



Devil's Advocate

By ANNA NEMCHUK
Editor-in-chief

Models - sticks or stones?

"How fat is too fat?" used to be the question. In today's modeling world, suddenly it's "How skinny is too skinny?"

Seemingly inspired by the fatal heart attack of Uruguayan model Luisel Ramos, 22, moments after disembarking a catwalk due to months of subsisting on green leaves and Diet Coke, organizers of the recent Madrid Fashion Week have banned models with a Body Mass Index under 18 - a number set by the World Health Organization as the lower limit for a healthy weight. Britain's Culture Secretary Tessa Jowell has urged the officials of London Fashion Week to follow Spain's lead, eliminating girls deemed to be unhealthy, but the Limeys aren't buying and the issue is being carefully skirted. While Israel and India nod their heads in sage agreement, Italy's thinking about it, New York's talking discrimination suits and Paris is quietly chuckling in disbelief. Designers - supposedly the heart of the problem - are keeping mum, as are models, but the debate is far from over.

So what's the big deal? Models have always been reed thin, right? Well, no, but that's not even the main problem. You see, it's the children, the poor children! We get blamed for everything, but we also fall for the first friendly face with a lollipop or at least a good advertising campaign. Now that obesity has become the mating call of doctors round the world, anorexia and bulimia - the darker, often misunderstood cousins - have begun an avalanche that is growing harder and harder to ignore. It took every other prepubescent girl developing neuroses about her hipbones and second-graders slamming Slim-Fast like whiskey for someone to finally pay attention. Let's lock that barn after all, shall we?

Recognizing that the formative years are incredibly tough for most kids, a fact that renders them so much the more suggestible, should we really glorify an industry that highlights starving oneself as a path to beauty? On the other hand, each person must ultimately be accountable for himself and art, whether Botticelli's maidens or Calvin Klein's underwear ads, while suggestive, does not force.

My sympathies lie with the models. Imagine spending years working on delineating your rib cage to the proper degree, only to be kicked out of the world's biggest fashion shows because you've succeeded a little too well.

For better or for ill, the social norm tends toward the slim. When opening a magazine, I'd rather see a fantasy - real life, I see every day. Research done at the University of Bath claims that out of 470 female undergraduates, at least two-thirds feel the same. So lay off today's Twiggies. Go spend the bandwidth exercising.



Photo by Christa Meier

Gallery show portrays female reality

By DANELLE MEYER
Staff writer

Walking into an art gallery normally gives viewers positive things to think about, but the first art show of this semester featured in the Louie Meager Art Gallery starts things off at a new pace. The show "Violence Against Women, Women Against Violence," has over 30 very striking pieces decorating the space of the gallery walls and floor. With so many fierce pieces to view it's hard to choose only one to study.

This show, provided by the Northern California Women's Caucus for Art, has traveled to locations such as the Santa Clara University Art History Gallery. At each venue, new artists add pieces to the collection and strengthen the exhibition's power.

The show has offered artists a

chance to submit pieces that have very personal meanings - meanings that are based on not just their own experiences, but also those who they are close to. Many also expressed their views on violence towards women in general.

"As a child in Washington D.C. I was continually warned about violence against women. These warnings instilled fear, fear that was protective and inhibiting," said artist Claudia Chapline, who painted a pastel piece called Refugees. It depicts two naked women on a red splotchy background with painful expressions hanging on their faces.

When first walking into the gallery, viewers' minds are met with a mixed set of emotions. The very first piece seen hanging upon the wall was added by Ohlone's own Art Gallery Director, Margaret Stainer.

Her piece, Sacra Conversazione, is a large charcoal drawing depicting a man and a woman besides a partially opened chain-locked door. The harshness of the dark shadows makes the piece fierce and begins to prepare the eye for the other artwork.

There are a wide variety of individual messages and images including soft ones and dark ones, but they all relate to the title of the show. One softer oil piece, Barbara Hendrickson's Passage #2: The Key shows a giant window with a small key on the floor right before it. The painting's individual message is related directly to the artist.

"I was born in the Depression... at that time, my future was already made for me. I was to make myself attractive to men, find a good husband, and be a good housewife and mother. None of these roles appealed

An overview of the "Violence Against Women, Women Against Violence" exhibit in the Louie Meager Art Gallery (top). A long shot of the exhibit from a different angle. (bottom left). Margaret Stainer addressing visitors in front of Kerry Surman's Picking Up the Pieces (bottom right).



Photo by Christa Meier



Photo by Christa Meier



Photo courtesy of Morgan Brinlee

Morgan Lindstrom, right, next to fellow auditioner.

Ohlone's next Top Model

By MORGAN BRINLEE
Features editor

Fame and fortune are the dreams of many, but few actually have a chance at it. However, one Ohlone student recently tried her luck in the L.A. audition scene.

Morgan Lindstrom, 21, traveled to Los Angeles last week to audition for the show *America's Next Top Model*. While Lindstrom did not receive a call back there, she was asked to audition for the *The Pussy Cat Dolls*. "I wasn't called back but I am still really excited because it was my first experience in L.A. and I thought I was pretty successful," said Lindstrom.

Although things didn't go as smoothly as she hoped, Lindstrom still gets excited talking about her audition.

After arriving in L.A., Lindstrom got ready for her audition with America's Next Top Model executives in the airport.

Upon arriving at the CW studios, Lindstrom and about 700 other female applicants waited in line. "They cattle-called us in 100 girls at a time," said Lindstrom. Girls had to stand sideways in a straight line before the judges while being asked their name, age, height, and weight. The producer then asked the girls that could sing to step forward. Finally the judges asked 35 girls, including Lindstrom, to stick around after the other applicants left. Ten of those 35 girls were asked to come back the following day to audition

for the Pussy Cat Dolls, explained Lindstrom. "Apparently, the band is looking for a new 'serious' member," said Lindstrom.

