr. Dick Farkas (DePaul University), Dr. Steven Weine (University of Illinois at Chicago), Mohammad Abdelkamah (Darfur Association in Illinois), Sahar Talman (Journeys to Understanding), Organization of Former Bosnian Concentration Camp Prisoners from St. Louis, Cambodian Association of Illinois. For more information please contact: Bosnian-American Genocide Institute and Education Center, Sanja Seferovic Drnovsek, Director of BAGI at 773-941-2824, sanja@bosnianlibrarychicago.com
The cost is free to attend. This event is open to the public.

Job Search Boot Camp
Monday, April 25, 8:30 a.m. – 5:15 p.m. Easter Monday, No Classes | Sullivan Center, Lake Shore Campus
This free event is designed for Loyola students who are graduating in 2011—and who need help with their job search. Boot Camp will feature workshops on resume writing, interviewing, job search, networking, mock interviews with employers and more. A continental breakfast and lunch will be served.
Only 30 graduates will be accepted, so register soon! To register, you must provide the Career Development Center with the following: your name, major, career interests/goals, e-mail address, and cell-phone number; a rough draft copy of your resume; $20 cash deposit (which will be returned to you when you complete the Boot Camp). For more information, e-mail or call the Career Development Center at: 773.508.7716 or careercenter@luc.edu

Take a Deep Breath – Weekly Mindfulness Meditation
Mondays 4:30-5:30 p.m.
Learn how to meditate and incorporate it into your daily life! Sessions are ongoing, newcomers are always welcome. See why this group has been running since 2002!
Contact Dianna at 508-2544 for more information or join us any Monday at the Wellness Center.

Dating Violence Information and Support Group
Wednesdays 3-4 p.m. in Crown Center 108
If you’ve experienced violence in a dating or intimate relationship, or if you know someone who has, you’re not alone. Come to Loyola's Dating Violence support group led by the YWCA Evanston-North Shore for support, information, to connect with others who have experienced violence, others who are affected by the violence a friend or family member has experienced, or to help a friend who does not want to go alone. You’ll find a supportive and caring environment. For more information, contact Susan Campbell at 773-508-2676 or scamp2@luc.edu.

Want to POST something? Contact Kathryn at kberg@luc.edu and send us details in the form you see above. Attach flyers in high-quality JPEG & PDF, please!
3rd Annual Pan–African Night Fundraiser  
**Saturday, April 16, 2011, at 6:30 p.m. | Assyrian National Council, 9131 Niles Center Road, Skokie, IL.**  
For reservations and additional information please contact the staff liaison, Grant Sanford, at (773) 381.9723 or by email at gsanford@panafricanassociation.org.

**Between Friends’ GIRLS Group meeting**  
**Tuesday, April 19th**  
Know any girls 15-18 years old interested in expressing their thoughts, getting support, and taking action about dating violence and harassment? Have them join the Between Friends’ GIRLS Group! They will be meeting in Rogers Park on April 19th. Contact Yesenia for more information at ymaldonado@betweenfriendschicago.org.

**“Why Do Feminists Refuse to See ‘Chaos’ When Others Do?” by Dr. Cynthia Enloe, Clark University**  
**Friday, April 22, 5:30 p.m.**  
Paper to be given at the conference on Gender States and States of Emergency at the Ohio State University and streamed live to Minerva, The Department of Women’s Gender and Sexuality Studies’ research and study space in Second Life. Participants will have the opportunity to ask questions of Dr. Enloe following her talk. Conference information: [http://womens-studies.osu.edu/content/gender-and-states-emergency](http://womens-studies.osu.edu/content/gender-and-states-emergency)  
Live conference in Second Life. Minerva is open to the public; you must have the Second Life program installed to visit us.  
To join Second Life: [https://join.secondlife.com/](https://join.secondlife.com/) (A premium account is unnecessary.)  

