

# Houston Breakthrough

Where Women Are News

Vol. III, no. 3

March 1978

50 cents



## WOMEN and FILMS

New Wave of the Seventies

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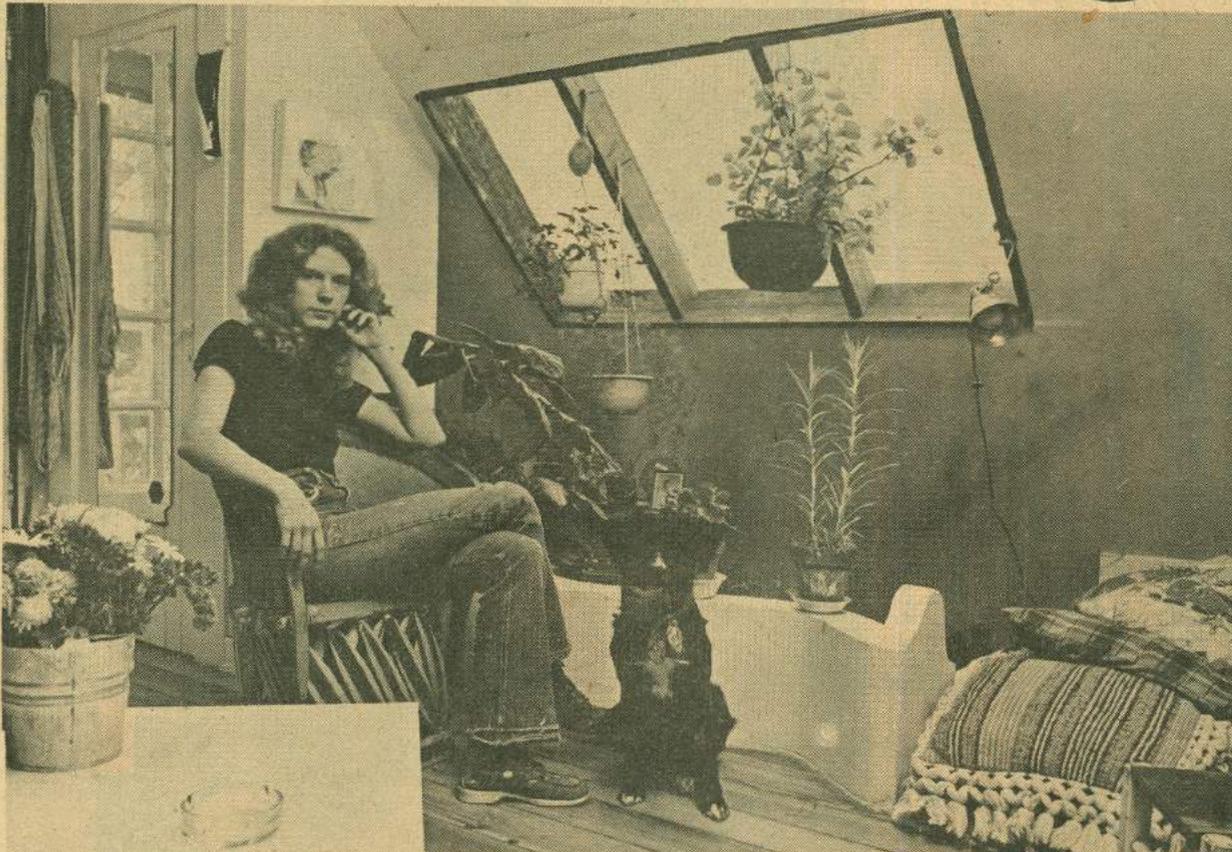
Frederick George

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# What Kind of Person Reads Breakthrough?



Frederick George

**CONNIE HUGHES & MISS AUDO**

|                           |  |
|---------------------------|--|
| Reside in:                | Houston  |
| Profession:               | Owner of paint company   |
| Interests and Activities: | Ceramics; traveling by motorcycle; camping; animal liberation; concern for minimizing pollution. |
| Persons Most Admired:     | Trish; small farm owners; children.  |
| Fantasies:                | To release all animals and live together in the wilderness.                                      |

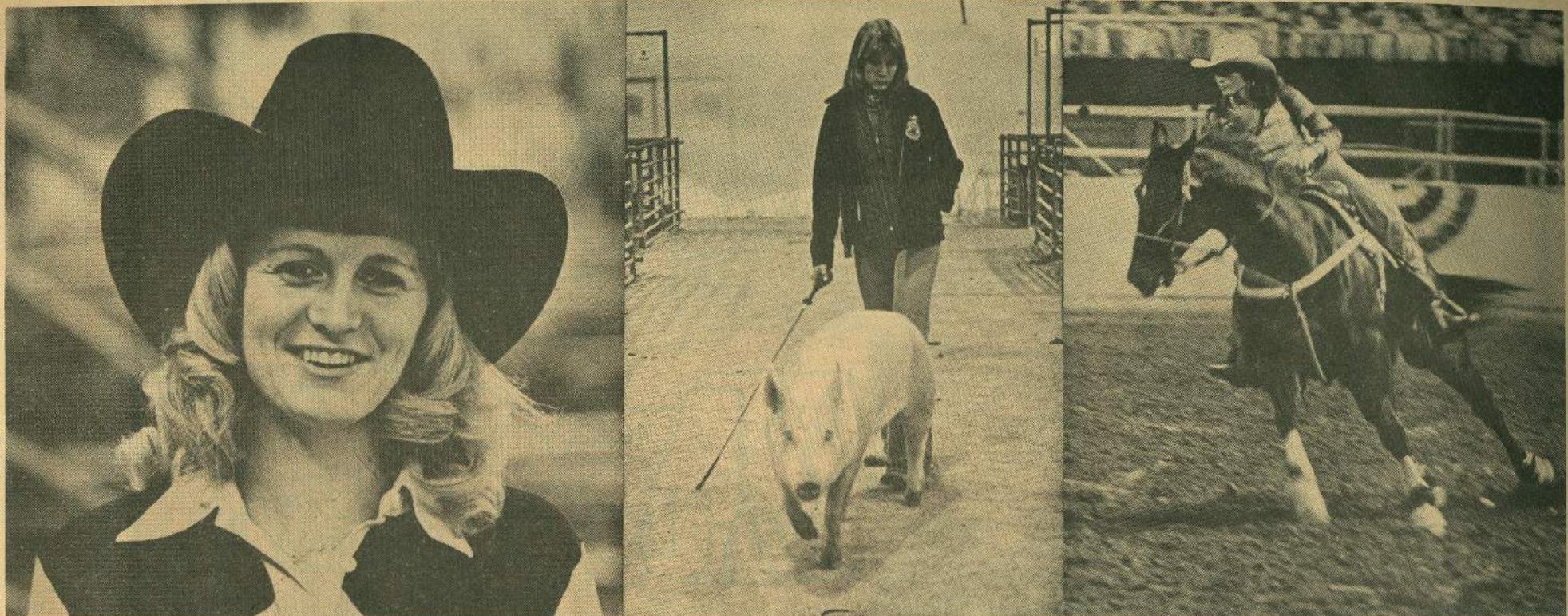
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photos by Sharman Petri

## Cowboy's world, cowgirl's place

By Dorothy Terry

From a revolving stage in the Astrodome's center arena, Dolly Parton wailed to a packed crowd, "Jolene, please don't take my man. . .".

In the chutes behind her, several young women walked their horses, oblivious of the blaring music, as they prepared to compete at barrel racing—the only rodeo competition open to women at the recent annual Houston Livestock Show and Rodeo, the largest and richest event of its kind in the world.

Cowgirls are allowed to participate in the livestock show.

"We want to keep our femininity," said Butch Bonine, northern regional

In these rodeos, women compete in all seven standard events: barrel racing, calf roping, bareback bronc riding, bull or steer riding, steer undecorating\*, goat tying and team roping.

"We're happy with what we have," Bonine said. "We don't want to compete with men in their events. If a woman were to compete against a man in bareback bronc riding or calf roping, it would

**"If you don't see many women out here, it's because they're back home milking the cows."**

show that women are not as physically strong as men. It would make us look less competent."

"Likewise, we don't want men compet-

"We've worked very hard to get what we have," she explained, "and we don't want to undo any of the good that we have accomplished. Our purpose is to promote women in sports and to better our own sport.

"We do work to see that women get equal prize money for their events in the rodeo," she added. But some of the women feel the money situation is still unfair.

One of the competitors, Vickie Hegar, who has been barrel racing for 15 years, said of the money problem, "It's bad. If the men get a top purse of \$3,000, we get

Money was not the big topic down in the chutes that afternoon. The small group of women was busy preparing their horses for the barrel races—the next to the last event of the rodeo.

By that time, the crowd in the Dome had thinned. Many people left after Dolly Parton's performance. The women, dressed in traditional cowgirl garb of tight pants, western shirts, hats and boots, lined up at the gate and awaited their turn to compete.

Connie Combs placed first in barrel racing that afternoon. She would advance to the finals that night. "I'm so excited and so proud of him," she said, patting her horse.

Combs agreed with Bonine's view on competing with men in other rodeo events. "It's not feminine," she explained.

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Cowgirls are allowed to participate in the livestock show.

"We want to keep our femininity," said Butch Bonine, northern regional director of the Girls' Rodeo Association (GRA). She has "no desire" to see women compete with men in other rodeo events.

The GRA is the national organization that helps professional rodeo contestants enter national contests and keeps women informed of what's happening in rodeo throughout the country. GRA also sets standards and guidelines for Approved All Girl Rodeos.

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## "If you don't see many women out here, it's because they're back home milking the cows."

---

show that women are not as physically strong as men. It would make us look less competent."

"Likewise, we don't want men competing in the barrel racing event. It would detract from our glory," Bonine said. "The men don't compete with us and they don't detract from us as winners. It's our own championship."

Adding a women's division to the national rodeos had been considered at one time, she said, but the idea was rejected by the Professional Rodeo Cowboy Association.

"We do work to see that women get equal prize money for their events in the rodeo," she added. But some of the women feel the money situation is still unfair.

One of the competitors, Vickie Hegar, who has been barrel racing for 15 years, said of the money problem, "It's bad. If the men get a top purse of \$3,000, we get \$600."

"We're lucky to be here," she explained. "The men could care less about barrel racing or whether we're in the rodeo."

The top purse money for the Houston Livestock Show and Rodeo was the men's bull riding event at \$16,500. The lowest purse for any men's event was \$14,000. The top purse for barrel racing was \$9,150.

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Combs agreed with Bonine's view on competing with men in other rodeo events. "It's not feminine," she explained.

Men greatly outnumbered women at the Houston rodeo. A woman rancher from Yukon, Okla. observed, "If you don't see many women out here, it's because they're back home milking the cows."

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\*In steer undecorating, contestants must remove a cloth ribbon glued to the back of an active steer.



maury forman

# Abortion

Abortion is an emotionally packed issue where there is no such word as compromise. Congress has now succeeded in doing what it does so well—it has arrived at a compromise on this issue that pleases neither side.

...None of the funds provided for in this paragraph shall be used to perform abortions except where the life of the mother would be endangered if the fetus were carried to term; or except for such medical procedures necessary for the victims of rape or incest, when such rape or incest has been reported promptly to a law enforcement agency or public health service; or except in those instances where severe and long lasting physical health damage to the mother would result if the pregnancy were carried to term when so determined by two physicians.

Nor are payments prohibited for drugs or devices to prevent implantation of the fertilized ovum, or for medical procedures necessary for the termination of an ectopic pregnancy.

Pro-abortionists look at the issue in a legal context while anti-abortionists continue to debate the moral context. The compromise Congress has reached defines morality only for a certain class while ignoring the legal definition.

