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001. letter	Phone/Fax No. (Partial) (1 page)	02/02/1994	P6/b(6)
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COLLECTION:

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First Lady's Office
Speechwriting
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FOLDER TITLE:

HRC [Hillary Rodham Clinton]/Gloria Steinem 5/94

2012-1004-S

ms495

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
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**FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPE OF REMARKS FOR 6th ANNUAL GLORIA STEINEM AWARDS DINNER
MAY 1994**

[Acknowledgments: Gloria Steinem, Letty Pogrebin, Marlo Thomas, and Pat Carbine, who are the founding mothers of the Ms. Foundation; and Marie Wilson, president of the Foundation]

Thank you Gloria, Letty, Marlo, Pat, Marie, and all of you at the Ms. Foundation for this award. I must say that I'm honored, and flattered. But I also want to reiterate that my work is really no different from the work that millions of women do every day across this country -- with little or no recognition for their efforts.

In ways big and small, public and private, we all make a difference. And I think the real heroines tonight are the three Gloria Steinem award winners, whose grass roots efforts have meant so much to the health and well-being of American women of all colors and socio-economic backgrounds.

I'm sorry I can't be with you in person tonight, to celebrate the Ms. Foundation's efforts on behalf of women and to toast Gloria's 60th birthday. But I assure you I'm keeping my calendar open for Gloria's 70th birthday in 2004.

I'd like to start by saying something you already know: that the work of this foundation is extremely important to the future of our nation.

Whether supporting battered women's shelters, women's economic development, or launching nationwide events like Take Our Daughters to Work Day, the national women's fund that these wonderful women helped start is changing the social and political landscape for all American women.

Since yesterday was Mother's Day, I'm especially pleased that the theme of tonight's celebration is women and health care. As you know, that's a subject close to my heart, for several reasons.

First, because women are the primary caregivers in our society and they have the most at stake in health care reform. Second, because the President's plan speaks directly to the concerns women have about the health of their children . . . about the health of their aging parents . . . and about their own health needs.

After years of being relegated to the margins of the health care system, women will finally get their due with health care reform. They'll get immunizations and well-baby exams for their

children. They'll get long-term care options for their parents and disabled relatives. They'll get preventive and diagnostic services -- including prenatal care -- for themselves. And they will know that their nation is placing a new emphasis on research, diagnosis and treatment of diseases that primarily afflict women.

Now, to the other point of the evening: Gloria's birthday. By now we all know that Gloria is ageless, that her message is timeless, and that her turning 60 is really just an excuse to get friends together to think about what really matters in this country.

So let me give my two cents about Gloria and her work. For 30 years, Gloria Steinem has eloquently conveyed the thoughts and feelings of millions of women who have felt powerless to speak out on their own. Her many good works have helped legitimize the opinions and ideas of women -- and energized women to become involved in every sphere of American life.

In recognition of her extraordinary commitment to women -- and her dedication to making our nation a more just and more tolerant one for all Americans -- the President is conferring on Gloria a Presidential Certificate of Commendation.

In a moment, Secretary of Health and Human Services Donna Shalala will present the certificate to Gloria, but first, I have the honor of reading what it says:

"The President Awards This Certificate of Commendation to Gloria Steinem:

For her steadfast, courageous efforts to better the lives of American women. As a writer, speaker, foundation leader, and businesswoman, her pioneering work has given voice to the hopes and concerns of women of all ages.

Her contributions over three decades will affect generations to come and represent our nation's highest ideals of service and citizenship."

So Gloria, thank you for all that you have done -- and continue to do -- to inspire us to change our world for the better. Thank you for your wisdom, your wit, your guts, and for your willingness to provoke us to think in new ways about the meaning of equality, justice, and progress.

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THE PRESIDENT'S COUNCIL ON PHYSICAL FITNESS AND ~~SPORTS~~
WASHINGTON DC 20004

April 22, 1994

VIDEO

(Eric has
add. details)

MEMORANDUM TO MELANNE VERVEER
DEPUTY CHIEF OF STAFF TO THE FIRST LADY

FROM: SANDRA PERLMUTTER
EXECUTIVE DIRECTOR

As per my memorandum of April 19, 1994, please be advised that the National Association of Broadcasters has agreed to assist in the production and distribution of a Public Service Announcement (PSA) on "May as National Physical Fitness and Sports Month" -- featuring the First Lady.

We are currently moving ahead in writing a script for your review. I would appreciate your securing a one hour time slot on Mrs. Clinton's schedule next week for taping. Should she be on the road, the production crew is willing to travel to any location you prefer.

I would appreciate your getting back to me as soon as possible so that we can move ahead immediately.

cc: Rory Benson
Chuck Sherman
York Onnen
David McKay
Maggie Williams

Nicole -
ask Julie
if the video
is scheduled
for this week.
m

Get Moving, America! — Script (30)*30 seconds
only*

Proposed Script for 30-second Public Service Announcement
Featuring First Lady Hillary Rodham Clinton on Behalf of
The President's Council on Physical Fitness and Sports

May 1994

VIDEO

Mrs. Clinton

AUDIO

V/O: Hi, I'm Hillary Rodham Clinton.

Every May Americans celebrate
National Physical Fitness and Sports
Month, yet every May we seem to
be less physically active than the
year before.

In an era in which technology does
much of the moving for us, we have
to search for ways to put physical
activity back into our lives.

After all, our strength as a nation
depends on our strength as
individuals.

So in the pursuit of happiness, health
and productivity, let's get moving,
America.

Fade to black, super:

Presidential Fitness Partners in May
National Association of Broadcasters (w/logo)
The President's Council on Physical
Fitness and Sports (w/seal)

*Need to call
Sandy Perlmutter
at 272-3421
to set time.*

Thursday

Get Moving, America! — Script (15)

**Proposed Script for 15-second Public Service Announcement
Featuring First Lady Hillary Rodham Clinton on Behalf of
The President's Council on Physical Fitness and Sports**

May 1994

VIDEO

Mrs. Clinton

AUDIO

V/O: Hi, I'm Hillary Rodham Clinton.

**In May — National Physical Fitness
and Sports Month — we recognize
that our strength as a nation depends
on our strength as individuals.**

**So in the pursuit of happiness, health
and productivity, let's get moving,
America.**

Fade to black, super:

**Presidential Fitness Partners in May
National Association of Broadcasters (w/logo)
The President's Council on Physical
Fitness and Sports (w/seal)**

LEVEL 1 - 5 OF 38 STORIES

Copyright 1992 The Times Mirror Company
Los Angeles Times

February 3, 1992, Monday, Home Edition

NAME: GLORIA STEINEM

SECTION: View; Part E; Page 1; Column 2; View Desk

LENGTH: 2044 words

HEADLINE: AN IMPERFECT IMAGE;

WHEN GLORIA STEINEM ADMITS TO BEING INSECURE ABOUT HER LOOKS AND CHOOSING THE WRONG GUY, THE CRITICS POUNCE. SOME ARE EVEN SAYING FEMINISM IS DEAD.

BYLINE: By GERALDINE BAUM, TIMES STAFF WRITER

DATELINE: NEW YORK

BODY:

So, it is possible to gossip about Gloria Steinem even more than before.

If people prattled on about her when she was merely the smart provocateur of equality between women and men, they are at it again after her confession that her inner and outer lives have not been symmetrical all these years.

In fact, like a lot of women, Steinem once fell for the wrong guy. She was insecure. She didn't feel pretty, though she was "the pretty one" in the feminist movement. She had a traumatic childhood that left a destructive imprint.

And, of all things, she is not and never has been perfect.

That shouldn't surprise anyone who heard her lecture in a college auditorium or maybe caught her on "Donahue" or read her work in Ms. magazine.

"Every time I lectured or spoke, I revealed my life wasn't all perfect," she says. "I talked about myself at the beginning of every lecture because that's what consciousness-raising is: It's truth about our lives."

Maybe some people didn't understand her.

When feminists declared "the personal is political," they expected Steinem -- who looked as if she had her single-woman life in order -- to be politically perfect. Now, her latest admissions of human frailty, made in her new book called "Revolution From Within: A Book of Self-Esteem," have been greeted with a nasty glee that begs the question:

So what if Gloria Steinem the person wasn't as perfect as Gloria Steinem the media dazzler? Why are some who have benefited from her tireless public commitment lapping up her private-image problems in a frenzy that seems almost anthropological, the way some cultures killed their kings when they got old or vulnerable?

Los Angeles Times, February 3, 1992

One British female interviewer trotted into her Manhattan apartment and declared bluntly: "I don't like you; you make me feel bad about myself."

Another columnist wrote of Steinem: "I read this book by the woman who now truly has everything: fame, fortune, and peace of mind, and in the process of the introduction to her self-esteem, my own dripped slowly away."

And Washington author Sally Quinn recently characterized Steinem and others who spoke for the movement as "hypocritical," suggesting also that "feminism is dead." In a newspaper opinion column Quinn wrote, "Not surprisingly, when Steinem used to say, 'A woman needs a man like a fish needs a bicycle,' the women who believed her felt ashamed and guilty."

That business about the fish and bicycle, Steinem retorts, was a throwaway line coined by someone else.

"I never, ever, ever said it wasn't important to have men in our lives," she insists, sounding annoyed. "In fact, in my first decade of lecturing, I always said, far from dividing women and men, feminism will make love possible for the first time. That economic dependency may look like love, but it feels very different."

Still, Steinem seems perplexed by the spiteful undertone of these reactions. While in Cleveland the other day facing about the 50th interview for the new book, she called back to New York to report that despite feeling "happier, stronger, better, more likely to be out on the ramparts than ever before, people perceive me as feeling weak because I talk about pain in my life."

Suddenly, she has new empathy for former Democratic vice presidential candidate Edmund Muskie, once blasted by the media for publicly crying.

"It's amazing to me that he was regarded as being less strong for being able to express sadness," Steinem says.

Similarly, among Quinn's evidence to support her theory that feminism is dead is Steinem's admission in her book that she fell in love with someone who, Quinn says, "treated her badly. (Steinem) had seduced him, she says, by playing down the person she was and playing up the person he wanted her to be. . . ."

Steinem can't imagine how Quinn got the idea she was treated badly.

"If she read the book, she'd see I was treated wonderfully," she says of her two-year relationship with a man who, though not named in the book, East Coast gossip columns suggest is real estate mogul Mort Zuckerman.

But Steinem disagrees that the so-called death of feminism is evidenced by misfires in her and other feminist leaders' personal lives. After all, her celebrity, at bottom, has more to do with the way women live than with some dolled-up fantasy image on a TV screen.

"It's impossible to be a role model if you don't admit your mistakes," she says. "All you do is convince other people that they can't do it. And that's another thing that people don't get: Everything is not solved in one generation."

Los Angeles Times, February 3, 1992

Author Susan Faludi, who, in her early 30s, is a generation younger than the feminist leader, understood her message as well as why some others didn't.

"Gloria Steinem has always been this voice of reason and wit," says Faludi, author of "Backlash: The Undeclared War Against American Women." "One reason there's such eagerness to attack her is that she in fact belies tiresome stereotypes. . . . She's attractive, has a personal life. She's funny, which makes her a constant irritation to those who would dismiss feminism as a gathering of sour-faced, bonneted suffragettes."

And by the way, Faludi adds, the message she picked up from Steinem is "we live in an unequal society where women are denied basic rights for reproductive choice, equal pay, equal access to institutions of higher learning and political power."

"Her version of feminism was that a woman shouldn't be judged by whether she marries or falls for Mort Zuckerman," Faludi says. "If you look at Steinem's political focus for the last 20 years, she hasn't been going around the country passing herself off as a marriage counselor."

Gloria Steinem, almost 58, is in her fabulously redecorated Manhattan apartment talking about a sorrowfully impoverished childhood.

For this interview, she sits in a overstuffed chair, her bare feet tucked under her; her trademark streaked hair, no longer a veil over the edges of aviator glasses, is shorter and pulled back. She is still thin and trendy in a crushed-velvet blouse and leggings, but a whole-grain diet and exercise seem to have added sturdiness to a wiry frame.

From the age of 10, after her parents' divorce, Steinem was left to care for her mentally ill mother in a tumbledown house in Toledo, Ohio.

That experience, she explains, led her as an adult to mother a movement -- and ultimately ignore her own emotional needs. In relearning those needs, Steinem believes she can be more effective. But nowhere in the book does she say establishing self-worth should take precedence over social accent. At heart, this book is about their codependence.

"If someone had given me this book before I wrote it, I don't think I would have understood it," she says. "I probably would have gotten the political part first -- structures outside us undermine our self-authority in order to get us to obey their authority. But whether I would have been ready to go back to my own past. . . . I think you need to feel ready."

And was she ever ready.

When she sat down to write four years ago, she was recovering from a brush with breast cancer. Ms., which she had co-founded and nurtured, had been sold. The mismatch with Zuckerman had fallen apart. The writer in Steinem was frustrated that she had not produced anything longer than magazine articles, which were collected in an earlier book. And she hadn't saved a cent.

With a \$700,000 advance and a longing to write about self-esteem ("We write what we need"), Steinem spent several months putting together a 250-page manuscript. But it wasn't until a friend read the first draft that she began

Los Angeles Times, February 3, 1992

to explore what would become the true spine of the book.

"I don't know how to tell you this," said the friend, a therapist, "but I think you have a self-esteem problem. You forgot to put yourself in."

Steinem was devastated. But over the next three years she stayed put and wrote and rewrote, instead of traveling five days a week for the cause. She also sought psychological counseling, but it all didn't come together easily.

"In every chapter I recapitulated the process of writing the book," she says. "I would write a chapter, leave myself out and then start again."

"I finally began to admit," she writes, "that I, too, was more aware of other people's feelings than my own; that I had been repeating the patterns of my childhood without recognizing them . . . that my image of myself was very distant from other people's image of me; that, in short, my childhood years -- a part of my life I thought I had walled off -- were still shaping the present as surely as a concealed magnet shapes metal dust."