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**Musicals tend to be mostly male or mostly white, or all of both. Or else it’s the complete opposite. I am trying to give as many parts for women as for men. I’m trying to make it diverse. It complicates things because you don’t want to make all your negative characters nonwhite and you don’t want to do reverse stereotyping either. You want everyone to be real people. That places a pressure on me to create real individuals and that’s hard.**

-Nellie McKay on casting on a musical
Spring 2011 Schedule

February 15th - Tuesday - 1:15 to 2:15pm

Christopher Ramsey

March 23rd - Wednesday - Noon to 1pm
Who Said Mary has to be a Virgin? The Social Construction of Mary’s Virginity?

Amanda Furiasse

April 27th - Wednesday - Noon to 1pm
Sisters in the South: Roman Catholic Nuns in African American Communities, 1935-1970

Megan Stout

All lectures are held in Piper Hall, Room 201
For more information, please e-mail Beth at eloeh@luc.edu
Outreach/Prevention Specialist Intern for Response, Jewish and Child Family Services

To apply, please send cover letter and resume to Ann-Marie Mark at ann-mariemark@jcfs.org or call 224-625-2906 with any questions.

Summary of intern duties: provides on-going educational programs/services to schools and community organizations by planning and facilitating one time educational programs on a variety of teen topics including comprehensive sex education, healthy relationships and teen dating violence, bullying, LGBTQ awareness and more. Plans and implements various long-term leadership groups for youth. Establishes working relationships with youth and key youth professionals. Refers teens to appropriate services as necessary.

Specifications: Looking for a Masters-level student in Public Health, Woman and Gender Studies or other related field to do a 20 hour a week internship. Must be comfortable speaking in large groups and must be comfortable teaching comprehensive sex education, including discussions on methods of protection and contraceptives. Group experience preferred. The ability to travel independently within the Chicago metropolitan area and periodic travel outside the State of Illinois is required.

Physical Demands/Work Environment: The Outreach/Prevention Specialist is regularly required to speak and hear, is frequently required to stand, walk, use hands and fingers, handle, or feel, and reach with hands and arms. The intern is occasionally required to sit; climb or balance; stoop, kneel, crouch, taste and smell, lift and/or move up to 50 pounds. Required vision abilities include: close vision, distance vision, peripheral vision, depth perception, and ability to adjust focus. The ability to maintain written records and provide regular statistical information is required. The ability to travel within the Chicago metropolitan area and periodic travel outside the State of Illinois is required.

State Historical Society of Iowa 2011/2012 Research Grants

Deadline for Applications: Applications must be postmarked by April 15

The State Historical Society of Iowa (SHSI) announces a grant pro-gram for the 2011/2012 academic year. SHSI will award up to ten stipends of $1,000 each to support original research and interpretive writing related to the history of Iowa or Iowa and the Midwest. Preference will be given to applicants proposing to pursue previously neglected topics or new approaches to or interpretations of previously treated topics. SHSI invites applicants from a variety of backgrounds, including academic and public historians, graduate students, and independent researchers and writers. Applications will be judged on the basis of their potential for producing work appropriate for publication in The Annals of Iowa. Grant recipients will be expected to produce an annotated manuscript targeted for The Annals of Iowa, SHSI’s scholarly journal. Applications for the 2011/2012 awards must be postmarked by April 15, 2011. Download application guidelines from our Web site http://www.iowahistory.org/publications/the-annals-of-iowa/research-grants-for-authors.html
Gender and Women’s Studies Adjunct Faculty

2011-2012 University of Illinois at Chicago

Deadline for Applications: April 13th

UIUC Gender and Women’s Studies is hiring adjunct faculty to teach our introductory course, Gender in Everyday Life (GWS 101) and our History and Theories of Feminism (GWS 292) in fall 2011 and spring 2012. To apply, please submit the following: 1) Standard letter of application, 2) Official graduate transcript, 3) One (1) page curriculum vitae that highlights previous teaching experience, 4) Two letters of recommendation, of which at least one should be from a reference familiar with your teaching experience, 5) List five texts you would use to teach GWS 101, our introductory course on gender in the United States or GWS 292, History and Theories of Feminism, 6) Discuss an assignment you would give to this class.