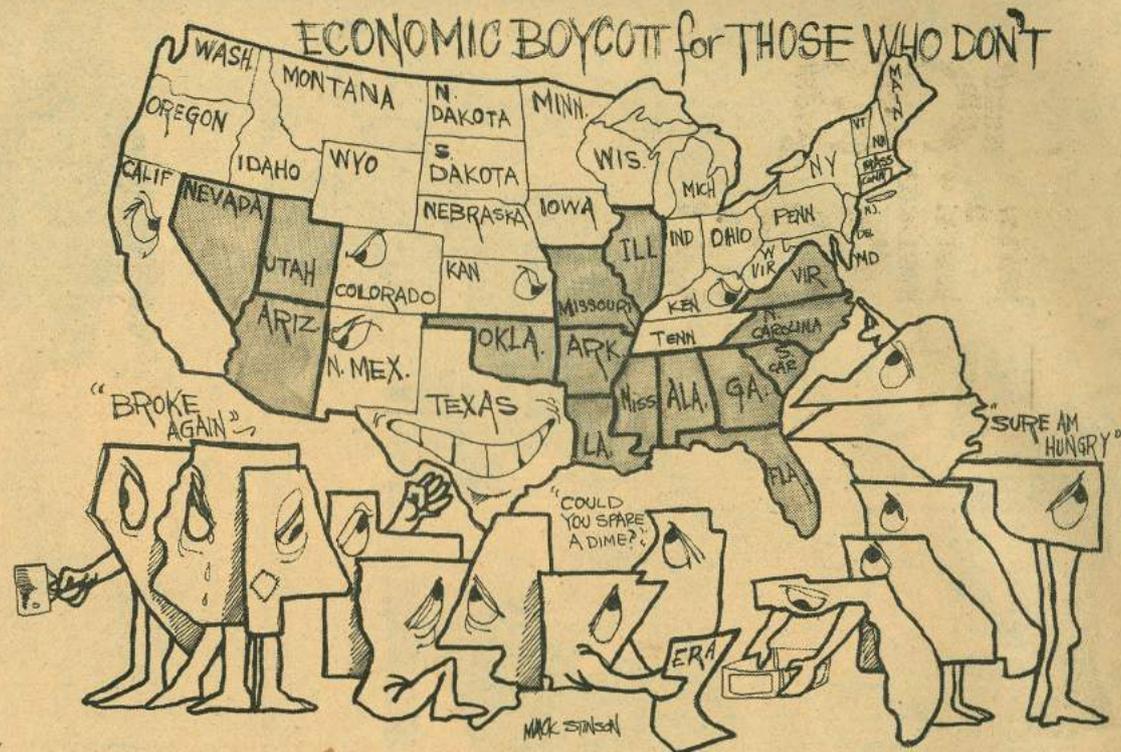
Briefly, the well-known arguments are presented thus: pro-abortionists see the 1973 Supreme Court ruling allowing legalized elective abortions as a constitutional right. They argue that however abominable abortions are to some people, the courts say that they are an acceptable form of health care in our society. To deny funds to a specific class of people is a *let them eat cake* attitude. In sum, what good is a constitutional right to a citizen who has no means of exercising it?

On the other hand, anti-abortionists view conception as the beginning of human life. Even though a woman's body belongs to her and she has dominion over it, there is a second life involved. That developing form of life deserves the protection of our society. Is there not a moral obligation to the fetus child?

To make matters worse, there is the problem of the issue being decided by the group best organized to get the votes, and not a majority of the people concerned. When that occurs, the poor will inevitably be the scapegoat.

Unfortunately, a congressional delegate's interest is not how to decrease the amount of "destroyed fetuses" and "mutilated mothers," but rather how to avoid losing the support of their constituency—and the next election.

How many times have we heard newscasters speak of Congress not wanting to vote on an issue in an election year? Congress will delay voting on controversial measures, ignore facts and statistics, doubletalk the issues and contradict itself in



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How many times have we heard newscasters speak of Congress not wanting to vote on an issue in an election year? Congress will delay voting on controversial measures, ignore facts and statistics, doubletalk the issues and contradict itself in voting. Henry Hyde, the author of the controversial amendment, said he is deeply committed to the sanctity of human life, yet he is on record as favoring capital punishment. In an interview he said, "You can think of capital punishment as an expression of reverence for human life. Murder, being the ultimate crime, demands the ultimate punishment." Some people can rationalize anything for a vote and a \$57,000 annual salary.

One final bit of irony exists for representatives making a decision on this issue. Congress has allowed civilian employees of the federal government and their dependants to receive indirect federal payments for abortion through federally financed insurance programs or Health Maintenance Organizations. The Pentagon's policy is that an abortion can be performed for medical reasons or for reasons involving mental health—a compromise that Congress rejects for poor women.

Further, if the wife or daughter of any member of Congress needs an abortion, she is covered 100 percent under the federal employees' health insurance. This results in the taxpayers paying for abortions for a select few, while either by law or economic necessity, some of those taxpayers are denied the same.

Why don't the constituents have the same right to this type of health care as their elected representatives? If members of Congress want to show their attitudes toward the Supreme Court order, they should begin by striking the provision for *selective abortions* from the health benefits they receive at the taxpayers' expense.

A Health, Education and Welfare task force concluded in its report on alternatives to abortion "...the literal alternatives to it are suicide, motherhood, and, some would add, madness." Congress ignored this report.

Legislation is supposed to deal with questions of equity, safety, health and due process. Instead, this amendment proposes that abortion is murder for those who cannot pay, but merely an ordinary medical procedure for those who can pay.

As one political observer noted, "If philosophers and scientists differ, are politicians the ones to decide? Should we encourage a philosophical imperialism in the legislative branch.

*The guest editorial is by Maury Forman, a Medicaid examiner with HEW in Washington, D.C.*

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Marilyn Marshall Jones

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Marilyn Marshall Jones

# Linda strikes out

By Jan Harlan

Linda Williams, an 18-year-old Wheatley High School senior, filed suit against the Universal Intrasccholastic League (UTL) and the Houston Independent School District (HISD) because she was not allowed to play on the boy's varsity baseball team.

But she hopes to be back in the ballgame soon.

"Toward the end of February our baseball coach, Eugene Jones, told me I couldn't play ball or even practice with the boys after March 1," Linda said.

She had previously been told she would be allowed to work out and practice with the varsity team until March 23 in accordance with an agreement with the UIL director. That agreement was made in early February, Linda said.

"I suppose they cut my time short because March 1 marks the official beginning of our season and I'm not allowed to participate in any competition," Linda said.

Quinton Smith, one of Linda's attorneys, said Linda is an outstanding athlete. "Linda has the capacity to make the guys play their best," he said. "She has a natural grace and strength for all kinds of sports. She's on the girls' basketball varsity team and has lettered in three sports," Smith said.

What is in question is compliance with

only recourse is to sit back and wait. She is aware this controversy could eventually change the entire athletic program in high schools throughout Texas.

"I really want to see a change. At first I didn't feel discriminated against but now I see it really is an unfair situation," Linda said. "If the provisions of Title IX have been made they should be enforced," Linda said.

"It seems the number one concern for women in sports is that such rough activity will somehow damage their reproductive organs," according to the president of the Coach's league in Chicago, Bonnie Beach.

"Women, however, are built better for this kind of activity than men because of their pelvic structure," Beach said. "The pelvic structure provides sturdy protection. Males, however, are much more vulnerable in this area," Beach said.

The coaching executive said the only difference between males and females in sports is that males dissipate heat more quickly. Otherwise, Beach claims, they are equally competent.

"I'm optimistic though," Smith said. "At this point it is imperative we meet with the district executive committee which is composed of principals from HISD 4-A schools. The principal of Wheatley, A. C. Herald, will have to ini-

Nancy Landau



LINDA WILLIAMS

Texas says eye to the ERA

March 31, 1972

6th ANNIVERSARY ERA PARTY

Sponsored by Women Across Texas

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What is in question is compliance with Title IX of the Elementary and Secondary Education Act passed in 1972. Title IX bans all sex discrimination by educational institutions receiving federal money. That includes virtually every facility from kindergartens to colleges.

UIL and HISD are in violation of Title IX regulations requiring equal sports opportunities for boys and girls, Smith said.

"The conflict is not only applicable to the conflict is not only applicable to Title IX. It applies to violations of the 13th, 14th and 15th amendments of the United States Constitution, Smith said.

Linda said she had always played baseball with the boys as a child and now at Wheatley the boys ask when she can play again.

"I just tell them I don't know. I'm never told much of anything," Linda feels her

pelvic structure provides sturdy protection. Males, however, are much more vulnerable in this area," Beach said.

The coaching executive said the only difference between males and females in sports is that males dissipate heat more quickly. Otherwise, Beach claims, they are equally competent.

"I'm optimistic though," Smith said. "At this point it is imperative we meet with the district executive committee which is composed of principals from HISD 4-A schools. The principal of Wheatley, A. C. Herald, will have to initiate this action," Smith said. "If the majority votes for her to play, then we'll see Linda play varsity ball this Spring. If there is a disagreement, we'll write the state district committee," Smith said.

"Sports is a form of self-expression for Linda and I feel if she is shut off in this area she will suffer irreparable damage," Smith said.

Linda is planning to attend Sam Houston State University as a physical education major.

But what about professional athletics?

"I don't know of any opportunities for women in the field of baseball in the United States," Linda said. "They have a few teams in Europe, though. I guess I'd like to have the opportunity to make that kind of living in sports. But first I have to tackle high school baseball—it's important now."

LINDA WILLIAMS

## Texas says aye to the ERA

March 31, 1972

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Price Daniel, Jr.'s record of public service as state representative, Speaker of the House and President of the Constitutional Convention reflects a commitment to equal rights. He voted for passage of the state and federal equal rights amendment and opposed subsequent efforts to rescind. He supports a state civil rights act and has proposed setting up a special task force within the Attorney General's office to insure that state laws are in compliance with the equal rights amendment to the Texas Constitution.

Women across Texas will demonstrate their unified support for Price Daniel, Jr. in Houston on March 31. You can be an important part of this effort by sending a sponsor check for \$15 to Price Daniel, Jr. Campaign, attention, Brenda Loudermilk, 4600 Main, Second Floor, Houston 77002. Or you may contact a member of the planning committee in your city.

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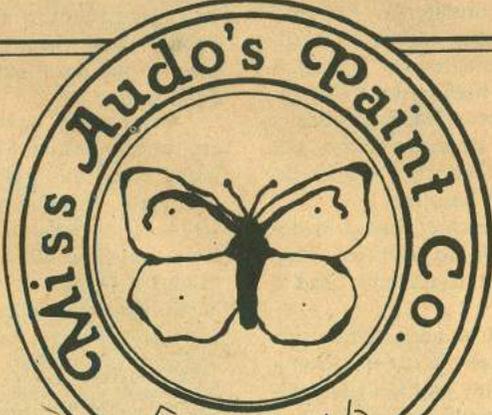
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# Guess who's not running

By Dixie Lee Hawkins

"We're never going to elect women until we run women," according to Democratic National Committeewoman Billie Carr. If that's true, Harris County's 1978 ballots do not bode well for the election of women to public office.

Of the 185 local names in the May 6 Democratic primary ballot, only nine are women. Only one woman is running in the Republican primary — out of 53 candidates.

"We weren't looking far enough ahead.

willing to make. I'm not sure that's because I'm a woman. It's just my conservative nature, and I think you have to be willing to go into debt to run some of these campaigns."

Appel chairs the League of Women



"We're never going to elect women until we run women."  
— Billie Carr



"I didn't buy a dress for two years, until those campaign debts were paid off."  
— Karey Bresenhan



"I don't know what the divorce rate is among politicians, but it must be tremendous."  
— Nancy Palm



"What every woman candidate needs is a good wife."  
— Janis Pool

Houston Area Women's Center  
invites you to a

We got caught without many candidates," says former city women's advocate Dr. Nikki Van Hightower.

Why aren't there more women running this year? Political observers and former candidates cite fund-raising difficulties, lack of experience, family responsibilities and prejudice against women holding office.

Discrimination has indeed held back

Voters national budget committee and is past president of the league in Houston. She is also the mother of two young children. Her family was the biggest single factor in her decision. Appel wants to wait four or six years until her children are older, before she again seriously considers running for City Council.

"I don't think a city councilperson spends any more time being a city coun-

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We got caught without many candidates," says former city women's advocate Dr. Nikki Van Hightower.

Why aren't there more women running this year? Political observers and former candidates cite fund-raising difficulties, lack of experience, family responsibilities and prejudice against women holding office.

Discrimination has indeed held back women's participation in elective politics, particularly in raising campaign funds.

"You have to have the money," says one former candidate. "I don't care how many times women—and men—who are managing campaigns say, 'We're going to have a shoe leather campaign, that if we have enough volunteers, we can do it without money.' They can say that until they're blue in the face. If you don't have the money, you aren't going to win."

Karey Bresenhan did not win in 1974 when she ran for state representative, but she did pile up campaign debts. "The only way I had of paying those, at the time, was to go back to work. So I started my own business and I allocated every penny of the profits until those debts were paid. I can remember not buying a dress for two years—not buying anything above the absolute basic necessities of life—until those debts were paid off."

A study that came out shortly after the 1974 election showed Democrat Bresenhan had been running in a district that is one of the most consistently Republican districts in the entire nation. Ironically, Bresenhan was defeated by a woman who is now the only high-ranking Republican left in the Carter administration—Kay Bailey. Today, Bresenhan says she now prefers to help elect other women instead of running again herself.

Money was not the chief reason Madeline Appel chose *not* to run for City Council last year, but it certainly had a bearing.

"For me, it would be very difficult to put my family into debt in order to run a campaign. Not that they wouldn't be willing. My husband is deeply supportive, but it's a psychological step I haven't been

Voters national budget committee and is past president of the league in Houston. She is also the mother of two young children. Her family was the biggest single factor in her decision. Appel wants to wait four or six years until her children are older, before she again seriously considers running for City Council.

"I don't think a city councilperson spends any more time being a city councilperson than I did as League President and do now in my state and national League work, but the year-long campaign is exceedingly intensive. It requires you go night and day, and not only can you not share the burden of running the car pool and taking the kids to the doctor... you cannot do it all. In today's society, when all is said and done, the person who kind of holds it together is still the woman."

"Campaigning on your home turf is one thing," said Nancy Palm, former Harris County Republican Party chair. "Going to Austin as a state legislator or to Washington as a member of Congress is something else."

"When you look around, there're just not many women who are willing to leave their husbands or their children to go off and serve in public life. I don't know what the divorce rate is among politicians, but it must be tremendous... It does put a strain on family relationships. The phone rings at all hours of the day and night. You're at the whim of other people and there are tremendous demands put upon you by other people," Palm said.