Steinem wove her own experiences with inspirational tales of others, from a lesbian activist to Mohandas K. Gandhi. The result is a compilation of philosophy, politics, history, several relentlessly cheery self-help homilies and stories from Steinem's 20 years of witnessing revolution.

They were equally exhilarating and draining years. While she was traversing America -- lecturing in every town that would hear her -- she was also organizing for women's every need, from day care to shelter for the abused. Back home, there was almost always a steady boyfriend, a corps of friends and Ms. magazine, with a staff that was like family and finances that were a major burden.

Steinem also kept busy in her role as a celebrity. She had first been noticed in her pre-feminist life as a New York reporter; a canny piece about her experience as an undercover Playboy bunny earned her the label of "the thinking man's Jean Shrimpton," and that patina endured when she became a feminist icon.

These days, however, feminism is not the route to celebrityhood it once was -- better you should check into the Betty Ford Center. Declarations on the death of feminism are popular among some younger women who fear it would associate them with bra-burners. (For the record, Steinem says she neither burned a bra nor saw one even lightly singed.)

"You know, the women's movement has been declared dead every Wednesday at teatime," Steinem says, laughing. But she's not smiling when she gives an example of why women's issues are more important than ever: "Abortion is going to be the big, explosive issue of the 1992 presidential campaign if the Supreme Court overturns Roe vs. Wade."

She adds, "Look at the public opinion polls. There has never been more support of every issue of equality than there is now." And basic to equality is self-worth.

Some may suspect Steinem is reconfiguring herself for an era in which bookstores devote whole sections to self-help and celebrities talk publicly about their childhood experiences with incest. But as Faludi notes: "Why not

Los Angeles Times, February 3, 1992

read an intelligent self-help book by a feminist? If she can tap into that huge industry and give people a few feminist tidbits to chew on along the way, so much the better."

In the past, living for her work may have allowed Steinem to live in her public image. Now, perhaps, her much-improved self-image may help her work and therefore others.

"I would have been much better off if I had made these changes long ago," she says with regret. "I would have been better able to deal with conflict. I would have been less likely to confuse motion with action. Instead of saying yes to three things and doing them adequately, I would have said yes to one and written a really good speech with impact."

Those lessons learned, she says, she will continue to write and agitate. Her next book will be on "the masculinization of wealth," a treatise on women and money. She will also write for Ms., now revived and healthy, and work for the Ms. Foundation, whose projects for women she describes with the enthusiasm of a new recruit.

There's all that to anticipate and -- aging.

A postcard stuck in her bedroom mirror shows a white-haired Chinese woman, a mass of smiling wrinkles and ruddy cheeks. The woman was belting out an opera to the sky when a photographer came upon her in a Beijing park. For a moment, she stopped to smile at the camera, then went on singing.

"Now, she smiles at me every morning from my mantel," Steinem writes in her book. "I love this woman. I like to think that, walking on the path ahead of me, she looks a lot like my future self."

GRAPHIC: Photo, COLOR, (Orange County Edition, E1) Gloria Steinem, 57, wrestles with her insecurities in "Revolution From Within." "It's impossible to be a role model if you don't admit your mistakes," she says. JOE TABACCA / For The Times; Photo, In 1979, with trademark streaked hair and aviator glasses, Gloria Steinem kept busy in her role as feminist celebrity. For the record, she says she neither burned a bra nor saw one even lightly singed. Los Angeles Times

LANGUAGE: ENGLISH

LEVEL 1 - 7 OF 38 STORIES

Copyright 1992 The Time Inc. Magazine Company
People

January 27, 1992

SECTION: UP FRONT; Pg. 46

LENGTH: 1857 words

HEADLINE: GLORIA CONSIDERS GLORIA;

After years of leading others under the feminist banner, the muse of Ms. explores the kind of liberation that comes from within

People, January 27, 1992

BYLINE: by Kim Hubbard

BODY:

SHE IS JUST BACK FROM A SEASIDE vacation in Mexico, and it shows. Clad in black trousers and ethnic silver belt, a hint of tan across her cheeks, Gloria Steinem looks fit, relaxed and much younger than her 57 years.

"Oh, it was wonderful," she says. "It was maybe the third time I've gotten away for a week in 20 years -- the first time with no phone. Since [Ms.] magazine was started, I couldn't leave. There was always some emergency."

Still, three vacations in 20 years? She ponders for a moment. "I guess there's another level too," she says. "I was out of the country for a few days in 1961 when my father was in the car accident from which he later died, and he couldn't reach me. So maybe the association . . ."

The insight is pure Gloria Steinem -- revised version. After spending more than two decades fighting for the rights of women everywhere, the world's most famous feminist -- the woman who cofounded Ms. magazine and helped alter the consciousness of a generation -- has decided to turn some attention on herself. That means cutting back on her killer speaking schedule and indulging in the occasional south-of-the-border spree. But more important, it means looking inward. Once convinced that "the examined life is not worth living," Steinem now takes pleasure -- and sees value -- in self-knowledge.

"Before, I wouldn't have looked for the memory of my father's accident as a bruise from the past," she says. "And of course once you do, its power over you starts to diminish."

It is truths of that sort that she explores in her new book, *Revolution from Within: A Book of Self-Esteem*. A chatty amalgam of sociology, pop psychology, self-help and self-disclosure, the book is hardly the purely political Steinem of old ("Sometimes I shock friends now by saying something like, 'I'm taking yoga,' " she says), and reviewers so far have been unimpressed. (A "squishy exercise in feeling better," declared Newsweek's Laura Shapiro.) Yet *Revolution*, Steinem says, "isn't a turning away from the women's movement, it's the next step. You can't do the external without the internal."

When she began writing four years ago, in fact, Steinem's only intention was for her book to help women -- other women. "The idea came from years of traveling and seeing women who were smart and courageous and funny but just didn't believe in themselves," she says. She soon broadened its scope to include men. But when a friend read the first draft, according to Steinem, she said, "I think you have a self-esteem problem. You forgot to put yourself in."

Steinem, who had begun psychotherapy in 1986, recognized the truth -- and rewrote the book to include it. Her own self-esteem deficiencies included a tendency to escape pain through overwork and an inability to feel valuable unless she was helping others. "I was a neglected child," she says, "so I thought my inner world was less real than other people's, and I hadn't stopped to replenish it."

The wonder is that she had kept going anyway. Since Steinem's intelligence and charisma first captured public attention in the early, heady days of feminism, she has run herself ragged for the cause: Until recently she labored

People, January 27, 1992

at Ms. for up to 18 hours a day and traveled weekly to speak, consult and advise. Even when organized feminism flagged under the backlash of the Reagan era, Steinem never lost her zeal. "She is a saint," says Marlo Thomas, a longtime friend. "Most people get tired and just send a check, but Gloria gives and gives."

By the 1980s she was nearly giving out. A diagnosis of breast cancer in 1986 (she has been healthy since), the end of a relationship of several years with real-estate developer and publisher Mort Zuckerman in 1987, and the sale of Ms. to an Australian corporation that same year all conspired to raise her stress levels. Says investment banker Stanley Pottinger, who dated Steinem in the 1970s and remains a close friend: "The evidence of burnout was obvious to me. The magazine was Gloria's family, so when it was sold, it was devastating." Says Steinem: "I was tired and angry, and I just sort of cut off those feelings."

It was a habit she acquired early. The daughter of an itinerant antiques dealer and a newspaperwoman turned troubled housewife, Steinem spent much of her childhood shuttling between Michigan, where her father, Leo, ran a resort at Clark Lake, and California and Florida, where he took his wife, Ruth, and two daughters most winters via trailer. Gloria went to school only sporadically until she was 11. "I used to play solitaire a lot," she says. "I endowed each suit with a personality, and I spent all my time trying to treat the clubs equally so they wouldn't know I liked the hearts better."

In 1946 Leo and Ruth divorced, leaving Gloria to care for her mother, by then virtually incapacitated with depression and delusions. (Gloria's sister, Suzanne, older by nine years, was in college.) Mother and daughter spent six painful years in a rundown Toledo house, part of which they rented out. Money was a constant worry, and the house had rats. One night when she was a teenager, Gloria awoke drenched in blood from a rat bite that had struck a vein. When she and her mother returned from the emergency room, says Steinem, "the rat had licked up the blood. What I wanted most in life then was a cage to sleep in, so I'd be safe."

Salvation came at Smith College, which Steinem could afford when her mother sold the Toledo house. "I felt so lucky to be there," says Steinem, who majored in government. "I thought I'd just marry a professor and stay forever."

A woman of her time, she thought vaguely about having a career, "until I married," she says. Yet after becoming engaged during her senior year, she backed out. "In the 1950s, once you married you became what your husband was, so it seemed like the last choice you'd ever have," she says. The idea of children frightened her too. "I'd already been the very small parent of a very big child -- my mother," she says. "I didn't want to end up taking care of someone else."

A postgrad fellowship in India set her on the road to helping humankind instead. "I thought, so much poverty in one place and so much wealth in another -- this can't continue," she says. "When I came home I couldn't take taxis because I identified them with rickshaws. I'd insist on sitting in the front."

She spent a number of years in the '60s free-lancing for magazines like Esquire and Vogue while helping to organize farm workers and working for the civil rights movement in her spare time. As a woman, and an attractive one, she found it difficult to land the serious assignments she coveted -- particularly after she went undercover as a bunny to expose the exploitation at Playboy

People, January 27, 1992

clubs for Show magazine. Far too many male journalists treated her in the manner of one unforgettable editor at LIFE who, according to Steinem, told her, "We don't want a pretty girl, we want a writer. Go home."

She was delighted when Clay Felker hired her to write a column on city politics for New York magazine in 1968, and it was while covering a speak-out on abortion for New York four years before Roe v. Wade that her feminist instincts were awakened. Steinem, who had had a legal abortion in London after college, remembers thinking: "If one in four of us has had this experience, why is it illegal?"

She had stumbled upon her calling. She began writing magazine pieces about women's liberation and giving speeches. She appeared almost always with other women, but it was Steinem the media noticed. "She has star quality," says writer Jane O'Reilly, a fellow feminist. "People really like to look at her, the way they like to look at Julia Roberts." And there was more to it than that. "My permanent image is of Gloria with a notebook, writing down the names and addresses of people asking for things -- 'Please, my husband beats me,' " O'Reilly says. "She resonates kindness."

But Steinem's status as a media darling -- the sexy feminist -- inspired a certain resentment too. Betty Friedan denounced her for opportunism. "I never felt it was very personal though," Steinem says. "She just really felt that she owned the movement." (Says Friedan today: "In the early days we had ideological and political differences, but she has made her own contribution.")

In 1972 Steinem helped start Ms. magazine, featuring stories traditional women's magazines wouldn't touch. "It's been satisfying to see sexual harassment or battered women rise from the level of cover stories in a relatively small magazine to being national issues," Steinem says. Readers loved it from the start, but advertisers weren't so sure. Steinem spent countless hours trying to persuade them that Ms. readers weren't the lunatic fringe. She succeeded, well enough, until 1987, when lack of advertising support and rising production costs forced the magazine's sale.

Through it all, somehow, she found time for romance. Always a hit with men -- "It's her wit, and her elegant fingers," says ex-beau Pottinger -- Steinem had liaisons with directors Mike Nichols and Robert Benton, among others. And then there was Zuckerman, to whom Steinem devotes several pages in her new book, though he is never named. The tycoon and the activist had little in common ("I had to suppress the thought that his weekend house cost more than several years' worth of funds for the entire women's movement . . ." Steinem writes), but she was drawn to his energy and humor. Also, she says, "he was unhappy, and I thought he could become happier by using his power in what I thought would be more satisfying ways."

Zuckerman did, as it turned out, give Ms. a financial boost, but the relationship was doomed. Today he says simply: "The Gloria Steinem that I went out with was a wonderful woman -- brilliant, beautiful, witty and completely dedicated to her movement and her magazine."

Says Steinem: "We didn't share any interests, except dancing. It really wasn't his fault. I was the one not being true to myself." That realization was part of the crisis that led to her book.

People, January 27, 1992

These days, for the first time since she was 21, Steinem has no steady relationship -- "and it's terrific to realize you can be happy on your own," she says. She lives with her cat, Magritte, in a Manhattan duplex filled with books and colorful kilims, and she spends as much time as possible writing, as she has always longed to. She takes exercise classes and has become a vegetarian. "I hope I'll never again allow myself to get so flat-out, burnt-out exhausted," she says.

Friends say they notice a change. "For the first time, she feels entitled to give herself a little more," says Marlo Thomas. Pal Liz Smith isn't so sure. "She seems to me just as self-sacrificing and troubled about the state of things as ever," Smith says.

Both observations may be true. Steinem knows there is still work to do and has decided that the best way to help is to pause and help herself. "We need to be long-distance runners to make a real social revolution," she says. "And you can't be a long-distance runner unless you have some inner strength."

GRAPHIC: Picture 1, STEINEM'S STRETCH descBlack and white: Gloria Steinem doing a yoga exercise - contents page., (c) 1991 LORI GRINKER/CONTACT; Picture 2, "I've seen so many women who've carved out some independence and still feel inadequate," says Steinem (at home). descBlack and white: Gloria Steinem., Photographs by (c) Lori Grinker/Contact Press Image; Picture 3, Spreading the feminist word in the '70s "was like lighting a match to a haystack," says Steinem (left, at a women's march). descBlack and white: Gloria Steinem and two women carrying a banner in a march., MICHAEL ABRAMSON/SIPA; Picture 4, "I'm not angry at my parents," says Steinem (right, en famille in 1945). "I know they did the best they could." descBlack and white: Ruth Steinem, Leo Steinem, Suzanne Steinem and Gloria Steinem., NO CREDIT; Picture 5, When she met Zuckerman, "I thought, 'Here's a person I won't have to take care of,'" says Steinem (with Mort in 1985). descBlack and white: Gloria Steinem and Mort Zuckerman., ROBIN PLATZER/TWIN IMAGES; Picture 6, Now consulting editor to Ms., Steinem (at work in 1980) remembers its early days as "important, interesting, terrifying." descBlack and white: Gloria Steinem talking on the telephone., MARY ELLEN MARK; Picture 7, "I wasn't unhappy," says Steinem (at home with godchild Rebecca, daughter of Alice Walker). "But now I feel more content in myself." descBlack and white: Gloria Steinem and goddaughter Rebecca., Photographs by (c) Lori Grinker/Contact Press Image

LANGUAGE: ENGLISH

LEVEL 1 - 10 OF 38 STORIES

Copyright 1990 Chicago Tribune Company
Chicago Tribune

March 18, 1990, Sunday, FINAL EDITION

SECTION: TEMPOWOMAN; Pg. 2; ZONE: C; Womanews

LENGTH: 130 words

HEADLINE: Steinem's an editor of re-tooled Ms

BYLINE: (copyright) 1990 N.Y. Times News Service

BODY:

If Ms. was the magazine that defined feminism, can the new Ms. magazine, scheduled to appear in June, be described as post-feminist?