Application instructions: You may submit your application via email or hardcopy. If you submit your application via email, please do not send files saved in Word 2007 (a file with this extension: .docx). In addition, put your name on all pages of your application and indicate the position you will be applying for in the subject line: GWS 101 or GWS 292. We will accept recommendations letters via email, but they must be signed. Recommenders can scan the letter and send it in a .pdf format if necessary. Course descriptions for GWS 101 and GWS 292 can be found on our website: gws.uic.edu

Please submit all application materials to:
University of Illinois at Chicago, Nadia Sulayman
Assistant Director of Gender and Women’s Studies
1208 University Hall (M/C 360) 601 S. Morgan St. Chicago, IL 60607-7137 uicgws@gmail.com (312) 996-2441

Grant Writer for Between Friends in Chicago

Posted date: Apr-06-11

The Grant Writer is responsible for grant writing and management of proposals, maintaining the donor database, and assisting in building relationships with corporate, foundation, and government donors.

Experience desired: Two years experience in proposal writing, fundraising, and working with government funders desired as well as proven writing, speaking and organizational skills, demonstrated ability to work independently as well as cooperatively, experience in the field of domestic violence preferred. Education: Bachelor degree required. Computer and software knowledge: PC literate with strong skills in using Microsoft Suite and donor software (Donor Quest). General duties: Works with Director of Development to recruit, hire, supervise, and develop interns; participates in funder site visits as needed; Staffs the crisis line on an as-needed basis; Provides services as determined by Board of Director’s policies. Completes other duties as assigned

Qualified candidates should send resume and cover letter to Amanda Espitia, Director of Development aespitia@betweenfriendschicago.org or fax to 773.262.2543

Women’s and Gender Studies, Visiting Assistant Professor

Dickinson College, Pennsylvania

[link]

Department of Gender Studies, Visiting Lecturer

Indiana University, Bloomington

[link]

Department of Gender Studies, Post Doctoral Fellowship

Indiana University - Bloomington

[link]

Want to POST something? Contact Kathryn at kberg@luc.edu and send us details in the form you see above. Attach flyers in high-quality JPEG & PDF, please!
CALLS FOR PAPERS

The Global Crisis through the Lens of Class, Nationality, and Gender
**Deadline for Submissions: April 15th**
**May 20-22, 2011 | Loyola University Chicago**
Featuring 3 days of workshops, keynote speakers and films.
All papers relating to globalization will be reviewed.
To submit a panel proposal or an individual abstract of 100 words
Send to: Jerry Harris at gharris234@comcast.net
For more information go to: http://www.net4dem.org/mayglobal

Thirdspace Journal Deadline Extended
**Deadline for submissions: April 15**
The editors of thirdspace: a journal of feminist theory and culture invite submissions for a themed issue of their journal, “Generations of Feminism.” We welcome submissions from a wide range of disciplinary and geographical perspectives. Submissions from researchers working within, or among, the disciplines of geography, sociology, literature, area studies, cultural studies, film/media studies, art, history, education, law, and women’s/gender studies are particularly encouraged. We accept the submission of work from scholars of any rank or affiliation, and encourage submissions from emerging feminist scholars, including graduate students. All submissions to the journal must be submitted electronically through our online submission process. All submissions are peer-reviewed by established, senior feminist scholars. For more information on our publishing policies see: http://www.thirdspace.ca/journal/about/editorialpolicies To submit: Please follow our online submission process at http://www.thirdspace.ca/journal/about/submissions For more information, please contact us at info@thirdspace.ca.

LEARNING

Organization for the Study of Communication, Language, & Gender Annual Conference
**Theme: “Performing Gender” Call for volunteers | Opportunity for Practicum credit**
We are currently interested in Loyola undergraduate and graduate students signing up as volunteers for the upcoming October conference, taking place at the Orrington Hotel in Evanston and in Piper Hall at Loyola University Chicago. Students may also sign up for practicum credit for either Communication or Women’s Studies and Gender Studies, in which a learning project will be formed with Dr. Bren Ortega Murphy, WSGS Internship Director and Director of this year’s conference. Please contact Dr. Murphy for further information and details at bmurphy@luc.edu.

