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Women's Studies & Gender Studies Program
Loyola University Chicago

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INSIDE:
a pantoum poem
by K. M. Zwick

Bridesmaids review
by Jen Daniels
and more...

NEXT WEEK:
BIG MOMMA:
family, kin, and reproduction
contributions accepted until Sept. 30th
STAFF & GUESTS:

Brandie Rae Madrid
WSGS Undergraduate Editor
Design, Writer, Content

J. Curtis Main
WSGS MA Student Consulting Editor Writer

Kathryn Berg
WSGS Graduate Assistant Dual-Degree MSW and WSGS MA Student WSGS/Digest Resources

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
“1983: Protest at General Foods,” Mundelein College Photograph Collection

“I learned from working in the Women’s Movement that one of the first steps in claiming power is to speak one’s own voice: to name oneself.”

-Kate Bornstein from Gender Outlaw: on men, women, and the rest of us
Dear readers,

I am really excited for next week’s themed issue Big Momma: family, kin, and reproduction. There are so many talented people who have come forward with words and art to fill the issue. And there’s still time! Feel free to send me anything remotely on the topic of family (making one, being part of one, or growing up in one) by September 30.

This is not to say that this week is not an amazing week for the Digest. Not only are there great resources to get involved with the Loyola community and beyond, but we have three contributors besides myself this week.

Jen Daniels gives us her take on Bridesmaids, newly released to DVD. I could not sit through more than a third of the film, so this was a challenge that someone else needed to take on for me. As an emerging filmmaker herself, Jen is more primed to take the film to task from an insider’s perspective. Her review is thorough and well-written, praising the woman-made film for its steps forward while critiquing its many flaws.

Also, our new columnist K. M. Zwick shares a modern pantoum (a formal form of poetry) about a sensitive topic. Poetry is always welcome in The Digest, but especially when it is as touching and bold as “The Practice of Yoga,” a title which does not begin to reveal the subject matter or beauty of this poem.

Finally, Curtis Main talks about creating The Digest and bringing me on to work as a team. He is one of the best people I have ever worked with or for, and he was and is an excellent editor. I feel so privileged to know him. Thank you for your guidance and your encouraging words, Curtis. I promise to try to live up to your incredible vision and work ethic. It’s so weird having your old “boss” become your new helper, but I couldn’t feel more supported any other way.

Again, join us next week for our themed issue, Big Momma. As ever, I’m looking forward to hearing from you.

Brandie Rae Madrid
bmadrid@luc.edu

Curtis and Brandie:
Women’s Studies and Gender Studies

light the world on fire

Fall 2011 Event Calendar

September

9/14 Wednesday
3pm Klarchek Information Commons, 4th Floor
“A Question of Habit”
Directed by: Dr. Bren Ortega Murphy
LUC School of Communication
Film Screening, panel discussion, and reception

9/20 Tuesday
4pm Crown Center 530
“The Convert: A Tale of Exile and Extremism”
Written By: Deborah Baker
Discussion with author

October

10/13-10/15
Orrington Hotel, Evanston & Loyola Lakeshore Campus
Annual Conference
The Organization for the Study of Communication, Language, and Gender
Theme “Performing Gender”

10/17 Monday
Piper Hall 1st Floor
Discussion with: Bella DePaulo

10/17 Monday
7pm Mundelein Center 204
“A Woman Like That”
Directed By: Ellen Weissbrod
Film Screening and Discussion

10/19 Wednesday
4pm Piper Hall 1st Floor
“From Murdered Women to Auspicious Goddesses: Dramatic Apotheoses in Rural Andhra Pradesh, India”
Discussion with Sree Padma

10/25 Tuesday
7-9pm Galvin Auditorium
“Guyland: The Perilous World Where Boys Become Men”
Written By: Michael Kimmel
Discussion and Book Signing

www.luc.edu/womenstudies
Digest

special themed issue:

BIG MOMMA

family, kin, and reproduction

What is the importance of family and reproduction? Has womanhood been conflated with reproductive ability? What is your definition of family? What about adoption? What sort of family did you grow up with, and what sort of family do you want to have?

A CALL FOR WRITERS, OPINIONS, & ARTISTS!

Submissions Due September 30 to Brandie at bmadrid@luc.edu
PERFORMING GENDER
34TH Annual Meeting of the Organization for the Study of Communication, Language and Gender

Hosted by Loyola University Chicago
Chicago, IL

October 13-16, 2011

The Organization for the Study of Communication, Language and Gender [OSCLG] provides an interdisciplinary forum for discussion, presentation of research, and demonstration of creative projects in the areas of communication, language and gender. OSCLG promotes recognition of those doing work in this area and seeks to attract new scholars whose research may contribute to the development of language, communication and gender studies.

This conference explores all the dimensions of gender as performance, ranging from the obvious elements of stage and mass media to everyday life. As the home of some of the nation’s best regional theatre, the birthplace of improv, the site of passionate street action, a touchstone for performance studies and one of the most diverse metropolitan areas in the world, the Chicago area is a perfect place to discuss the central question: How is gender performed? Papers, panels, round table discussions and, of course, performances using theoretical, critical, cultural and performative perspectives are welcomed.

The conference will be held at The Orrington Hotel in Evanston, IL. http://www.hotelorrington.com/ and Loyola University Chicago’s Lake Shore campus http://www.luc.edu/

For more information, contact Dr. Bren Ortega Murphy, Communication Studies/Women’s Studies & Gender Studies, bmurphy@luc.edu or see OSCLG website: http://www.osclg.org/conferences/index.php
In my experience and in what I have heard from a majority of the people I have come across, enjoying one’s professional work is not the most common claim. Compound this with looking forward to seeing coworkers. Add to this laughing, creating, engaging, and learning. Finally, throw in smooth communications and seldom complaints, conflicts, and calamities. All these together is a privilege to encounter with work, it seems.