"How about post-patriarchal?" Gloria Steinem shoots back.

Steinem, 55, one of the founding editors of Ms. in 1972, is consulting editor of the new venture. She and Robin Morgan, 49, the magazine's new editor-in-chief, are reshaping Ms., which suspended publication in November, into a new subscriber-supported, advertising-free magazine - now owned by Dale W. Lang of Lang Communications.

The annual subscription price for the revamped Ms., to be published bimonthly, will rise to \$40, from \$14.97 for 12 issues a year. Current subscribers will be offered a discount. The newsstand price, formerly \$2.50, will be about \$6.

LANGUAGE: ENGLISH

LEVEL 1 - 30 OF 38 STORIES

Copyright 1984 The New York Times Company
The New York Times

December 11, 1984, Tuesday, Late City Final Edition
Correction Appended

NAME: Gloria Steinem

CATEGORY: Books and Literature; Social Activism

SECTION: Section C; Page 25, Column 3; Cultural Desk

LENGTH: 1119 words

HEADLINE: 'BUNNY'S TALE' DEPICTS STEINEM'S PLAYBOY DAYS

BYLINE: By STEPHEN FARBER

DATELINE: LOS ANGELES, Dec. 10

BODY:

Gloria Steinem stood in front of a replica of New York's now-defunct Playboy Club and felt as if she had been transported back in time. "It looks exactly the way I remember it," Miss Steinem said. "I feel as if I'm on 59th Street in New York."

It has been 21 years since Miss Steinem posed as a Playboy Bunny and wrote a humorous, dryly observant expose of the Bunny rituals for Show Magazine. One day last week, Miss Steinem stopped by to visit the set where her adventures are being re-created for the ABC-TV movie "A Bunny's Tale," with Kirstie Alley

1963
Show Magazine

The New York Times, December 11, 1984

starring as Miss Steinem. It is scheduled to be shown in February.

Miss Steinem's story is being filmed by a largely female crew: The director, co-producer, screenwriter, associate producer, assistant directors, assistant cameraperson and several others are all women.

"Women are still struggling not to be Bunnies," said the director, Karen Arthur. "At least I know that the same kind of discrimination goes on in the sphere where I work. Women directors have had to sue to get equal opportunities."

Built-In Contradiction

Stan Margulies, the veteran television producer of such successful mini-series as "Roots" and "The Thornbirds," said he feels like the token male on the production. "It is very exciting to see so many women working on one film," he said. "Gloria's story is definitely not dated. Think of how often women are still judged by how close to a 10 they are."

Ironically, some of the women impersonating Bunnies in the film were chosen on precisely that basis. "In casting the young women who were to play the nonspeaking Bunnies," Mr. Margulies said, "we were judging them as they would have been judged at the Playboy Club - purely on their physical appearance. Yet what separated our auditions from the usual meat market was the fact that these women were auditioning for a woman director. The level of communication was completely different."

Nevertheless, the participants are aware of the contradiction built into the film. While it claims to condemn the dehumanization of the Playboy Bunnies, it will also get as much mileage as possible out of scenes showing beautiful women in scanty, tight-fitting outfits. "There's always a danger of titillation," Miss Steinem acknowledged. "You can perpetuate something merely by depicting it. I hope that some people who tune in for the wrong reasons will still get something out of it. When I speak, which I do several times a week, lots of people come out of curiosity: it walks, it talks, it's a feminist. And that's fine as long as a more human understanding comes through at the end. I hope the same will be true of the film."

The film project originated a few years ago with the co-producer, Joan Marks, who discovered Miss Steinem's 1963 article while researching a story that she sold to "Laverne and Shirley" in which Laverne auditions to become a Playboy Bunny. "That was a very watered-down story," Miss Marks said. "We even had Hugh Hefner playing himself in the episode. But when we shot it at 20th Century-Fox, everyone at the studio came on the set to watch, and I realized it was a world that was very exciting to people."

Initially Miss Steinem refused to sell the rights to her article, partly because she recalled her experience as a Bunny with some embarrassment. Many people assume that the article helped to propel Miss Steinem's career as a journalist, whereas she said, "At the time I felt it was a major career error. I lost a number of serious journalistic assignments because so many people saw me as a Bunny."

Miss Marks persisted in her desire to film the story and finally won Miss Steinem's cooperation. Miss Steinem demanded and got the right to approve the

The New York Times, December 11, 1984

screenplay. With Miss Steinem's agreement, Miss Marks and the screenwriter Deena Goldstone decided to expand the story to dramatize Miss Steinem's personal life as well as her experiences at the Playboy Club. Miss Steinem herself is the only real person named in the film. The other characters - including her lover, her roommate, her editors at Show Magazine, and the other Bunnies in the club - are given fictitious names and are in fact composites drawn from several real people whom Miss Steinem knew at the time.

In addition, her story was given a more pointed dramatic significance than it had in reality. In the film the 17 days she spends working as a Playboy Bunny radicalize her and transform her into a feminist. Miss Steinem conceded that the truth was somewhat more mundane. "It took me longer in reality to reach that conclusion," she said. "That experience was a turning point but not the turning point. I did begin to realize that my relationship to my editor and to my man friend was not dissimilar to the Bunnies' relationship to the customers. I experienced that emotionally at the time, but I didn't understand it until sometime later."

Looking back on that period, Miss Steinem recognizes that her consciousness was just beginning to change. "I was still maintaining that I was not discriminated against," she said. "If someone said to me, 'You write like a man,' I said, 'Thank you.' I felt angry, but I was suppressing it."

Miss Arthur, who has directed several episodes of "Cagney and Lacey" and the NBC-TV movie "Victims for Victims," had her own memories of the period. In 1963 she was performing in nightclubs in Chicago and spent several evenings at the Playboy mansion there. "It seemed glamorous," she recalled. "It was a fun place to go and listen to good jazz. I didn't have much understanding of women's issues then, and I never dreamed that 20 years later I would be doing a film like this."

Mr. Hefner, who has not read the script, today expressed concern that the film would not be accurate. "They are going to have to invent conflict and drama that weren't there," Mr. Hefner said. "Most of the girls have enjoyed being Bunnies. There are seven million stories in the naked city, and Gloria's is only one of them."

To play Miss Steinem, the film makers settled on Kirstie Alley, who had won acclaim in a revival of "Cat on a Hot Tin Roof" at the Mark Taper Forum in Los Angeles. "I felt a tremendous fear when I first met Gloria," Miss Alley reported. "I thought she might say, 'Oh my God, what have they done to me?' Usually when you play a famous person she's deceased. You may get a lot of flack, but not from the person herself."

Miss Steinem said she was pleased about the casting of Miss Alley but admitted to a few other dissatisfactions with the television film. Her main objection is to the title, she said, "but I don't seem to have won that battle."

CORRECTION-DATE: December 27, 1984, Thursday, Late City Final Edition

CORRECTION: An article Dec. 11 about "A Bunny's Tale," a television mini-series based on a story by Gloria Steinem, misidentified the studio that produced a "Laverne and Shirley" episode drawn in part from the same story. It was Paramount Studios.

The New York Times, December 11, 1984

GRAPHIC: photo of Gloria Steinem

LANGUAGE: ENGLISH

LOAD-DATE-MDC: #June 17, 1987#

LEVEL 1 - 35 OF 38 STORIES

Copyright 1984 The New York Times Company
The New York Times

May 24, 1984, Thursday, Late City Final Edition

NAME: Gloria Steinem

CATEGORY: Books and Literature; Social Activism

SECTION: Section C; Page 10, Column 3; Home Desk

LENGTH: 705 words

HEADLINE: BIRTHDAY CELEBRATION: GLORIA STEINEM AT 50

BYLINE: By GEORGIA DULLEA

BODY:

GLORIA STEINEM, who once fibbed about birthdays, celebrated a big one last night in the most public way possible - with 750 well-wishers in the Grand Ballroom of the Waldorf-Astoria, with Bette Midler camping on stage and Phil Donahue trailing a microphone and working the tables below, with Kit McClure and her all-woman band playing Steinem favorites like "Diamonds Are a Girl's Best Friend," and with Bella Abzug and a chorus of feminists singing:

Glow little Gloria Glisten, glisten You know how to Make 'em listen. So much for songs. The only thing to say to Gloria Steinem at her 50th birthday party was "You don't look 50." And no one could resist saying it because no one could forget her widely quoted quip at a birthday party 10 years ago. To a reporter who remarked, "You don't look 40," she replied, "This is what 40 looks like. We've been lying for so long, who would know?"

It was agreed that 50 looked even better, as the birthday person arrived at the Waldorf, not in blue jeans but in blue silk, her arm circled in a serpent-shaped rhinestone bracelet, her bare shoulders dusted with glitter. She looked, as someone put it, "younger, thinner and blonder than ever."

"More radical," added Miss Steinem, noting that aging is still harder on women than on men. This was one reason she went public with her 50th, she said, "to make a dent in the age barrier."

Not that she has always been truthful about birthdays. At 13, while dreaming of tap-dancing her way out of Toledo, she tried to pass for 21. At 30, she posed as a Playboy bunny, edited "The Beach Book" and said nothing when the publicity department shaved off a few years. At 40, as an international symbol of feminism, she flaunted her birthday for the first time, and older women around the country cheered. "I haven't stopped talking about my age since,"

The New York Times, May 24, 1984

she said with a big smile.

Another reason Miss Steinem went public with her birthday was to raise money for two organizations she helped found. Proceeds from the \$250- a-plate dinner will go to the Ms. Foundation, which finances women's projects, and to the Ms. Foundation for Education and Communication, which publishes Ms. magazine where Miss Steinem works as an editor.

"Gloria made sisterhood a household word," said Mr. Donahue, co-host of the party with his wife, Marlo Thomas. "Even truck drivers know her name."

Alan Alda, one of few men whose faces have appeared on the cover of Ms. (they showed Robert Redford's back), gave the toast to "a woman of history" and read fake telegrams from "Ron" and "Phyllis Schlafly."

The guests, a mix from the worlds of show business, politics, television, publishing and feminism, included George McGovern, Diane Sawyer, Norman and Frances Lear, Tom Brokaw, Letty Cottin Pogrebin, Marvin Hamlisch, Stewart Mott, Donna Shalala, Sherry Lansing, Sally Ride, Peter Jennings, Elizabeth Holtzman, Ralph Nader, Carol Bellamy, Jane Pauley and Gary Trudeau, Eleanor Smeal, Helen Gurley Brown and a 51-year-old in black sequins named Carol Burnett.

"I remember when my grandmother turned 47 - I wept," Miss Burnett said, mugging. "Now it's a whole new world for women."

Then there was 4-month-old Alta Todhunter Buden, who got to go to the party because her baby sitter didn't show up. She wore pink flannel and slept through the first course.

Although Miss Steinem's real birthday was on March 25, her friends gave her two more months at 49 while they wrestled with the details of the celebration. These included a dinner of veal, asparagus and chocolate cake, pink and white peonies, 1,000 balloons and a silver-covered souvenir book, "Gloria at 50," for each guest.

The book was filled with photographs from Miss Steinem's personal scrapbook and was designed by Milton Glaser, a buddy from her days as an editor and political columnist for New York magazine, which was born in her living room. The photo that got the most attention was the recent one of Miss Steinem in a bubble bath, which appeared in People magazine and which she now admits was "not the smartest thing I ever did."

For the book someone wrote this caption: "Gloria in the tub. So, this is what 50 looks like."

GRAPHIC: photos of guests at party for Gloria Steinem

LANGUAGE: ENGLISH

LOAD-DATE-MDC: #June 17, 1987#

LEVEL 1 - 37 OF 38 STORIES

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People

People, October 17, 1983

October 17, 1983

SECTION: PICKS & PANS; Pages; Pg. 20

LENGTH: 290 words

HEADLINE: OUTRAGEOUS ACTS AND EVERYDAY REBELLIONS;
by Gloria Steinem

HIGHLIGHT:

A checklist of this week's noteworthy TV shows, books, movies, records and other happenings

BODY:

It is safe to say that for millions of American women, Gloria Steinem represents a feminist ideal fulfilled: She has taken action and with that action she has helped to change society. In one of the essays in what is, surprisingly, her first book, she describes the transformation the women's rights movement has brought about in America: "We [now] have words like 'sexual harassment' and 'battered women.' A few years ago, they were just called 'life.'" Steinem was a respected journalist long before she founded Ms. magazine; until 1971 she had written a political column for New York (another publication she helped found). A wide range of her writing over the last quarter of a century is represented in this volume, including the famous expose "I Was a Playboy Bunny." There are profiles of Richard Nixon and Eugene McCarthy, too, and other classic pieces that will be familiar to the readers of Ms. magazine -- "If Men Could Menstruate," "The Real Linda Lovelace" and "Jackie Reconsidered." The lengthy introduction to this volume offers penetrating glimpse into the private Steinem and how she has changed from the young uncommitted journalist she once was: "I didn't fight hard enough. I was grateful for celebrity profiles as a step up from the traditional 'girl writer' assignments I was inevitably given and to which I sometimes succumbed." Another section of this anthology, entitled "Ruth's Song (Because She Could Not Sing It)," reveals how psychological illness ravaged Steinem's mother, who died in 1981 in a Maryland hospital. Much of the book contains material printed before, but this section is new. It is the most poignant part of an impressive book. (Holt, Rinehart and Winston, \$14.95)

GRAPHIC: Picture, Gloria Steinem's first book is a collection, Outrageous Acts and Everyday Rebellions. RON GALELLA

LANGUAGE: ENGLISH

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Ms. Foundation for Women

THE
NATIONAL
WOMEN'S
FUND

February 22, 1994

Patti Solis
Special Assistant to the President
Director of Scheduling for the First Lady
The White House
Washington, D.C.

