

JUN10

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BY KEITH L. CAMACHO

Fuetsan Famalao'an

Chamorro Women's Activism in the Wake of 9/11

IN THIS ESSAY about indigenous women's political organizing in Guam after 9/11, I invoke what the Chamorro scholar Christine Taitano DeLisle calls *tumuge' p̄pa'* ("writing it down") (2008) and briefly explore the formation of Fuetsan Famalao'an in Guam, the southernmost island in the Marianas. It is my modest attempt to write down the ways in which Fuetsan Famalao'an takes stock of the interwoven nature of their colonial and indigenous worlds. As DeLisle explains, the process of *tumuge' p̄pa'* requires one "to read between the lines to ascertain native agency where colonial texts had stripped it, or to listen carefully to the stories handed down

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Mural located on Marine Corps Drive, the main highway in Guam named after the US Marines Corps.
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in this issue

Changes at CSW!

This academic year was a memorable one for many reasons. UCLA faculty, staff, and students were faced with various challenges and changes. CSW was no exception. After April de Stefano took a position as Director of the Office of Postdoctoral and Visiting Scholars in the Graduate Division in April, CSW hired a new Assistant Director, Julie Childers, who will join the staff on June 17th. Dr. Childers has a Ph.D. in Sociology and has served as co-director of Boston's

Planned Parenthood Research Center as well as Program Director at the Jewish Federation of Greater Los Angeles. She has experience in research management, fundraising, grants writing and administration and public relations. Her areas of expertise are women's health, HIV/AIDS, and social psychology.

As we welcome her, we also need to say goodbye to others. Sadly, in early July, CSW will lose two wonderful staff, Jessie Babiarz and Patricija Petrac. Jessie is moving on to USC to business school and Patricija to law school at UC Davis. We will miss them both and wish them very well in their academic

endeavors. Happily, Brenda Johnson-Grau remains publications manager at CSW, hopefully for a long time to come. Please join me in welcoming Julie Childers and saying goodbye to Jessie and Patricija. I hope you all have a wonderful and productive summer!

— **Kathleen McHugh**

Fuetsan Famalao'an, continued from page 1 by [native] descendants, and to take them and write them into liberating possibilities for posterity” (DeLisle, 2008: 23). DeLisle’s notion of writing as a liberating praxis proves useful for my analysis of *Fuetsan Famalao'an*, especially since very few indigenous writings exist on the topics of activism, gender, and militarization. While indigenous oral traditions do account for these and related issues, it is important that indigenous peoples appropriate the written word and use it to tell their stories on a local and global scale. From this vantage point, “writing down” *Fuetsan Famalao'an* can shed insights on the ways in which we might analyze, understand, and, above all, engage decolonial practices, indigenous feminisms, and political organizing in the wake of 9/11.

The Mariana Islands and the Aftermath of 9/11

In contemporary geopolitical terms, the two entities which exist in the Mariana Islands—the Commonwealth of the Northern Mariana Islands (CNMI) and Guam—are US territories located at the edges between Micronesia and Southeast Asia. Since the seventeenth century, the colonial powers of Spain, Germany,



Military map of Guam's "strategic" location in the western Pacific

Japan and, more recently, the US have used the archipelago to advance commerce, to spread religions and to wage wars. The indigenous peoples of the Mariana Islands, the Chamorros, have always participated in these colonial exchanges of labor, trade and conflict; concomitantly, various degrees

of indigenous negotiation, resistance and volunteerism have tempered these forms of agency. They are active agents as much as they are passive subjects of empire (Diaz, 1994). Since 9/11, for example, large numbers of Chamorro women and men have enlisted in the US Armed Forces and been “stationed”

in military bases across Afghanistan and Iraq (Camacho and Monnig, 2010). Other Pacific Islanders, such as Hawaiians, Palauans, and Sāmoans, have joined the US military for complex and varied reasons that have much to do with the colonial and decolonial histories they embody (Jolly, 2008). In this respect, some Pacific Islanders are complicit in the expansion of US empire in the regions that straddle central Asia and north Africa. The creation of new US security policies has expanded America's war on terror in the Pacific Islands as well. Often extralegal in form, these policies support transnational and secretive databases of "criminality" from which the US can anticipate "terrorist" acts. As a result, there has been an escalation of militarized policies and conflicts in the Middle East and elsewhere (Alexander and Hawkesworth, 2008); an erosion of national and international rights upon which competing notions of sovereignty are premised (Razack, 2008); and a global reconfiguration of gendered and racialized identities (Puar, 2007).

The post 9/11 era has thus seen US paranoia projected onto racism and xenophobia—tropes from Cold War containment that have not entirely disappeared—in the name of

"national security." With Australia, Japan, the Philippines and South Korea as its key allies, the US has enacted a plethora of unilateral, bilateral and multilateral agreements to wage its war on terror in the Pacific. At stake for the US is the perception that "terrorists" may travel to "American" islands in the region as a way to enter ports in the continental US. In the case of Guam, the US is remilitarizing the island as part of the Department of Defense's "Global Posture Review" (Smith, 2006: 4). The purpose is to reconsolidate the US military in Asia and the Pacific, to counter the alleged military threats posed by China and North Korea and to deter the movement of "terrorists" in the western Pacific (Aguon, 2006). Under President Barack Obama's administration, Secretary of State Hilary Clinton recently endorsed the terms that now allow Japan and the US to transfer military personnel and their dependents from the Japanese prefecture of Okinawa to Guam. Along with co-signatory Japanese Foreign Minister Nakasone Hirofumi, Clinton signed the "Guam International Agreement" on Tuesday, February 17, 2009. While the stipulations of this bilateral Agreement are

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not fully disclosed to the public, it is estimated that up to 17,000 military personnel will be relocated from one island colony to another by 2014. According to Secretary Clinton, the Guam International Agreement reflects the US commitment to modernize its military's posture in the Pacific by "all necessary means" (Daleno, 2009). In the aftermath of 9/11, then, the remilitarization of Guam reflects the broader US goal to "secure" its perceived national borders in the Pacific (Okazawa-Rey, 2002; Enloe, 2000). For American Sāmoa, the CNMI, Hawai'i and other US colonies in the Pacific, the war on terror simply serves as another geopolitical reason for the US to continue militarizing the peoples and resources of this vast, diverse region (Lutz, 2009). So long as militarization looms large in the Pacific, the prospects for decolonizing indigenous societies, for fostering inclusive communities and for developing sustainable economies appear dim. New and renewed forms of political organizing are needed to face these and other challenges.

Fuetsan Famalao'an and Chamorro Women's Power

In the English language, Fuetsan Famalao'an can mean "strong women," "women's strength" or "women's power." Among numerous Chamorro clans and individuals, the relevance of a Chamorro matriarchal society is well understood. Phrases such as Fuetsan Famalao'an illustrate the everyday reality that Chamorro women wield "considerable power in both the public and private spheres" (Souder, 1992: 4). The cultural genealogies of land and people, the reproductive abilities of women, the career aspirations of individuals, the lives of queer and transgendered peoples, the spiritual ways of medicinal healers, and the leadership roles of women comprise some of the critical knowledges and positions held by Chamorro and other Pacific Islander women (Erai, 2004; Jones et al, 2000; Teaiwa, 1992). Chamorro women represent large extended families, hold positions in public office, conduct village prayer sessions, supervise inherited clan lands, teach K-12 education and work in many other capacities. While



Former Senator and Fuetsan Famalao'an member Hope Cristobal. Photo by Maria Cristobal. Reproduced with permission.

As the members of Fuetsan Famalao'an explain, the organization "meets on a compulsory basis to ensure that the needs, the care, and the health of girls and women are prioritized in spite of and due to the increased militarization of our island community and our region of the Pacific."

many Chamorros already understand the centrality of women (and especially elder women) in their lives, the organizers for Fuetsan Famalao'an gave themselves this title for three interrelated reasons: to reassert the importance of girls and women across increasingly male-oriented policy discussions of militarization; to confront the historical and contemporary violence of the US military in Guam; and to address the island's unresolved political status as a US "territory." According to founder Judith T. Won Pat, Senator for the Guam Legislature, these reasons for forming Fuetsan Famalao'an originated in a letter to her from Charissa Aguon, a student at the University of Guam.

As Won Pat recalls, "this young girl, Charissa Aguon, said that she's really concerned about what's going on in Guam. From her reading [of militarization in Guam], she was concerned about some of the atrocities, abuses, you know, toward women and young girls. And she asked, 'what are you doing about it?'" (personal communication, 2009). Compelled to collective action by Aguon's question, Senator Won Pat pondered the possibility of gathering women who represent

local children's and women's shelters, decolonial activist groups, law firms, non-profit organizations, private businesses, public health programs and university departments to discuss US militarization and indigenous sovereignty as one, unified group. After having consulted other women leaders, Senator Won Pat figured "that since we don't really know from the perspective of the women here on Guam [about issues of militarization and sovereignty], we figured it's important to bring them in. We then decided to name ourselves 'strong women'" (personal communication, 2009). As the members of Fuetsan Famalao'an explain, the organization "meets on a compulsory basis to ensure that the needs, the care, and the health of girls and women are prioritized in spite of and due to the increased militarization of our island community and our region of the Pacific" (Fuetsan Famalao'an, 2007: 1). Speaking to the traditions of women's power in the Pacific, they add that "as sisters, daughters, mothers, grandmothers, educators, providers, and caretakers of this community, we organize ourselves in alliance with our matrilineal predecessors in Guam and throughout Micronesia" (2007: 1).