Maybe it is not fair of me to consider the work Brandie and I did together last year for Digest magazine as professional work. After all, we were in an academic setting, with me partially running the magazine through my graduate assistantship and Brandie entirely being involved with no pay. A large part of the many efforts and hours I put into Digest magazine were not covered by my assistantship with Women’s Studies and Gender Studies; I did it because I had a vision and a goal. Either way, it was a HUGE undertaking that did require a lot of “work.” And it would not have been nearly as enjoyable or doable without a hard-working, enthusiastic, and endlessly peaceful rising editor: “Brandie B. Whitespace.”

Who is this? Your new editor, Brandie Rae Madrid. I miss those Mondays we would stare at Adobe InDesign for hours together. And oftentimes those Tuesdays. Oh, and sometimes those Wednesdays. It was the two of us on the second floor of Piper Hall, in the office just outside the staircase entrance. The office is now held by a director and looks very different; yet the fond memories I have of working together, creating together, and enjoying one another are very much there. I must admit that I miss our time together.

It still baffles me a bit how it all started. I had this longshot idea of creating a digital magazine for WSGS basically by myself, with the hopes of getting others on-board. This was A LOT to do while finishing as a graduate student and working with WSGS (as a new employee). Out of the blue one day (I think in late September or early October) in Piper Hall, Kathryn informed me that a student came in to discuss getting involved with WSGS was Feminist Forum, and it was struggling (actually, not really doing much of anything). On a whim (it was unplanned), I went downstairs with this familiar student named Brandie to the first floor of Piper Hall. We talked for what felt like over an hour but was probably 20 minutes. Brandie showed this sparkle; it is hard to describe unless you have met her and spent some creative time with her. Imagine it this way- often it seems that Brandie is going to flow into an enigmatic giggle or contagious grin. There is a positivity she exudes; you can hear it in her laugh, see it in her eye, and detect it in her many energies.

That day with her I felt something positive and forthcoming between us, and sort of just gushed to Brandie about Digest magazine. I also mentioned Feminist Forum, but was honest with her about which one had activity and opportunity. I explained how the magazine was new, constantly changing, and in need of assistance, leadership, and a bold new member. To this day I am not sure of Brandie’s thoughts of our meeting. What I do know is that she left Piper seeming somewhat interested, and that we had exchanged contacts. I was excitedly nervous about inviting a stranger on, and had no idea if she would get back to me.

(continued on next page)
But she did, again and again. We became a team. For me, she went from the quieter student with the banging hair in our Queer Theory course to a solid reason to feel confident and thrilled about the future of Digest magazine. I have no idea when or how she became “Brandie B” to me. Maybe it was because Betsy was already “B,” or maybe it was the alliteration that always tickled my tongue and ears when proclaiming “Brandie B!” as I did (and still do) so often. In our office, we already had Betsy, Bren, Beth, Berg, and several students with “B” names. Whatever the reason, she is “Brandie B” to me, and the “B” is not really short for anything.

As for “whitespace,” well, I certainly remember where this came from between us. The moment Brandie was able to share her opinion and feel for design, I was more than happy to listen. I distinctly remember redesigning Digest magazine from a Microsoft Word format (wow how those first 12 issues nearly gave me a heart attack in Word) to a new Adobe InDesign format. In doing so, Brandie and I had a lot of new look and content to work through. One of those many days we were staring at our new InDesign creation, I noticed a trend. Brandie repeatedly suggested opening whitespace in the magazine. Again and again she would politely push for more openness. My easily excited self at first wanted to fill that space, but Brandie had an eye that proved lovely for the magazine. A great balance formed between her emphasis on whitespace and my eagerness for various contributors and sections.

InDesign is no cake. The “exported” goods may look like cake, but learning the program itself involves forming a long-term relationship with Adobe products. Where many people might be frightened by a program as powerful, layered, and seemingly endless as InDesign, Brandie rarely flinched. I learned the program in September, and she shortly followed along with me around October (of 2010). I am still grateful for her willingness to learn and drive to strive. There were many moments where it seemed some aspect of the Digest, be it coming out weekly, having pages of resources, or involving large themed issues with many people, would be scrapped. But rather than suggest this, Brandie went the opposite direction. She shared her passion for converting the magazine into html! Having already been working through the WSGS website and figuring out PDFs, I was deeply concerned about the work that might involve. Yet simultaneously, I secretly respected Brandie for her attention to readability, access, and archiving; not to mention her suggestion to add more effort to something already quite involved for the two of us.

Now maybe my column this week reads like some sort of recommendation letter. Or a sort of homage to “Brandie B. Whitespace.” Or perhaps this comes off as a means of fluffing Brandie’s ego. Sure, all three of these may apply to this piece. Why not? I do recommend her. I do want to reflect on the new editor and her hard work. And sure, I will stuff her ego a bit. This may have the effect of holding her to standards... ones we made together and held one another responsible for last year and still today.

Just a month ago I began working in the Office of the Vice President for Student Development at Loyola. Paired with my thesis and working with Bren Murphy on a conference over these past few months, I have been crazy busy. As the new year and semester approached, I became more and more excited about Brandie B taking over Digest magazine. I was not sure what to expect in some ways. Would she completely revamp it? Would she be able to handle the weekly demands? Would InDesign cause her a few minor heart attacks? Would Betsy and Women’s Studies and Gender Studies be supportive and offer help?