Dear Patti:

Per your conversation last week with Gloria Steinem, I am enclosing the description of the grantees for this year's GLORIA STEINEM AWARDS. Along with these grantees we hope the Mrs. Clinton will accept an award from us for her determination in creating a health care system that is accessible to all Americans.

In addition, this year marks Gloria Steinem's 60th birthday. At the awards we will pay tribute to Gloria for the work she has done on behalf of all women. I know that it would mean a lot to Gloria to have Mrs. Clinton celebrate this occasion with her.

I am sending you the program from last year's event. We are elated at the possibility of Mrs. Clinton joining us on May 9th.

Please feel free to call if you have any further questions.

Sincerely,

Marie

Marie Wilson
President

*Melanne -
what
think?*

Evelyn F O H P May 9, 1994

1994 Gloria Steinem Women of Vision Awardees

On May 9th, 1994, the Ms. Foundation will be honoring three extraordinary women for their work and vision towards creating a healthy future for women and girls. The women we will honor have made significant contributions to the health of women and girls in their own unique ways -- by ensuring the wellness of African-American women, dismantling prejudices against people of color with AIDS, and reducing violence in the lives of women and girls. Underwritten by Ortho Pharmaceuticals the theme of the event is "Healthy Girls/Healthy Women."

The grassroots awardees for this year are:

Byllye Y. Avery

An advocate for women's health care for more than twenty years, Ms. Avery is the Founding President of the NBWHP (National Black Women's Health Project), an organization committed to defining, promoting, and maintaining the physical, mental and emotional well-being of Black women. A dreamer, visionary, and grassroots realist, Ms. Avery has combined activism and social responsibility in developing a national forum for the exploration of health issues of African-American women and girls. She has helped bring to the consciousness of the African-American community and the national public such issues as access to health care, infant mortality, the impact of stress and violence on health. There are now chapters of the NBWHP throughout the country.

P. Catlin Fullwood

Ms. Fullwood is well-known for her work in bringing the issue of AIDS as it affects people of color to public attention. She is the founder and executive director of POCAAN (People of Color Against Aids Network), a multiracial AIDS education coalition. POCAAN uses some of the most innovative strategies in the country to reach and teach people of color about AIDS. A community activist, educator, and trainer, Ms. Fullwood also shares her wisdom and compassion by providing training on identifying and combatting racism, sexism and homophobia to organizations throughout the country. As the Chairperson of the Ms. Foundation's Board of Directors, Ms. Fullwood provides vision and leadership in guiding the Foundation's Board of Directors.

Denise Gamache

Ms. Gamache is the director of WHISPER (Women Hurt in Systems of Prostitution Engaged in Revolt), which fights commercial sexual exploitation through intervention, prevention, and advocacy efforts. Ms. Gamache is an expert in violence prevention; she developed and supervised seven domestic assault intervention projects, introduced violence prevention curricula into secondary schools across the state of Minnesota, and co-authored My Family and Me: Violence-Free, a prevention curriculum for elementary grades. Many women and children have benefitted from Ms. Gamache's energy, knowledge, and life-long commitment to ending the violence in women's and children's lives.

Sixth Annual Gloria Steinem Awards Dinner

1. **Date:** Monday, May 9, 1994
2. **Place/Time:** Grand Ballroom, The Plaza Hotel
Press Op: 6:00 p.m.
Cocktails: 6:30 p.m.
Dinner : 7:30 p.m.
Program : 9:00 p.m.
Conclusion: 10:30 p.m.
3. **Awardees**

Byllye Avery
Founder and Former Director
National Black Women's Health Project

Catlin Fullwood
Executive Director,
People of Color Against AIDS
Chair of the Board,
Ms. Foundation for Women

Denise Gamache
Director, WHISPER, Minnesota
Expert on violence prevention
4. **Presenters** To be determined.
Possibilities:
Joanne Woodward,
Bette Midler, Jodie Foster
5. **Theme** Healthy Girls/Healthy Women
6. **Secondary Theme** 60th Birthday Celebration
for Gloria Steinem

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TO MISSA -

FROM - ANN
Gloria Steinem

2 PAGES

February 2nd

[001]

Dear Hillary,

I'm not quite sure how it happened, but this is the year I turn sixty. I'm not sure how this happened either, but very happy about it.

One of the reasons is seeing you in The White House and in Congress - younger, more spirited, and smarter than I - which is the best birthday present, for it makes me know the past was worth it, and the future is going to be just fine.

I wouldn't have the courage to try to bring these two feelings together by inviting you to a birthday event, were it not that the Ms. Foundation for Women is turning it into a benefit to benefit women's self-help efforts all over the country. I can vouch for how good they are at creating events with both head and heart. They made my fiftieth birthday into a benefit, too, complete with Bette Midler singing, and I hope will do the same with my funeral - when I'm past a hundred, of course - because I'm so proud of the work of this national women's fund that Letty Pogrebin and I helped to start. From the first battered women's shelters and the Coal Employment Project to the women's economic development movement and Take Our Daughters to Work, the Ms. Foundation has nurtured a grassroots, multi-racial women's movement.

So the question is: Could you come to this event on the evening of May 9th at the Plaza Hotel in New York? We would like you to be the honored guest, and to make a point to the press about the importance of the health plan to women, since we use the health system 30 percent more because of childbearing, and have an even greater interest. Your presence would mean so much - not only to me, but to the grassroots women leaders we honor each year at this time.

I'm at home, trying to finish a very late book, and your office can reach me anytime at [REDACTED] or [REDACTED]

P6/b(6)

P6/b(6)

P6/b(6)

In any case, I hope you know that for me and millions of women, you're spring water after a twelve year drought - not to mention a few thousand years of patriarchal desert. I hope you and your office will always call on me for anything, large or small.

with friendship,

Gloria

STEINEM

ishing pie-baking company. Joan Specter is also a politician and serves as a member of the Philadelphia City Council. The Specters maintain two homes. Arlen Specter lives in a Georgetown townhouse and commutes to Philadelphia on weekends, while his wife joins him in Washington one night during the work week.

References: *New Repub* 195:15+ N 10 '85; *Time* 130:29 S 14 '87; *US News* 98:26 Ap 29 '85; *International Who's Who*, 1988-89; *Politics in America* (1986); *Who's Who in America*, 1988-89; *Who's Who in American Politics*, 1987-88



Steinem, Gloria

Mar. 25, 1934- Political activist; writer. Address: Ms. Magazine, 119 W. 40th Street, New York, N.Y. 10018

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1972.

Once considered a cultural lightweight, or the "pinup girl of the intelligentsia," as she was called in the late 1960s, Gloria Steinem has become part of the American political landscape. A founding editor of the journalistic linchpin of the American feminist movement, *Ms. magazine*, Gloria Steinem has been a symbol of women's liberation for more than fifteen years, continuing to pursue her original career as a journalist and working tirelessly as a political organizer. Although some younger women might now view her as an anachronism, for Gloria Steinem "there is nothing outside of [the movement]." "I once thought I would do this for

two or three years and then go home to my real life," she has recalled. "But that was a symptom of the movement's tone at the time, which was, 'Surely, if we just explain to everybody how unjust this is, they will want to fix it.'"

The second of the two daughters of Ruth (Nunevillar) Steinem and Leo Steinem, Gloria Steinem was born on March 25, 1934 in Toledo, Ohio. Her father, who died in 1962, was Jewish, and her mother, who died shortly before she would have turned eighty-two, in 1980, was a Theosophist of French Huguenot descent. Gloria Steinem is a full decade younger than her sister, Susanne (Steinem) Patch. Ms. Steinem's paternal grandmother, Pauline (Mrs. Joseph) Steinem, was a protofeminist who served as president of the Ohio Women's Suffrage Association from 1908 to 1911 and was one of the two United States delegates to the 1908 meeting of the International Council of Women.

As Gloria Steinem herself described him, her charming, free-spirited father was "a truly American character." A former antiques dealer and summer resort operator, he prided himself on never wearing a hat and never working for anyone, and he was chronically out of money. "He was always going to make a movie, or cut a record, or start a new hotel, or come up with a new orange drink," Ms. Steinem has recalled. In a *Washington Post* profile (October 12, 1983), Elisabeth Bumiller wrote that Gloria Steinem spent "a lot of her childhood in a household finance office, waiting for her father and yet another loan." Nevertheless, she remembers Leo Steinem as "a sentimental, kind, childlike man." "He was wonderful," she told Elisabeth Bumiller, "because it was like having a friend your own age. We'd go to the movies. He wasn't like a father."

Gloria Steinem's early years were spent traveling around the country in a house trailer while her itinerant father tried to make a living. In about 1946 Leo and Ruth Steinem were divorced, and Gloria went to live with her mother in Toledo. There, they settled into a rat-infested basement apartment in an East Toledo slum neighborhood, and Gloria began to attend school on a regular basis for the first time. Although Ruth Steinem had been a capable woman, a graduate of Oberlin College who had given up a career in journalism when she got married, she suffered her first nervous breakdown before Gloria was born. Crippled by recurrent bouts of anxiety and depression, she was unable to work; Susanne was living in another city, leaving Gloria to become her mother's sole caretaker.

Gloria Steinem has been chastised for criticizing certain aspects of the traditional role of motherhood when she herself has never expressed any regret about not having children. But as she explained to Elisabeth Bumiller, "It may be true that since I had taken care of my mother for so many years that I felt I had done that already. I had already fed and looked after and nurtured another human being." "She was just a fact of life when I was growing up," Ms. Steinem wrote in "Ruth's

Song [Because She Could article about her mother: about and cared for; an eyes closed and lips moving to voices only she could I brought an endless stream of logna sandwiches and discussion of what meals should intelligent, terrorized women.

To escape the dreariness home, Gloria fantasized that and that her real parents were away. Her imaginary mother cheerful, and "unpoor," or from the *Chicago Tribune* your stock central casting someday tap-dancing her teenage girl danced at a catered amateur-night competition local TV talent contest. It year of high school, when ton, D.C., to live with her behind. In 1952 she applied grades were not high, but strength of her scores on tions.

Free of distractions in celled academically, winning election to Phi Beta Kappa year in Geneva, Switzerland na cum laude in 1956, with "I loved Smith," she re. Weekly interview (August derstand women who we: gave you three meals a day you wanted to read—what Following graduation, she ter Bowles Asian fellowships of Delhi and Calcutta work that she considered the "Radical Humanist" throughout southern India vulsive social unrest. At th lish freelance articles in also wrote a guide book. A government in New Delhi

Returning to the United Steinem looked unsuccessful in New York City. She even bridge, Massachusetts, w director of the Independent offshoot of the politically Association, which in the have been substantially further responsibilities was to dents to attend Communis rope. In later years some of on the left later tried to sm a "CIA agent," a charge denied.

Still determined to become Steinem moved to New York she landed a job with Helmut Kurtzman's magazine of po

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n wrote in "Ruth's

Song [Because She Could Not Sing It]," her moving
article about her mother; "someone to be worried
about and cared for; an invalid who lay in bed with
eyes closed and lips moving in occasional response
to voices only she could hear; a woman to whom
I brought an endless stream of toast and coffee, bo-
logna sandwiches and dime pies, in a child's ver-
sion of what meals should be. She was a loving,
intelligent, terrorized woman. . . ."

To escape the dreariness and pain of her life at
home, Gloria fantasized that she had been adopted
and that her real parents would come and take her
away. Her imaginary mother and father were calm,
cheerful, and "unpoor," or as she told an interview-
er from the *Chicago Tribune* (October 2, 1983), "just
your stock central casting parents." Dreaming of
someday tap-dancing her way out of Toledo, the
teenaged girl danced at the local Elks Club, en-
tered amateur-night competitions, and even won a
local TV talent contest. It was not until her senior
year of high school, when she moved to Washing-
ton, D.C., to live with her sister, that she left Toledo
behind. In 1952 she applied to Smith College. Her
grades were not high, but she was admitted on the
strength of her scores on the entrance examina-
tions.

Free of distractions in her personal life, she ex-
celled academically, winning scholarships, gaining
election to Phi Beta Kappa, spending her junior
year in Geneva, Switzerland, and graduating mag-
na cum laude in 1956, with a major in government.
"I loved Smith," she remarked in a *Publishers*
Weekly interview (August 12, 1983). "I couldn't un-
derstand women who were not happy there. They
gave you three meals a day to eat, and all the books
you wanted to read—what more could you want?"
Following graduation, she went to India on a Ches-
ter Bowles Asian fellowship to study at the univer-
sities of Delhi and Calcutta. Subjected to course
work that she considered "pointless," she joined
the "Radical Humanist" group and traveled
throughout southern India during a period of con-
vulsive social unrest. At that time she began to pub-
lish freelance articles in Indian newspapers and
also wrote a guide book, *A Thousand Indias*, for the
government in New Delhi.

Returning to the United States in 1958, Ms.
Steinem looked unsuccessfully for a reporting job
in New York City. She eventually settled in Cam-
bridge, Massachusetts, where she became co-
director of the Independent Research Service, an
offshoot of the politically liberal National Student
Association, which in the 1960s was revealed to
have been substantially funded by the CIA. One of
her responsibilities was to recruit American stu-
dents to attend Communist youth festivals in Eu-
rope. In later years some of her political opponents
on the left later tried to smear her for having been
a "CIA agent," a charge that she vehemently de-
nied.