Pagat village, Guam, where the military is proposing to build a rifle range.

As the three political objectives outlined here demonstrate, Fuetsan Famalao'an descends from and develops further a longer tradition of resistance toward US colonial rule in Guam since 1898 (Perez, 2001). Previous organizations such as Nasion Chamoru (the Chamoru Nation), the Organization of People for Indigenous Rights (OPI-R) and Para Pada ("stop slapping Guam"), among others, all similarly critiqued US colonialism at various local, regional and international spheres. In these examples of Chamorro social activist movements, the public representatives of these groups were often "maga'haga yan magalahi siha," or Chamorro women and men leaders. Indeed, indigenous and settler peoples in Guam have often worked together in this kind of capacity, but the leadership positions were always assigned to Chamorro women and men. Departing from this Chamorro-centric form of authority, Fuetsan Famalao'an has instead generated solidarities with Chamorros and non-Chamorros alike in an effort to raise awareness about their goals (Mohanty, 2003). Therefore, women of diverse class and ethnic backgrounds represent Fuetsan Famalao'an in their attempt to counter the US military

as the primary harbinger of white, patriarchal governance on the island and elsewhere. Toward this end, the writer Fanai Castro states that being an indigenous activist "is to stand on the land of our ancestors and protest against continued colonial / subjugation while a white military man hollers for us to 'go home'....[and] it is to connect and be one with oppressed peoples all over the world" (2009: 11).

Reflective of the island's current demography, Chamorro and Filipino women thus comprise most of the members in Fuetsan Famalao'an. However, they continue to welcome women from all aspects of life in Guam, even those who are employed by the US military. In this respect, Fuetsan Famalao'an can be understood as a working model for inclusive feminist coalitions which ground themselves in indigenous epistemologies and decolonial trajectories (Hall, 2009; Diaz, 2004). As Senator Won Pat affirms, "we didn't want one person to head this organization because it really isn't about one individual. It is about women.... It is about the survival of indigenous peoples" (personal communication, 2009).

In contrast to US security views of Guam as a "militarily strategic" site, then, members

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As former Guam senator and Fuetsan Famalao'an member Hope A. Cristobal aptly put it, "There is no question that U.S. military interests take precedence over our people's interests and that the status quo, better described as a status of dispossession, is directly related to the issue of the Pentagon's planned militarization of our homelands."

of Fuetsan Famalao'an "believe in a security that places the needs of children, families and communities and the protection of natural resources at the center of every decision made and every plan moved forward" (2007: 1). As they assert, "we continue to witness the deterioration of our health and our resources, while our islands and seas are subject to military testing, storing, training, and dumping" (2007: 2). As the US military proposes to build new wharfs, military housing facilities, rifle ranges and other military installations in Guam, Fuetsan Famalao'an has been urging the US federal government to cease these activities until the military resolves the long-standing injustices it has produced over the years (Joint Guam Program Office, 2009). Some of these injustices include the military's failure to return or properly compensate the Chamorro families whose lands are used by air force and naval bases; the military's refusal to clean over 80 of its contaminated dump sites; and the military's disavowal of nuclear fallout in the Mariana Islands during the testing of atomic bombs in the Marshall Islands from 1946-1958 (Fuetsan Famalao'an, 2007: 3). In light of these

and related injustices, Fuetsan Famalao'an argues that "anyone who knows our history of injustices and federal indifference to our remedies can understand why it is difficult for us to trust now that the best interests of our children, families, and communities will be prioritized by the military or federal government in such a massive military buildup" (2007: 2). As former Guam senator and Fuetsan Famalao'an member Hope A. Cristobal aptly put it, "There is no question that U.S. military interests take precedence over our people's interests and that the status quo, better described as a status of dispossession, is directly related to the issue of the Pentagon's planned militarization of our homelands" (Committee on Natural Resources, 2008: 71).

Writing Down the Women who Saved Guam

Fuetsan Famalao'an has done much to raise the international profile of women's and indigenous struggles in Guam, the Mariana Islands and Micronesia more generally. Since 2006, they have organized numerous academic conferences, community forums,

film screenings, and meetings with Japanese and US diplomats, among other examples of social activism. Representing the interests of girls and women, their goals of asserting women's strength, demilitarizing the Asia-Pacific and decolonizing Guam from US rule have reached audiences as near as the island villages of Barrigada and Malesso and as far as Australia and New York. In Chamorro oral traditions, Fuetsan Famalao'an can be likened to the girls and women who saved Guam from being eaten by a giant fish. In my recollection of the story, of which there are many versions, long ago a fish had begun to devour the middle part of Guam. In response to the fish's aggressive appetite for the island, the girls and women gathered together and collectively wove their hair into a net large enough to catch the fish. Eventually, they went out to the ocean, cast their net wide, and trapped the fish. As I understand the story, the "fish" is a metaphor for both human-made conflicts and such natural disasters as earthquakes and typhoons, which are frequent in Guam. On the other hand, the net made of women's hair accounts for the cooperative and reciprocal power of women in Chamorro society. Today,

the middle part of Guam, where the fish once ate, comprises the least amount of land. Likewise, Chamorro women still exert much authority in their everyday lives. In many ways, the US military is the fish that presently confronts and confounds our futures. We, too, are also a part of that fish. Its scales, its organs, and its fins permeate our lives in the Pacific Islands, as much as it might influence the lives of many others in the wake of 9/11. As I am finding, however, Fuetsan Famalao'an offers promise for the kind of feminist coalitions that can advance women's and indigenous goals in ways that are mutually compatible. Perhaps these are the kinds of nets we need to create, the kinds of stories we need to "write down" and more.

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Development Grant in 2009 to conduct research on social movements in the Pacific.

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Surf, Song, and Cricket Blake

*Capturing the Emerging
Teen Girl Market
with Hawaiian Eye*

by Lindsay Giggey



TEENAGERS emerged as a new cultural construct in America in the 1960s when, because of the baby boom, almost half the population was under twenty-five years old.¹ Postwar American abundance increased leisure time and enabled more young people to enroll in high school, which created new social opportunities that alienated teens from their parents. Teenagers asserted themselves as independent consumers with time and money to indulge in music, movies, clothes, cars, and whatever else struck their fancy. Advertisers noticed this massive untapped youth market and discovered they could

1. Edward J. Reilly, *The 1960's: American Popular Culture Through History*, ed. Ray B. Browne (Westport, CT: Greenwood Press, 2003), 39.

Promotional material used Stevens' celebrity as a vehicle to crosspromote her other Warner Bros. projects, most notably music and film.

persuade young people to follow fads and consume more and more goods. And by the late 1950s, television networks followed suit by developing programming featuring more young people. *American Bandstand* found a national audience on ABC in 1957, and *The Many Loves of Dobie Gillis*, largely considered the first prime-time series privileging teen characters and environments, premiered on CBS in 1959.² During its first two decades, ABC in particular incorporated teen programming into its schedule as a ploy to establish network viability. Mary Kearney explains that

because of its late emergence, ABC struggled far behind CBS and NBC during the network's transition into television. In an effort to build its audience and gain more advertising revenue, ABC exploited its reputation as the youthful TV

network by programming shows appealing to young families and children.³

ABC found ratings success with its detective show *77 Sunset Strip*, whose most popular character was the jive talking parking attendant Kookie who "won the hearts and passions of teenage girls. His hot rod... acrobatics, and smooth way with the chicks secured the attention and admiration of the teenage guys."⁴ Warner Bros. and ABC capitalized on the successful formula and inundated the airwaves with copycat programs featuring handsome detectives, zany sidekicks, beautiful women, and glamorous locations.⁵

2. Kearney, "Teenagers and Television in the United States," in *Museum of Broadcast Communications Encyclopedia of Television*, 2277.

3. Mary Celeste Kearney, "Teenagers and Television in the United States," in *Museum of Broadcast Communications Encyclopedia of Television*, ed. Horace Newcomb (New York: Fitzroy Dearborn, 2004), 2277.

4. Lynn Wooley, Robert W. Malsbary, and Robert G. Strange, Jr., *Warner Bros. Television: Every Show of the Fifties and Sixties Episode-by-Episode* (Jefferson, NJ: McFarland & Company, 1985), 114.

5. Wooley, *Warner Bros. Television: Every Show of the Fifties and Sixties Episode-by-Episode*, 98.

Moreover, each of these shows incorporated a Kookie-like gimmick to hook teen audiences in with more general audiences suggesting that Warner Bros. and ABC recognized them as significant for the overall success of the show.