Whatever has been the case or concern, Brandie has followed through. Her first few issues and minor redesigns (font traitor! ;) are wonderful in my opinion. I have thoroughly enjoyed this journey with her and am still eager to see where she will take the magazine this year. And she is my new boss; go figure. I gave birth to something we raised together. So Brandie B. Whitespace (like a drag or stage name for you), I wish you well and am happy to report to “work,” Boss.
this week:  *Bridesmaids* (2011)

When I mentioned to my roommate that I was spending the evening watching *Bridesmaids* (2011), her response was, “ Didn’t that movie make you really sad?” I was momentarily shocked because for a second there, I had forgotten how upset I was when I originally saw the film during its theatrical run in May.

Back then I had thought perhaps I was sad because Kristen Wiig made it all look so easy and I was a raging jealous twit through the entire movie. I had previously spent two years of my own life hustling in Los Angeles, dreaming of writing a female-centric comedy with the likes of Judd Apatow; and here, right before my eyes, was the woman who actually did it. And she made it seem effortless, especially after an incredibly modest Daily Show interview where she chocked up her success to her friendship with “Judd” and a how-to-write-a-screenplay book.

The jealousy though was an easy scapegoat for the deeper sadness that had settled in the pit of my stomach after that viewing. My partner at the time loved every second of the film, and each rolling laugh felt like a deep, personal, betrayal. I can still feel the sting I felt while sitting in that chair next to him. But I easily blamed it on my immaturity, my jealousy; and I didn’t think too much more about it.

In the days since that viewing, I’ve been able to regain some of my perspective on the film as a positive female force within a male-dominated industry. This film has taken big strides in its honest depiction of women as compared to films, even as recently as the *The Hangover* (2009), that still paint women as either one-dimensional shrews, whores, or virgins. I cannot name one other film off the top of my head that shows a woman so much as pooping not to mention soiling a wedding dress in the middle of the road. And the honest candor regarding a woman’s sexual proclivities is still such a newly accepted concept that it is enlightening to me every time I see it done on screen.

Based on my own experiences, I also know that there is absolutely nothing easy about trying to make a woman-centric film in Hollywood. Adam Fogelson, chairman of Universal and the studio behind *Bridesmaids*, as quoted by the *Los Angeles Times* says, “A key hurdle […] to getting more female-driven comedies made is bringing the boys into theaters. While women often comprise at least 40% of the audience for male-driven comedies such as “The Hangover Part II,” romantic comedies usually draw an opening weekend audience that is 80% female.” Historically, there has
been a pretty loudly spoken rule in the industry that female-driven films don’t do as well as male-driven films at the box office. In my entire two years in the industry, I only remember reading a couple of solid female-lead projects. So either no one was attempting to write them or they got shot down so early in the development process that they never even made it to my desk in marketing for consideration.

Judd Apatow said it himself in a quote to the Hollywood Reporter, “It’s ridiculous that women have to see 8 million male-driven films, and no one ever says, ‘Will women come to see these five guys hijack a plane?’ They just assume they’ll come because they have no other options. […] This conversation never happens in the reverse. There aren’t people in a room right now, terrified about whether women are going to show up to The Hangover.”

“It’s almost as if they’re saying we as women know how ridiculous and sad a concept it is not to be recognized as a complete individual person on our own, and yet we still ache to be completed by another.”

But all of this positive feminist perspective puts my in a difficult place with my sadness after viewing the movie. Sure this film did a great service for the financial viability of female-driven movies. Sure, it is a film that depicts the true and sometimes even ugly characteristics of women in a society that has marginalized us for as long as can be remembered. But does that make this a good film? Does that make these particular women’s journeys a positive influence on our girls growing up today? I would have to answer no, it does not. And here’s why.

Although there is an underlying theme portraying the strength of female friendship in the face of adversity (I say adversity lightly as in this film it’s Annie’s self-destructive unhappiness or her bitchy new-best-friend competition, Helen) the story still turns out to be the old adage that a woman isn’t complete until she finds her mate. The movie even makes a joke of it within the first 20 minutes when single Annie is introduced at the engagement party and each new character she meets mistakes a stranger as her partner. It’s almost as if they’re saying we as women know how ridiculous and sad a concept it is not to be recognized as a complete individual person on our own, and yet we still ache to be completed be another.

The film realizes this fantasy by having each leading lady literally lead off screen by her male counterpart at the end of the film. Annie’s exit is so on the nose that she is actually taken away in the back seat of her romantic interest’s cop car as if she’s under arrest. Even though the scene is portrayed as a joke, in submitting to this man and riding in the back, she is actually giving up her rights as an individual, or rather, having her rights taken away. Although this is supposedly the fantasy that we as women want to see, I hold that this is truly not a happy ending to this story.

If you were to look at the structure of this film regardless of gender, it’s really only about two people’s relationship with one another, Annie and her best friend Lillian. The conflict comes from their relationship being torn apart by the wedding and the resolution should come in their reconciliation and continued friendship. But really the film ends with Lillian going off on a journey without her friend Annie, to a place where Annie is no longer invited. It’s written as a bittersweet moment; Annie says she’ll be fine and then her own fella comes along to prove that she will be.

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The real happy ending of these two women’s reunited friendship is completely undermined by this idea that a marriage relationship with a man is so much more superior than any relationship one could ever have with a best friend.

The real hard pill to swallow though is that throughout the rest of the movie, every option available to these women, including marriage, all seem to lead to bleak or disastrous results. Annie’s own mother insinuates in one scene that she’s the victim of a broken home due to infidelity. The longest married woman in the bridal party refers to sex with her husband as if it’s the most heinous chore on earth and resorts to drugs, lesbian affairs, and fantasies to relieve herself of her depressing life. The other married woman who’s never been with anyone but her husband is portrayed as infantile and immature, not to mention a closeted homosexual. Finally, the only successful single woman in the film, Megan, has her sexual relationships fetishized at the end of the film as if she’s some sort of freak.