"What every woman candidate and every woman office holder needs is a good wife," said Janis Pool, an unsuccessful candidate for County Commissioner in 1974. That wouldn't solve all the problems, but it would certainly get dinner on the table and the kids off to school.

Unlike Palm, who says she may run for a state legislative seat in a few years, Pool has no more interest in running for office. She claims she hasn't been "burned" by her unsuccessful race, she's "just not programmed to be a candidate."

# for office?

"Women still have to run harder and faster than any man," Bresenhan says. "A man can run part-time. A woman has to run full-time."

Women have to spend more time campaigning because so much time is

run and lose and build positive name identification but women run a much greater risk of being labeled "losers."

"I haven't quite figured that one out yet, but it's true," Gerhardt said. "Take Frances Farenthold. Twice she lost for



Pat Lane



"I think a lot of women are apprehensive about running. It's always been a man's field, so they don't run."

— Joyce Cragg

consumed convincing people that they really are "serious, viable" candidates. As Pool explains, "Everybody wants to know if you're really serious—especially the politicians. They don't ask a man if he's serious."

That word "serious" is one Kathy Whitmire heard many times during her race last year for city controller. She

"I believe women just can't survive too many defeats in the public's mind."

— Jo Ann Gerhardt

governor, so politically, I think in the minds of people she's dead, which is ridiculous. She's qualified, and she's got fantastic name identification, but I just believe women can't survive too many defeats in the public's mind."

In any event, Gerhardt says her one defeat does not mean she's giving up. "I'm going to run, and I'm going to win."

neon sketches

by

JAN BEAUBOEUF

march 14—april 14

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## Breakthrough Political Poll

WHAT QUESTIONS DO YOU WANT  
THE POLITICAL CANDIDATES TO ANSWER?

Ninety-four percent of you voted in the last election, according to our reader survey. You carry a lot of clout politically. Therefore, we feel a responsibility to let you know where the candidates stand on issues that are important to you. You can help us inform you by letting us know what these issues are.

Next month's *Breakthrough* will focus on the May primary elections. We will carry news stories on candidates in key contested races and their responses to your questions. It's going to be a long ballot, so you'll want to be an informed voter on the following races:

U. S. Senator

U. S. Representative

"I think a lot of women are apprehensive about running. It's always been a man's field, so they don't run."

— Joyce Cragg

consumed convincing people that they really are "serious, viable" candidates. As Pool explains, "Everybody wants to know if you're really serious—especially the politicians. They don't ask a man if he's serious."

That word "serious" is one Kathy Whitmire heard many times during her race last year for city controller. She managed to convince enough people she was indeed serious and thus became the first woman ever elected to city-wide office in Houston.

"I hate to see people get into a race if they have commitments to their jobs or families or whatever that will keep them from being able to run a serious campaign," Whitmire said. Whitmire hopes her election will make it easier for other women to be perceived as "serious" candidates with real victory potential.

"People are reluctant to run if they don't stand a good chance to win," says Billie Carr. "Losing is not fun, and if it does not appear that a woman stands a reasonable chance from the outset, she's even more likely to lose. Everyone wants to back a winner."

But is a loss at the polls always a loss? Carr is one who feels the name identification built up during a first unsuccessful race might well provide the key to winning the second or third time around. She is also an advocate of filing a woman in every open position "just so people get used to the fact that women's names are going to be there."

But Joyce Cragg, who chairs the Harris County Women's Political Caucus, thinks women are better off not running unless they really know what they're doing or can command the financial resources to hire those who do. "If you don't have good organization in your campaign, you're going to fall on your face trying to run—unless you happen to luck out, and the luck of the Irish covers very few people."

"A woman can't run and lose too many times." In the view of attorney Jo Ann Gerhardt, an unsuccessful candidate for the state legislature in 1974, men can

"I believe women just can't survive too many defeats in the public's mind."

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governor, so politically, I think in the minds of people she's dead, which is ridiculous. She's qualified, and she's got fantastic name identification, but I just believe women can't survive too many defeats in the public's mind."

In any event, Gerhardt says her one defeat does not mean she's giving up. "I'm going to run, and I'm going to win."

Lack of political experience among women is a major factor in preventing them from acquiring the experience, adds Joyce Cragg. "I think a lot of women are apprehensive about running—feeling they don't have the political background or the expertise and so they don't run. It's always been a man's field, so therefore, they're very hesitant about running."

If there is one piece of advice all women in politics apparently agree on, it is to urge women to get first-hand experience and knowledge through someone else's race before trying one themselves.

The Women's Political Caucus is trying to provide an additional training ground, as well as candidate recruitment and grooming. The knowledge is there for the taking.

"I just wish we had more answers as to why there aren't more women candidates," Carr said. "I guess it's a shortcoming of the women's movement."

Not all is bleak however. Cragg points out four of the ten women running for office locally are running for judgeships. Others are running for the state legislature, county clerk, state board of education and for county chair of the Democratic party. Statewide, she says, there are quite a few women running. The caucus is active in recruiting and supporting female candidates.

Whitmire's election as city controller is expected to provide a lot of encouragement. She is among the many who hope the ballot two and four years from now will list many more women's names.

"I hope so," Whitmire says "but if we don't do something towards developing those women (early), there may not be any."

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It's going to be a long ballot, so you'll want to be an informed voter on the following races:

- U. S. Senator
- U. S. Representative
- Governor
- Lt. Governor
- Attorney General
- State Treasurer
- State Senator
- State Representative
- State Board of Education
- County Judge
- District Clerk
- County Treasurer
- County Commissioner
- County Party Chair

Help! There are 126 candidates for 72 state and local judgeships. Fewer than 50 percent of those who go to the polls vote in judicial races. These are the judges you face in divorce trials, child custody hearings and rape cases.

We will publish first-person accounts from individuals and attorneys (names withheld on request) of legal experiences with incumbent judges. For example, one of our readers was told by her attorney during her recent divorce trial, "Forget it. Don't contest anything. I checked the docket and you have Judge Wells Stewart. . ."

*Breakthrough's* policy is not to endorse candidates, but rather to inform our readers where candidates stand on women's issues. We believe you can make up your own mind on how to vote.

Help our reporters research their stories. Send your questions and comments today to: Houston *Breakthrough*, May Primary, P. O. Box 88072, Houston, TX. 77004.

# FROM REVERENCE TO RAPE...

With the Academy Awards coming up, *Breakthrough* film critic Victoria Hodge Lightman interviews Molly Haskell, *New York* film critic and author of *From Reverence to Rape: The Treatment of Women in Movies*.

By Victoria Hodge Lightman

**Lightman:** How did you get started as a film critic?

**Haskell:** I started at the *Village Voice* as a theatre reviewer in 1968. I'd always been interested in both theatre and film, had seen a lot of plays and movies and actually had wanted to write plays at that time. Andrew Sarris was doing the movie reviews then, but he wanted to expand the coverage so he got me and several others to serve as second stringers. So I got into movies and I really felt that film was a lot more interesting then, and still is, than what's going on in theatre. I did reviews for the *Voice* until last year when I went to *New York* magazine.

**Lightman:** Did you always write feminist criticism?

**Haskell:** In the late 60s and early 70s I became more and more interested in feminism and the subject of women in movies, particularly because there were so few at that time. It struck me as ironic that at the height of the women's movement, suddenly, there were fewer women in film and worse parts for them. I was interested in that, but at the same time I was trying to—and still try to—be a film critic first and a feminist second. That is, not to introduce the feminist angle when it's not relevant. Now that I'm writing for

men. Certainly this last year women have outshone men by a huge margin in films.

**Lightman:** Do you see this reinvolvement of women in films as a cycle repeating itself, or something completely different?

**Haskell:** There are cycles that come into vogue at one time, but it's never quite the same. For instance, I think we've come out of the whole thing of realism. *Taxi Driver* was the final of the period of that genre. One of the reasons there weren't very many women was because the kind of films and the kind of characters that were popular were disaffected types like Dustin Hoffman, Al Pacino and Robert DeNiro. There's a reason these kinds of people come into fashion. I think they're all brilliant actors, but you do begin to see a pattern.

Now, I think there is a reconciliation and I do think these things operate in cycles. Maybe it means that men and women are coming back together, in some way; that there is a truce and there will be male-female screenplays.

I really do think things are looking up. I keep seeing women screenwriting credits. There's a film called *Casey's Shadow*, sort of a family film with Walter Matthau as an old Cajun horse trainer. A woman wrote the screenplay, Alexis Smith plays this very strong horsewoman and there's a girl jockey—back to *National Velvet*—so I think there has suddenly been a turnaround.

There was a lot of talk at one time

*An Unmarried Woman* is my all time favorite film. It probably hasn't opened there in Houston yet. Well, it hasn't opened here yet either—I jumped the gun on that one. But it's funny, because whenever I would lecture, people would ask *so what should there be?* I don't think there have to be positive films about women or negative films or this or that. Just write the roles, have films with women and the positive and negative will take care of themselves. But if ever I would have to say what the film would be, I think *An Unmarried Woman* would be it.

You know from my review it was exciting and, in the end, she does stay with her job. That's the thing that is going to see her through—not the man. And yet it's romantic, too. What's interesting about films now is that it's suddenly all right to be alone at the end, like in *Annie Hall*. Even the most hopelessly romantic people accepted that ending, accepted them separating at the end. You somehow knew they really could love each other better that way than if they lived together. There is a realization that all sorts of other arrangements—never dreamed of by Hollywood or the Production Code—are possible between men and women, men and men, women and women.



DIANE KEATON  
"Annie Hall"

**"I thought Diane Keaton was great in *Annie Hall*, but I thought she was even just sublime and extraordinary in *Looking for Mr.***

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JANE FONDA  
"Julia"

Also, once you feel that a move has been made in the right direction you can lay off a little. Now women have gotten into movies as actresses and directors and writers to such an extent that we don't need to either make apologies for them or bend over backwards to find something good to say about them. I think now they can stand on their own with the work of

and I do think these things operate in cycles. Maybe it means that men and women are coming back together, in some way; that there is a truce and there will be male-female screenplays.

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There was a lot of talk at one time about this male conspiracy in Hollywood. I don't think it was really that as much as people there not knowing what they were doing. They were just going for broke—for the *blockbuster*. The really adult films about men and women are not *blockbuster* material; they're not *Jaws* and they're not things that are going to scare you and make you leap out of your seat.

The fact that *Julia* was so successful is the best thing that could have happened. Whatever reservations I may have about *Julia*, I was just delighted that a film as serious and down-beat as that could be a hit.

*The Goodbye Girl* is a hit because it's back to the 50s and that to me is retrogressive. I don't really mind it... well, I suppose I do in a way, because all those things that are good about the

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**"Whatever reservations I may have about *Julia*, I was just delighted that a film as serious and down-beat as that could be a hit."**

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others are what's missing in *The Goodbye Girl*. There's no sense of reality of a woman having to work. This is a woman who's the old doormat. When a man comes in, then her life lights up and then he leaves and she mopes around. She never really pulls herself together. Everything is all wisecracking and gags. So, you never feel any of the pathos underneath or any kind of 70s reality, the kind of things *An Unmarried Woman* has in it.

other better that way than if they lived together. There is a realization that all sorts of other arrangements—never dreamed of by Hollywood or the Production Code—are possible between men and women, men and men, women and women.

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**"I thought Diane Keaton was great in *Annie Hall*, but I thought she was even just sublime and extraordinary in *Looking for Mr. Goodbar*."**

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Lightman: Do you think that feminism is in vogue now?

Haskell: Hollywood has always had a sort of delayed reaction to things. You need a little time to sift through the material and let it settle and digest your own feelings about it. I think that now they're ready to deal with it.

I think films are going to have to be about women who are working because most women will be working. It's just a matter of reflecting reality. I think that's what is interesting about people liking *The Goodbye Girl*, because it is a throw-back; it's unreal. It goes back to a time

when the woman was waiting for the man. I think this is a generational thing. The older men who are writing, because of the way they were brought up and the way they were conditioned, will see women in a different way than the young men coming along. This doesn't mean there won't be misogyny and they won't have problems relating to women, but I think they will automatically accept women working. This will not threaten



DIANE KEATON  
"Annie Hall"

them. Inevitably, women will be playing a great many more roles in the movies of the future.

It comes down to individual directors and their attitudes. I think Mazursky, who made *An Unmarried Woman*, is still very unusual because fundamentally there is a great deal of hostility between the sexes in America. It's disguised, but I think it's there. There's a lot of fear and there is bound to be fear on the part of men now because they're losing that automatic supremacy they once had.

Now there are all these actresses that people want to see and projects will be found for them, and this serves as a check on what our director's instinctual misogyny is. If certain things are imposed on him he can't express it as freely.

Lightman: What about the questions you leave us with at the end of your book: "Where, oh where, is the camaraderie, the much-vaunted mutual support among women? It was there in the twenties...the thirties...the forties...and even the fifties. But where, in the movies and out, are their modern equivalents?"

Haskell: People criticize that paragraph because you're supposed to say that now sisterhood is everything and women really were getting along better.