The most successful spin-off was the Hawaii-set *Hawaiian Eye*, which ran from 1959-1963, and featured young, bubbly Cricket Blake, played by Connie Stevens, and her weekly musical numbers as its Kookie-type element. Cricket is a photographer by day and lounge singer by night, and friend and occasional assistant to the dashing detectives at the center of the show. *Hawaiian Eye's* initial primary focus on partners Tracy Steele (played by Anthony Eisley) and Tom Lopaka (played by Robert Conrad) attempted to engage a broad demographic through its representation of varied age groups as Steele is about ten years older than Lopaka. When *Hawaiian Eye* gained popularity as a result of its younger cast members, especially Connie Stevens and her weekly musical numbers, Warner Bros. deftly changed the show's focus. Promotional material used Stevens' celebrity as a vehicle to crosspromote her other Warner Bros. projects, most notably music and film.

Stevens' extratextual projects, especially her cinematic romances with fellow Warner Bros. teen idol Troy Donahue, were so popular that, in anticipation of *Hawaiian Eye's* fourth season, Donahue replaced Eisley, a move which overtly recognized the show's popularity with a younger audience, especially teenage girls. Although *Hawaiian Eye* went off the air immediately before the teenage market exploded, clues within the show as well as documents within the studio's files suggest the show was among the first to target an emerging teenage girl market and synergistically capitalize on teen interest. Even though there are textual and narrative spaces within the show that welcome teen girl spectatorship, my focus here is on the promotional and ancillary efforts that harnessed Stevens' star power to connect with teen girls.

Even before the show aired, Warner Bros. conditioned audiences to associate Stevens with Cricket through promotional campaigns, but initial publicity stills primarily featured Eisley with Conrad only occasionally including Stevens and Poncie Ponce, thereby reinforcing Eisley and Conrad's position on the show. However, only months into its first season, Cricket's status on the show began to change. For example, a

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December 1959 publicity still features Stevens looking directly into the camera framed by Conrad on the left and Eisley on the right, who each lean in and kiss her cheek.⁶ Stevens' direct gaze into the camera allows for direct interaction with the viewer. Moreover, Conrad and Eisley do not look at the camera at all. Their complete focus on Stevens emphasizes her primary status. Although Stevens was not the center of all subsequent publicity photos, her increased presence suggests Warner Bros. recognized increased audience demand.

In anticipation of the fourth season, Warner Bros. repackaged the entire show in order

to maximize its appeal to teen audiences. They replaced Eisley, the oldest character, and introduced Donahue as a love interest for Cricket, giving them both more prominent storylines. The fourth season marketing campaign exclusively features Stevens and Donahue while mentioning Conrad, Williams, and Ponce only peripherally. Several photos depict the stars playing on sailboats or walking down palm-lined promenades in Hawaii, which simultaneously connects the stars to the show's setting as well as to each other.⁷ Other photos' stiff poses are reminiscent of wedding or prom photos, which further solidifies Stevens and Donahue's status as a couple.

6. "Then There Were Three," Robert Conrad, Connie Stevens and Anthony Eisley promotional still, Publicity Department File, December 29, 1959, Folder 636A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

7. "New TV Team," Connie Stevens and Troy Donahue promotional still, Publicity Department File, August 3, 1962, Folder 636A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1

These photos position Stevens, not Donahue, as the object of affection, which reiterates her central position on the show as well as constructs her as a stand-in for female viewer fantasies. Stevens' positioning and direct address throughout the promotional campaign allows fans to simultaneously envy her relationship with Donahue and to put themselves in Stevens' place and imagine Donahue as their boyfriend.

For example, one photo features Donahue standing behind Stevens with his arms wrapped around her waist, both positioned in three-quarter profile towards the camera.⁸ Overall, most photos feature Stevens looking directly at the camera whereas Donahue focuses on her or dreamily gazes towards the horizon in her direction. In another photo, Stevens, positioned on one side of the frame, cradles her chin in her right hand and looks directly at the camera. Donahue has his eyes closed, and practically rests his head on the side of Stevens' face, almost kissing her cheek and

smiling a soft romantic smile.⁹ Accompanying text further reinforces their onscreen romance as the principal selling point. For example, text for one photo reads:

ROMANCES – Troy Donahue and Connie Stevens, co-starred in motion pictures, will romance each other on TV for the first time in “Hawaiian Eye,” beginning with the opening segment of the Warner Bros. series, “Day in the Sun.” New season begins Tuesday (instead of Wednesdays, as formerly), Oct. 2, on the ABC-TV network. From: Warner Bros. Studios Burbank, Calif.¹⁰

These photos position Stevens, not Donahue, as the object of affection, which reiterates her central position on the show as well as constructs her as a stand-in for female viewer fantasies. Stevens' positioning and direct address throughout the promotional campaign allows fans to simultaneously envy her relationship with Donahue and to put themselves in Stevens' place and imagine Donahue as their boyfriend.

Warner Bros. catered to fan interest in its stars and further promoted *Hawaiian Eye* by providing fans additional access to them via photos and public appearances. However, the studio also used its established stars as a means of promoting other Warner Bros. shows. ABC and Warner Bros. exploited the gimmick and narrative similarities amongst *Hawaiian Eye* and its sister shows *77 Sunset Strip*, *Bourbon Street Beat*, *Surfside 6* and *The Roaring 20s* as an opportunity for frequent character crossovers. Characters from one show visited other shows or talked about other characters from other shows. For example, *77 Sunset Strip* characters often visited the *Hawaiian Eye* offices to solve cases and vice versa. Designed to boost ratings for all shows,

8. Untitled, Connie Stevens and Troy Donahue promotional still, Publicity Department File, September 7, 1962, Folder 636A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

9. “Casting Chemistry,” Connie Stevens and Troy Donahue promotional still, Publicity Department File, February 13, 1963, Folder 636A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

10. “Romances,” Connie Stevens and Troy Donahue promotional still, Publicity Department File, September 7, 1962, Folder 636A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

crossovers rewarded those who watched several shows with increased contact with their favorite characters. Although narrative arcs did not travel between shows, the character crossovers loosely expanded the narrative worlds of the characters via their incorporation into new cities, scenarios, and interactions. While appearing on other shows did not provide any long-term character development or affect any narratives on the original shows, expanding the characters' worlds for fan pleasure hints at other melodramatic elements embedded within each show's narratives that further invited female viewers in.

Warner Bros. cross-promoted its *Hawaiian Eye* stars across its various corporate divisions. Easley, Conrad, Stevens, Ponce, Williams, and Donahue each appeared in character on *77 Sunset Strip*. Likewise, characters from *77 Sunset Strip*, *Bourbon Street Beat*, and *Surfside 6* appeared on *Hawaiian Eye*. Warner Bros. synergistically bolstered each show and encouraged viewers who watched one to watch them all. All Warner Bros. shows were filmed at the Burbank studios, so it was efficient and inexpensive to drop actors into guest roles. Furthermore, Warner

Bros. cast its stars in films. Stevens appeared as a love interest in teen dramas *Parrish* and *Susan Slade* with future *Hawaiian Eye* co-star Troy Donahue. Teen pregnancy drama *Susan Slade* also featured *Hawaiian Eye* star Grant Williams. After the popularity of beach movies like *Gidget* and Elvis Presley's *Blue Hawaii*, Warner Bros. released *Palm Springs Weekend* in 1963, starring Donahue, Stevens, and Conrad, which is considered the first teen spring break movie.¹¹ The casting and subject matter for all these films show how Warner Bros. cashed in on a teen girl market hungry for its products.

In addition to more traditional promotional techniques like photos and star appearances and the newer practice of cross-promotion, Warner Bros. also utilized ancillary products to promote *Hawaiian Eye* to teenagers. For example, *Hawaiian Eye*-themed stories appeared in a paperback trade novel and a comic book. Clearly, the comic directly addressed the teen audience since they were the primary comic consumers. Released by Gold Key in 1963, there is only one *Hawaiian*

11. Thomas Lisanti, *Hollywood Surf and Beach Movies*, (Jefferson, NC: McFarland and Company, 2005), 10.

Eye comic, which most likely coincides with the show's 1963 cancellation. The comic includes two short mysteries focusing on Troy Donahue's Phil Barton. Unlike the television show, the comic seems to address teen boys primarily especially since Cricket only appears tangentially. Furthermore, Cricket is outwardly jealous of Barton's relationships with the women central to each case. Barton is the primary access point to enter the story, and there is little addressed to a female reader. Thus, the comic slightly shifted the targeted market for the franchise, at least in this one instance.