“This doesn’t leave a woman with very many positive choices. The climax scene, where Lillian hides out in her old apartment wracked with fear on the day of her wedding, is the most underdeveloped scene in the film. Lillian is having a genuine crisis moment where she realizes that perhaps she doesn’t want any of this after all. The truly meaningful things in her life, her best friend, her father, her happiness, seem to all have collapsed under some societal pressure to have a big gorgeous wedding (notice she doesn’t once mention her fiancé Dougie). But rather than focusing on Lillian’s unresolved decision to get married, we immediately jump to the “real” reason she’s freaking out: her ugly wedding dress. All of Lillian’s other problems are swept under the rug. We cut directly to the next scene where we see that Lillian somehow blossomed with the help of her friend into the beautiful sparkling bride society always meant her to be.

Through all of this, there still prevails the message from the Wilson Phillips song at the end of the film that says “No one can change your life except for you.” The makers of this film seem to have an awareness of agency as a positive necessary force, but are severely lacking in vision as to what that looks like. If anything is ever going to change though, it’s comedies like these that can start to poke holes in the hypocrisies we set up for ourselves as women looking for the wrong happy ending. Although I wouldn’t recommend this film on its merit alone, I would say it really shows how far we still have to go before we’ll truly break free break from these chains, as the song says. And that is invaluable.

Where to Find It: You can rent it on DVD from Specialty Video on Broadway, Facets Multimedia on Fullerton, and through Netflix/Qwikster.
These depictions produce images of women of color as sexually wild and uncivilized beings. Images of Latina icons like Jennifer Lopez that build upon existing views of the Latinas’ bodies have enabled the dominant society to fetishize us, reduce us to sexual objects, erase our particular racial/ethnic identities, and decontextualize our historical experiences.

-Marysol Asencio from *Latino/a Sexualities: probing powers, passions, practices, and policies*

Scholars have also critiqued the conceptualization of Latino males’ sexualities. The image of the “Latin lover” who is more sexually sophisticated, has more sexual allure, and more seductive power than do other men is challenged, as is the image of the hypersexual, aggressive, brutish, “macho” Latino male. These portrayals of hypersexuality mirror those of African American men. [T]hese images reinforce racist ideologies.”

-Marysol Asencio from *Latino/a Sexualities: probing powers, passions, practices, and policies*

Because we are underrepresented in mainstream media, existing images come to represent us as a whole. Thus, the diversity of Latinas and Latinos as sexual beings whose lives are shaped by race, class, nationality, and immigration--among many other factors--becomes invisible.

-Marysol Asencio from *Latino/a Sexualities: probing powers, passions, practices, and policies*

Where are the Latin American or Latina women who are producing texts, films or Web sites that, instead of showing women as sexual victims of male aggression, show women with hearty, or even voracious, sexual appetites?

-Melissa A. Fitch from *Side Dishes: Latina American women, sex, and cultural production*

How could there be a total of 31 pages devoted to women and masturbation, out of 420 pages of text, when women account for more than half of the population? After all, masturbation is one of the most democratic activities around. It knows few boundaries: all economic classes, ages, and races can participate. Why the focus on men?

-Melissa A. Fitch from *Side Dishes: Latina American women, sex, and cultural production*
The Practice of Yoga.
(A story as a contemporary pantoum)

by K. M. Zwick

I come to you self-made, which is not to say I have done this alone or
without advantages. Women, I come to you with hope. When my body was a slab
of steak, a cut thing, a big meal, I presumed we were all dead things. Young men would
touch me, and not often, and I was dead cow mouth and snout, a beached whale
without advantages. Women, I come to you with hope. When my body was a slab
on an embalming table, Katlyn and Lindsay spoke of all the active buzzing, but
touch me, and not often, and I was dead cow mouth and snout, a beached whale.
I did not know when I was 18 why there were rotting beehives between my thick legs

on an embalming table. Katlyn and Lindsay spoke of all the active buzzing, but
one boy took me to his chambers and without asking for anything in return
I did not know when I was 18 why there were rotting beehives between my thick legs
when he moved his loving slug tongue over my paper-mâché, there was no burst of queen.

One boy took me to his chambers and without asking for anything in return
massaged the unmoving meat of my skin to the songs of Sarah McLachlan and
when he moved his loving slug tongue over my paper-mâché, there was no burst of queen.
I did not know what was queen, I was a severed head, aware of neck. I

massaged the unmoving meat of my skin to the songs of Sarah McLachlan and
I made the sounds I’d heard in movies, wondering when I would get the inside joke.
I did not know what was queen, I was a severed head, aware of neck. I
bought The Hite Report, studied the diagram of a beehive I had never tended.

I made the sounds I’d heard in movies, wondering when I would get the inside joke.
When I was 19, I laughed. The queen bee buzzed and her children and brothers flew out,
bought The Hite Report, studied the diagram of a beehive I had never tended,
and we all agreed to get to the task of making honey, though we could only guess

when I was 19, I laughed. The queen bee buzzed and her children and brothers flew out.
It would be a decade of learning, to go out on tip-toe covered in gauze, repairing
and we all agreed to get to the task of making honey, though we could only guess,
not understanding what broke me in the first place, what birthed this sugarlessness.