I think that is what was exciting about *The Turning Point*, whatever you may think of it, it's kind of classy soap opera, a fun film, but at least you have these

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# TO RECONCILIATION



WOODY ALLEN  
"Annie Hall"

**"What's interesting about films now is that it's suddenly all right to be alone at the end, like in *Annie Hall*. Even the most hopelessly romantic people accepted that ending."**

disappointing in that film was that they couldn't really depart from the Lillian Hellman text. They only had that one scene together and it was wonderful. That scene where Jane Fonda and Vanessa Redgrave are adults and meet in that cafe at the train; you just wanted more of that; you wanted more exploration of that relationship.

I think *The Mary Tyler Moore Show* was exciting as far as the relationships with women were concerned. In the old days when Phyllis and Rhoda were still on, they were so successful they had to spin off on their own and they never were as good apart as they were together.

Lightman: Who would you like to see win this year's Oscar for Best Actress?

Haskell: Well, I thought Diane Keaton was great in *Annie Hall*, but I thought she was even just sublime and extraordinary in *Looking For Mr. Goodbar*. I hope she gets it and I think she probably will, but because of *both* of those films. Even though they won't give her a nomination for *Mr. Goodbar*, that will be the reason she gets it.

Lightman: Why didn't they nominate her for *Mr. Goodbar*?

Haskell: Well, because they don't approve of that film. It's too salacious, it's just too raunchy for Hollywood. People who have said *we want films that deal with*

life and getting all you can—all sort of cosmopolitan and feminist mystique.

Jill Clayburgh is like this in *An Unmarried Woman*. Everybody had been raving about her, but I never had felt that strongly about her until this. And she's just spectacular. The same with Diane Keaton; I loved her in *Annie Hall*, but never expected she could do anything but play herself until I saw her in *Mr. Goodbar*. To me, that was really the performance of the year.

Haskell: There's a fantastic...well not fantastic...I don't want to create too great expectations...but there is a new film by Gunnel Lindblom, who was the Bergman actress in *The Silence*. She's directed her first film and it's really quite remarkable. It's called *Summer Paradise*. It's very much about women, four generations of women—virtually a matriarchy. The men have all sort of disappeared. It's not a problematic film at all; it's not didactic in the way "Agnes Varda's film was. It's about women's relationships but in a very rich novelistic way. That's exciting.

Joan Silver, who did *Hester Street* and *Between The Lines*, is very good. Most of the others are European. There's Anja Breien who did *Wives*. Joan Tewkesbury is apparently going to direct a film. She's the Altman screenwriter.

MARSHA MASON (right) and QUINN CUMMINGS  
"The Goodbye Girl"



very strong parts for the two women. My reservation about it is, on the one hand, it's the same old thing saying you can't have both career and family when, in fact, a lot of ballerinas do have both. But what was good was that you felt that the

**WOODY ALLEN**  
**"Annie Hall"**

very strong parts for the two women. My reservation about it is, on the one hand, it's the same old thing saying you can't have both career and family when, in fact, a lot of ballerinas do have both. But what was good was that you felt that the career had been very satisfying; you didn't get the message that you used to get in Hollywood movies that it would all turn to ashes in your mouth if you didn't have a man and a family.

And *Julia*, again, there're two women who are not defined by men. What was

Haskell: Well, I thought Diane Keaton was great in *Annie Hall*, but I thought she was even just sublime and extraordinary in *Looking For Mr. Goodbar*. I hope she gets it and I think she probably will, but because of *both* of those films. Even though they won't give her a nomination for *Mr. Goodbar*, that will be the reason she gets it.

Lightman: Why didn't they nominate her for *Mr. Goodbar*?

Haskell: Well, because they don't approve of that film. It's too salacious, it's just too raunchy for Hollywood. People who have said *we want films that deal with adult subjects* and suddenly see something like that, they can't bear it. They can't bear to see Diane Keaton...beautiful Diane Keaton...in that very sordid context. I know a lot of women who just couldn't face it, and yet it has a lot to do with all the preachings about liberation and the idea of taking charge of your own



**SHIRLEY MacLAINE (left) and ANN BANCROFT**  
**"The Turning Point"**



**"...Goodbye Girl is a hit because it's back to the 50's...It's the woman who's the old doormat. When a man comes into her life, she lights up, when he leaves, she mopes around..."**

I loved Shirley MacLaine better than I've liked her in a long time in *The Turning Point*. There was something so quiet and solid in that performance.

Lightman: Was *The Turning Point* really the "woman's film" they sold it as?

Haskell: It was a bit of everything. They were trying to cover too many bases. They were trying to promote ballet with Middle America, which is a fine thing to do, I'm sure. It was really two films that didn't quite fit together. It didn't really give you enough information about the two women. I don't look for Herbert Ross to be the great women's director of the future. He's lucked in here with a few good people and successful commercial properties, but I don't think he's got any real feeling for it.

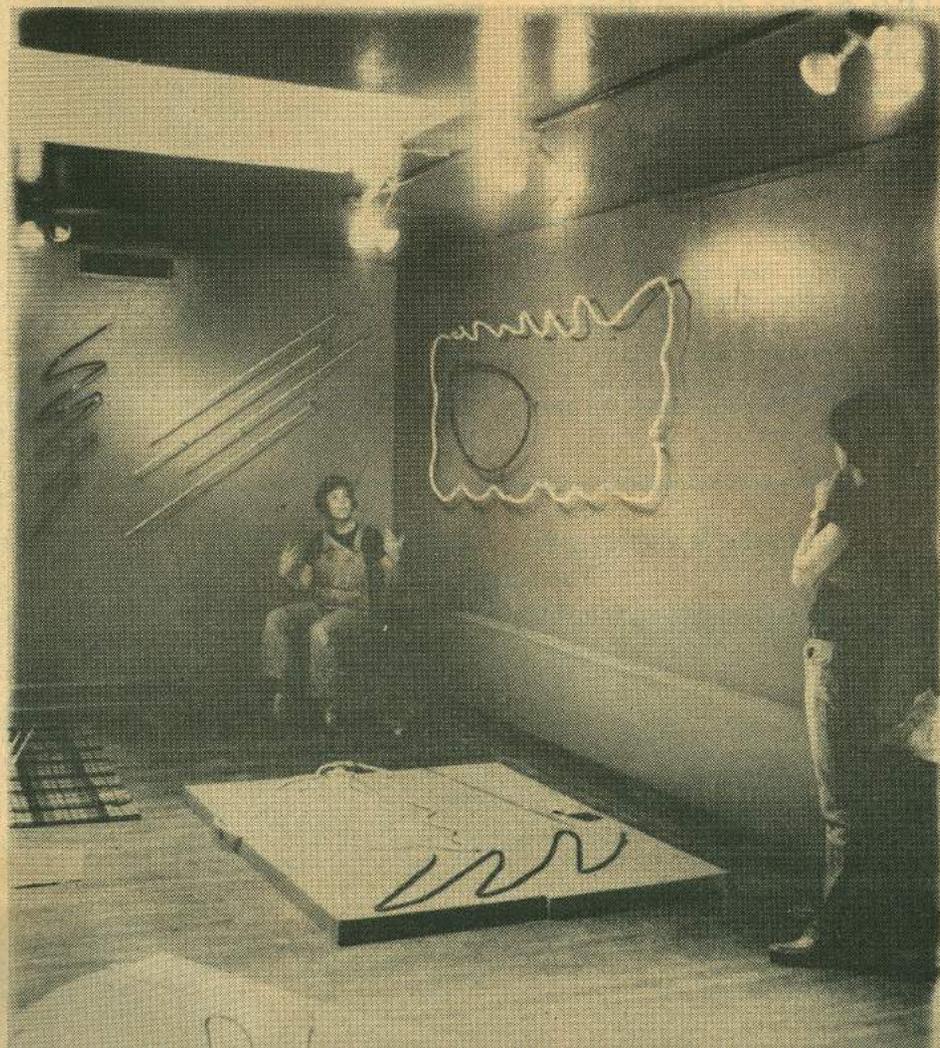
Lightman: Could you give us some fine women directors to watch out for?

Yes, we shall see. You can't necessarily hope for great women's parts from women either, because Elaine May did that dreadful thing with Peter Falk and John Cassavettes, and Joan Darling did *First Love*, which is completely sympathetic to the man. Here's what I'm saying: in this sense the biggest problem is women's distrust of each other and their natural inclination to gravitate to the man. Lina Wertmuller is another example of a woman who is completely man-oriented. I think there will probably be better women's films from men than from women because the women who make it are very often men-oriented women.

I think we just have to cross our fingers and hope. The great thing is that there are numbers there. Quantity is very important and at some point the quality will take care of itself.

# neon sketches

By Mary Ross Rhyne



What do the glow of a sunset and the glare of a doughnut shop have in common?

Light—the chosen medium of sculptor Jan Beauboeuf.

When you walk into her exhibit at Roberto Molina's second-floor gallery on University Boulevard, you're surrounded by delicately worked tubes of neon glowing and reflecting off richly-painted walls. It's an environment of light in forms chosen to suggest landscapes of the southwest, executed in beautifully combined colors of suggestive effect. The cool tones of lightning and the warm glow of clouds remind us of the impact of light on our emotions, and focus our response to the characteristics of different colors and intensities.

Artist Beauboeuf's interest in neon grew out of her work in photography. Frustrated by the flatness of the photographic image, she began experimenting with three-dimensional effects, mounting photographs on plexiglas with light behind them. In 1970 an artist friend in Tuscaloosa, Alabama, suggested that the neon sign company she worked for execute some pieces in neon glass. These samples solved the problem of a two-dimensional medium but presented the new problem of working with commercial mass-production companies which were not interested in individual projects and would produce them only at extravagant cost.

For a while Beauboeuf substituted cheaper incandescent lighting in pieces made of acrylic tubes and plexiglas rods, enclosed in plexiglas boxes. These pieces—in which the amount and color of light could be regulated by filters—were immediately popular, as viewers responded to the natural effect of organic shapes bathed in a glow of light. The very first piece sold went to a New Orleans lawyer who specialized in ACLU work. Other pieces were bought by fashion executive Luciana Avedon and New Orleans gallery director Barbara Muniot.

Simonne Stern, owner of a New Orleans art gallery, encouraged Beauboeuf, buying her work and showing it in the gallery. But with Stern's death the contemporary art scene suffered a setback in New Orleans. As John Bullard, director of the Art Museum of New Orleans, which recently housed the Tut-

The environment at Molina's gallery represents Beauboeuf's desire to use light to create an atmosphere and visual impact consistent with the architecture of a given space. Her work can be designed for a tiny living room or a hotel lobby—anywhere that light and color are appropriate. She still makes pieces using her prized hoard of antique neon, colors that are no longer being manufactured, such as the candlelight glass commissioned by the old Balinese Room in Galveston to flatter the faces of dining ladies. As supplies of these old colors are exhausted, new colors will take their places, such as the *neo-classical blue* which shares space at Molina's with the antique *cobalt blue*.

The excitement of working with neon is multiplied by the changing effects of colors in combination with each other and with the unexpected blend of modern technology and aesthetic effect. Wires and transformers are part of the medium and, although they can be totally concealed, Beauboeuf prefers to let them show, since they are an integral part of the medium.

A native of Marksville, Louisiana, Beauboeuf has a master's degree in speech and drama and was a debate coach at Memphis State University and the University of Alabama before turning to art.

"I left teaching when I got tired of training future governors of Alabama to lie effectively in public."

Active in civil rights groups in Louisiana, she is a member of the Houston chapter of the Women's Caucus for Art.

"Even though individual women may make it in the art world, they are exceptions, and it doesn't change the fact that museums and galleries promote almost entirely the work of men," Beauboeuf said emphatically. "If women can band together in a group that includes successful as well as unknown artists, they have a chance to point out to the community how little work by women is exhibited in galleries or in the museums supported by public funds."

Unintimidated by technical or political difficulties, Jan Beauboeuf is here to stay.