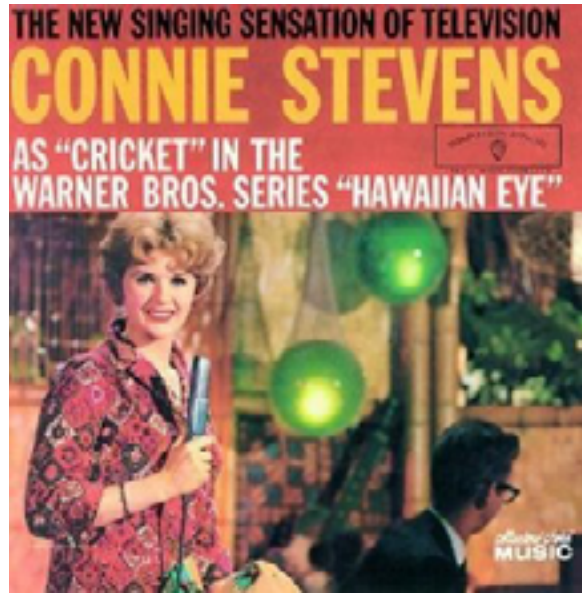
In addition to licensing elements of the show for publication ventures, Warner Bros. further extended their stars' popular reach via its music division. By the late 1950s, Elvis Presley had already transformed popular music and created a divide between music produced and distributed for teenagers versus adults. Teenagers flocked to rock-and-roll, and became its primary music purchasers. As a result of Presley's successful appearances on prime-time variety shows, TV executives further

integrated music into programming in order to attract the teen demographic.¹² Shows like *American Bandstand* appeared featuring teens dancing to the live performances of the latest popular songs.¹³ In an effort to profit from the music trend amongst teen buyers, Warner Bros. seized the opportunity to connect their popular in-house young stars with Presley. In 1959, as *77 Sunset Strip*'s popularity approached its peak, Warner Bros. Records released an album featuring star Edd Byrnes as his alter ego entitled *Kookie: Star of 77 Sunset Strip*. Although Byrnes was not a singer, the album produced several popular singles, including the Billboard Top Five hit "Kookie, Kookie (Lend Me Your Comb)," a duet with future *Hawaiian Eye* star Stevens.¹⁴ The song combined Kookie's signature gimmicks that entranced girls: jive talk and running a comb through his hair. Their August 1959 *American Bandstand* promotional performance

12. Kearney, "Teenagers and Television in the United States," in *Museum of Broadcast Communications Encyclopedia of Television*, 2277.

13. Reilly, *The 1960's: American Popular Culture Through History*, 162.

14. Lindsay Planer, "Review of *Kookie: Star of 77 Sunset Strip*," *Billboard* album reviews, <http://www.billboard.com/bbcom/discography/index.jsp?pid=47525&aid=499348#review> (accessed November 15, 2008)



replicates the recorded version while adding visual cues further connecting Byrnes and Kookie.¹⁵ Byrnes talks through the song and repeatedly runs his comb through his hair as Kookie does on the show while Stevens pleads for him to stop grooming himself and kiss her. The primarily teen girl audience screams for Byrnes throughout their performance.¹⁶ In a precursor to her role on *Hawaiian Eye*, Stevens

15. "American Bandstand: Episode Listing, TV.com show information, http://www.tv.com/american-bandstand/show/2034/episode_listings.html?season=0 (Accessed November 22, 2008).

16. *Edd Byrnes and Connie Stevens - Kookie, Kookie* [Video]. (1959). Retrieved November 22, 2008, from <http://www.youtube.com/watch?v=kWo4YodR9Jo&feature=related>.

Stevens released several albums during the show's run, and her songs were similar to Cricket's. Tellingly, her biggest hit "Sixteen Reasons" was featured in the 1960 As "Cricket," signaling the peak of her popularity and viewer identification with her, Cricket, and Hawaiian Eye

acts as a conduit between teenage girls and Kookie. The female vocal on Byrnes' song allows girls to imagine that they are singing with Kookie. Although Byrnes is the primary draw, Stevens' presence on the song and on *Bandstand* promotes her as well. *Hawaiian Eye* premiered a month after their *Bandstand* appearance and, since Stevens had already released her first album for Warner Bros. Records (1958's *Concetta*), this appearance further promoted her recording career and created an association between her, Byrnes, and the upcoming show.

Warner Bros. translated their successful

Kookie novelty album idea into the premise for *Hawaiian Eye*, *Surfside 6*, and *The Roaring 20s*.¹⁷ Music is fundamental to *Hawaiian Eye*, and as early as April 1959, story treatments stated Cricket was a part-time singer and that each episode should break for a musical number.¹⁸ Cricket, occasionally backed up by Kim, performed up-tempo rhythm numbers, romantic ballads, or Hawaiian tinged songs.¹⁹ Over the series' run, *Hawaiian Eye* recycled songs from its catalogue in order to save money, and in deciding which episodes to re-run, song choice often trumped the episode plotlines.²⁰ Producers were right to be concerned about the musical numbers, because they were one of the main ratings draws for the show. *Hawaiian Eye* struggled

17. Press Release from Carl Combs, *Hawaiian Eye* Casting Stories '62, Publicity Department File, 1961, Folder 678A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, pg. 2.
18. *Hawaiian Eye* show treatment, 1959, Folder 391B, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, pg. 2.
19. *Hawaiian Eye* Formats, April 1, 1959, Folder 391B *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, pg. 6-7.
20. Inter-Office Communication from G. Fox to Howie Horwitz, General Correspondence Department File, April 6, 1961, Folder 1494A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

initially because it was broadcast against the popular *Perry Como Show*.²¹ Como's show featured an established popular entertainer and was in color whereas *Hawaiian Eye* had neither. However, as the season progressed, *Hawaiian Eye* generated stronger ratings largely because of audience reaction to Stevens' character and her musical numbers.²² Even though both shows featured singers, a considerable part of the audience chose the younger Stevens as an alternative to the established Como.

From the beginning, Warner Bros. articulated their interest in musical tie-ins through casting decisions. Already a contract player for both Warner Bros. Pictures and Records, Stevens had successful outings with a singing role in the Jerry Lewis comedy *Rock-A-Bye-Baby*, her 1958 album *Concetta* and her appearance on Byrnes' single in 1959. In addition to Stevens, Warner Bros. also signed Ponce and Conrad to recording deals. Warner Bros. owned the rights to all the music

21. Larry James Gianakos, *Television Drama Series Programming: A Comprehensive Chronicle, 1959-1975*, (Metuchen, NJ: The Scarecrow Press, 1978) 4.
22. Bob Johnson, "One of the Season's Sleepers," *TV Guide*, April 2, 1960, 15.

performed on the show so they could easily and cheaply release it for purchase.²³ In 1960, Warner's released a *Hawaiian Eye* soundtrack album featuring tracks by Stevens, Conrad, and Ponce.²⁴ Subsequent solo albums further tied the artists to their characters. Ponce released a successful album of Hawaiian-style songs.²⁵ Meanwhile, Conrad's albums featured ballads, which injected his rugged masculine appearance with sensitivity, and emphasized the complexity of his on-screen persona.²⁶ Stevens released several albums during the show's run, and her songs were similar to Cricket's. Tellingly, her biggest hit "Sixteen Reasons" was featured in the 1960 *As Cricket*, signaling the peak of her popularity and viewer identification with her, Cricket,

23. Douglas Whitney, "Warner's General Whitney: The Producer Assembles His Products," *TV Guide*, October 31, 1959, 23.
24. Humuhumu, comment on "Hawaiian Eye Soundtrack on CD," Humu Kon Tiki Blog, comment posted June 20, 2006, <http://blog.humuhumu.com/2006/06/20/hawaiian-eye-soundtrack-on-cd> (Accessed November 29, 2008).
25. Ponce Ponce Album Sales release, Publicity Department File, May 3, 1962, Folder 678A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.
26. Robert Conrad album press release to Lee Belser, Publicity Department File, September 30, 1960, Folder 678A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

and *Hawaiian Eye*.²⁷ Although Warner Bros. reports that Ponce's album did well in Hawaii, it is difficult to determine where the album was promoted.²⁸ Conrad and Stevens did far more publicity for their albums, especially in teen venues. Both made appearances on *American Bandstand*, and sang together on a similar show called *Dance Party*.²⁹ Regardless, Stevens' albums sold more copies. At the peak of her popularity, Warner Bros. capitalized on Stevens' talent as well as on teenage girls' identification with her. They also tapped into a larger musical trend. As Susan Douglas argues, "In the early 1960s, pop music became the one area of popular culture in which adolescent female voices could be clearly heard."³⁰ In a sense, buying the albums allowed teen girls to communicate who and what they wanted to be.

27. Lindsay Planer, "Review of *As Cricket*," *Billboard* album reviews, <http://www.billboard.com/bbcom/discography/index.jsp?pid=21538&aid=52939> (accessed November 15, 2008)

28. Poncie Ponce Album Sales release, Publicity Department File, May 3, 1962, Folder 678A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

29. Aleene Barnes, "Video to Poke Lens. In Maternity Ward," *Los Angeles Times* (1886-Current File), May 6, 1961, <http://www.proquest.com/> (accessed October 27, 2008).

30. Susan Douglas, *Where the Girls Are: Growing Up Female With the Mass Media*, (New York: Three Rivers Press, 1994), 87.

Warner Bros. also used its stars' lives as another cog in their publicity machine. For example, Stevens and Presley dated in 1961. The studio repeatedly leaked their relationship through press tips and releases. One press release reported that the two spent a long weekend together near Lake Tahoe where Presley was on location filming *Kid Gallahad*, a remake of a Warner's film.³¹ Although her relationship with Presley had nothing to do with the show, reporting on it simultaneously associated Presley, Stevens, his movie, her show, and their respective music careers. Connecting Presley with Stevens increased her musical credibility with teenagers who already loved Presley, and could also bring potential viewers to the show.