It would be a decade of learning, to go out on tip-toe covered in gauze, repairing
by filling, by making, by trying, by failing, with crying, being willing to do it with others
not understanding what broke me in the first place, what birthed this sugarlessness.
Some were poor choices, toxic, smashing, re-killing what I was trying to resurrect

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by filling, by making, by trying, by failing, with crying, being willing to do it with others. Some were gentle collaborators who helped me re-fashion a thriving orchard of buzzing. Some were poor choices, toxic, smashing, re-killing what I was trying to resurrect, and there were setbacks and they reminded me of something I could not quite forget. Some were gentle collaborators who helped me re-fashion a thriving orchard of buzzing, and we moved together with sounds you will never hear in the movies and bit by bit, and there were setbacks and they reminded me of something I could not quite forget, and by dancing, and by shaking, and by raindrops, and by screaming, and by bursting, and we moved together with sounds you will never hear in the movies, and bit by bit I awoke each morning with a head re-attached to a live socket, a sense of my feet. And by dancing, and by shaking, and by raindrops, and by screaming, and by bursting and saying no to any moment that would drown that electric in lies, I awoke each morning with a head re-attached to a live socket, a sense of my feet. And finally, one day, sitting at a desk, the field had been cleared long enough to tell me, and saying no to any moment that would drown that electric in lies, I remembered the man who smashed me first, who gutted my orchard, and I was 5. And finally, one day, sitting at a desk, the field had been cleared long enough to tell me. I could see what he had done 25 years earlier, before my head cut itself off from my body, I remembered the man who smashed me first, who gutted my orchard, and I was 5, and whatever tears I shed at 30 I used to water where water was needed. But what he had made paper-mâché, I had made honey. I had made wet breath, and whatever tears I shed at 30 I used to water where water was needed. I could see what he had done 25 years earlier, before my head cut itself off from my body. I had made a sleek electric eel, a shiny open sticky hive, a sweating yogi in many poses. But what he had made paper-mâché, I had made honey. I had made wet breath. I had made an orchard of sugar, a parting sea, a chosen one, a bathtub, a happy clam. I had made a sleek electric eel, a shiny open sticky hive, a sweating yogi in many poses. There are still moments of reparation here and there, when I hear a movie in my voice. I had made an orchard of sugar, a parting sea, a chosen one, a bathtub, a happy clam without advantages. Women, I come to you with hope. When my body was a slab of steak, a cut thing, a big meal, I presumed we were all dead things. Young men would and whatever tears I shed at 30 I used to water where water was needed. There are still moments of reparation here and there, when I hear a movie in my voice. I awoke each morning with a head re-attached to a live socket, a sense of my feet. I had made a sleek electric eel, a shiny open sticky hive, a sweating yogi in many poses. I come to you self-made, which is not to say I have done this alone or - but what he had made paper-mâché, I had made honey. I had made wet breath, a bursting queen.
WLA: (Re)Animated
Reimagine and Relive artifacts from the vaults of the Women's & Leadership Archives

“‘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 Photograph Collection
“1983: Protest at General Foods”

In this photograph:
Women protesting at General Foods

- In light of the current Wall Street protests, this photograph reminds us that protests
have long been a part of social justice activities. Women have often been seen on the
picket line, sometimes sacrificing their time with their families in order to fight for the
rights and safety of those families.

The above photo is part of WLA’s special digital 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 what influences the future.

(Click the paragraph below to jump to the WLA website and the paragraph above to jump to the photo collection.)

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 here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
Campus MovieFest: Patricia Erens on Feminist Film Theory
Tuesday, Sept. 27th, 4:30-6:00  |  Corboy LL14
Patricia Erens’s talk will focus on the “gaze” in cinema, Hitchcock’s Vertigo and the importance of the concept to feminist film theory. With the Campus Moviefest, students can pick up a free camera and laptop to make a 5 min movie next week. Pick up the cameras in CFSU lobby from 12-5 on Tuesday. Screening of final films will be in Galvin Auditorium on Oct. 7th, 7:00 PM. See more info about the contest and great prizes at the web site. But you must sign your group up online to pick up cameras:  http://www.campusmoviefest.com/loyola

Organization for the Study of Communication, Language, & Gender Annual Conference
Thursday-Saturday, October 13-15
Call for Volunteers
Theme: “Performing Gender” Opportunity for Practicum credit
We are currently interested in Loyola undergraduate and graduate students signing up as volunteers for the upcoming 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.

Film Screening and Discussion: The Interrupters
Tuesday, September 27, 2011, 5:30 p.m.  |  Ganz Hall, 7th floor, Roosevelt University, 430 S. Michigan Ave.
The Mansfield Institute for Social Justice and Transformation is sponsoring a Pipeline Film Series focusing on the connection between race, the prison pipeline and lifelong outcomes. The Interrupters documentary by Steve James, director of Hoop Dreams, and Alex Kotlowitz, author of There Are No Children Here, tells the story of three “violence interrupters” in Chicago who now protect their communities from the violence that they once employed. This event is free and open to the public, but requires an RSVP to Nancy Michaels at nmichaels@roosevelt.edu.

“Televising Testimony: Kathryn Kuhlman and Your Faith and Mine.”
Thursday, September 29th, 7 p.m.  |  Wheaton College, 500 E. College Ave, Wilson Suite, 4th floor, Wheaton, Illinois 60187
Kathryn Kuhlman was probably one of the best known religious leaders in the United States during the 1960s and 70s. The lecture will describe her impact on women in ministry and the effect of her pioneering work in television broadcasting on American Christianity. There will also be an exhibit of historical documents, photographs, audio clips and video clips about her life.