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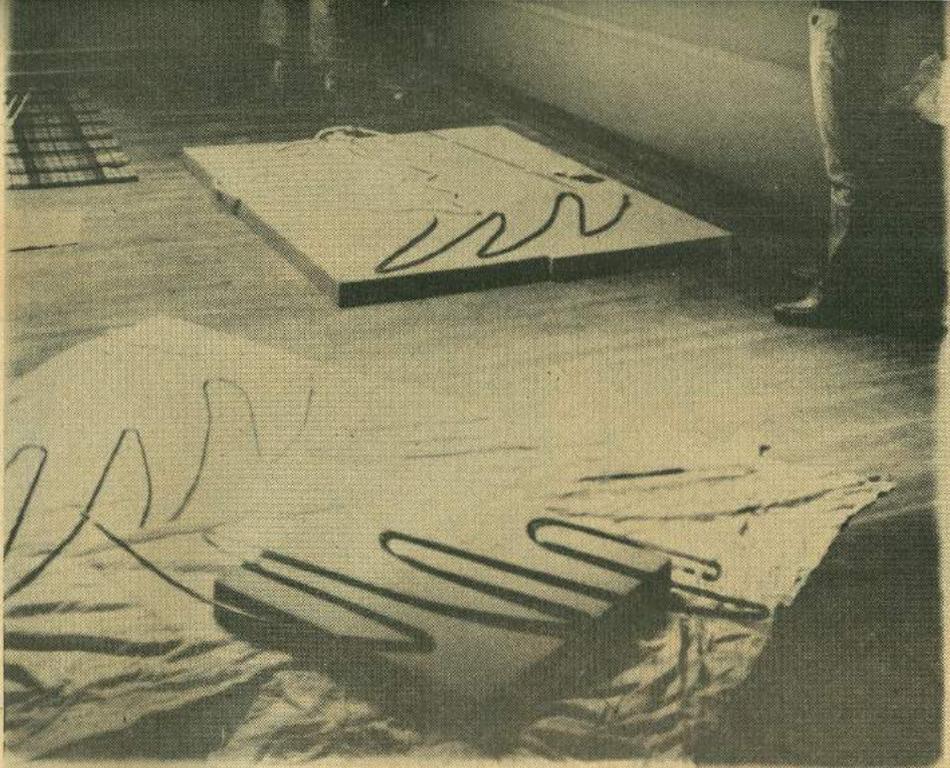
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JAN BEAUBOEUF (left) discusses the installation of her show, *Neon Sketches* with gallery owner Roberto Molina

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Simonne Stern, owner of a New Orleans art gallery, encouraged Beauboeuf, buying her work and showing it in the gallery. But with Stern's death the contemporary art scene suffered a setback in New Orleans. As John Bullard, director of the Art Museum of New Orleans, which recently housed the Tutankhamen exhibition, commented, "It just isn't the same in New Orleans without Simonne."

So Beauboeuf moved to Texas—a new magnet for artists who like the climate and the can-do atmosphere. Working with several neon crafters in the Houston area, Beauboeuf returned to her original medium to express her interest in three-dimensional light.

Recent work ranges from textured, shaped plexiglas in realistic shapes such as cactus (lit by neon) to plexiglas canvases behind abstract landscapes of neon shapes. Some of the latter are on view now at the *Made in Houston* show at Louisiana Gallery.

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## YESTERDAY'S ROSE

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Sally Chandler

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Now, he's working hard to get to Congress. And he deserves to get there. But he can't get there alone.

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He needs people, who believe as he does, that the quality of life can be better.

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Leland has crusaded for better health care, lower prescription drug costs, neighborhood health clinics and educational programs for teenage parents.

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Mickey Leland has never been afraid to express his opinion on controversial issues.

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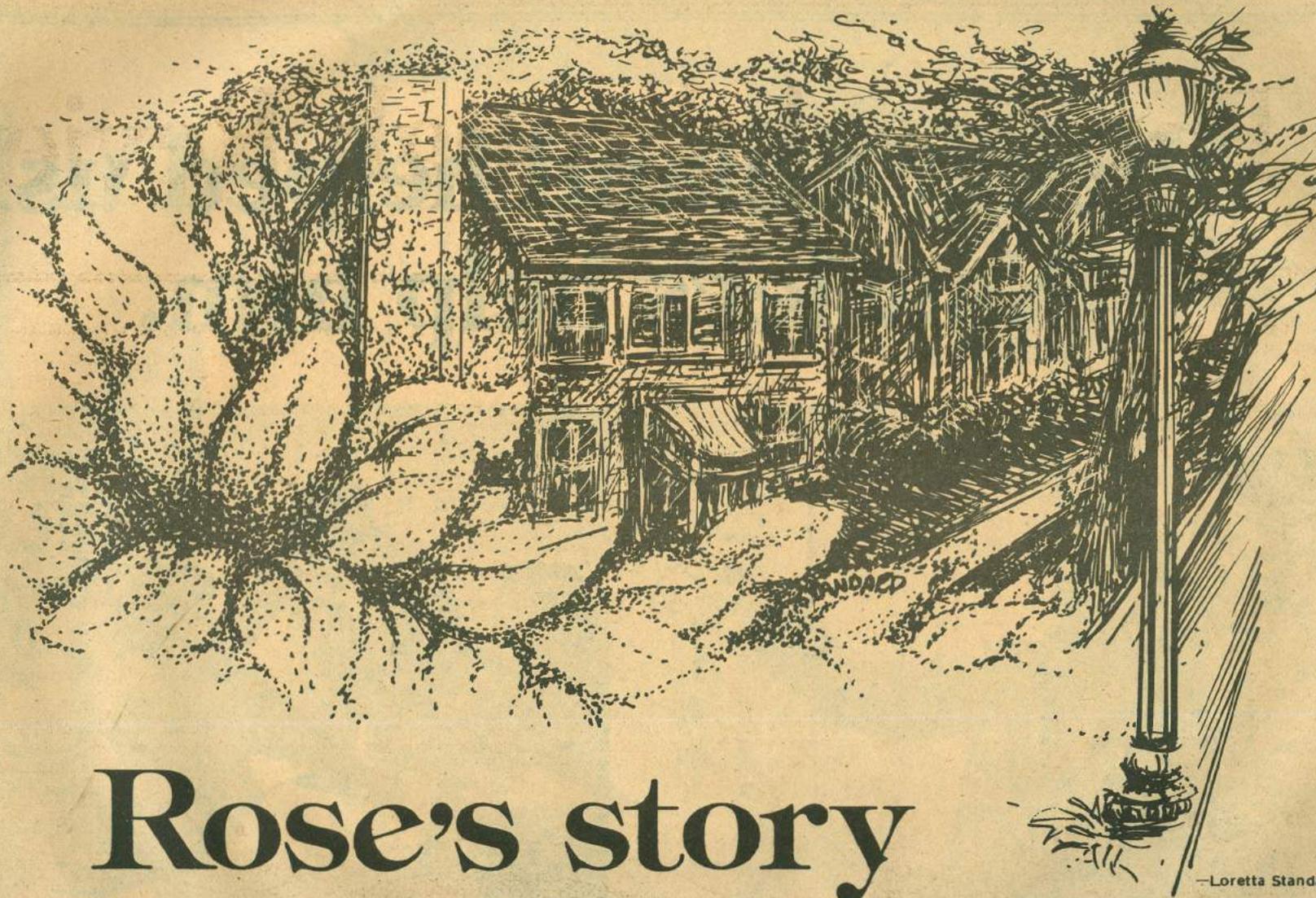
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# Rose's story

By Carol Bartholdi

About 6:30 one night last November, a 17-year-old Houston high-school girl was attacked and raped as she walked to her home in the Rice University area.

Rose was relatively lucky, though. She was not killed or seriously injured. And a few weeks later, she identified her attacker and called police in time to catch him.

"On the other side of the street, when I looked to the left, a man was standing on the corner. He did not really seem to be looking at me, so I did not really worry.

"While I was waiting for the cars to go by I decided to cut through campus, because of all things, I thought it would be safer than walking down a dark tree-lined street."

slapped her and he kept his hands wrapped tightly around her neck. She said he repeatedly told her that he would break her neck. Rose said survival was her only thought.

"It is amazing what goes through your mind when you are in such a situation," Rose said. "You realize that your mind stores everything somewhere. A string of knowledge comes to you—I remembered an article I had read two years before in *Cosmopolitan* about how to say 'no' to a rapist and survive."

During those 20 minutes, Rose said

treated at Hermann Hospital. At 2 a.m. she began a two-hour therapy session.

During the following two months, Rose thought she saw her assailant on the street several times.

"The police have been wonderful," she said. "I had had a couple of false alarms when I thought I had seen the guy. One time I was sure I had seen him just a few blocks from my neighborhood. I waited until I was at school, until almost two hours had passed before I called the police. They sent someone out who took me back. We looked for him—but we could

—Loretta Standard

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By Carol Bartholdi

About 6:30 one night last November, a 17-year-old Houston high-school girl was attacked and raped as she walked to her home in the Rice University area.

Rose was relatively lucky, though. She was not killed or seriously injured. And a few weeks later, she identified her attacker and called police in time to catch him.

The man Rose says raped her was arrested and charged last month. Bond originally was set at \$20,000, then it was reduced to \$10,000. Finally, within 24 hours, he was released on his own recognition.

Rose recently told *Breakthrough* of her feelings and thoughts concerning the crime of rape and her own traumatic experience. At her request, *Breakthrough* is using the name *Rose*.

"I was very paranoid that night," she said. "I saw two men who appeared to be following me. They were whistling at me and that kind of stuff. I began walking faster and I kept them in mind."

The two men eventually turned down another street and Rose felt more at ease. She came to a corner across from the Rice University campus and had to stop to wait for cars to pass.

"On the other side of the street, when I looked to the left, a man was standing on the corner. He did not really seem to be looking at me, so I did not really worry.

"While I was waiting for the cars to go by I decided to cut through campus, because of all things, I thought it would be safer than walking down a dark tree-lined street."

The man, who was in his late twenties, crossed the street and began heading in the same direction as Rose.

"When I saw we were walking in the same direction, I knew he was going to attack me. But he began to go in another direction and my defenses went down. He said, 'Hi,' and I said, 'Hi,' and then he jumped on me and hit me on the back of the neck."

Rose said the man grabbed her around the neck, told her "Shut your mouth!" and pulled her into the bushes.

"He tried to knock me out, I think, but I was not unconscious," Rose said. "Down with 'em!" he ordered, referring to her pants.

Rose said she tried everything she could to outwit the man during the next 20 minutes. When she screamed, he

slapped her and he kept his hands wrapped tightly around her neck. She said he repeatedly told her that he would break her neck. Rose said survival was her only thought.

"It is amazing what goes through your mind when you are in such a situation," Rose said. "You realize that your mind stores everything somewhere. A string of knowledge comes to you—I remembered an article I had read two years before in *Cosmopolitan* about how to say 'no' to a rapist and survive."

During those 20 minutes, Rose said she talked often, but that the man said little. She told him she did not have any contraceptive, that they could go to her house which was not far away. "To me my house meant lights, people and traffic."

"At one point, I said I was scared that I would get pregnant. He said, 'I'm scared too, because they'll put me in a penitentiary.'"

Rose told him she was not a virgin, then she told him she was a virgin.

"Don't say you are a virgin," Rose said. "That is a rapist's dream. What better thing than to defile a person and have it be her first time? What could be better?"

"I asked him if he would do this to his sister or mother and he told me to shut up. He did not listen and he did not want to be manipulated. A rapist is degrading you to bring himself up. He wanted everything that he could make me give him," she said.

During 20 minutes, Rose said the man raped her twice, forced her to have oral sex with him, threatened her life and left. As he walked away he looked back at her and said, "I'll find you again."

"After the rape," Rose said, "I got dressed, but I could not find my shoes anywhere. I was still not sure the guy had left. He might have been hiding in the bushes. I started walking out of the bushes and I saw a woman walking her dog. I yelled to her and she did not hear me. I yelled that I had been raped. The more the woman did not see me, the more desperate I felt. I ran towards her, and—how was she to know I was not a rapist—she sicked her dog on me."

The rest of the evening was spent filing reports with the Rice Campus Security and the police department and being

treated at Hermann Hospital. At 2 a.m. she began a two-hour therapy session.

During the following two months, Rose thought she saw her assailant on the street several times.

"The police have been wonderful," she said. "I had had a couple of false alarms when I thought I had seen the guy. One time I was sure I had seen him—just a few blocks from my neighborhood. I waited until I was at school, until almost two hours had passed before I called the police. They sent someone out who took me back. We looked for him—but we could not find him. The policeman told me that if I ever saw him again to go to the first place I could and make a phone call to the police department."

Two months later, Rose was driving home at about 5:30 p.m. and she saw the man who had raped her standing at a bus stop. She drove by another time to make sure he was the one.

"He was even wearing the very same clothes he had worn that night," she said. She stopped at a nearby house, asked to use the phone and called the police.

Rose had looked at mug shots but never was absolutely sure if the pictures matched the person. "Intellectually you can look at mug shots and not realize which was him," she said. "But when you see him in person, your body remembers. When I saw him at the bus stop, I had the same feeling I had when he hit me. It was exactly like something hit me. It was a gut reaction, the feeling was the same."

"Every minute I took calling the police meant that he might get on a bus and get away," Rose said.

When she had finished calling three different police departments and walked outside, there were five squad cars at the bus stop, Rose said. She said she walked up to the man and laughed.

"It was a very satisfying feeling," Rose said. "I felt a surge of anger, but it was scary because I was confronted with the whole experience again."

"I was scared, angry, happy, nervous and desperate all at the same time."

What Rose did not know was the man would be back on the streets the very next day.

When *Breakthrough* went to press, the man was out of jail on bond, his trial date pending.



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# The Breakthrough Review

Choosing someone to review a book is a little like matchmaking. You look for compatible backgrounds, philosophies and interests, but you also look for those essential differences in points of view that will make the pursuit lively and challenging.

Sometimes a book comes in and a certain critic immediately comes to mind. Sometimes you bring together what seems a compatible pair and wind up with quite a clash between reviewer and book. And sometimes the books and reviewers simply find each other.

With a stack of books and a handful of potential reviewers, *Breakthrough* began its literary matchmaking.