Although *Hawaiian Eye* has been off the airwaves for nearly half a century, it marked an important turning point in modern marketing schemes for capturing teenagers, especially teenage girls. When the show premiered, the idea of teenagers existed, but popular culture and marketers did not know quite

31. Press release from Booker McClay to H. Carroll, Publicity Department File, November 21, 1961, Folder 678A, *Hawaiian Eye* special box, Warner Bros. Archive, School of Cinematic Arts, University of Southern California, 1.

what to do with it. Concurrently, television was in its infancy, without an ingrained sense of what to program. Advertising pioneers saw how teenagers dragged their friends and families to movies, created fan clubs, and read magazines, thereby increasing profits, and they realized that the untapped market could generate millions upon millions of dollars for their clients.³² As a fledgling network, ABC gambled on teenage-centric programming in order to generate the quick advertising dollars it needed to get itself off the ground. Although *Hawaiian Eye* was originally created for a general audience, Warner Bros. and ABC adroitly recognized that their primary audience was teenage girls and had the audacity to market the show directly to them. *Hawaiian Eye's* legacy lives on in subsequent teen centric shows from *The Monkees* to *Hannah Montana*, which also utilize onscreen characters and gimmicks to promote ancillary products and personalities offscreen to teens hungry to consume them.

32. Grace Palladino, *Teenagers: An American History* (New York: Basic Books, 1996), 106.

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from counterculture to political action in Iran

REVIEW BY JAIMIE BARON

Between 2000 and 2007, Pardis Mahdavi, Assistant Professor of Anthropology at Pomona College, made multiple trips to Iran to conduct ethnographic research following the daily lives of 18- to 30-year-olds living in Tehran. When she arrived in 2000, she found that the buzzword on everyone's lips was the "sexual revolution." This revolution originated as a set of countercultural activities that challenge the heterosocial norms of Iranian society and its Islamic laws, including gathering in mixed groups of men and women, dancing, driving around in cars, and listening to rock music as well as women pushing back their veils, wearing make-

up, and so on. While this may seem from outside Iran like nothing more than apolitical "fun," these actions take on a political resonance given the fact that they are punishable by law. These young people are using their bodies and their behavior to push back against what they see as a repressive regime. Mahdavi's research shows that these countercultural activities gradually transformed into a social movement and ultimately into a gateway to the political movement known as the Green Revolution. This political movement coalesced around the disputed 2009 Iranian presidential election in which incumbent Mahmoud Ahmadinejad won amid speculations of election fraud. It

is called the Green Revolution because green was the color of Ahmadinejad's challenger Mir Hossein Mousavi's campaign, and it became the symbol of resistance against Ahmadinejad's rule.

Mahdavi's research involved hundreds of interviews with young people over a period of seven years. Currently, over 70% of the Iranian population is under the age of 30 and 84% of Iranian youths are either in college or hold a higher degree. However, unemployment is stagnant at 35%. Thus, most of the Iranian population is young and educated with few opportunities to apply their knowledge and talents. Mahdavi shows that while individuals' reasons for their



The presence of women at the rallies signaled women's rejection of the subservient role delegated to them in contemporary Iran. The on-camera death of a young woman named Neda Agha-Soltan, in particular, drew international attention and further rallied protesters against the government. In a gender-bending twist, some men put on the headscarf as a sign of resistance to the regime and its laws.

participation vary, the sexual revolution and the social and political movements have an intellectual architecture based in this highly educated population. She suggests parallels between Iran's contemporary social and political movements and the countercultural movements that transformed civil rights movements in the West. In the US, what began as a youth culture rebelling against the older

generation's values was transformed into the Civil Rights movement, the Women's movement, anti-Vietnam War activism, and so on. Youth culture had similar social and political implications in Eastern and Western Europe. However, according to Mahdavi, Iranian participants in the Green Revolution are quick to say that their revolution, while taking some of its inspiration from movements in the West,

is unique to their own culture and history. Indeed, while the participants in the sexual revolution and the Green Revolution reject the version of Islam imposed by the regime in power, they do not reject Islam itself. They generally do feel connected to religion and spirituality even as they are frustrated with the interpretation and implementation of Islam espoused by those in power.

The Green Revolution came to a

climax on November 4, 2009, which was the thirtieth anniversary of the 1979 Iranian Revolution, which deposed the Shah and established the Islamic Republic of Iran. Young people protesting what they viewed as the fraudulent election of Ahmadinejad (endorsed by Supreme Leader Ayatollah Ali Khamenei) filled the streets. Attacked by pro-Ahmadinejad paramilitary forces, they continued their nonviolent protests, often using their own bodies as human shields to protect others. Many of the leaders of the protests were women, and men and women protested side-by-side. The presence of women at the rallies signaled women's rejection of the subservient role delegated to them in contemporary Iran. The on-camera death of a young woman named Neda Agha-Soltan, in particular, drew international attention and further rallied protesters against the government. In a gender-bending twist, some men put on the headscarf as a sign of resistance to the regime and its laws. After activist Majid Tavakoli was shown wearing a headscarf by the government media, which was attempting to shame him on television, hundreds of Iranian men posted pictures and videos of themselves wearing headscarves

and saying, "We are all Majid," in order to show solidarity with Tavakoli as well as with Iranian women. Other forms of protest included writing anti-Ahmadinejad slogans such as "Where is my vote?" on Iranian currency. The government tried to take these bills out of circulation, but there were so many of them that their removal would have caused a major financial crisis, so they continued to circulate. While Ahmadinejad remains president of Iran, the Green Revolution has revealed that, as this huge population of young people asserts itself, the government will sooner or later, through peaceful means or violence, have to change in order to better reflect the values of these members of Iranian society.

Mahdavi's work indicates that all of these practices by the youth of Iran are interrelated. While wearing make-up or dancing may seem less subversive than the protests in the street, all of these actions involve young people, men and women, using their bodies to claim their rights. Unfortunately, Mahdavi was forced to leave Iran in 2007 when the Iranian government became too interested in her work. Thus, she has been unable to trace her interview

subjects through the 2009 protests. She is now studying the lives of Iranian workers, particularly sex workers, in Dubai.

Jaimie Baron is a writer for CSW Update.



Note: On Tuesday, May 18, Pardis Mahdavi, Assistant Professor of Anthropology at Pomona College presented her research at a lecture organized by the UCLA Center for Governance as part of a seminar series on the Global Higher Education Revolution and the World-Class Universities Movement. Cosponsored by CSW, her talk, entitled "Iran's Green Sexual Revolution," was derived from her recently published book, *Passionate Uprisings: Iran's Sexual Revolution* (Stanford University Press, 2008).

CAREERS BEYOND THE ACADEMY

*CSW's workshop for
Ph.D. students offers more strategies
for career development*

by Jaimie Baron



THERE HAS NEVER BEEN A GUARANTEE THAT any degree will get you the job you desire. In the current academic job market, however, the prospects for newly-minted Ph.D.s immediately acquiring a tenure-track job are, at least in some fields, rather grim. Yet, since Ph.D. training is geared toward preparing students for an academic job, it may be difficult for recent graduates

to imagine a different career for themselves. With this situation in mind, CSW recently held a workshop entitled “Ph.D.’s: Careers Beyond the Academy,” which included four speakers – Markell Steele, Dr. Jenny Price, Dr. Nancy Mickelwright, and Dr. Renee Fraser – each of whom offered advice to new Ph.D.s looking beyond the academy for gainful employment.

One of the things such Ph.D.s might consider doing is visiting the UCLA Career Center. Ms. Steele is Counseling Manager for Graduate Student Services at the Career Center where she counsels graduate students from all disciplines on their academic and non-academic career options. She helps them with job search strategies, resumes and curriculum

vitae, cover letters, teaching philosophies, and research statements in preparation for the job market. She describes herself an advocate of networking and building professional relationships, and she teaches her students on how to do this effectively. In addition, she helps students determine how to connect their personal attributes (skills, interests, values and personality) to satisfying career options and, then, to execute a career plan to secure the position they want. She has a Masters' in counseling from the University of San Diego and a BA in sociology from the University of California, Santa Barbara. At the workshop, Ms. Steele shared a set of insights she has for Ph.D.s looking for careers outside the academy:

REMEMBER: You are not your Ph.D.! Think about all the roles you've played while pursuing the degree (researcher, writer, student, teacher). Think about the transferable skills you acquired and honed through those roles that you can leverage and promote. Generate a list of accomplishments. What are likely careers?

Learn the vocabulary of the career field in which you are interested. This includes keywords to describe common tasks/functions in that career. In what ways does your experience, knowledge, skill set match up? Learn the career ladders and where you fit. Promote the match in your resume/CV, online profiles, cover letter, networking, and interviewing.

Learn to succinctly communicate what you've been doing the last few years. You need to be able to produce a 30-second introduction on command. Think about what you want to be known for. Consider the applications and value of your knowledge, skills, abilities, and experience. Articulate who you have helped, problems you have solved, and outcomes you have achieved. Clearly state your career objectives and what type of opportunity you are looking for. State your relevant strengths and relate them to the job opportunities.