Women & International Policy Seminar in Washington, DC
**Seminar Dates: May 23-27, 2011**
**Registration Deadline: April 29, 2011**
More Information: http://plen.org/programs/seminars/international/ How is foreign policy developed? How does the U.S. conduct international relations? What would a career in international policy be like? Learn about American foreign policy from women who work, every day, on issues that make the news.
These are women Members of Congress, diplomats and State Department leaders, officials with international organizations, think tank experts, and corporate and nonprofit advocates. You’ll hear from women in the early years of their careers and from seasoned professionals at the highest levels. They’ll tell you – and answer your questions – about the varied ways to be involved in international affairs, how to get started on a career, how to balance professional and personal lives, and many other topics that may influence your academic and career decisions. View last year’s seminar schedule http://plen.org/wp-content/uploads/2010/08/PLEN-Intl-Final-Schedule.pdf>.

Want to POST something? Contact Kathryn at kberg@luc.edu and send us details in the form you see above. Attach flyers in high-quality JPEG & PDF, please!
We want you to Submit!

Digest Contributor Guidelines

**Principles**

i) Feminist Consciousness:
   (a) recognizes all voices and experiences as important, and not in a hierarchical form.
   (b) takes responsibility for the self and does not assume false objectivity.
   (c) is not absolutist or detached, but rather, is more inclusive and sensitive to others.

ii) Accessibility:
   (a) means utilizing accessible language, theory, knowledge, and structure in your writing.
   (b) maintains a connection with your diverse audience by not using unfamiliar/obscure words, overly long sentences, or abstraction.
   (c) does not assume a specific audience, for example, white 20-year-old college students.

iii) Jesuit Social Justice Education & Effort:
   (a) promotes justice in openhanded and generous ways to ensure freedom of inquiry, the pursuit of truth and care for others.
   (b) is made possible through value-based leadership that ensures a consistent focus on personal integrity, ethical behavior, and the appropriate balance between justice and fairness.
   (c) focuses on global awareness by demonstrating an understanding that the world’s people and societies are interrelated and interdependent.

**Expectations and Specifics**

- You may request to identify yourself by name, alias, or as “anonymous” for publication in the digest. For reasons of accountability, the staff must know who you are, first and last name plus email address.
- We promote accountability of our contributors, and prefer your real name and your preferred title (i.e., Maruka Hernandez, CTA Operations Director, 34 years old, mother of 4; or J. Curtis Main, Loyola graduate student in WSGS, white, 27 years old), but understand, in terms of safety, privacy, and controversy, if you desire limitations. We are happy to publish imagery of you along with your submission, at our discretion.
- We gladly accept submission of varying length—from a quick comment to several pages. Comments may be reserved for a special “feedback” section. In order to process and include a submission for a particular issue, please send your submission at least two days prior to the desired publication date.
- Please include a short statement of context when submitting imagery, audio, and video.
- We appreciate various styles of scholarship; the best work reveals thoughtfulness, insight, and fresh perspectives.
- Such submissions should be clear, concise, and impactful. We aim to be socially conscious and inclusive of various cultures, identities, opinions, and lifestyles.
- As a product of the support and resources of Loyola University and its Women Studies and Gender Studies department, all contributors must be respectful of the origin of the magazine; this can be accomplished in part by ensuring that each article is part of an open discourse rather than an exclusive manifesto.
- All articles must have some clear connection to the mission of the magazine. It may be helpful to provide a sentence or two describing how your article fits into the magazine as a whole.
- The writing must be the original work of the author and may be personal, theoretical, or a combination of the two. When quoting or using the ideas of others, it must be properly quoted and annotated. Please fact-check your work and double-check any quotes, allusions and references. When referencing members of Loyola and the surrounding community, an effort should be made to allow each person to review the section of the article that involves them to allow for fairness and accuracy.
- Gratuitous use of expletives and other inflammatory or degrading words and imagery may be censored if it does not fit with the overall message of the article or magazine. We do not wish to edit content, but if we feel we must insist on changes other than fixing typos and grammar, we will do so with the intent that it does not compromise the author’s original message. If no compromise can be made, the editor reserves the right not to publish an article.
- All articles are assumed to be the opinion of the contributor and not necessarily a reflection of the views of Loyola University and the WSGS program.

We very much look forward to your submissions and your contribution to our overall mission. Please send your submissions to Curtis at: jmain@luc.edu