A Staged Reading: A Dress of Steel Mesh
Friday, September 30th at 8 p.m. AND Saturday, October 1st at 8 p.m. AND Sunday, October 2nd at 2 p.m.
The Historic Chicago Temple Building, 77 W. Washington St, Pierce Hall
When Kemba was eighteen years old, she met a charming man who claimed that despite her hesitation their fates were sealed --she was destined to be his wife. So begins the play, A Dress of Steel Mesh, which tells the story of a young woman who comes of age in a marriage marred by domestic violence. Compelled to turn inward for comfort, she finds solace by documenting her journey of survival. For nearly twenty years she navigates a terrifying labyrinth of oppression, gradually finding her way to a place of healing and wonderment. Relayed by a chorus of three female voices, A Dress of Steel Mesh offers hope and inspiration to those who, in losing their way, are forced to reclaim it.

This performance is free and open to the public. We expect this reading to be completely sold out. To assure you have seats, please make reservations in advance by going to http://www.silkroadrising.org/live-theater/a-dress-of-steel-mesh

Have an event or opportunity that the Loyola WSGS community would be interested in?  Send it our way!  E-mail the details to Kathryn Berg at kberg3@luc.edu
BAIRD HARPER

PRESENTS “REVENGE AND OTHER GOOD REASONS TO WRITE FICTION”

How can a writer please both himself and an anonymous audience? What is the role of fear in good writing? Come explore the edgier side of fiction with Baird Harper, winner of the 2010 Nelson Algren award.

6 PM • THURSDAY, SEPTEMBER 29
INFORMATION COMMONS, 4TH FLOOR, FREE

RSVP to Carol Franklin at 773.508.2641 or cfrank@luc.edu.
ABI Student Information Session

**Wednesday, September 28, 12-1:00PM (lunch provided) AND Thursday, September 29, 7-8:00PM | Bremner Lounge**

ABI Companions and past participants in the program will come together to share their experiences and answer questions. We will introduce the application process and important dates to know, as well as more information about specific trips and the costs of the ABI program. This is a great opportunity to get to know the ABI community and let us share with you why we love Alternative Break Immersions! Information Sessions will take place at these times listed below—bring a friend! The Alternative Break Immersion (ABI) program provides participants local, national and international opportunities to expand learning beyond the classroom in the context of direct service and action. Each ABI involves a combination of service and cultural immersion in a host community as well as education around social issues affecting those communities.

Cindy Sheehan on the Peace Movement, Middle East and Latin America

**Thursday, Sept. 29, 3:00 pm | Crown Auditorium**

Cindy Sheehan’s son, Casey, was killed in the Iraq War. She attracted world attention in August 2005 for her extended anti-war protest at a “Camp Casey” outside President Bush’s Texas ranch. She ran unsuccessfully for Congress in 2008. She has continued to speak out and work to create a foreign policy based on peace, and has met with world leaders such as Hugo Chavez of Venezuela and Evo Morales of Bolivia. Her website is cindysheehanssoapbox.blogspot.com. Called the “Rosa Parks of the anti-war movement” Cindy Sheehan has much to tell us about working to end the world of wars for corporate profit, and standing up together to build peace and understanding.

**Friends of the Loyola University Libraries Speaker Series Welcomes Baird Harper**

**Thursday, September 29, 6 p.m. | Information Commons, 4th Floor**

How can a writer please both himself and an anonymous audience? What is the role of fear in good writing? Come explore the edgier side of fiction with Baird Harper, winner of the 2010 Nelson Algren award. RSVP to Carol Franklin at 773.508.2641 or cfrankl@luc.edu.

“Dance of the Sacred,” Maggie Kast, M.T.S, M.F.A.

**Wednesday, October 5, 2011, 7:30 p.m. | Crown Center for the Humanities, Auditorium**

Maggie Kast has received acclaim for her book, “The Crack between the Worlds: A Dancer’s Memoir of Loss, Faith, and Family,” (2009) and fictional stories that she has written. She is a noted dancer and a teacher of both dance and writing. Free and open to the public – Reception following

Empowering Sisterhood LUCES

**Ongoing**

The Department of Student Diversity and Multicultural Affairs welcomes any self-identified woman to be a part of its Loyola University Chicago Empowering Sisterhood LUCES program. The LUCES Women of Color Program is a multi generational community of women that actively works towards solidarity, leadership, and community wellness at Loyola University Chicago. The LUCES Program encourages the success and growth of its participants and our community at large by focusing on the following elements of wellness: social/cultural, intellectual, spiritual/faith, vocational, physical health, environmental, and emotional. For more information on LUCES, please contact Nichole Smith at nsmith11@luc.edu or go to our page: http://luc.edu/diversity/LUCES.shtml.

**Dating Violence Support Group**

**Every Monday beginning September 13, 6-7 p.m. | Crown Center 108**

In your relationship have you experienced: Emotional abuse? Physical abuse? Isolation from friends? Intimidation? Threats to hurt you or your belongings? Forcible sex? If you answered yes to any of the above questions, this group may help you recover from the violence you have experienced. For more information e-mail Susan at scamp2@luc.edu. To access the 24-hour domestic violence crisis line call (877) 718-1868.

**Chameleon Magazine—Call for Writers**

**Ongoing**

My name is Kim De Guzman and I am a sophomore journalism major at the School of Communication. I am looking for passionate, dedicated and talented students to join our new team at the Chameleon Magazine, a new student-run alternative themed magazine. Themes include: arts/entertainment/fashion; LGBTQA and sexuality; religion; feminism and gender; the environment and activism; and politics and social justice issues. I am looking for students to fill our seven editorial staff positions, or any of our contributing volunteer (writer, photographer, artist, or blogger) positions. For more information, please feel free to contact Editor-in-Chief Kim De Guzman at kadeguzman.24@gmail.com or at (702).994.5923.