Have an immediate answer for the question "Why are you interested in this career?" Connect the dots between your interests, transferable skills, experience and aspirations.

Build community. You can do this through networking events, career fairs, industry meetings, conferences, volunteer opportunities, informational interviews, interdepartmental talks, and online options such as blogs, LinkedIn, Twitter, and so on.

There is no defined list of strategies for how to get a certain job. You have to do the work to figure out where you fit and where you want to go in your career. Many options beyond freelance writing and teaching exist. Go find them by conducting informational interviews and industry research.

Get experience through internships and campus groups.

Create a realistic, well-informed career transition/job search plan.

Use available resources.

Treat yourself with dignity and respect, and value your accomplishment in attaining your Ph.D.

Each of the other panelists described her trajectory from receiving her Ph.D. to the position she now holds. Dr. Jenny Price — freelance writer, Los Angeles Urban Ranger, and CSW Research Scholar— says she never intended to become an academic. A biology major in college, she was so fascinated by a history course she took during her last semester as an undergraduate that she decided to go to graduate school in history. Her dissertation examined the intersection between environmental history and social practices and attempted to show how our abstract ideas about “nature” have often prevented us from looking at how human beings actually use nature. Once she completed her Ph.D. at Yale, she became a freelance

writer. She is the author of two books, *Thirteen Ways of Seeing Nature in L.A.* and *Flight Maps: Adventures with Nature in Modern America*. She has also written for *GOOD*, *Sunset*, *Believer*, *Audubon*, *The New York Times*, and *The Los Angeles Times* and writes the satiric environmental advice column called “Green Me Up, JJ” for *LA Observed*. In addition, she gives frequent tours of the L.A. River, practicing what she refers to as “public interpretation” of the city, often inhabiting the persona of a “park ranger” within the urban environment in order to teach her audiences to see urban space differently.

In the workshop, Price said that although she did not pursue an academic career, she could not have done this work without the training she received in graduate school. Indeed, she says, her writing and tours are deeply informed by theory. She sees all of her work as attempting to render complex ideas obvious and to transform cultural criticism into new ways of seeing accessible to everyone. She stated frankly that she does not necessarily recommend

anyone become a freelance writer in this economy, especially given the uncertainty about how digital media will ultimately shape how writers make a living, and she admits that it is not a particularly lucrative route even in good times. However, she says that she manages to do something she loves and values and finds ways to get paid for it.

In contrast to Price, Dr. Nancy Mickelwright did intend to pursue an academic career. Over the course of her education, Mickelwright received a B.A., M.A. and Ph.D. in Islamic Art, all the while expecting to find an academic job as soon as she finished. However, given her specialization, she found it much more difficult than she imagined to get a tenure-track job. After a three-year Postdoctoral Fellowship at the University of Michigan, she got a job as Professor of the History of Islamic Art at the University of Victoria in British Columbia, where she taught for 12 years. However, this was not a tenure-track position and she felt very geographically isolated. This job gave her a clearer perspective on academic life,

its pluses and minuses. She eventually decided to look for a permanent job outside of academia. Using her alumni connections at the University of Pennsylvania, she made herself known to the Getty Foundation and was eventually offered a job in 2001. Few children, she admits, have ever wanted to be a Program Officer when they grew up, but she has found the job very rewarding. She was in charge of managing Getty research grants in art history and acting as liaison between the Getty and its research grant recipients. The most positive aspect of the job has been the opportunity to meet all kinds of fascinating people doing very interesting work and the fact that given that she dispenses grant money, everyone wants to talk to her and gives her the red carpet treatment wherever she goes. The downside, she said, is that, unlike the academics whose projects she manages, she does not often get to do her own research and has less intellectual independence than most professors. However, during her time at the Getty, she has published a book, *A Victorian Traveler*

in the Middle East: The Photography and Travel Writing of Annie Lady Brassey (2003), and edited, with Reina Lewis, *Gender, Modernity and Liberty: Middle Eastern and Western Women's Writings; A Critical Sourcebook* (2006), as well as numerous articles on the history of photography in the Ottoman world. Thus, she has remained active as a scholar and competitive for other jobs. Partly as a result of her desire to do more of her own research, she recently accepted a new position as Head of Scholarly Programs and Publications at the Smithsonian Institution's Freer and Sackler Galleries in Washington, DC.

Mickelwright notes that she got almost all of her jobs through networking, and she advises new Ph.D.s to keep their eyes open for jobs they may never have heard of, to make contacts and use them, and to consider taking a job that may not be perfect but that might lead to other, better opportunities.

Mickelwright's emphasis on networking was echoed by Dr. Renee Fraser, who is Chief Executive Officer of

Fraser Communications—a successful ad agency that is one of the fastest growing businesses in Los Angeles with sales over \$40 million—and an adjunct professor at the Annenberg School of Communications for the graduate program in Public Relations at USC. Fraser describes herself as an advocate for entrepreneurship as a catalyst for success for women and people of color. She is also the co-host of “2MinutesWith,” a daily radio talk show that offers sound advice on business success. She and her co-host, Betsy Berkhemer also host “Two Minutes and More with Betsy and Renee,” an hour-long show of savvy business advice.

Like Price and Mickelwright, in the workshop Fraser talked about her own career trajectory. After receiving her Ph.D. in Psychology at USC, she decided to put her understanding of human behavior to practical—and lucrative—use. She sent out her resume to a market research firm and got the job—despite the fact that, at the time, advertising was a “man's business.” In this job, she learned applied market research, skills that drew on

the research skills she developed while working toward her Ph.D. She later became a manager and ultimately started her own highly successful ad agency. Given that it is her agency, she can choose her clients and support the causes that are important to her. Indeed, although her ad agency makes much of its money from private corporations, she makes sure that her agency also participates in public service by conducting ad campaigns for social issues like HIV testing and advocacy for improved nutrition.

In terms of her advice for new Ph.D.s, she advocates active networking, merchandising your skills in a 30-second “elevator” speech, and transforming your abilities into an intriguing story that potential employers will remember. She warns women in particular to resist the self-effacing attitude that can undermine your chances in the job market. Good work, she argues, does not always speak for itself. You have to actively promote yourself and your abilities. She does not suggest flaunting your Ph.D., but she does not advocate hiding it or feeling

embarrassed about it, either. She also notes that in every field you have to earn the right to control your own destiny by working for others and gaining skills. Eventually, you can become your own boss.

During the Q&A after the panel, one student asked about what the panelists suggested a new Ph.D. do if she is offered a job and discovers ethical differences between herself and her employer. In response, the panelists agreed that you should not take a job if it goes against your own ethics and beliefs. However, they also noted that the reality is that you do have to conform to certain structures you may not like, especially in the business world. Nevertheless, they maintained that you must bring your integrity to whatever you do. This led into a discussion centered around the related question of enjoying your work. Most Ph.D. students choose to pursue their degree because they want to do something they love. The panelists concurred, however, that “work is work.” While everyone wants a fulfilling job, it is dangerous to romanticize any career, academic or otherwise. Each panelist

acknowledged that despite loving her job, she spends a good portion of her time doing things she does not particularly enjoy. Inside or outside the academy, there are negative aspects to every job. The important thing is to find, actively pursue, and acquire a job that makes use of the skills and talents you have—with much effort and dedication—attained in graduate school. The current depressed economy may be beyond our control, but flexibility and openness to options may lead new Ph.D.s into new and fulfilling career directions.

Jaimie Baron is a Ph.D. Candidate in the Cinema and Media Studies Program and a writer for CSW Update.

CSW Awards 2010



Top row, from left to right, Alison Hoffman, Kimberly Robertson, Staisey Divorski, Elizabeth Thompson, Elizabeth Raisanen, Patrick Keilty, Leila Pazargadi, and Kristina Benson

Middle row, from left to right, Chunyuan Fei, Sarah Morando, and Christine Diane Coe,

Bottom row, from left to right, Adriana Manago, Iris Lucero, Kimberly Mendoza, Erin Hill, and Sabrina Cathleen Tinsay.