Still determined to become a journalist, Gloria
Steinem moved to New York City in 1960, where
she landed a job with *Help!*, the cartoonist Harvey
Kurtzman's magazine of political satire, as a writer

of photo captions and as a liaison with the celebri-
ties chosen to appear on its covers. As Kurtzman
told a *Washington Post* interviewer (October 12,
1983), "She would just pick up the phone and talk
to people, and charm them out of the trees. . . . I
was probably in love with her back then, just like
everyone else." She gained modest recognition for
her first published article, a 1962 piece on the sexual
revolution for *Esquire* magazine called "The
Moral Disarmament of Betty Coed." One of her ob-
servations was especially prescient, since it antici-
pated a contradiction that the women's movement
would later have to address. "The real danger of
the contraceptive revolution," she wrote, "may be
the acceleration of woman's role-change without
any corresponding change of man's attitude toward
her role."

In 1963 Ms. Steinem published "I was a Playboy
Bunny," a dryly witty exposé for the now defunct
Show magazine about her experiences while
working undercover as a bushy-tailed, scantily
clad waitress at Hugh Hefner's Playboy Club in
midtown Manhattan. Her byline began to appear
frequently on feature articles for such magazines
as *Vogue*, *Glamour*, *McCall's*, and *Cosmopolitan*.
In the middle of the decade of radical chic, Gloria
Steinem herself became a minor celebrity. She
championed the "right" causes and was seen at all
the "right" places with the "right" men, including
such companions as Ted Sorenson, Mike Nichols,
and John Kenneth Galbraith. It was with one of her
trendy friends, the film director and screenwriter
Robert Benton, who was then an art director for
Esquire, that she collaborated to produce *The*
Beach Book (Viking, 1963), a coffee-table picture
book dedicated to the frivolous art of basking in the
sun. During the television season of 1964-65, she
worked as a scriptwriter for *That Was the Week*
That Was, the highly regarded show of topical sa-
tire that was aired by the NBC-TV network.

In 1968 Gloria Steinem made the transition from
writing about glitzy celebrities and sun-drenched
beaches to chronicling the grittier realities of the
political scene when the publisher Clay S. Felker
assigned her a weekly column, "The City Politic,"
in his recently launched venture, *New York* maga-
zine. Combining advocacy journalism with politi-
cal activism, she accompanied Cesar Chavez on his
Poor People's March in California; served as trea-
surer for the Committee for the Legal Defense of
Angela Davis; supported Eugene McCarthy's in-
surgent campaign for the Democratic presidential
nomination in 1968, though she later switched her
allegiance to Robert F. Kennedy; and backed Nor-
man Mailer in his quixotic run for the mayoralty of
New York City.

Despite her involvement in those causes, the
mainstream media still tended to regard Ms. Stein-
em as the Hildy Johnson of Manhattan political
and journalistic circles—intriguing and smart but
in the end frivolously marginal. For instance, in
1969 a *Time* magazine scribe patronizingly called
her "one of the best dates to take to a New York
party these days . . . , a trim, undeniably female,

STEINEM

blonde-streaked brunette. . . . She does something for her soft suits and clinging dresses, has legs worthy of her miniskirts, and a brain that keeps conversation lively without getting tricky." According to Elisabeth Bumiller, Ms. Steinem "prefers to remember her prefeminist life as more schizophrenic than trendy."

Gloria Steinem was jolted into feminism in November 1968, when she attended a meeting called by the Redstockings, a radical women's group. To protest an official state hearing on New York's abortion laws, the Redstockings had asked women to discuss the illegal abortions to which they had been forced to resort. "I had had an abortion when I was newly out of college and told no one," Ms. Steinem recalled in her talk with Miriam Berkley for *Publishers Weekly*. "If one in three adult women shares this experience, why should each of us be made to feel criminal and alone?" And as she has written, "Suddenly, I was no longer learning intellectually what was wrong. I knew." Ms. Steinem's resulting article was "After Black Power, Women's Liberation," her first openly feminist essay. At that time she began to reconsider her "own capitulation to all the small humiliations" and to read "every piece of feminist writing [she] could lay [her] hands on."

With her ability to articulate the goals of the women's movement, her glamour, and her trenchant sense of humor, Gloria Steinem quickly became one of feminism's "superstars." She became popular on the lecture circuit and on TV talk shows, even though she suffered from what she termed "an almost pathological fear of speaking in public," which she has since overcome. More important, she did not appear to possess the feminist rage that discomfited unradicalized men and women. As Clay S. Felker observed, "Some women come into my office armed with their new philosophy and they radiate hostility. Gloria brings the good news that it's going to make your life better."

In matters of political organization, by July 1971 Gloria Steinem had joined with Betty Friedan, Bella Abzug, and Congresswoman Shirley Chisholm to found the National Women's Political Caucus (NWPC), which encouraged women to run for political office. She had also helped to establish the Women's Action Alliance, a tax-exempt organization geared for mobilizing nonwhite, non-middle-class women and men to combat social and economic forms of discrimination. It was also in 1971 that Ms. Steinem had begun to explore the possibility of creating a new kind of magazine for women, one that would reflect the emerging feminist consciousness and be fully owned, operated, and edited by women. With the initial financial and promotional help of Clay S. Felker, Ms. Steinem, as editor, and Pat Carbine, as editor in chief and publisher, produced Ms., a thirty-page sample magazine that appeared as an insert of the December 1971 issue of *New York*.

The first complete issue of Ms., financed and promoted by *New York* magazine, hit the newsstands in January of 1972 and was labeled the

"Spring" edition because the staff did not know when or how the next issue would be published. However, that issue, which included a full-page petition for safe and legal abortions signed by over fifty prominent women who had had abortions, including Gloria Steinem, sold out its first 300,000 copies in eight days. Financed by a Warner Communications investment of \$1 million, Ms. became a monthly magazine in the summer of 1972. Featuring early articles with titles like "Why Women Fear Success," "Down With Sexist Upbringing," and "Can Women Love Women?" Ms. had attracted a monthly following of some 500,000 readers by the mid-1970s.

When the Equal Rights Amendment passed Congress in 1972, Ms. Steinem, like most feminist leaders, took to the hustings and lobbied with state legislators throughout the country for its passage. The ERA was never ratified, but even before its defeat the women's movement had gone through a period of ideological strife and internecine warfare. As the former *New York Times* editor A. M. Rosenthal has noted, the feminist movement "is not played with bean bags." Some Marxist and lesbian sects on its left wing repudiated the whole idea of "equal rights" and middle-class feminist assimilation, vilifying Ms. Steinem and her magazine as mouthpieces for "backsliding bourgeois feminism." The Redstockings, in particular, singled out Ms. Steinem for attack, dredging up the pseudo-issue of her past involvement with an organization that had been funded covertly by the CIA. The campaign to ostracize Gloria Steinem from the women's movement because of her alleged former ties to the CIA reached a crescendo when a *Village Voice* columnist, writing in the May 21, 1979 issue, darkly hinted that she might have prevailed upon Random House to delete a chapter entitled "Gloria Steinem and the CIA" from *The Feminist Revolution*, a collection of essays by writers affiliated with the Redstockings. Steinem's denials of complicity in CIA chicanery were eventually accepted as truthful, but the "Steinem controversy" prompted the seminal contemporary American feminist, Betty Friedan, to offer her faint praise, saying, "Gloria's contribution was welcome and good, although it's not part of the mainstream of the movement."

While continuing to edit Ms., Gloria Steinem was one of the commissioners appointed in 1977 by President Jimmy Carter to the National Committee on the Observance of International Women's Year (IWY). That same year she was also awarded a Woodrow Wilson Scholarship to study feminist theory at the Woodrow Wilson International Center for Scholars. Giving generously of her time to progressive political organizations, Ms. Steinem has quipped that if her fate was to become a dispossessed woman, she would survive—by "organizing the other bag ladies." Since the mid-1970s, she has participated in the founding of such groups as the Coalition of Labor Union Women, Voters for Choice, Women Against Pornography, and Women USA.

In the 1980s the movement entered its third stage of the movement for reform, Ms. Steinem, a kind of spires others to follow board," as *Newsweek* Steinem agrees with there are three histories: a myth, its period of lution—and she believes myths about women. The newly emerging more humanistic. "I ourselves," she told lies in becoming more able to deal with men will lie in becoming compassionate, more the home. . . . We're completing ourselves: the groundwork for past two decades, but structural innovation cept the idea of equal of equal pay," she said. "We accept the idea have the possibility choice. We don't even of just maternity leave shorter workday or v

Gloria Steinem said that when the goals of the movement are realized, men will at last come whole people." thus far failed to "establish should do 'women's' asserted. Consequently equal responsibility for social patterns of a "Until men raise inf women do," she has women—will all grow women as the overwhelming experience associated we will all define growth from women." Ms. Steinem's movement will now have tive rights—the right have an abortion, and erotic partnerships. A will sex be seen as or which is the standard One of the recent men been at pains to debut superwoman, the idea magazines, that says, it in *People* magazine be a nuclear physicist have three charming and the perfect wife "ridiculous" and ber men, who do not war be disturbed.

he staff did not know. e would be published. n included a full-page portions signed by over no had had abortions, old out its first 300,000 ed by a Warner Com- \$1 million. Ms. became mmer of 1972. Featur- like "Why Women Fear xist Upbringing," and ?" Ms. had attracted a 500,000 readers by the

Amendment passed m, like most feminist and lobbied with state ntry for its passage. but even before its it had gone through a nd internecine war- k Times editor A. M. ist movement "is not Marxist and lesbian ed the whole idea of s feminist assimila- nd her magazine as "bourgeois feminism." lar, singled out Ms. the pseudo-issue of ganization that had A. The campaign to the women's move- mer ties to the CIA illage Voice colum- issue, darkly hint- led upon Random d "Gloria Steinem Revolution, a col- ated with the Red- complicity in CIA epted as truthful, mpted the semi- nist, Betty Frie- saying, "Gloria's ood, although it's e movement."

Gloria Steinem ounted in 1977 by tional Committee al Women's Year also awarded a study feminist ternational Cen- ly of her time to s. Ms. Steinem o become a dis- d survive—by Since the mid- ounding of such Union Women, st Pornography.

In the 1980s the contemporary feminist movement entered its third decade, and as the "second stage" of the movement has put forward its agenda for reform, Ms. Steinem is still a role model for young women, a kind of "adventurous aunt who inspires others to follow her off the high diving board," as *Newsweek* (June 4, 1984) put it. Gloria Steinem agrees with the thinker Rollo May that there are three historical stages—the formation of a myth, its period of social authority, and its dissolution—and she believes that in the current era old myths about women and men are breaking down. The newly emerging values, she insists, will be more humanistic. "The goal now is to complete ourselves," she told *Esquire*. "Progress for women lies in becoming more assertive, more ambitious, more able to deal with conflict. . . . Progress for men will lie in becoming more empathetic, more compassionate, more comfortable working inside the home. . . . We're not trading places. We're just completing ourselves." According to Ms. Steinem, the groundwork for social change was laid in the past two decades, but in feminism's second stage, structural innovations will be emphasized. "We accept the idea of equal pay; we don't have the reality of equal pay," she said in the *Esquire* interview. "We accept the idea of equal parenthood; we don't have the possibility of equal parenthood as a real choice. We don't even have parental leave instead of just maternity leave, much less the chance of a shorter workday or week for both parents."

Gloria Steinem continues to believe fervently that when the goals of women's liberation are realized, men will at last "have the opportunity to become whole people." However, the movement has thus far failed to "establish the principle that men should do 'women's jobs,'" as Ms. Steinem has asserted. Consequently, until men begin to take equal responsibility for child rearing, she fears that social patterns of authority will go unchanged. "Until men raise infants and children as much as women do," she has explained, "we—men and women—will all grow up fearing the power of women as the overwhelming, visceral, and irrational experience associated with childhood. And thus we will all define growing up as growing away from women." Ms. Steinem has promised that the movement will now begin to emphasize reproductive rights—the right to have children, the right to have an abortion, and the right to engage in homosexual partnerships. As she told *Esquire*, "No longer will sex be seen as only a way of having children, which is the stand taken by the Moral Majority." One of the recent myths that Gloria Steinem has been at pains to debunk is that of the overachieving superwoman, the idea, often promoted in women's magazines, that says, as Ms. Steinem paraphrased it in *People* magazine (June 23, 1980), "Yes, you can be a nuclear physicist or a plumber providing you have three charming children, are a gourmet cook and the perfect wife." She views that myth as "ridiculous" and beneficial only to conservative men, who do not want the basic order of things to be disturbed.

In 1983 Gloria Steinem published *Outrageous Acts and Everyday Rebellions* (Holt), a collection of essays, magazine articles, and diary jottings that she had written over two decades. The book included "I Was a Playboy Bunny" and the acclaimed "Ruth's Song" as well as articles on "sisters" as diverse as Marilyn Monroe, Patricia Nixon, Linda Lovelace, and Jacqueline Onassis. In the *New York Times Book Review* (September 4, 1983), Diane Johnson asserted that "one is struck by [the] intelligence, restraint and common sense [of her essays], as well as by the energetic and involved life they reflect." But in the *Washington Post Book World* (October 9, 1983), Angela Carter complained that "there is, throughout the essays, a curious blindness to history—to the economic forces that created the conditions for the emancipation of women in industrialized countries in the nineteenth century, and the way those same forces have determined the nature of the struggle since then."