Have an event or opportunity that the Loyola WSGS community would be interested in? Send it our way! E-mail the details to Kathryn Berg at kberg3@luc.edu
CALLING ALL WRITERS, BLOGGERS, PHOTOGRAPHERS, AND ARTISTS!

Do you want to showcase your “changing colors?” Or perhaps you have an alternative voice that you feel has been stifled on this campus? Are you interested in writing, photography, art, or blogging and would love to have your work published and seen by other students?

Then what are you waiting for?! Come and join the team at the LUCChameleon, Loyola’s brand-new student-run alternative themed webzine! We are currently looking for passionate and dedicated students to fill our six editorial positions, or any of our contributing volunteer positions as staff writers, photographers, artists, or bloggers.

Topics covered in the webzine include: arts/entertainment/fashion; LGBTQA and sexuality; feminism and gender; religion; the environment and activism; and politics and social justice issues.

For more information, please contact Editor-in-Chief Kim De Guzman at kadeguzman.24@gmail.com or at (702).994.5923.

Have an event or opportunity that the Loyola WSGS community would be interested in? Send it our way! E-mail the details to Kathryn Berg at kberg3@luc.edu
GirlForward Mentorship
Mentors make a one-year commitment to meet with mentees for at least two hours per week to cover GirlForward’s Four W’s: Wellness, Wisdom, Wallet, and World. GirlForward’s mission is to provide adolescent refugee girls with individual mentorship, educational programs and leadership opportunities, creating a community of support that serves as a resource and empowers girls to be strong, confident, and independent. Go to http://girlforward.org/ to learn more about this organization.

Seeking Volunteer Advocates for Loyola Sexual Assault Advocacy Line
Deadline for Applications: September 30th
The Wellness Center is leading a 3-year grant project through the U.S. Dept. of Justice, Office on Violence Against Women. A major goal of this project is to increase the reporting rates of sexual assault, domestic/dating violence, and stalking on campus. We wish to increase our ability to respond to students as immediately as possible. Graduate students in social science, social services, higher education, and other related fields are being sought as volunteer advocates to help increase our response to survivors of sexual assault at LUC. Volunteer advocates will be expected to complete 56 hours of training through Rape Victim Advocates in downtown Chicago. For more information or an application, please contact Stephanie Atella at satella@luc.edu.

GirlForward Internship: Community and Program Development Intern
GirlForward is seeking a Community and Program Development Intern to work with us 10-15 hours per week to support program development, establish community partnerships, and assist with volunteer coordination. GirlForward is a small, volunteer-run organization, and this position will work closely with Executive Director and Community Outreach Coordinator. We are seeking someone who is organized, self-motivated, and enthusiastic about contributing to the growth of a new organization. Go to http://www.idealist.org/view/internship/34sw4Fz77SM3p for more information or to apply.

One-Year Fellowships: Seeking Graduating Seniors in Women’s and Gender Studies
The MATCH Corps is a one-year Urban Education fellowship program. It is possibly the most competitive such program in the nation, more competitive than admission to the Harvard Graduate School of Education or Teach for America. Recent college graduates from excellent universities across the country commit one year to public service in Boston. They are assigned 6-7 MATCH students at the beginning of the year, with whom they work in small group or 1-on-1 tutorials over the course each day, doing close academic support and building relationships. They receive housing and a modest living stipend. After that, some go into teaching; some to med school and law school; and others get involved in public policy. For information visit http://www.matchschool.org/matchcorps/howitworks.htm

Stay tuned for new Learning Opportunities in future Digests!*  
* If you have heard of learning opportunities for students, staff, and the community, contact kberg@luc.edu
Cindy Sheehan on the Peace Movement, Middle East and Latin America

Thursday, Sept. 29, 3:00 pm
CROWN AUDITORIUM
Loyola University, 6525 N. Sheridan Road

Cindy Sheehan’s son, Casey, was killed in the Iraq War. She attracted world attention in August 2005 for her extended anti-war protest at a “Camp Casey” outside President Bush’s Texas ranch. She ran unsuccessfully for Congress in 2008. She has continued to speak out and work to create a foreign policy based on peace, and has met with world leaders such as Hugo Chavez of Venezuela and Evo Morales of Bolivia. Her website is cindysheehanssoapbox.blogspot.com

Wars in Afghanistan, Iraq, Pakistan, Libya, Somalia • Bailouts for the bank and corporate elite, cutbacks for us • Economic recession • Money for war not for jobs • Political prisoners like Bradley Manning, the Cuban 5 • Blockades on Cuba and Gaza. • Sanctions on Venezuela

Called the “Rosa Parks of the anti-war movement” Cindy Sheehan has much to tell us about working to end the world of wars for corporate profit, and standing up together to build peace and understanding.

CO-SPONSORED BY
THE COLLEGE OF ARTS AND SCIENCES
THE DEPARTMENT OF SOCIOLOGY
THE DEPARTMENT OF PHILOSOPHY
LOYOLA ANTI-WAR NETWORK

You are cordially invited

2011 EDWARD SURTZ LECTURE

“Dance of the Sacred”
Maggie Kast, M.T.S, M.F.A.

Maggie Kast has received acclaim for her book, “The Crack between the Worlds: A Dancer’s Memoir of Loss, Faith, and Family”, (2009) and fictional stories that she has written. She is a noted dancer and a teacher of both dance and writing.