Not pictured: Lorena Alvarado, Lindsay Johnson, and Kristina Yarrow

Penny Kanner

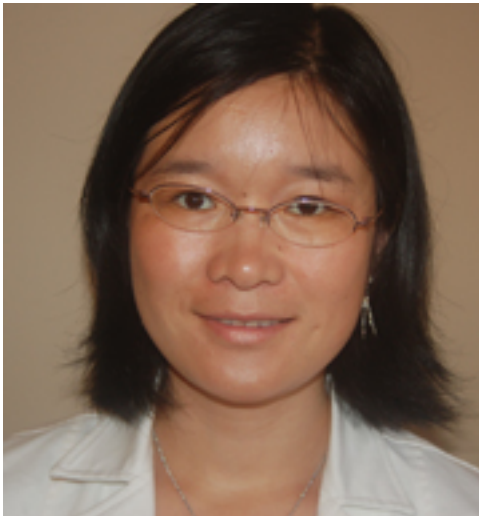


Barbara “Penny” Kanner received a Ph.D. in the Department of History at UCLA. Kanner (shown above right with Kathleen McHugh) has taught at UCLA Extension, Mount St. Mary’s College, Occidental College, and held a faculty appointment at UCLA. She has been a Research Scholar at the Center for the Study of Women since 1990. She authored a number of works on British women’s autobiographies including

*Women in Context: Two Hundred Years of British Women Autobiographers, a Reference Guide and Reader (Prentice Hall, 1997). Her research interests also include bibliomethodology as an analytical tool. In her essay, “Growing into History” in the book *Voices of Women Historians* (Indiana UP, 1999), she noted that she endowed the Mary Wollstonecraft Award at the Center for the Study of Women in 1983*

after “seeing that professional encouragement for women graduate students was pitifully inadequate in all disciplines.” More recently, she generously endowed the George Eliot Dissertation Award and the Elizabeth Blackwell, M.D., Awards. She has served as President of the West Coast Association of Women Historians and the Conference Group on Women’s History.

Elizabeth Blackwell, M.D., Award



Named for the first woman to graduate from medical school and made possible by the generosity of Barbara “Penny” Kanner, Ph.D., these awards honor a publishable research report, thesis, dissertation, or published article relating to women, health, or women in health-related sciences.

Chunyuan Fei received a Ph.D. in epidemiology from University of California, Los Angeles in 2010, M.S. in biostatistics and epidemiology from Fudan University in 2003, and a MD from Southeast University in 2000. Since 2006, she has focused on the possible health effects of perfluorinated chemicals (PFCs) and various reproductive and child health outcomes by using data from the Danish National Birth Cohort. She was the first to show that exposure to PFOA and PFOS, two of the most common PFCs, was associated with subfecundity in women and among the first to report that PFOA may impair fetal growth at background levels. Her research interests include reproductive epidemiology and environmental epidemiology. She will join the Two Sister Study at NIEHS (the National Institute of Environmental Health Sciences) and make contributions to identify risk factors of early-onset breast cancer.

Elizabeth Blackwell, M.D., Award



Named for the first woman to graduate from medical school and made possible by the generosity of Barbara “Penny” Kanner, Ph.D., these awards honor a publishable research report, thesis, dissertation, or published article relating to women, health, or women in health-related sciences.

Elizabeth Thompson grew up in Washington D.C., where she attended the National Cathedral School, and spent summers at an all-girls wilderness camp in northern Ontario. She went to college at Harvard, where she rowed varsity crew and mentored at Children’s Hospital Boston and Teen Voices, a magazine that is written and published by inner-city girls. Following college, Lizzie worked at Massachusetts General Hospital in their anxiety and grief research clinic before moving to Los Angeles to study with Dr. Annette Stanton in the Clinical and Health Psychology programs here at UCLA. With Dr. Stanton’s mentorship, Lizzie studies adjustment to women’s health issues, including infertility and breast cancer.

George Eliot Dissertation Award



Named for the nineteenth-century author of *Middlemarch* and made possible by the generosity of Barbara “Penny” Kanner, Ph.D., this award honors an outstanding doctoral dissertation pertaining to women or gender that utilizes a historical perspective in literature or the arts.

Staisey Divorski completed her Ph.D. in Italian at the University of California, Los Angeles in 2010 with the dissertation ‘At War with Oedipus: Family, Conflict and Sexuality in Italian Literature and Cinema, 1965-1988.’ She holds a B.A. in Italian and Anthropology from Barnard College. Her work is concerned with the intersections between contemporary Italian cultural production and socio-historical change with a focus on themes of gender, sexuality, and the body. Her current projects include a critique of the rhetorical construction of the nuclear family in contemporary conservative Italian discourse for Modern Italy’s special issue on the politics of sexuality as well as a translation of Luisa Passerini’s study on the personal narratives of female political terrorists.

Mary Wollstonecraft Dissertation Award



Named for the author of *A Vindication of the Rights of Woman* (1792) and made possible by the generosity of Barbara “Penny” Kanner, Ph.D., this award honors an outstanding doctoral dissertation pertaining to women or gender that uses historical materials and methods.

*Alison R. Hoffman received her Ph.D. in the Cinema & Media Studies program in the Department of Film, Television, and Digital Media at UCLA in Winter Quarter, 2010. Her research focuses on feminist media histories, alternative cinema practices, and minoritarian cultures and (self-)representations. Her most recent publication, an examination of the films and new media texts by artist Miranda July, appears in the anthology *There She Goes: Feminist Filmmaking and Beyond* (Wayne State University Press, 2009). Her dissertation is entitled “Our Bodies, Our Cameras: Women’s Experimental Cinema in the U.S., 1964-1976.”*

Jean Stone



Jean Stone, born Jean Factor, collaborated with her husband, Irving Stone, as a researcher and editor on eighteen biographical novels. For over five decades, she was involved with and supported UCLA. Stone had a long and productive relationship with CSW. Her relationship with the Center began with her participation in the Friends of CSW

in the late 1980s. She attended many CSW-sponsored talks and, after 1990, when she made her first contribution to CSW, she never missed the annual Awards Luncheon. Stone, who passed away in 2004, cared deeply about the graduate students whose research on women embodied the promise of the next generation of women scholars. Her commitment to graduate students is

reflected in the dissertation fellowships she established. On more than one occasion, she noted how much pleasure she derived from supporting stellar young scholars and their research. In addition to the fellowships she established during her life, her legacy to UCLA now includes the Irving and Jean Stone Dissertation Year Fellowships.

Jean Stone Dissertation Research Fellowship



Made possible by the generosity of Mrs. Jean Stone, this fellowship helps fund an exceptional graduate student dissertation research project focusing on women or gender.

Lorena Alvarado is a graduate student in the Department of World Arts and Cultures. Her dissertation, titled “Corporealities of Feeling: Mexican Sentimiento and Gender,” analyzes the performance of feeling, often exaggerated and overly effusive, that is known throughout the Spanish-speaking Americas as sentimiento. This analysis examines how a number of women singers in the twentieth and twenty-first century adapt and manipulate sentimiento in order to launch a feminist inquiry into histories of mexicanidad or mexicanness. The work will contribute to a nuanced understanding of the role of culturally specific sentiment and its expression in the making and unmaking of national and gendered subjects.

Jean Stone Dissertation Research Fellowship



Made possible by the generosity of Mrs. Jean Stone, this fellowship helps fund an exceptional graduate student dissertation research project focusing on women or gender.

Erin Hill received two undergraduate degrees in Film and Theatre from the University of Michigan and then moved to New York and later to Los Angeles to pursue a career in Film and Television development. She worked as an Executive Assistant until realizing that she was more interested in studying the culture industry than working in it. She is a Ph.D. candidate in the Cinema and Media Studies Program in the Department of Film, Television, and Digital Media. Her dissertation, entitled “Invisible Women: Feminized Labor In Hollywood, 1930-48,” is on women workers at film studios in the 1930s and 1940s. She hopes to connect these women’s jobs with the female-dominated professions in the contemporary film and television industry in a bottom-up history of women in film and television production.

Jean Stone Dissertation Research Fellowship

Made possible by the generosity of Mrs. Jean Stone, this fellowship helps fund an exceptional graduate student dissertation research project focusing on women or gender.

Lindsay Johnson is a Ph.D. candidate in the Department of Musicology at UCLA. She is currently writing her dissertation, which is entitled “Embodiment and Performance in Private Devotions: Nuns’ Voices in Early Seventeenth-Century Italian Convent Music.” She also plays violin, sings, and is learning baroque guitar. She has presented papers at conferences in Switzerland, North Carolina, Idaho, and Los Angeles. She enjoys performing around the world with Village Harmony, a folk choir, and in Los Angeles with UCLA’s early music ensemble.

Jean Stone Dissertation Research Fellowship



Made possible by the generosity of Mrs. Jean Stone, this fellowship helps fund an exceptional graduate student dissertation research project focusing on women or gender.

Elizabeth Raisanen is a Ph.D. candidate in the Department of English at UCLA. Her research interests include the poetry, prose, and drama produced by women writers during the late eighteenth and early nineteenth centuries in England. Her project is entitled "Literacy Gestations: Giving Birth to Writing, 1770-1830." She received her M.A. in English literature from the University of Colorado at Boulder and her B.A. from Northern Michigan University.

Jean Stone Dissertation Research Fellowship



Made possible by the generosity of Mrs. Jean Stone, this fellowship helps fund an exceptional graduate student dissertation research project focusing on women or gender.

Kristin Yarris is a graduate student in the Department of Anthropology. She received a B.A. in Sociology and Anthropology from Lewis & Clark College and then worked as a social worker, youth counselor, and community organizer for nonprofit, community-based organizations before returning to graduate school. She received MPH/MA in Community Health Sciences and Latin American Studies at UCLA. Her dissertation research project is titled “Left Behind: Understanding the Consequences of Mother Migration for Health and Well Being among Nicaraguan Families.”

Paula Stone Dissertation Research Fellowship



Made possible by the generosity of Mrs. Jean Stone, this fellowship helps fund an exceptional graduate student dissertation research project focusing on women or gender.