Judges asked the girls to come dressed as if they were onstage with the Pussy Cat Dolls. "I had to call people back here and ask 'what do I wear?'" said Lindstrom, who also purchased the band's CD in an effort to learn more about them.

At this audition, girls were asked to sing and dance to the Pussy Cat Dolls *Don't Cha* remix. "It was all sexy dancing. You're just trying to shake your ass as much as you can," Lindstrom explained. Lindstrom decided to sing *At Last* by Etta James.

Lindstrom approached both auditions as professionally as possible. "I was trying to be as bubbly as possible while still coming off as professional and outgoing. There had to be a lot of sex appeal as well. That was challenging for me," said Lindstrom.

Although she didn't receive a callback for the Pussy Cat Dolls audition, Lindstrom is looking forward to the future. Lindstrom plans on finding a more locally-based agency to represent her. "I wasn't called back but I'm still really excited because it was my first experience in LA. I thought I was pretty successful," said Lindstrom. "It was my first open call in LA and I got a call-back!"

Lindstrom works at the Las Palmas Starbucks when not on campus studying Music Education.

'Facelift' under way



Staff photo

With its front covered with plastic, billowing in the wind like sails on a ship, Building One is "ready for its facelift," according to Ohlone President Doug Treadway. Students new to Ohlone may be startled at its currently rather disheveled state - yet fear not, it's all for a good cause. The construction, funded by the 2002 Bond Measure A, that has enveloped most of the campus will result in major structural and cosmetic improvements. Workers are sandblasting the stucco surface in preparation for painting.

McManus's 'New Music'

By NOAH LEVIN
Staff writer

What at first seems like an awkward yelp of clarinet and flute soon becomes a gangly walk. There are flighty sounds that call to mind skipping and commotion. The arrangement hops around in your head, wreaking havoc to an untrained ear. What you are hearing is *So Much More to Say*, a contemporary classical piece composed by music teacher Jim McManus.

McManus originally composed the piece for the tenth anniversary of the Smith Center. At about eight minutes in length, *So much More to Say* is a "New Music" composition - a form of the contemporary classical genre where musicians

are classically trained but play both contemporary and experimental compositions.

The piece is based on the theory of having an ensemble improvise from just one musical idea. However, "while the music may sound somewhat improvised, it is all completely and quite specifically notated," said McManus. "The piece periodically comes back to its starting point, a way of 'touching down' before taking off again on another episode."

This means there are several parts that over-lap and repeat, giving the piece an unscripted sound, but it is in fact precisely notated. The sections for the piece range from a typical classical style to the improvisation jam style of the Grateful Dead.

The piece took about three weeks to compose. There were two main ideas behind the composition of the piece. The first part is uptempo, light, and energetic, while the second part is reminiscent of a slow march, "This slow section comes in very prominently at the center of the piece and is played several times as a series of variations," said McManus.

McManus hoped that even if the listener doesn't connect with the piece as a whole, at least one part can appeal. He was originally motivated to write the piece as a way of contributing to the 10th Anniversary of the Smith Center. The title, "So Much More to Say," seemed like a good affirmation of the mission of the Smith Center - to encourage and develop the creative spirit."

International baseball portraits on display



Photo by Christa Meier

Lisa Levine has on display portraits of worldwide baseball players taken from various California ballparks in President Treadway's office. Levine's inspiration is to explore the transitional point of the athletes' lives. You can catch Levine's artwork up in the Presidents office Monday to Friday from 8 a.m. to 5 p.m.



Culture
Pirate

By OMER
AHMED
News editor

Censorship crushes spirit

My favorite novel is about a pedophile. In my opinion, the book is the best literature our language has ever produced. It's well written, thought provoking, funny and well, kind of hot. If you're a Literature major, you may have guessed that the book I am writing about isn't erotica, but Vladimir Nabokov's tragicomedy masterpiece "Lolita."

I bring this up because my dearest of novels has been subjected to an unfortunate amount of censorship. A book that some have called the greatest of the last century has often been kept from the public because it is supposedly "indecent." Even the recent '97 film adaptation by Adrian Lyne was almost barred due to censorship laws; the idea behind said laws being that images of pedophilia, even if an adult body double is used, will encourage pedophilia in the viewers and readers.

Following that same logic, we can assume that completely banning sexual imagery will stop sex all together. China wouldn't need the one-child policy anymore.

Luckily, the film was shown and, not surprisingly, those who watched the movie didn't leave the theater with an irresistible urge to assault little girls. Besides the people who already had said urge before the film.

The point behind all this is that censorship is a purposeful stifling of the creative human spirit and should be avoided whenever possible.

It seems criminal that the greatest works of our language are often censored. For example, nine out of the top ten books on Radcliffe's "Top 100 Novels of the 20th Century" have been subjected to censorship, according to the American Library Association (ALA) including, ironically, "1984" by George Orwell.

Looking at this, it seems that a definite way to find a good book when one is lacking something to read is to check a list of banned books. All you need to do to find a banned book is head to a book store for the latest Harry Potter release or, better yet, go to Ohlone's library and check out the display of books they will be putting up to help celebrate the Banned Books Week.

When we censor, we limit our ability to understand reality. Science gives us the facts, but the written word gives us the soul. Without the stories that make up our culture and the written philosophies of past thinkers and holy men, we are left with only our own eyes to interpret the world. And while I can't speak for everyone, sometimes my vision gets cloudy.

So if you can, read a banned book for Banned Book week. Maybe a pedophile will teach you something.