Wednesday, October 5, 2011, 7:30
Crown Center for the Humanities, Auditorium
Loyola University Chicago
Lake Shore Campus
1032 W. Sheridan Road

Free and open to the public – Reception following
Lecturer, Women’s and Gender Studies, Eastern Washington University

Review of Applications begins on September 30th

Eastern Washington University Women’s and Gender Studies Program invites applications for a full-time lecturer position in the Women’s and Gender Studies Program beginning in mid September 2011. The position is for one year with possible renewal based on staffing needs. Master’s degree in Women’s Studies, Gender Studies, or other relevant discipline in the Humanities or Social Sciences is required. Candidates must demonstrate ability to teach courses that focus on intersectionality between gender, race, ethnicity and sexuality including intro to women’s studies courses, sex and gender, and feminist theory. Applicants should be able to demonstrate teaching effectiveness and have a successful record of teaching at the college level. A strong commitment to the liberal arts, interdisciplinary education, and diversity or ethnic studies is also required. Areas of expertise preferred include: Transnational Feminism, Critical Race Theory, and/or Interpersonal/Domestic violence. Review of applications will begin after 8/19/2011. To be considered for this opportunity, please submit your application materials through our online faculty application portal located here: https://jobs.hr.ewu.edu. Submittals must include a letter of application which addresses each of the key responsibilities and qualifications of the position; curriculum vitae including a list of three references with addresses, email and phone numbers; evidence of your teaching experience, and a sample syllabi. You will also be asked to complete a short candidate profile form as part of the online process. Applications will not be accepted via email or regular mail.

Administrative Professor of Women’s Leadership, Tulane University

Review of applications will begin on September 30

Newcomb College Institute is searching for an Administrative Professor of Women’s Leadership, rank open. This is a permanent, full-time position that is renewable every three years. We are looking for someone whose scholarly research and teaching interests are on women’s leadership, broadly defined, with a Ph.D. in political science, sociology, history, American studies, communication studies, psychology, business or management, women and gender studies, or other related field. We are particularly interested in someone whose research is intersectional (examining race, class, and sexuality) and whose work is on women and politics, women’s organizations, women’s higher education, the sociology of work and the professions, the psychology of work and implicit bias, or women in business. To apply, please send an email to the search committee at newcomb@tulane.edu. Include the following attached as Microsoft Word or PDF files: letter of interest, curriculum vitae, and names and contact information for three references. Questions about the position or application should be addressed to Katherine Corbett at kcorbett@tulane.edu. For additional information about Newcomb College Institute, go to http://tulane.edu/newcomb.

University of Iowa, Associate or Full Professor, Historian of Women

Screening of applications begins October 15

The Department of History at The University of Iowa invites applications for a historian of Women. The search is open at the rank of Associate Professor or full Professor. Teaching duties for this position will include graduate/undergraduate courses in the successful candidate’s area of expertise, as well as core courses in the department--such as U.S. history survey.

Applications must be submitted online at http://jobs.uiowa.edu/(refer to requisition #59991). Candidates must have their PhD by August 2012 in History or related field. Electronic attachments to online applications should include a cover letter, curriculum vitae, and contact information for three letters of recommendation. We require a hard copy of the entire dissertation or book, if available, or completed book chapters (and other publications, if desired). Evaluation of written work plays a major role in hiring decisions. Send directly to the Women’s History Search Committee, Department of History, 280 Schaeffer Hall, The University of Iowa, Iowa City, IA 52242-1409. Direct letters of reference to the same address.
ACADEMIC FUNDING

Charles A. Ryskamp Research Fellowships
Deadline for Applications: no later than 9 p.m. Eastern Daylight Time, September 28, 2011.
ACLS invites applications for the Charles A. Ryskamp Research Fellowships, generously funded by The Andrew W. Mellon Foundation in memory of Charles A. Ryskamp, literary scholar, distinguished library and museum director, and long-serving trustee of the Foundation. These fellowships support advanced assistant professors and untenured associate professors in the humanities and related social sciences whose scholarly contributions have advanced their fields and who have well-designed and carefully developed plans for new research. The fellowships are intended to provide time and resources to enable these faculty members to conduct their research under optimal conditions. The ultimate goal of the project should be a major piece of scholarly work by the applicant. Amount: $64,000, plus $2,500 for research and travel, and the possibility of an additional summer’s support
Applicants must hold the Ph.D. (or equivalent) and be employed in tenure-track positions (3) at degree-granting academic institutions in the United States, remaining so for the duration of the fellowship. U.S. citizenship or permanent residency is not required, and previous supported research leaves do not affect eligibility for the Ryskamp Fellowship. For more information visit http://www.acls.org/programs/ryskamp/

CALLS FOR PAPERS

Other Mothers/Other Mothering
Deadline for abstracts: October 12, 2011
Other mothers and other mothering roles may be found throughout history and across diverse cultures. Other mothers may be the paradigmatic first responders, the first-teachers of informal and formal learnings, or first care-givers for the formative triage years of children and youth. Other mothering denotes the continuity and contemporary practices of shared, communal, or assumed mothering responsibilities that are empowering and inclusive of social transformation. Despite the prevalence of this practice and increasing scholarship about other mothering, an edited collection on this important and central cultural paradigm does not yet exist. The aim of the present collection is to investigate the history, possibilities, differences, continuities, transformations, or advancements of other mothering, paying particular attention to liberating potentials of destabilizing patriarchal representations of motherhood and family structures.

Abstracts should be 250 words. Please also include a CV. Please send submissions by email directly to: Angelita Reyes, School of Social Transformation, Arizona State University, Tempe, AZ 85284, Email: othermothers2013@gmail.com

CONFERENCES

Stay tuned for new postings in future Digests!
* If you have an information on conferences to post for students and the community, contact kberg@luc.edu

Have an event or opportunity that the Loyola WSGS community would be interested in? Send it our way! E-mail the details to Kathryn Berg at kberg3@luc.edu
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 by the Friday before
  the publication comes out, which is every Monday.

• 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: bmadrdl@luc.edu