Sarah J. Morando is a Ph.D. student in the Department of Sociology at UCLA. Her dissertation will examine the role of female immigration attorneys in negotiating legal risk and uncertainty for their female, undocumented immigrant clients who are pursuing U visas, a new type of visa category that grants temporary immigration status to victims of violent crime and provides a path to U.S. citizenship. Her dissertation research project is titled "Gendered Recourse in Immigration Law: Women on Both Sides of the Desk."

Paula Stone Dissertation Research Fellowship



This fellowship, which was established by Mrs. Jean Stone to honor her daughter, Paula Stone, helps fund an exceptional dissertation research project focusing on women and the law with preference given to research on women in the criminal/legal justice system.

Kristina Benson is a Ph.D. candidate in the Islamic Studies Program. Her project investigates the ways in which Muslim women navigate both secular and religious systems of family law in the United Kingdom, what types of outcomes they receive, and how these outcomes shape their identities. This project will contribute to the formulation of her dissertation and to the completion of national grant applications for dissertation funding. Her dissertation research project is titled "Muslim Women and Dynamic Legal Pluralism: British Family Law and Sharia Tribunals in the United Kingdom."

Irving & Jean Stone Dissertation Year Fellowship



Made possible by the generosity of Mrs. Jean Stone and administered by CSW and the Grad Division, these fellowships support exceptionally promising doctoral students whose dissertation topic pertains to gender, sexuality, and/or women's issues and who are at the dissertation writing stage.

Laura Foster is an attorney, current Ph.D. candidate in Women's Studies at UCLA, and a Graduate Research Affiliate with the UCLA Center for Society and Genetics. Her current research specializes on biotechnologies, genetics, indigenous knowledge/science, intellectual property law, critical race theory, and post-colonial/transnational feminisms in the context of Southern Africa. Her research interests draw upon her work in Southern Africa over the past decade as a human rights lawyer working closely with non-governmental organizations in Botswana and South Africa on issues of domestic violence and, more recently, intellectual property policy. Her dissertation project is entitled "Patenting Hoodia: Feminisms, Intellectual Properties, and Situated Public Domains."

Irving & Jean Stone Dissertation Year Fellowship



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Patrick Keilty is a Ph.D. candidate in Information Studies with a concentration in Women's Studies. His dissertation project is titled "Seeking Sex: Embodiment and Technology." The major theme of his dissertation is the embodied and radically material nature of human existence in an increasingly electronic age. A focus on materiality makes a difference to the many quantitative and cognitive descriptions of our encounters with computer technologies by emphasizing the ways in which our bodies, in addition to conscious, reflective thought, engage in the process of searching and browsing online. He uses existential phenomenology, anecdotal logic, and semiotics to suggest that the Internet has reconstituted many personal and social experiences, including sexual experiences, by creating a network of sexual sociability online that indicates both public revelations of once-solitary sexual pleasures and the body's participation in creating new media cultures.

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Adriana Manago is a doctoral student in the Department of Psychology. Her dissertation project is titled "Gender and Identity Development in the Context of Social Change in a Maya Community." Her research in developmental psychology focuses on adolescent gender and identity development and the transition into adulthood in a variety of contexts of cultural change. She conducts research with Mayan adolescents in southern Mexico who are adapting to increasing urbanization, commercialization, technology, and changes in the formal levels of education in their community. She also conducts research with Latina adolescents in Los Angeles and with youth in the U.S. who are increasingly using social media to explore and consolidate a sense of self. She is the first author of "Feminist Identity in Latina Adolescents" published in the Journal of Adolescent Research and "Self-Presentation and Gender on MySpace" published in the Journal of Applied Developmental Psychology.

Irving & Jean Stone Dissertation Year Fellowship



Made possible by the generosity of Mrs. Jean Stone and administered by CSW and the Grad Division, these fellowships support exceptionally promising doctoral students whose dissertation topic pertains to gender, sexuality, and/or women's issues and who are at the dissertation writing stage.

Kimberly Robertson is a doctoral student in the Department of Women's Studies. She holds an M.A. in American Culture from the University of Michigan, Ann Arbor, and a B.A. in English Language and Literature from the University of Northern Colorado, Greeley. Her dissertation project is titled "Unsettling Possibilities: Urban Native Approaches to Eradicating Violence Against Native Women." In it, she addresses urban Indian women, the construction of identity, domestic and sexual violence, and approaches to eradicate that violence, as well as Native feminist knowledge production.

Constance Coiner Award



Virginia Coiner Classick (*left*), sister of Constance Coiner, with Leila Pazargadi

Created to honor the memory and continue the work of Constance Coiner, Ph.D., and her daughter Ana Duarte-Coiner and made possible through donations of family and friends, the Constance Coiner Awards support research on feminist and working-class issues and honor excellence in teaching and a commitment to teaching as activism.

Leila Pazargadi advanced to candidacy and received her concentration in Women's Studies in the spring of 2009. Her dissertation discusses the comparative works of Iranian American and Arab American women writers who are publishing autobiographical fiction and nonfiction in a post-9/11 America. For the Freshman Summer Program, she developed a course entitled "Literatures of Migration: Exploring the 'Third World' Perspective." Her innovative techniques push back against preformulated conceptions of race, gender, and religious culture, thereby expanding the canon while also engaging students in global debates shaping their world outside the classroom.

Constance Coiner Award



Kimberly Mendoza (*left*) with Virginia Coiner Classick, sister of Constance Coiner

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Kimberly Mendoza is a third-year transfer student with a major in International Development Studies and a minor in Chicana/o Studies. She transferred from Pasadena City College, where her experience as a student-activist began. She was involved with Students for Equality in Education (SEE), an organization and support group for undocumented (AB540) students. This involvement led her to work with the Coalition for Humane Immigrant Rights of Los Angeles (CHIRLA). At UCLA Kimberly is also Pinays Coordinator for Samahang Pilipino, which works to educate, organize, and empower Pinays in advocating for the needs of their communities.

Constance Coiner Award



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Sabrina Cathleen Tinsay is an AB540 student majoring in International Development Studies with minors in Political Science and Anthropology. Born and raised in the Philippines, she seeks to empower her community and future generations through activism for women's and human rights. When she attended Cypress College, she served as Student Trustee for the North Orange County Community College District and advocated for equal opportunity in education. At UCLA, she joined Nourish International, a student organization that develops ventures to eradicate poverty and to empower communities in developing countries. She also works with the IDEAS (Improving Dreams, Equality, Access, and Success) organization, which advocates for the DREAM (Development, Relief, and Education for Alien Minors) Act.

Myrna A. Hant



Myrna A. Hant received her Ph.D. in Education from UCLA with a dissertation entitled "Life Satisfaction of the Well Elderly." She had previously completed two Master's degrees, one in English Literature and the other in Business Administration. Dr. Hant was inducted into Phi Beta Kappa and Phi Delta Kappa for her Bachelor's in Sociology

from UCLA. She also received a Certificate in Gerontology from the University of Southern California. She was a college administrator at Chapman University as well as an instructor in Women's Studies. Presently she teaches Women's Studies courses as well as courses focusing on later life issues. She has been a CSW Research Scholar since 2001. She is also Chair of

the Board of P.A.T.H. (People Assisting the Homeless). In 2006, she established the Renaissance Award, an undergraduate scholarship that rewards the rebirth of academic aspirations among women whose college careers were interrupted or delayed by family and/or career obligations and that encourages achievement in the pursuit of a bachelor's degree at UCLA.

Renaissance Award



Made possible through the generosity of Myrna A. Hant, this award supports the renewed academic aspirations of women whose college careers were interrupted or delayed by family and/or career obligations. The recipients are UCLA undergraduate women who returned or are returning to college after a period of years.

Iris Lucero is a Women's Studies major with a minor in Education. In addition to being a Ronald E. McNair Scholar, she works for the Center for Community College Partnerships (CCCP), an outreach program part of the UCLA Academic Advancement Program. As a peer mentor at West Los Angeles Community College (WLAC), the campus from which she transferred to UCLA, Iris motivates first-generation, low-income, underrepresented, and nontraditional community college students to consider

transferring to a four-year university. This fall, she will begin a Master's Program in the Division of Social Science and Comparative Education of the Graduate School of Education and Information Studies. Her plans include pursuing a Ph.D. in Education to study private for-profit vocational institutions and their effects on communities of color. This spring Iris will be the first in her family to graduate from college and be admitted to graduate school.

Renaissance Award



Made possible through the generosity of Myrna A. Hant, this award supports the renewed academic aspirations of women whose college careers were interrupted or delayed by family and/or career obligations. The recipients are UCLA undergraduate women who returned or are returning to college after a period of years.

Christine Diane Coe has been raising six children (five daughters and a son) singlehandedly as a committed homeschooler. She returned to school in 2006 after her youngest was born. In 2009 she completed a Creative Writing major at UCLA and won the May Merrill Literary Award. She was recently admitted to the graduate program in the Department of Theater Film and Television where she is concentrating on Screenwriting and Cinematography.

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