Anita Davidson stumbled on an obscure, but important, book and brought it to our attention. The book is *Rosalind Franklin and DNA*. Davidson found Anne Sayre's book in the library while investigating topics for a term paper in her cell biology course at the University Without Walls. Currently a fine arts major at the university, Davidson wrote her paper on a comparison of Sayre's book and Watson's *The Double Helix*. From Davidson's research we have a revealing portrait of a fine scientist and the suppression of her contributions to DNA research.

*Turnabout*, a book about women and alcoholism, is reviewed by Elnora Mendias, a registered nurse and a family nurse clinician. Mendias' work in psychiatric nursing and her experience with alcoholic patients made her especially qualified to review *Turnabout*. Since most of her experience has been with male alcoholics, she is also in a position to compare a new recovery program which focuses on women alcoholics with traditional programs geared toward men.

Beth Riegel Daugherty seemed equally suited to *Applesauce*. Daugherty is a PhD candidate in English at Rice University and is writing her thesis on the works of Virginia Woolf. Since *Applesauce* has been compared to Woolf's *Orlando*, Daugherty's expertise with this kind of novel made her an appropriate critic.

And I, Marianne Warfield Kostakis, was intrigued by June Singer's "new theory of sexuality" in *Androgyny*. Singer's theory is founded on the psychological principles of Carl G. Jung. I have a long-standing interest in Jungian psychology and my undergraduate thesis studied Jung's perspective of women and the feminine principle in T. S. Eliot's poetry. I'm currently an instructor in English at The University of Texas Health Science Center.

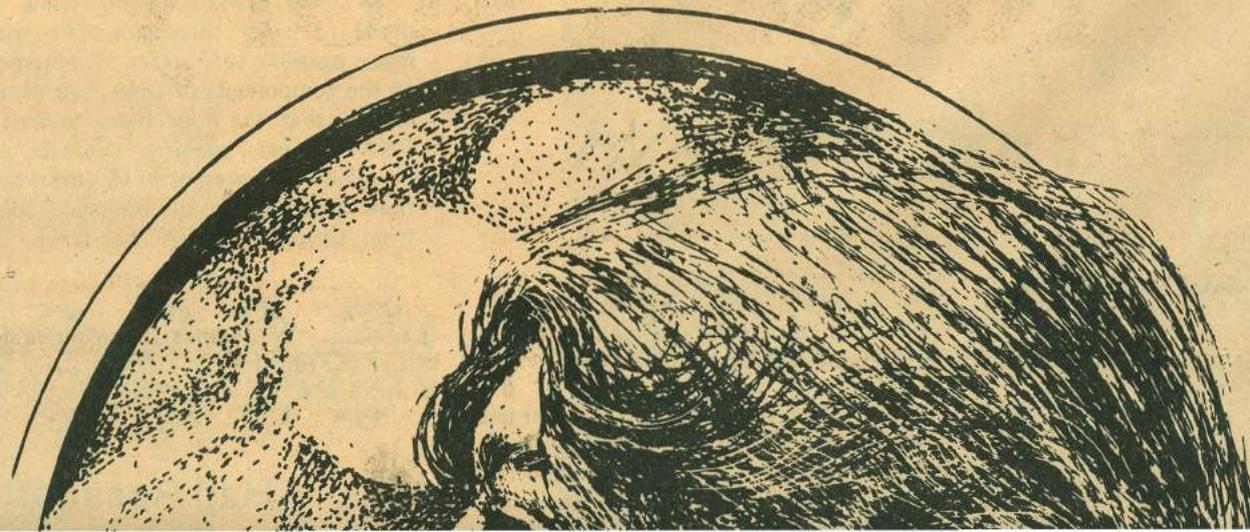
—M.W.K.

## Androgyny

by June Singer, PhD  
Anchor/Doubleday, 1976.  
371 pages. \$3.95 paper.

By Marianne Warfield Kostakis

Proposing a new theory of sexuality is an ambitious undertaking, particularly because Freudian thought has dominated psychoanalysis in this country for nearly a century. June Singer has taken bold steps toward a new theory of sexuality in her exploration of the archetype of androgyny.



By Marianne Warfield Kostakis

Proposing a new theory of sexuality is an ambitious undertaking, particularly because Freudian thought has dominated psychoanalysis in this country for nearly a century. June Singer has taken bold steps toward a new theory of sexuality in her exploration of the archetype of androgyny.

A student of Carl G. Jung and a practicing psychoanalyst, Dr. Singer begins her search for a new understanding of sexuality with the premise that androgyny is a universal and collective image of wholeness inherent in the human psyche, an image of the *two* in *one*, the idea of the male and female joined within one being. It originated with the earliest civilizations, but by 2000 B. C. it was being suppressed by emerging patriarchal societies, and was all but expunged from Judeo-Christian tradition. As a result, modern civilization has become polarized with all things feminine suppressed in male-dominated societies.

On a personal level the human psyche has been polarized, with the male ignorant or afraid of the feminine within himself and the female equally pressured to suppress the masculine within her psyche. Singer foresees a new Age of Androgyny, an age in which men and women will return to the state of the "uncarved block," that original state of wholeness before a wedge was driven between the *masculine* and *feminine*.

As a student of Jungian psychology, Singer assimilates Jung's teachings, comes to terms with his weaknesses, and moves beyond them to new knowledge of the human psyche. Jung was headed in the right direction, no doubt, in his separation of the concepts of sex and gender, in his ability to view *masculine* apart from maleness and *feminine* apart from femaleness, and in his identification of these masculine and feminine qualities in men and women



Loretta Standard



Loretta Standard

## Rosalind Franklin and DNA

By Anne Sayre  
Norton, 1975. \$2.95

By Anita Davidson

**“**In 1962 the Nobel Prize for Medicine and Physiology was shared among Francis Crick, James Watson and Maurice

sive article in *Nature* describing in some detail her work on the DNA problem. He called her contributions “crucial” and pointed out that she discovered the B-Form, recognized that two states of the DNA molecule existed, and defined conditions for the transition. In addition, “from early on she realized that any correct model must have the same basic

strong social conscience that prompted most of its members to devote their lives to volunteer social work. There was never any doubt that Franklin would receive an education commensurate with her abilities, but she came by her deep sense of vocation without encouragement from her family, for she did not have to earn a living. That she always insisted on living within her own earnings speaks for the sincerity of her choice. Sayre follows Franklin through her Cambridge years, through her significant work as assistant research officer of the British Coal Utilization Research Association (CURA), and her four years in Paris as a *chercheur* in the Laboratoire Central des Services Chimiques de l'Etat. In 1951 Rosalind Franklin accepted Laboratory Director Randall's offer of a Turner-Newall Research Fellowship at King's College with the understanding that she would be put in charge of building up an x-ray diffraction unit within the laboratory, which at that time lacked one, and this she accomplished. Of the number of research projects going on to which the application of x-ray diffraction methods was appropriate, the one devoted to the investigation of DNA was the most important, and to any imaginative scientist, the most provocative and fascinating.

In 1950 Erwin Chargaff, using methods of paper chromatography which made possible very exact measurements of the components of DNA, had demonstrated that the four bases present in DNA—adenine, guanine, cytosine, and thymine—were present in varying proportions according to the biological source from which the DNA was taken, thus

provides essential information without which the structure of DNA could not have been determined at the time at which it was.

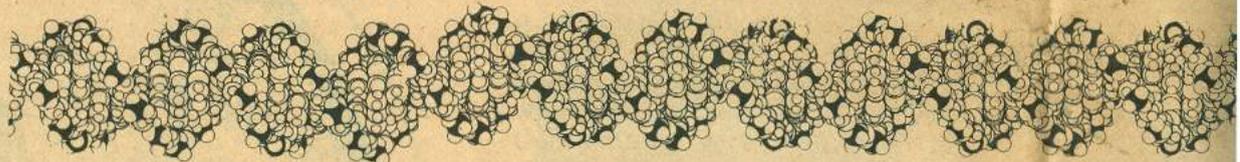
Along with others from the Cavendish Laboratory at Cambridge, James Watson attended the colloquium at King's, but insists in his book that he got nothing out of Franklin's talk. He spent fifteen months cultivating the friendship of Maurice Wilkins in order to milk information about what “Rosy” was doing. Maurice Wilkins did not know that Watson was working on DNA—Watson kept that fact well hidden—and therefore had no idea that he was supplying invaluable information to his “friend.”

It was not until Maurice Wilkins showed Watson Franklin's x-ray picture of the B-Form of DNA that Watson admits to grasping what Franklin had observed and presented at her colloquium. About the photograph Watson writes “mere inspection...gave several of the vital helical parameters.” (Unfathomably, he continues to refer to Franklin as “anti-helical”).

Franklin was unaware that Watson had seen her x-ray picture, and she was also unaware that he had received a copy of a report that she and her student, R. G. Gosling, had written summarizing the results of their x-ray studies of calf thymus DNA. Watson writes that he was elated by the report because it assured him that what he and Crick had in mind “was not incompatible with the experimental data.” The “experimental data” was Franklin's. As Sayre points out, on February 5, 1953, Watson and Crick had nothing in mind which permitted them

a certain retelling of his 1968 account gain “underdog” reader and at the request out of the larger national r Linus Pauling as th was racing to beat DNA problem, ev unaware that a rac The reader of 7 to believe that prompted Watson view his complete tion of the first p 25, 1953). We lear son *needed* Frank of his model befo to write the secon real beauty of th *plained* how the ge

James Watson a a brilliant solution method of base-pa ture. Watson chose as if it had come rather than ackno formation which directly and in su ferred not to make Watson and Crick perceiving the nat and this is a ver claim to glory. Bu in a conversation v for the rest of the lin's data which tentionally, and su have confined the of base pairing or



Had Rosalind Franklin lived, James Watson could not

# Rosalind Franklin and DNA

By Anne Sayre  
Norton, 1975. \$2.95

By Anita Davidson

“In 1962 the Nobel Prize for Medicine and Physiology was shared among Francis Crick, James Watson and Maurice Wilkins in recognition of their work on DNA. Rosalind Franklin, had she lived, would surely have received a share of that recognition.”

This claim was made by J.D. Bernal, who headed the lab at Birkbeck College where Franklin worked from 1953 until her death in 1958.

Bernal was not alone in his opinion; Aaron Klug and Andre Lwoff were among the other respected scientists who would attest to the importance of her work. Yet, until very recently, her contributions were virtually unknown outside a very small group of scientists. Linus Pauling in a paper published in *Nature* credited Maurice Wilkins with the B-Form photographs of DNA that had, in fact, been made by Franklin.

Anne Sayre had known Rosalind Franklin well, and was disheartened by the lack of recognition accorded to the memory of this very fine scientist. Nobel prizes, however, are not awarded posthumously; and for Anne Sayre, at least, the matter would have remained a private disappointment had it not been for James Watson's publication in 1968 of *The Double Helix*.

Watson's book is subtitled "A personal account" and relates the sequence of events leading to his discovery of the structure of DNA as remembered after fifteen years. The almost total bypass of Franklin's work in *The Double Helix* lead Aaron Klug to publish an exten-

sive article in *Nature* describing in some detail her work on the DNA problem. He called her contributions "crucial" and pointed out that she discovered the B-Form, recognized that two states of the DNA molecule existed, and defined conditions for the transition. In addition, "from early on she realized that any correct model must have the phosphate groups on the outside of the molecule." These were key points in the solution of the DNA structure.

Thus, Watson's book inadvertently brought about the public recognition Rosalind Franklin's work had lacked, if only in a small scientific circle. Ironically, in the larger community of the general public, *The Double Helix* did Rosalind Franklin an even greater disservice than neglect. Watson missed no opportunity in his book to emphasize his position that men who work with intelligent women have reason to resent them. He used "Rosy"—a vastly warped and fictionalized version of Rosalind Franklin—to make this point.

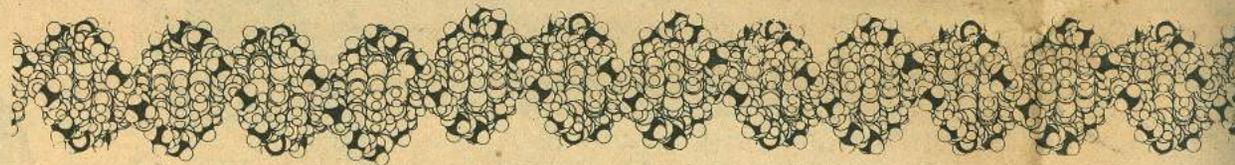
Andre Lwoff in his review of *The Double Helix* declared Watson's portrait of Rosalind Franklin "cruel" and his remarks about her manner of dress and lack of charm "quite unacceptable." For Anne Sayre, Watson's book was an injustice to the memory of a friend, and, added to the injustice done to Franklin's work as a scientist, it spurred her to the six-year research and study effort that went into her knowledgeable and well-documented examination of Rosalind Franklin's career and the DNA affair. Sayre points out that her version is not necessarily the way Rosalind Franklin herself would have told it; rather it is Rosalind Franklin's story, as told by a friend.