Collaborating with the photographer George Barris in 1986 Ms. Steinem published *Marilyn* (Holt), a biography of the late film star Marilyn Monroe. While writing it, she felt "empathy and connected" to the motion picture sex goddess: "The things that happened to her were things the women's movement has tried to prevent." In the *New York Times Book Review* (December 21, 1986), Diana Trilling called *Marilyn* "a quiet" and "well-researched" book, having "none of the sensationalism that has colored other purportedly serious books about the film star, Norman Mailer's in particular." Gloria Steinem is also the author of the introduction to *The Decade of Women* (Putnam, 1980), a collection of photographs with news bulletins and text celebrating events in recent feminist history. Her "I Was a Playboy Bunny" article served as the basis for *A Bunny's Tale*, a made-for-TV movie broadcast in 1985 over the ABC network. Although she was offended by the smarmy pun of the show's title, she approved of the script and the casting of actress Kirstie Alley as the young Gloria Steinem.

In 1987, the fifteenth anniversary of Ms., the magazine was sold to John Fairfax, Ltd., a large Australian communications conglomerate, for an undisclosed price rumored to be in the neighborhood of \$15 million. Since 1979, Ms. had been operated as a tax-exempt foundation, and in recent years the monthly readership has tapered off to about 480,000, 10 percent of whom are men. Ms. has "suffered from operating losses and from a decline in advertising pages as a growing number of [women's] publications began to address the subjects on which it was a pioneer," according to a report in the *New York Times* (September 24, 1987). Gloria Steinem and Patricia Carbine did not profit directly from the magazine's sale, but each will be paid about \$200,000 to serve for five years as consultants to Ms., which will continue to espouse the philosophy of the feminist cause. However, in the aftermath of an internal takeover that left Fairfax Publications in the control of politically conserva-

STELLA

tive owners, the conglomerate announced in 1988 that Ms. would be sold, leaving the magazine's future in doubt.

Although she celebrated her fiftieth birthday in 1984, Gloria Steinem is still chic, glamorous, and enviably svelte. She told *People* (November 21, 1983) that she has not "faced the inevitable problem of age yet." "I've never been in a hospital," Gloria Steinem remarked, "and I have more energy than ever." She has admitted to being a "sugar junkie," but manages to stay in trim without strenuous dieting or following an exercise regimen, although she walks a lot and loves to go dancing. "If I look good," she told *People*, "it's probably genes, plus the gift of having work that I care about. Women who have mental stimulation every day actually age up to ten years less, physiologically, than more isolated women do. . . . Revolution may keep us young."

In a culture besotted with celebrities and celebrity-watchers, Gloria Steinem maintains a very high profile. Nonetheless, she is reluctant to disclose the intimate details of her personal life. "It's a tremendous feat . . ." wrote Garrison Keillor in the *Washington Post Book World* (September 18,

1983), "a decade of chastity in the face of seductive attention, a refusal to chit-chat or to let us in on her life, her romances. . . . Not only does she not say, she makes no great show of not saying. She simply speaks her piece in behalf of women, and moves on." Although always on the go, she seems to keep her day-to-day routine simple. "I never saved a penny until this year," she told *People* in 1983, "and I've never owned a car. My only property is a two-room apartment." It is unlikely that she will ever settle into marriage, for as Ms. Steinem has said, she cannot "mate in captivity." Recently Ms. Steinem signed lucrative contracts with Random House, to write a book about women born into families of inherited wealth, and with Little, Brown, to write *The Bedside Book of Self-Esteem*. She has also been hired by Random House as a contributing editor, with responsibilities in the areas of book acquisition, editorial policy, and marketing.

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Stella, Frank (Philip)

May 12, 1936- Artist. Address: c/o Leo Castelli Gallery, 420 W. Broadway, New York, N.Y. 10012

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1971.

Widely acknowledged to be the most accomplished abstract painter of his generation, Frank Stella won renown when he was only twenty-three with a group of austere black pin-stripe paintings that prepared the way for minimalism, the leading avant-garde style of the later 1960s. As the critic Kay Larson has observed, "Stella risks more and thinks harder and pushes himself further out into the void than any [other] living artist." In the 1970s Stella made the transition from proto-minimalism to baroque "maximalism," fashioning undulating forms in hot colors that anticipated the rise of graffiti art and neo-expressionism in the 1980s. Since the mid-1980s, the ambitious Stella has been attempting to revitalize abstraction, which he believes to be mired in a state of profound crisis. Whereas the very young Stella had driven illusionist space from the two-dimensional plane of the canvas, he now takes formal elements like lines, curves, cones, and cylinders and projects them dramatically into the three-dimensional space of the room. He hopes that those enormous sculptural reliefs will restore the virtues of "structural inventiveness" and "picture building" to the enterprise of creating abstract art.



© Jack Mitchell

Frank Philip Stella was born in Malden, Massachusetts, a working-class town about five miles north of Boston, on May 12, 1936. He is the oldest of the three children born to first-generation Italian Americans, Dr. Frank Stella, a gynecologist whose parents had emigrated from Sicily, and his wife, Constance, who was of Calabrian descent. While attending public schools in Malden, Frank Stella proved to be an unruly adolescent who al-

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Probably b ciplined acad enrolled in 19 teemed priva There, he wa Patrick Morg of the latest de of first-gener was at Andov ing was comr kins, who wr Yorker (Sept had happene any other way right away. abstractly. I ti I wanted to p rable. It seem could just b would be enc

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Neverthele from his fathe one-room stud he rented for a Lower East Sid Brooklyn thre spent the rest style somewh and hard-edge

makes his knuckle appear deformed." But Staubach says that the condition of the finger enhances his grip on the ball when he throws. According to Martin, Staubach, his Navy service notwithstanding, is in his personal life a "pacifist."

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STEINEM, GLORIA

Mar. 25, 1936(?) - Journalist; feminist leader
Address: c/o Sterling Lord Agency, 660 Madison Ave., New York 10021

Probably the most persuasive publicist for the growing feminist movement in the United States is Gloria Steinem, an articulate and attractive New York magazine writer, lecturer, and television personality. After gaining a modest reputation as a free-lance women's magazine writer and chic young woman-about-town during the mid-1960's, Miss Steinem proved her ability as a political and social critic as soon as she began writing her lively, opinionated column, entitled *The City Politic*, for *New York* magazine in 1968. Late that year she began devoting much of her time and energy to the women's liberation movement, and since that time has written and spoken widely on its concerns. Her most ambitious project to date is the launching of a nontraditional women's magazine devoted to raising the consciousness of American women. Entitled *Ms.* (pronounced "Miz"), the title preferred by feminists because it does not denote marital status, the new magazine first appeared on the newsstands in January 1972, after a special preview of it was included in the December 20, 1971 issue of *New York* magazine.

Gloria Steinem is the younger daughter of Ruth (Nuneviller) Steinem and the late Leo Steinem. She was born in Toledo, Ohio, and her birthdate is listed in *Who's Who in America* as March 25, 1936. (Several magazine articles suggest an earlier date of birth, and in the October 1971 issue of *Esquire* Leonard Levitt wrote that she was born on March 25, 1934.) Miss Steinem's father, who died in 1962, was Jewish, and her mother is of French Huguenot descent. Her sister Susanne, who is ten years her senior, is married to Robert Patch, a Washington, D.C. lawyer, and they have six children. Miss Steinem is the granddaughter of Pauline (Mrs. Joseph) Steinem, an early feminist who served as president of the Ohio Women's Suffrage Association from 1908 to 1911 and was one of two United States delegates to the 1908 meeting of the International Council of Women.

Leo Steinem was an itinerant antique dealer and summer resort operator, whose family followed him around the country in a trailer during Gloria's

early years. "[My father] had two points of pride," the writer recalled to a *Time* interviewer (January 3, 1969). "He never wore a hat, and he never had a job. He was always going to make a movie, or cut a record, or start a new hotel, or come up with a new orange drink." When Gloria was ten or twelve her parents were divorced, and she and her mother settled in Toledo, where her mother resumed newspaper reporting, the career she had followed before the birth of her children.

In Toledo Gloria went to school regularly for the first time, tap danced at the Elks club, and won a local TV contest. Yet her life there was, by her accounts, extremely depressing. Living in a rat-infested house in a slum neighborhood, she would, according to one friend, "wake up at night and pull her toes in underneath her in case they might be bitten off by rats." During her senior year in high school she left and went to live with her sister in Washington.

Although her school grades were low, Miss Steinem was admitted to Smith College after her graduation from a Washington high school in 1952 on the strength of her outstanding performance in the entrance examinations. Entering Smith on money that her mother obtained from selling the house in Toledo, Gloria proved to be an exceptional student, who won scholarships, earned election to Phi Beta Kappa, and graduated *magna cum laude* with a major in government.

After receiving the B.A. degree in 1956, Miss Steinem left for India on a Chester Bowles Asian fellowship and studied for two years at the universities of Delhi and Calcutta. When she returned to the United States, she was filled with a "crusading zeal to make this country aware of what was going on in Asia." After searching unsuccessfully for a reporting job she became director of the Independent Research Service in Cambridge, Massachusetts, a partially CIA-funded offshoot of the National Student Association. For that organization she rallied American students to attend Communist Youth festivals in Europe and directed a press service for foreign journalists.

In 1960 Gloria Steinem came to New York intent upon launching a career as a writer. She completed several unsigned writing assignments for *Esquire* before earning her first by-line in the magazine's 1962 college issue with an article on the sexual revolution entitled "The Moral Disarmament of Betty Coed." Anticipating a problem that the women's liberation movement was to point out years later, Miss Steinem wrote in that article, "The problem is that many girls who depend on the roles of wife and mother for their total identity are now being pressured into affairs they can't handle and jobs they pretend to like."

The *Esquire* piece led to her first big assignment, for which she disguised her identity and obtained a job as a Bunny in the New York Playboy Club. After a month as one of Hugh Hefner's furry-tailed waitresses she wrote a hilarious two-part exposé of Playboy Club operations for *Show* magazine in 1963. Subsequently her by-line began appearing with increasing frequency in such national publications as *Vogue*, *Glamour*, *McCall's*,

ad two points of pride." "time interviewer (Janu- ore a hat, and he never going to make a movie, new hotel, or come up ' When Gloria was ten e divorced, and she and edo, where her mother ing, the career she had of her children.

to school regularly for at the Elks club, and Yet her life there was, depressing. Living in a lum neighborhood, she iend, "wake up at night reath her in case they ats." During her senior t and went to live with

grades were low, Miss Smith College after her tton high school in 1952 standing performance in s. Entering Smith on tained from selling the proved to be an excep- scholarships, earned elec- and graduated *magna* government.

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Ladies' Home Journal, *Life*, and *Cosmopolitan*. In addition to her magazine assignments, Miss Steinem worked as a script writer for the NBC-TV show *That Was the Week That Was* in 1964-65 and collaborated with a designer and illustrator on *The Beach Book* (Viking, 1963), a not very serious picture book dedicated to the fine art of sun worshiping. *The Beach Book* has a preface by John Kenneth Galbraith, Miss Steinem's long-time friend who has, according to Leonard Levitt in *Esquire*, called her one of the three most important women he has met in recent years.

Although her work was always in demand during the mid-1960's, Gloria Steinem was generally restricted to the kind of light, women's-magazine-oriented assignments that included pieces on pop culture, movie stars, singers, and an occasional author. At the same time she became a minor pop celebrity in her own right, who was featured in fashion magazine spreads and in woman's page reports of opening nights at which she appeared in the company of one or another of her famous beaus, like Mike Nichols, Paul Desmond, or Ted Sorenson.

When the weekly glossy magazine *New York* was established in the spring of 1968, its editor Clay Felker hired Gloria Steinem as a contributing editor with the understanding that she would be free to write about sociology and politics. She soon wrote a lively piece called "Notes on the New Marriage," about unions between dominating women and homosexual men, and she established a column called *The City Politic*, in which she began airing her personal impressions of politics and befriending her favorite candidates and causes.

Early in the 1968 Presidential race Gloria Steinem endorsed Eugene McCarthy's bid for the Democratic nomination, but she later developed misgivings about McCarthy and switched her allegiance to Robert Kennedy, explaining to her *New York* readers that "McCarthy thought more about McCarthy than he did about the Presidency." At the Democratic convention, Miss Steinem was often seen on the floor dealing with delegates or sitting in on party conclaves, as well as preparing material for her column. As an observer, she traveled with the Republican campaign caravan for a time in September 1968. In her column she wrote a negative assessment of Richard Nixon as a candidate, but it was her interview with Mrs. Patricia Nixon, in which the candidate's wife abandoned her usual reserve and lost her temper, that gained notoriety. In the pages of *New York* Miss Steinem related Mrs. Nixon's outburst, quoting her as saying, "I've never had time to worry about who I admire or who I identify with. I've never had it easy. I'm not like all you . . . all those people who had it so easy." "I am not a hostile interviewer," Gloria Steinem told a *Newsweek* interviewer (August 16, 1971) in recalling the incident. "I was trying to get through to her, to show her that we had very similar childhoods. But she didn't want to know that. . . . I was just trying to make contact, and she got angry."



GLORIA STEINEM

Gloria Steinem has steadfastly opposed the war in Indochina, the Republican party, and most New York politicians. An inveterate crusader, she has in recent years supported, both in and out of her *New York* column, author Norman Mailer's unsuccessful bid for the mayoralty of New York City in 1968, the Presidential aspirations of Democratic Senator George McGovern, and a host of minority groups and underdogs including Cesar Chavez' grape pickers, Angela Davis, the Black Panthers, the Young Lords, the Eskimos, and the Indians.

Miss Steinem's involvement in the women's liberation movement began in November 1968 when she attended a meeting of a New York City women's group called the Redstockings to get material for her *New York* column. As a result she wrote an article on the then-nascent movement that won a Penney-Missouri Magazine award, but even more important she herself enlisted under its banner. "I'd always understood what made me angry about the Playboy Club or the double standard or not being able to do political writing or being sent out for coffee," she told the *Newsweek* interviewer in 1971. "But I didn't realize it was a group problem. Before that Redstockings meeting, I had thought that my personal problems and experiences were my own and not part of a larger political problem." In Miss Steinem's view the political problem is that men, consciously or unconsciously, perpetuate the subjugation of women for economic and social gain.