Sayre begins by describing Franklin's background from a wealthy family with a

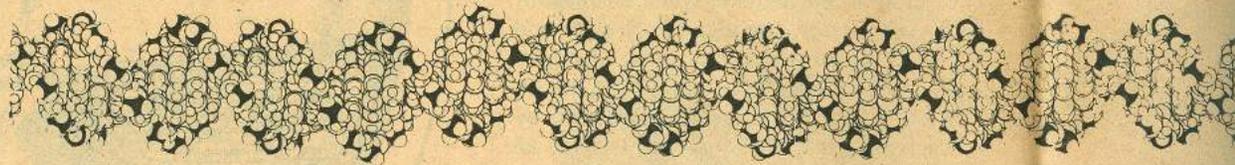
of the components of DNA, had demonstrated that the four bases present in DNA—adenine, guanine, cytosine, and thymine—were present in varying proportions according to the biological source from which the DNA was taken, thus

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in a conversation for the rest of the lin's data which th conventionally, and su have confined thei of base pairing or



Had Rosalind Franklin lived, James Watson could not have written *The Double Helix*, an account of the discovery of DNA which completely undermines "Rosy's" (sic) vital contribution as a scientist."



clearing the way for the formulation of a theory of how DNA can act as the carrier of genetic information.

This was the general state of affairs with regard to DNA when Franklin came to King's College. The problem was irresistible and challenging. Previous attempts to delineate the structure of the DNA molecule through x-ray diffraction methods had not gotten very far beyond indicating that DNA was a poor subject for x-ray photography, producing very little diffraction data, very possibly too little to allow any significant interpretation. Franklin was drawn to the challenge.

By November, she had produced some interesting experimental results and presented them at a colloquium given at King's. The notes for her talk include most of the material contained in her report to Randall which she wrote three months later. Sayre points out that although Franklin's report does not, of course, describe the structure of DNA, it

then to build a conclusive model of DNA, but between February 6 and February 28, a successful model had become possible. Certainly the data received from King's was not all that was required to allow them to do this, but certainly it was essential. Both Franklin's density data which indicated the possibility of a two-chain model, and the diffraction pattern she had obtained in the B-Form photograph provided evidence of the diameter of the helix; and Watson admits "Rosy had hit it right in wanting the bases in the center and the backbone (phosphates) outside."

To have acknowledged the source of such key information would have denied Watson the aura of exclusivity. In order to make exclusive claims, it was necessary to gather information indirectly; and as Watson frankly admits in *The Double Helix*, this is exactly what he did. However, the exclusive priority of discovery which Watson claimed in 1953 demanded

orship for supplying information.

Rosalind Franklin's contribution to the discovery of DNA is well known the extent of the Watson-Crick model. They have taken steps to make it straight. Had she lived, she would have written *The Double Helix* in a different form.

Anne Sayre delves thoroughly even into the events and personalities of the affair. With clarity and objectivity, her actions are viewed in the context of inherited values and the responsibility she held accountable, beyond his own personal

As a consequence of the discovery, Rosalind Franklin's contributions were made practically invisible to succeeding generations. The credit was delivered from another source, and the conditions of an important

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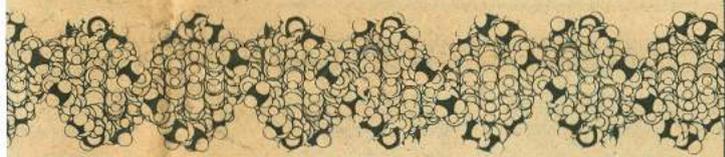
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a certain retelling of the circumstances in his 1968 account. Watson attempted to gain "underdog" sympathy from the reader and at the same time to lift his quest out of the personal and into the larger national realm by incorporating Linus Pauling as the California "giant" he was racing to beat to the solution of the DNA problem, even though Pauling was unaware that a race was on.

The reader of *The Double Helix* is led to believe that graciousness alone prompted Watson to invite Franklin to view his completed model (after publication of the first paper in *Nature* on April 25, 1953). We learn from Sayre that Watson needed Franklin's opinion and views of his model before he could undertake to write the second paper discussing the real beauty of the structure, that it explained how the genetic code is carried.

James Watson and Francis Crick made a brilliant solution to the problem of the method of base-pairing in the DNA structure. Watson chose to present this theory as if it had come off the top of his head rather than acknowledge the base of information which he had obtained indirectly and in such a way that he preferred not to make it known at that time. Watson and Crick deserve full credit for perceiving the nature of the base pairing, and this is a very high and unarguable claim to glory. But as Andre Lwoff put it in a conversation with Sayre, the evidence for the rest of the structure lay in Franklin's data which they had received unconventionally, and surely they should either have confined their paper to the scheme of base pairing or offered her joint auth-



Watson could not have written  
the discovery of DNA which

# Turnabout

by Jean Kirkpatrick, PhD  
Doubleday, 1978.  
183 pages. \$6.95.

By Elnora Mendias

**W**omen for Sobriety, Inc. (WFS) is a loosely knit national organization of self-help groups for women alcoholics. Jean Kirkpatrick is a recovered alcoholic who founded this organization partly as a step in maintaining her own sobriety.

*Turnabout: Help for a New Life* is Kirkpatrick's own story of her alcoholic years prior to founding WFS, as well as a brief description of the organization itself and its treatment program.

Kirkpatrick's story is vivid and compelling. A bright and talented woman, she was an alcoholic from age 18, yet she managed to go on to graduate school and work in responsible positions.

Alcohol disgusted her—and also fascinated and captured her. Her life alternated between optimistic plans to stop drinking and achieve great things and defiant drinking until she had sustained physical and emotional damage. Alcohol alternately built and diminished Kirkpatrick's self-respect, filled her with both confident elation and self-loathing, and enmeshed her in a nightmare of nights, days and events she couldn't remember or remember only vaguely through a distorting alcoholic fog. In despair, she tried several times to take her own life.

Kirkpatrick's story is typical of the cyclical denial and despair, defiant drinking and miserable self-loathing, faced by the alcoholic. The story is tragic because of the pain and self-destruction this talented individual brought upon herself. The



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stigma. It's considered "unlady-like" behavior.

Kirkpatrick contrasts the WFS program of "13 Statements of Acceptance" with the "12 Steps" of Alcoholics Anonymous (AA). She contends that AA was designed for men at a time when women alcoholics

were thought to be rare, and proposes that many women cannot be helped by AA. She contrasts the foci of AA and WFS; WFS shifts from dependence on God for help in overcoming alcoholism to the development of positive thinking and improved self-worth.

AA

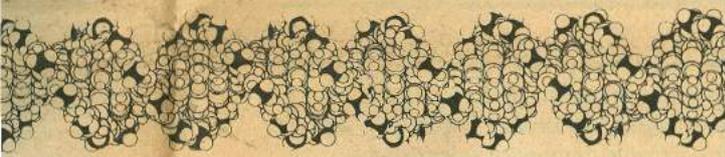
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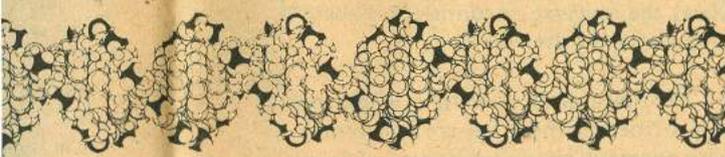
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known the extent of her contribution to  
the Watson-Crick model, she would surely  
have taken steps to set the record  
straight. Had she lived, Watson could not  
have written *The Double Helix* in its pres-  
ent form.  
Anne Sayre delves deeply and exam-  
ines thoroughly every aspect and detail of  
the events and personalities of the DNA  
affair. With clarity and fairness, Watson's  
actions are viewed in the context of his  
inherited values and attitudes; while he is  
held accountable, he is not accused be-  
yond his own personal responsibility.  
As a consequence of Watson's decep-  
tion, Rosalind Franklin's achievements  
were made practically invisible to suc-  
ceeding generations. Anne Sayre has  
delivered from anonymity the contribu-  
tions of an important scientist.

ing until she had sustained physical and  
emotional damage. Alcohol alternately  
built and diminished Kirkpatrick's self-  
respect, filled her with both confident  
elation and self-loathing, and enmeshed  
her in a nightmare of nights, days and  
events she couldn't remember or remem-  
bered only vaguely through a distorting  
alcoholic fog. In despair, she tried several  
times to take her own life.

Kirkpatrick's story is typical of the  
cyclical denial and despair, defiant drink-  
ing and miserable self-loathing, faced by  
the alcoholic. The story is tragic because  
of the pain and self-destruction this talen-  
ted individual brought upon herself. The  
story is unusual because of the courage it  
took to reveal it. Though it is estimated  
that there are 5 million women alcoholics  
in the United States (as many as there are  
estimated male alcoholics), female alco-  
holism still carries a more severe social



Loretta Standard

stigma. It's considered "unlady-like"  
behavior.

Kirkpatrick contrasts the WFS program  
of "13 Statements of Acceptance" with the  
"12 Steps" of Alcoholics Anonymous  
(AA). She contends that AA was designed  
for men at a time when women alcoholics

were thought to be rare, and proposes that  
many women cannot be helped by AA.  
She contrasts the foci of AA and WFS;  
WFS shifts from dependence on God for  
help in overcoming alcoholism to the de-  
velopment of positive thinking and im-  
proved self-worth.

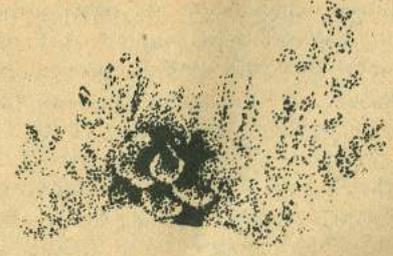
## AA

1. We admitted we were powerless over alcohol. . .that our lives had become unmanageable.
2. Came to believe that a Power greater than ourselves could restore us to sanity.
3. Made a decision to turn our will and our lives over to the care of God as we understood Him.
4. Made a searching and fearless moral inventory of ourselves.
5. Admitted to God, to ourselves, and to another human being the exact nature of our wrongs.
6. Were entirely ready to have God remove all these defects of character.
7. Humbly asked Him to remove our shortcomings.
8. Made a list of all persons we had harmed and became willing to make amends to them all.
9. Made direct amends to such people wherever possible, except when to do so would injure them or others.
10. Continued to take personal inventory and when we were wrong promptly admitted it.
11. Sought through prayer and meditation to improve our conscious contact with God as we understood Him, praying only for knowledge of His will for us and the power to carry them out.
12. Having had a spiritual awakening as the result of these steps, we tried to carry this message to alcoholics, and to practice these principles in all our affairs.

## WFS

1. I have a drinking problem that once had me.
2. Negative emotions destroy only myself.
3. Happiness is a habit I will develop.
4. Problems bother me only to the degree I permit them to.
5. I am what I think.
6. Life can be ordinary or it can be great.
7. Love can change the course of my world.
8. The fundamental object of life is emotional and spiritual growth.
9. The past is gone forever.
10. All love given returns two-fold.
11. Enthusiasm is my daily exercise.
12. I am a competent woman and have much to give others.
13. I am responsible for myself and my sisters.

(c) 1978  
Turnabout: Help for a  
new life, pp. 161-162.



# Applesauce

By June Arnold  
Daughters Publishing Co., Inc., 1977.  
240 pages. \$5.00.

By Beth Rigel Daugherty

For a crash course on how much our perceptions of women have changed over a decade, try re-reading June Arnold's *Applesauce*; then, go back and look over the book's first reviews.

In 1967, one critic described Liza Durach, the heroine, as "intense, miserable, self-centered, and unpleasant." Other critics called her "disorganized, undisciplined, and unappealing," passed on her traits to the novel and dismissed it.

In 1978, *Applesauce* still reflects the traits of its heroine, but the perception of those traits has changed. Today, to this writer, the heroine seems fairly honest, not the least unpleasant, as she expresses anger and frustration with her prescribed roles. Today, she seems determined, hardly disorganized, as she tries to find her real self. Arnold's serious attempt to portray the complexities of women puts her novel in the mainstream of feminist fiction.

We briefly meet Liza Duarch at the opening of the novel and again on the final page. In between we meet *Eloise* the swinger, *Rebecca* the intellectual, and *Lila* the earth mother, who seem to be different women, but who are actually

the roles Liza adopts, plays out, and, eventually, destroys. And we follow *Gus* in his role as the "husband" of *Eloise*, *Rebecca* and *Lila*. *Gus* acts as Liza's male alter ego, giving the novel an androgynous theme.

All of the roles projected by Liza operate on a fantasy level. But many of the experiences within each role are realistic. This allows Arnold to write about the everyday details of a particular woman's life, and at the same time explore the concept of the self and the strait jacket of sex roles.

The author herself says that *Applesauce* has to do with being defined as "a member of a sex." She says, "there is a basic conflict between any social (outside) definition and our inside definition in the desire to create ourselves."

An odd double vision pervades the novel as a result of these opposing definitions. Arnold's sharp eye for detail in the "outside" definitions of her characters create shocks of recognition in the reader and provide acute insights into psychological violence. Her inside definitions—the concern for how a woman creates a self—produce the effect of blurred edges. All the roles, names, faces and themes float around in a bowl of applesauce.

This metaphor of "applesauce" or the ambiguity and blurring of sex roles is expanded in *Rebecca's* description of Creation. She calls the book of Genesis "God's simplification":

"It's that sentence in Genesis that causes all the trouble. You know: male and female created He them. He didn't do that; we all started off ambiguous in the slime. Why does he want to make us feel

guilty now about feeling ambiguous sometimes still?...The man who wrote that was scared—that it wasn't so. He was confused, so he made a god who would simplify: Me male, you female...it's a hell of a lot simpler than having people who switch back and forth from male to female all the time and you never know which they are."