Soon Miss Steinem became one of the feminist movement's busiest proselytizers through fund-raising, speaking at college campuses and before women's groups, and introducing the general public to feminist concerns by means of her writing and her appearances on TV talk shows. Within the movement itself she became a mediator, organizer, and speech writer. In 1970 she was one of five women who helped Betty Friedan to plan strategy for the August Woman's Strike for Equality, the movement's first national show of strength. Along with Mrs. Friedan and Congress-

women Shirley Chisholm and Bella Abzug, Miss Steinem founded the National Women's Political Caucus (NWPC) in July 1971. Designed to mobilize women's political power, the NWPC encourages women to run for political office and endorses those candidates of either sex who support women's rights. Also in 1971 Steinem helped to set up and became a board member of the Women's Action Alliance, a tax-exempt, nonpolitical organization that seeks a broad-based membership, including men and non-middle-class, non-white women. At a press conference in January 1972, she announced that the new group would support "projects that attack the special problems of social dependence, discrimination, and limited life alternatives" that women face "because they are women."

While the Women's Action Alliance was being set up, Miss Steinem began sounding out women about the possibility of founding a new kind of women's magazine that would, as she later characterized it, serve as a "how to" magazine "for the liberated female human being—not how to make jelly but how to seize control of your life." The result was *Ms.*, which unlike its traditional counterparts is owned and operated by women, with Miss Steinem as editor and Pat Carbine as editor in chief and publisher. Its first issue, Spring 1972, was financed and promoted by *New York* magazine, but when the magazine began publishing monthly, in the summer of 1972, it was financed by Warner Communications, formerly known as Kinney Services, Inc. The first issue featured articles with such titles as "Down With Sexist Upbringing," "Why Women Fear Success," "How to Write Your Own Marriage Contract," "The Black Family and Feminism," "Welfare is a Women's Issue," and "Can Women Love Women?" Also in the issue was a list of over fifty women in public life, including Gloria Steinem, who went on record as declaring that they have had one or more abortions.

Often called the "glamour girl" of the women's liberation movement, Gloria Steinem is tall and well-proportioned, with a pretty face and long, blond-streaked brown hair. She dresses in a stylish mod manner and usually wears large, blue-tinted glasses. "If you don't want to be a sex object, you have to make yourself unattractive," she complained to the *Newsweek* interviewer in 1971. "But I'm not going to walk around in Army boots and cut off my hair." When she does feel herself being treated like a sex object, she is capable of expressing her rage succinctly. Hearing that Secretary of State William P. Rogers had dismissed her as an "old girl friend" of President Nixon's aide, Henry A. Kissinger, Miss Steinem released a statement declaring, "I am not now and never have been a girl friend of Henry Kissinger."

Miss Steinem has, in fact, been seen in the company of Kissinger as well as many other eligible bachelors, and she has had what she calls a "series of little marriages" with several men. Conventional marriage, however, does not appeal to her, and she is doubtful about ever wanting

to have a child. Capable of pleasantries at her own expense, Miss Steinem evoked laughter at a January 1972 meeting of the National Press Club in Washington, D.C. when she was presented with the traditional speaker's gift of a tie. Clad for the occasion in blue jeans, the feminist said, "I suppose I could put it on and wear a jacket and confirm everybody's worst suspicions of me." Besides being invited to speak before the National Press Club, until recently all-male, Miss Steinem was honored in January 1972 as *McCall's* Woman of the Year.

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STONE, I(SIDOR) F(EINSTEIN)

Dec. 24, 1907- Journalist; author
Address: b. c/o New York Review of Books,
250 W. 57th St., New York 10019

The veteran gadfly journalist I. F. Stone has been characterized by Henry Steele Commager in the *New York Review of Books* (December 5, 1968) as "a modern Tom Paine, celebrating Common Sense and the Rights of Man, hammering away at tyranny, injustice, exploitation, deception, and chicanery." A journalist since his teens, Stone is a veteran of such bulwarks of the liberal press as the *Nation* and the long defunct *PM*. For nineteen years he published his independent newsletter, *I. F. Stone's Weekly* (later the *Bi-Weekly*), in which he spoke his mind on virtually any subject, and since its demise at the end of 1971 he has been contributing editor of the *New York Review of Books*. Although Stone has aimed his barbs primarily at the establishment, he has, as Henry Allen of the *Washington Post* (December 7, 1971) put it, "managed to annoy some of the people all of the time, and all of the people at one time or another."

I. F. Stone was born Isidor Feinstein in Philadelphia, Pennsylvania on December 24, 1907 to Bernard and Katherine (Novack) Feinstein. He grew up in Haddonfield, New Jersey, where his Russian-Jewish immigrant parents owned a dry goods store. A voracious reader even as a child, Stone read as many as three or four books in a single afternoon while in grade school. As a high school student he was inspired by Walt Whitman, and he first encountered political radicalism when he discovered Jack London's *Martin Eden* and Prince Peter Kropotkin's anarchist treatise *The Conquest of Bread*.

Stone began his journalistic career as a fourteen-year-old high school sophomore in 1922 when he and a classmate published their own

printed newspaper, a five-cent *Progressive* that carried advertisements attacking William Randolph Hearst, supporting Gandhi, Woodrow Wilson, and the League of Nations. Stone distributed the paper on his bicycle to its 500 subscribers. After three months, when the paper ended after three months, when he was neglecting to make him discontinue it. When he was in high school, Stone began to work as a reporter for the *Haddonfield Press*, and he also worked for his home town's correspondent (New Jersey) *Courier-Post*. J. David Stern, had been much interested in the teen-ager's short-lived publishing venture.

An indifferent scholar, Stone was in a class of fifty-two when he graduated from high school in 1924. Unable to get into Harvard, he enrolled in the University of Pennsylvania as a philosophy student. He worked ten hours a day, after school, as a copy editor and rewrote the *Philadelphia Inquirer*. In 1927, before his junior year, Stone ended his university career. "There were one or two good books in an excellent library—and who could he recalled in an interview with *Newsday* (January 20, 1968). He spent the time of teaching philosophy, but the newspaper shop was more enthralling than the sterile atmosphere of a college classroom.

After leaving the university, Stone went again for the Camden *Courier-Post* as editor, and over the next few years he virtually every aspect of the newspaper trade. Meanwhile, his interest in socialism led him to join the Socialist party, but he was old enough to vote he was elected to the Jersey state committee. As a result of the 1928 Presidential campaign he was elected for Norman Thomas. Eventually he abandoned partisan politics because party affiliation might inhibit him from becoming a crusading journalist.

In 1933, after J. David Stern left the *New York Post*, Stone moved to New York City as its staff as an editorial writer, and also worked as a reporter and columnist for Stern's *Philadelphia Record*. He wrote *Court Disposes*, about the United States Supreme Court, was published by Coville in 1937. In 1938, while still with Stern, he became associate editor of the *Nation*.

Because of differences of opinion with Stern, who, he maintained, had "turned his back on the New York Post," Stone left the *New York Post* in 1939. The year he moved to Washington, D.C., to edit the *Nation's* Washington editorials. In that post until 1946. In 1946, he became a reporter and columnist for the *Washington Post*, a liberal daily published in Washington, D.C. Ingersoll. Stone's second book, *The First Year of Defense* (1947), including some of his Washington editorials, is an indictment of war.

left to the best-trained practitioners of
sexes who have chosen it as a vocation,
than to harried and all too frequently
py persons with little time or taste for the
of educating minds however young or
ed. . . . The family, as that term is pres-
understood, must go.

Sexual Politics 1969

nothing is so depressing an index of the
anity of the male supremacist mentality
fact that the more genial human traits are
ed to the underclass: affection, response
pathy, kindness, cheerfulness. Ibid.

see the function of true Erotica (writing
is pro-, not antisexual) as one not only
sible but worthy of encouragement and
approval, as its laudable and legitimate
on is to increase sexual appetite just as
y prose encourages other appetites.

Ibid.

women prudes if they don't and prosti-
they do? Speech, Women's Writer's
Conference, Los Angeles
22 March 1975

s are the political prisoners of the feminist
ment. . . . They are considered criminals
other reason than the fact that they are
n . . . men aren't jailed for sollicita-
n . . . Women are jailed. And they're jailed
e they have cunts.

Quoted in *Radical Lifestyles*
by Claudia Dreifus* 1971

agony of that severance fresh as a dis-
ered limb. *Sita* 1976

one wants or one does not want. And the
he sorrow of life is that one cannot make
ce or persuade the wanting, cannot com-
it, cannot request it by mail order or
it through bureaucratic channels. Ibid.

Carol Lee Sanchez (1934-)

ty years, children in this country have
raised to kill Indians mentally, subcon-
ly through the visual media, until it is an
atic reflex. That shocks you? Then I have
my point . . . the cheap western is still
out of Hollywood, the old shoot-'em-up
ns playing on afternoon kid shows, late
T.V. Would you allow your children to
azis and Jews? Blacks and KKKs?

"Sex, Class and Race Intersections
Visions of Women of Color,"
A Gathering of Spirit, Beth Brant,*
ed. 1984

2 We have been displaced, relocated, removed,
terminated, educated, acculturated and in our
hearts and minds we will always "go back to
the blanket" as long as we are still connected
to our families, our Tribes and our land.

Ibid.

3 yo soy india
pero no soy
yo soy anglo
pero no soy
yo soy arabe
pero no soy
yo soy chicana
pero no soy

"Tribal Chant," St. 5,
That's What She Said, Rayna
Green,* ed. 1984

*See 2284.

4 how come you kees me by
the reever, & on the strit
jou don told me hallo?

"The Way I Was. . . ." St. 2, op. cit.

5 love longs to touch the ordinary places—
momentary what-nots scattered through the
years
from dresser drawer
to china closet
and way up high on the linen
closet shelf.

Untitled, St. 2, op. cit.

2163. Patricia Simon (1934-)

1 An old French farm built on levels up and down
a hillside near Grasse—overlooking, in the middle
distance, the quiet cluster of the town and, in
the further distance, hills, and beyond them
other hills, and other hills, in a gentle, fertile,
dreamlike landscape that continued forever—the
Alpes-Maritimes.

"The Making of a Masterpiece,"
McCall's October 1970

2 Flowers and sunlight, air and silence—"luxe,
calme et volupté." Ibid.

2164. Gloria Steinem (1934-)

1 The first problem for all of us, men and women,
is not to learn, but to unlearn.

"A New Egalitarian Life Style,"
The New York Times
26 August 1971

2 It's clear that most American children suffer too
much mother and too little father. Ibid.

3 . . . no man can call himself liberal, or radical,
or even a conservative advocate of fair play, if

his work depends in any way on the unpaid or
underpaid labor of women at home, or in the
office. Ibid.

4 God knows (*she* knows) that women try.
"Sisterhood," *The First Ms. Reader*,
Francine Klagsbrun, ed. 1972

5 I have met brave women who are exploring the
outer edge of human possibility, with no history
to guide them, and with a courage to make
themselves vulnerable that I find moving beyond
words. Ibid.

6 The definition of woman's work is shitwork.
Quoted in "Freelancer with No Time
to Write" by John Brady, *Writer's*
Digest February 1974

7 A government's responsibility to its young cit-
izens does not magically begin at the age of six.
It makes more sense to extend the free universal
school system downward—with the necessary
reforms and community control that child care
should have from the start.

"Victory with Honor," *Ms.*
April 1974

8 Erotica is about sexuality, but pornography is
about power and sex-as-weapon—in the same
way we have come to understand that rape is
about violence, and not really about sex at
all.

"Erotica and Pornography, A
Clear and Present Difference,"
Ms. November 1978

9 We must understand the difference between what
we mean by family and what the Right Wing
means by family. . . . Women are the means
of production, owned by the husband. Children
are the labor, owned by the husband. And that's
what they mean by family. Consequently, they
oppose any direct guarantee of right between
wife and the law or children and the law, be-
cause that is antithetical to their definition of the
family.

Speech, National Women's
Political Caucus Conference,
Albuquerque, New Mexico
July 1981

10 . . . the family is the basic cell of government:
it is where we are trained to believe that we are
human beings or that we are chattel, it is where
we are trained to see the sex and race divisions
and become callous to injustice even if it is done
to ourselves, to accept as biological a full system
of authoritarian government. Ibid.

11 Some of us are becoming the men we wanted
to marry.
Speech, Yale University
23 September 1981

12 If the men in the room would only think how
they would feel graduating with a "spinster of
arts" degree they would see how important this
[language reform] is. Ibid.

13 . . . the authority of any governing institution
must stop at its citizen's skin.

"Night Thoughts of a
Media-Watcher," *Ms.*
November 1981

14 Finding language that will allow people to act
together while cherishing each other's individ-
uality is probably the most feminist and there-
fore truly revolutionary function of writers.

Introduction, *Outrageous*
Acts and Every Day Rebellions 1983

15 Living in India made me understand that a white
minority of the world has spent centuries con-
ning us into thinking a white skin makes people
superior, even though the only thing it really
does is make them more subject to ultraviolet
rays and wrinkles.

"If Men Could Menstruate" (1978), op. cit.

16 Logic has nothing to do with oppression.

Ibid.

17 If men start taking care of children, the job will
become more valuable.

Quoted in "Onward, Women!" by Claudia
Wallis, *Time* 4 December 1989

18 A woman without a man is like a fish without
a bicycle. Attr. n.d.

2165. Shirley Hill Witt (1934-)

1 I want to weep for La Vieja
Two booths away,
But I can't: she is me.

"Punto Final," St. 6, *That's*
What She Said, Rayna Green, ed. 1984

2 The campesinos tend to smooth out the wrinkled
places of legend for the better telling and also
for their own better understanding. In this way,
they discharge those questions left unanswered
in their time as so much uselessness: the tale
weaves better the more simply told,
anyway. "La Mujer de Valor,"
op. cit.

2166. Susan Brownmiller (1935-)

1 Man's discovery that his genitalia could serve
as a weapon to generate fear must rank as one
of the most important discoveries of prehistoric
times, along with the use of fire and the first
crude stone axe. From prehistoric times to the
present, I believe, rape has played a critical
function. It is nothing more or less than a con-
scious process of intimidation by which all men
keep all women in a state of fear.

*Against Our Will: Men, Women,
and Rape* 1975

Let me advise thee not to talk of thyself as being old. There is something in Mind Cure, after all, and, if thee continually talks of thyself as being old, thee may perhaps bring on some of the infirmities of age. At least I would not risk it if I were thee.

HANNAH WHITALL SMITH (1907), in Logan Pearsall Smith, *Philadelphia Quaker* (1950)

Wisdom doesn't automatically come with old age. Nothing does—except wrinkles. It's true, some wines improve with age. But only if the grapes were good in the first place.

ABIGAIL VAN BUREN, syndicated column (1978)

There are no old people nowadays; they are either "wonderful for their age" or dead.

MARY PETTIBONE POOLE, *A Glass Eye at a Keyhole* (1938)

It is not mere chance that makes families speak of a child who is "extraordinary for his age" and also of an old man who is "extraordinary for his age"; the extraordinariness lies in their behaving like human beings when they are either not yet or no longer men.

SIMONE DE BEAUVOIR, *The Coming of Age* (1970)

She had finally reached the age where she was more afraid of getting old than dying.

JULIA PHILLIPS, *You'll Never Eat Lunch in This Town Again* (1991)

And indeed, it is old age, rather than death, that is to be contrasted with life. Old age is life's parody, whereas death transforms life into a destiny.

SIMONE DE BEAUVOIR, *The Coming of Age* (1970)

I've got everything I always had. Only it's six inches lower.

GYPSY ROSE LEE, in Barbara McDowell and Hana Umlauf, *Woman's Almanac* (1977)

After thirty, a body has a mind of its own.

BETTE MIDLER, in *Reader's Digest* (1982)

I have enjoyed greatly the second blooming that

think about, study, or read about. . . . It is as if a fresh sap of ideas and thoughts was rising in you.

AGATHA CHRISTIE, *An Autobiography* (1977)

Though it sounds absurd, it is true to say I felt younger at sixty than I had felt at twenty.

ELLEN GLASGOW, *The Woman Within* (1954)

I have a problem about being nearly sixty: I keep waking up in the morning and thinking I'm thirty-one.

ELIZABETH JANEWAY, *Between Myth and Morning* (1974)

Being over seventy is like being engaged in a war. All our friends are going or gone and we survive amongst the dead and the dying as on a battlefield.

MURIEL SPARK, *Memento Mori* (1959)

In a dream you are never eighty.

ANNE SEXTON, "Old," *All My Pretty Ones* (1962)

It is so comic to hear one's self called old; even at ninety, I suppose!

ALICE JAMES, *Journal* (1889)

I have always felt that a woman has the right to treat the subject of her age with ambiguity until, perhaps, she passes into the realm of over ninety. Then it is better she be candid with herself and with the world.

HELENA RUBINSTEIN, *My Life for Beauty* (1966)

A woman who will tell her age will tell anything.

RITA MAE BROWN, *Southern Discomfort* (1982)

The great thing about getting older is that you don't lose all the other ages you've been.

MADELEINE L'ENGLE, in *New York Times* (1985)

When I am an old woman I shall wear purple.

JENNY JOSEPH, "Warning," in Sandra Martz, ed., *When I Am an Old Woman I Shall Wear Purple* (1987)

experience to offer, judgment, wisdom, balance and charm.

MIRIAM REIBOLD, news item (1991)

Women may be the one group that grows more radical with age.

GLORIA STEINEM, *Outrageous Acts and Everyday Rebellions* (1983)

So much has been said and sung of beautiful young girls, why doesn't somebody wake up to the beauty of old women?

HARRIET BEECHER STOWE, *Uncle Tom's Cabin* (1852)

Time and trouble will tame an advanced young woman, but an advanced old woman is uncontrollable by any earthly force.

DOROTHY L. SAYERS, *Clouds of Witness* (1955)

The trouble was, she could not see the justice of her state. She was not old: she was a girl hidden behind a mask. Now that she had realized she was no longer young, she did not know how she should behave. She had become a stranger in her own life.

OLIVIA MANNING, *The Doves of Venus* (1955)

She was an old woman now, and her life had become memories.

LESLIE MARMON SILKO, "Lullaby," *Storyteller* (1981)

Being young is beautiful, but being old is comfortable.

MARIE VON EBNER-ESCHENBACH, *Aphorisms* (1905)

In youth we learn; in age we understand.

MARIE VON EBNER-ESCHENBACH, *Aphorisms* (1905)

The old creep out at the churchyard gate, while the young bound in at the front door.

ELIZABETH RUNDLE CHARLES, *Chronicles of the Schöenberg-Cotta Family* (1863)

Paradoxical as it may seem, to believe in youth is to look backward; to look forward we must believe in age.

DOROTHY L. SAYERS, *Clouds of Witness* (1955)

You stay new ha

MARIE V

'Tis a m
can: the
able ign
those sa
vanity,
my ext
day.

LADY M
Halsbanc
Wortley

I never
you dor

LOUISE D
Aging: A

It was
should
that Na
state.

LADY MA
Octave T
Wortley

I used to
would n
to do, b
want to

NANCY A
Ann O'G

It is a m
toward
grows o

GEORGE S
Intimate J

Old age
As powe

MAY SARI
Toward th

Shoes (1986)

Africa is mystic; it is wild; it is a sweltering inferno; it is a photographer's paradise, a hunter's Valhalla, an escapist's Utopia. It is what you will, and it withstands all interpretations. It is the last vestige of a dead world or the cradle of a shiny new one. To a lot of people, as to myself, it is just "home." It is all these things but one thing—it is never dull.

BERYL MARKHAM, *West with the Night* (1942)

It is a cruel country; it takes your heart and grinds it into powdered stone—and no one minds.

ELSPETH HUXLEY, *The Flame Trees of Thika* (1959)

Africa is never the same to anyone who leaves it and returns again. It is not a land of change, but it is a land of moods and its moods are numberless. It is not fickle, but because it has mothered not only men, but races, and cradles not only cities, but civilizations—and seen them die, and seen new ones born again—Africa can be dispassionate, indifferent, warm, or cynical, replete with the weariness of too much wisdom.

BERYL MARKHAM, *West with the Night* (1942)

Writers brought up in Africa have many advantages—being at the center of a modern battlefield; part of a society in rapid, dramatic change. But in the long run it can also be a handicap: to wake up every morning with one's eyes on a fresh evidence of inhumanity; to be reminded twenty times a day of injustice, and always the same brand of it, can be limiting.

DORIS LESSING, *African Stories* (1965)

But the soul of Africa, its integrity, the slow inexorable pulse of its life, is its own and of such singular rhythm that no outsider, unless steeped from childhood in its endless, even beat, can ever hope to experience it, except only as a bystander might experience a Masai war dance knowing nothing of its music nor the meaning of its steps.

BERYL MARKHAM, *West with the Night* (1942)

AFTERLIFE

This World is not Conclusion. / A Sequel stands beyond— / Invisible, as Music— / But positive, as Sound.

EMILY DICKINSON (1862), *Poems, Third Series* (1896)

In health, in the bustle of living, it was easy to believe in heaven and a life to come. But when the blow fell, and those you loved passed into the great Silence, where you could not get at them, or they at you, then doubts, aching doubts took possession of one.

HENRY HANDEL RICHARDSON, *The Fortunes of Richard Mahoney: Ultima Thule* (1929)

Heaven is neither a place nor a time.

FLORENCE NIGHTINGALE, *Mysticism* (1873)

He [Christ] even restored the severed ear of the soldier who came to arrest Him—a fact that allows us to hope the resurrection will reflect a considerable attention to detail.

MARILYNNE ROBINSON, *Housekeeping* (1980)

I think the resurrection of the body, unless much improved in construction, a mistake.

EVELYN UNDERHILL, *The Letters of Evelyn Underhill* (1943)

What's so good about a heaven where, one of these days, you're going to get your embarrassing old body back?

MARSHA NORMAN, *The Fortune Teller* (1987)

I live now on borrowed time, waiting in the anteroom for the summons that will inevitably come. And then—I go on to the next thing, whatever it is. One doesn't luckily have to bother about that.

AGATHA CHRISTIE, *An Autobiography* (1977)

It's the possibility that when you're dead you might still go on hurting that bothers me.

KERI HULME, *The Bone People* (1983)

If there is whistling in the great beyond, I'll kill myself.

JEAN STAFFORD, *The Catherine Wheel* (1951)

See also Eternity, Immortality.

AGE

For years I wanted to be older, and now I am.

MARGARET ATWOOD, *Cat's Eye* (1988)

Age seldom arrives smoothly or quickly. It's more often a succession of jerks.

JEAN RHYS, in *Observer* (1975)

About the only thing that comes to us without effort is old age.

GLORIA PITZER, in *Reader's Digest* (1979)

The aging aren't only the old; the aging are all of us.

ALEXANDRA ROBBIN, *Aging: A New Look* (1982)

Do not deprive me of my age. I have earned it.

MAY SARTON, *The Poet and the Donkey* (1969)

I am luminous with age.

MERIDEL LE SUEUR, title poem, *Rites of Ancient Ripening* (1975)

Old age transfigures or fossilizes.

MARIE VON EBNER-ESCHENBACH, *Aphorisms* (1905)

Growing old is partly an inescapable process of accommodation and adjustment.

KÄTHE KOLLWITZ (1910), in Hans Kollwitz, ed., *The Diaries and Letters of Käthe Kollwitz* (1955)

We did not change as we grew older; we just became more clearly ourselves.

LYNN HALL, *Where Have All the Tigers Gone?* (1989)

Her grandmother, as she gets older, is not fading but rather becoming more concentrated.

PAULETTE BATES ALDEN, "Legacies," *Feeding the Eagles* (1988)

I don't believe that it's true that the poor will always be with us. I think that kind of pious fatalism is just an excuse for keeping things the way they are.

MARGARET CULKIN BANNING, *The Quality of Mercy* (1963)

We always come back to the same vicious circle—an extreme degree of material or intellectual poverty does away with the means of alleviating it.

SIMONE DE BEAUVOIR, *The Coming of Age* (1970)

Poor people who had escaped from poverty as I had, feared it, hated it and fled from it all their lives. Those born rich could afford to be touched by it.

ANZIA YEZIEWSKA, *Red Ribbon on a White Horse* (1950)

For those who have lived on the edge of poverty all their lives, the semblance of poverty affected by the affluent is both incomprehensible and insulting.

LILLIAN BRESLOW RUBIN, *Worlds of Pain* (1976)

But even if there were no Communists, the wealthy white western minority of the world could not hope to prosper if most of the rest of mankind were foundering in hopeless poverty. Islands of plenty in a vast ocean of misery have never been a good recipe for commercial success.

BARBARA WARD, in Richard Thruelsen and John Kobler, *Adventures of the Mind* (1959)

See also Ghetto, Homelessness, Hunger.

POWER

You see what power is—holding someone else's fear in your hand and showing it to them!

AMY TAN, *The Kitchen God's Wife* (1991)

Power in the hands of particular groups and classes serves like a prism to refract reality through their own perspective.

I am more and more convinced that man is a dangerous creature; and that power, whether vested in many or a few, is ever grasping, and, like the grave, cries "Give, give."

ABIGAIL ADAMS, letter to her husband, John Adams (1775)

Power should not be concentrated in the hands of so few, and powerlessness in the hands of so many.

MAGGIE KUHN, in *Ms.* (1975)

"Must power always be for destruction?" said Anna. "That has so far been largely the experience."

SYBILLE BEDFORD, *A Favorite of the Gods* (1963)

Bodies in power tend to stay in power, unless external forces disturb them.

CATHARINE STIMPSON, "The Power to Name," in E. J. Sherman and E. Beck, eds., *The Prism of Sex* (1979)

Power can be taken, but not given. The process of the taking is empowerment in itself.

GLORIA STEINEM, *Outrageous Acts and Everyday Rebellions* (1983)

Power, however it has evolved, whatever its origins, will not be given up without a struggle.

SHULAMITH FIRESTONE, *The Dialectic of Sex* (1970)

But I have noticed this about ambitious men, or men in power—they fear even the slightest and least likely threat to it.

MARY STEWART, *The Crystal Cave* (1970)

Providence is always on the side of the big battalions.

MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ, letter to her daughter (c. 1675), *Letters of Madame de Sévigné to Her Daughter and Her Friends* (1811)

In this world, all power rests upon force.

MARIE VON EBNER-ESCHENBACH, *Aphorisms* (1905)

Most power is illusory and perceptual. You

Power . . . is not an end in itself, but is an instrument that must be used toward an end.

JEANE J. KIRKPATRICK, speech (1981)

To get power over is to defile. To possess is defile.

SIMONE WEIL, *First and Last Notebooks* (1970)

I do not wish them [women] to have power over men; but over themselves.

MARY WOLLSTONECRAFT, *A Vindication of the Rights of Women* (1792)

The less powerful group usually knows the powerful one much better than vice versa—black have had to understand whites in order to survive, women have had to know men—yet the powerful group can afford to regard the less powerful one as a mystery.

GLORIA STEINEM, *Outrageous Acts and Everyday Rebellions* (1983)

Ironically, women who acquire power are more likely to be criticized for it than are the men who have always had it.

CAROLYN HEILBRUN, *Writing a Woman's Life* (1988)

Power travels in the bloodlines, handed out before birth.

LOUISE ERDRICH, *Tracks* (1988)

Power is the test. Some, once they have it, are content to buy the show of liking, and punish those who withhold it; then you have a despot. But some keep a true eye for how they seem to others, and care about it, which holds them back from much mischief.

MARY RENALT, *The Praise Singer* (1978)

Surely a king who loves pleasure is less dangerous than one who loves glory.

NANCY MITFORD, *The Water Beetle* (1962)

Being physically close to extreme power causes one to experience a giddiness, an intoxication.

MAYA ANGELOU, *All God's Children Need Traveling Shoes* (1986)