The fantasy level of Arnold's fiction allows her to question society's sex roles, and the strength of the novel stems from this experiment. Liza's first encounter with a boy, who sees her as only a sexual being, is a poignant example. The juxtaposition of two running scenes tells the story. In the first, Liza runs in "graceful controlled leaps, heels up," past houses where other people sleep, "clenched tight against alarm clocks." As the boy stares at her, however, Liza begins to feel awkward. In the second scene, she becomes Liza, the lusted-after. "So that was who she was. Judy Two-Breast...her breasts had grown to monstrous melons and flapped across her path as she ran."

On the realistic level, Arnold expresses feelings clearly. She captures *Eloise's* feelings of constraint within her role as a girl when *Gus* says, "for a dozen years of her life she'd been left alone, to spread unnoticed over the land...And then she became female and had to wear dresses...dresses closeted her and confined her into the standard girl-mold..." Or when *Gus* expresses his desire for control over *Lila*, "I simply don't know how to deal with you. I mean, the absolutely only thing anyone can do with you is accept you. Can you possibly imagine how impossible that is?"

Arnold was probably ahead of her time with *Applesauce* in the sixties. A mother's ambivalence toward her children, mechanically induced orgasms and the conflict of roles within any one female sex role were not discussed in the popular press as they are now. On the other hand, *Applesauce* in 1978 may seem slightly behind the times. What comes after rebirth? How does a new self live, work and play? However, I am quibbling with Arnold's intent, which was to portray the struggle, not the living out, of authentic selfhood. Arnold explores body, head and emotions, large feminist concerns and the desire for freedom and security. Her ability to expose and gently jab at our foibles combines with her love for language to form a gripping novel in which women will see themselves.

*Applesauce* is neither a nice, easy book to curl up with nor the greatest novel since World War II. It is a novel which is hard to put down, and once finished, hard to quit thinking about. It perceptively studies the task of womanbeing—and that is a recommendation in itself.



there was a preponderance of matriarchal societies and a corresponding abundance of feminine and androgynous creation myths. One of these mythologems is that of the Great Mother, who as *Ishtar*, *Rhea*, *Isis* or any of her other varied identities, created and ruled over the universe. So

premy of their God lead them to deny the existence of all other gods and goddesses. Consequently, in writing their sacred document, the Hebrew scribes eliminated anything that could undermine the sovereignty of the One-God, and this included all references to androgynous creation or a God-Goddess supreme being.

for superiority but will flow together within each person. This movement toward androgyny has already begun, she says, in the growing number of scientists who now recognize the need for another kind of knowing in the search for answers to life's mysteries. She finds further evidence of

Choosing compatible backgrounds differences

Sometimes you are between rocks and a hard place.

With a literary man

Anita Davidson's book in the course at Davidson's *Helix*. From suppression

Anchor/Daughters Publishing Co.

by June Arnold  
Anchor/Daughters Publishing Co.  
371 pages.

By Marjorie

Propositions an ambivalence because Freud's psychoanalysis a century steps toward her exploration of androgyny.



We briefly meet Liza Duarch at the opening of the novel and again on the final page. In between we meet *Eloise* the swinger, *Rebecca* the intellectual, and *Lila* the earth mother, who seem to be different women, but who are actually



cont. from P 11

as the *animus* and the *anima* respectively. Jung blamed the *negative animus* for the unpleasant, "unfeminine" personality traits in some women—aggressiveness, stubbornness and competitiveness. Singer insists that Jung's observations were colored by his experiences with his patients who had repressed their contrasexual side for so long that when these repressed traits did arise, they burst forth in a negative way. In a new environment, with a new perspective, and with acknowledged impetus from the women's movement, Jung's student is able to move beyond these societal barriers in her search for a new way of looking at sexuality.

Singer embarks on her own journey with a step backwards into the past to find the mythological origins of androgyny and the sources of the fissure that has since split humankind into two beings instead of the original unified One. She returns to the myths that early civilizations used to explain their world, especially the creation myths. From about 4000 to 2000 B. C.,

there was a preponderance of matriarchal societies and a corresponding abundance of feminine and androgynous creation myths. One of these mythologems is that of the Great Mother, who as Ishtar, Rhea, Isis or any of her other varied identities, created and ruled over the universe. So powerful was she that any time a race of men sought to assert their identity and independence, her image had to be suppressed, defeated or destroyed. This destruction of the goddess in ancient myth is the first step toward the subordination of the female principle, and has been systematically carried out in the several thousand years since then. As her "sons" rebelled more and more frequently against her, the Great Mother or the feminine principle was expressed in more radical and militant myths (the Amazons and the Maenads, for example) in an attempt to maintain her sovereignty. These Amazon figures, as Singer points out, are characteristic of transition periods between two cultural epochs. Finally, by the Late Bronze Age, the feminine principle was sufficiently suppressed to allow patriarchy to take hold as a cultural dominant, a hold which has yet to be relinquished.

From here, Singer goes on to expose the suppression of the feminine in the creation myth of the Judeo-Christian tradition. The Age of Aries (2000 years before the birth of Christ) provided the background for the myth of male superiority through the many legends of the patriarchy of men under the fatherhood of God. In the land of Canaan, the Hebrew God was related to the young male gods who were conquering female goddesses in the Near East. Singer explains that by the sixth century B. C., when the book of Genesis was codified, the Hebrews' sense of their own identity and of the identity and su-

when Gus expresses his desire for control over Lila, "I simply don't know how to deal with you. I mean, the absolutely only thing anyone can do with you is accept you. Can you possibly imagine how impossible that is?"

premy of their God lead them to deny the existence of all other gods and goddesses. Consequently, in writing their sacred document, the Hebrew scribes eliminated anything that could undermine the sovereignty of the One-God, and this included all references to androgynous creation or a God-Goddess supreme being. Also, fertility goddesses were still being worshipped in the agricultural societies the Hebrews encountered, which necessitated their challenging the matriarchal authority with the patriarchal principle.

Singer devotes a chapter to the Judeo-Christian myth of Adam and Eve. Her research reveals two versions of the Adam and Eve myth within the book of Genesis—in the *first* chapter Adam and Eve are created *simultaneously*, while in the *second* chapter, Eve is born of Adam. According to Singer, the Adam of the second chapter of Genesis is the source of the "male-superior" version of the relationship of men and women which has prevailed for several thousand years. As she describes it, "it was the cultural norm which created the Adam in whom Eve slumbered, unrecognized, unvalued, until she was needed to help the man and to sweeten him out of his loneliness."

From these explorations of the past, Singer returns to the present which she sees as a time of great promise. As she sees it, the Age of Pisces (the last 2000 years) was the age of polarities, of dichotomies that split our psyches into mechanical/mystical, rational/intuitive, and male/female. The emerging Age of Aquarius, she believes, will be more accurately the Age of Androgyny, an era in which science and spirit will end their feud with each other, and the masculine and feminine energies within each individual will no longer battle

for superiority but will flow together within each person. This movement toward androgyny has already begun, she says, in the growing number of scientists who now recognize the need for *another kind* of knowing in the search for answers to life's mysteries. She finds further evidence of this movement in the shift from Newtonian physics with its mechanistic view of the universe which encourages "breaking apart" and excessive objectivity, to the more holistic "systems" theory which views the universe as consistent, coherent and whole. As she puts it:

"We must look toward a whole new way of being where we are concerned. . . with energetic relationships among people and between people and their global environment. The key to the new consciousness is the capacity to feel oneself in the flow, in process, and to focus on the dynamic interchange of energy that goes on continually in the open system to which we belong. . . We need to think of ourselves no longer as exclusively "masculine" or "feminine" but rather as whole beings in whom the opposite qualities are ever-present."

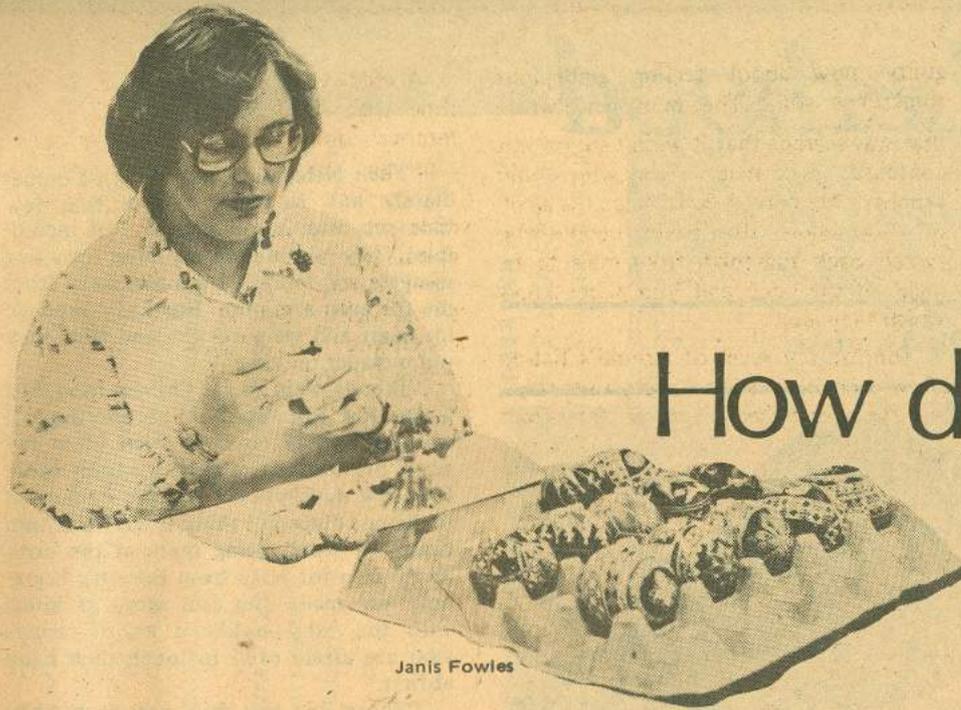
June Singer has written a compelling and provocative book in *Androgyny*. Her knowledge of psychology, physics, history and religion is impressive, but even more impressive is the soundness of her theories and the intensity of her vision. She offers both her theories and her vision as a challenge to theorists who will follow her and to each person who reads her words. There *is* a way to feel at ease with ourselves and with our world, she says—all we have to do is look *within*.

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Janis Fowles

# How do you like your eggs?

By Anita Davidson

Dorothy Sawyer Williams sits at a long table, before a burning candle and a block of beeswax. A handcrafted compartmented box filled with jars of aniline dyes is at her left. Along the length of the table are clusters of eggs in various stages of decoration. She heats an instrument called a *kistka*, a "funnel on a stick." With the hot tip of the *kistka* she picks up a small quantity of beeswax and draws a botonee cross on the shell of a raw egg. She draws free-hand, using as placement guides the wax lines drawn around the egg—the first step in the creation of *Pysanky* decorated eggs.

"I was in the second grade when I saw my first *Pysanky* — someone had brought it to show the class." Intrigued with the delicate beauty of the Ukrainian Easter egg, Williams wanted to learn the technique, but could not find the necessary tools and dyes.

"It took me thirty years to find out where to get the kits." In the meantime,

she tried to make her own *kistka*, but could not make one small enough. Finally, in 1972, a St. Louis newspaper did a story on a member of the Ukrainian Society who created *Pysanky* and sold the kits. Williams called the woman long-distance and ordered one. Learning to use the *kistka* took some practice, but was not difficult for her. The dyes, however, were too pale.

"I tried boiling crepe paper, and I tried Rit dyes. I even tried India inks, but was not happy with any of these. Then I tried the aniline dyes and they work best for me; they come out clear and bright no matter what kind of eggs I use."

Completing the cross, she turns the egg and begins a duplicate cross on the opposite side. A young girl stops to watch.

"Have you ever done Batik?" Williams asks her. No, her brother had but she hadn't.

"Have you ever used crayons and Paas dyes to decorate Easter eggs?" Yes, she had done that.

"Well, this is the same thing, except that *kistka* makes it possible to draw a

finer line and put in more details." She picks up a completely colored, but still wax-covered egg, and after holding it in the flame for a moment, wipes the wax from a small area. "A-h-h-h's" from everyone as the colors pop out like tiny jewels.

*Pysanky* eggs make unique gifts, and are unusual Christmas tree ornaments. Williams' eggs are sold at Craft Industries, where she also holds workshops and demonstrations.

"A person who has trouble using her bifocals will have a problem making *Pysanky*. The funnel becomes clogged with wax and must be cleaned often by threading a thin wire through the tip; if you can't thread a needle, you can't do it."

Dottie Williams has no trouble using her bifocals, and she has a rock-steady hand as well. Her designs are precise and intricately detailed. She works on *Pysanky* every day; a fact that does not impress her husband. He objects to the eggs and dyes all over the kitchen. In fact he built the lovely wood box that holds her jars of dyes in an effort to contain the clutter and get the dyes out of the kitchen cabinets.

About the ancient tradition of decorating eggs, Williams says, "The egg was a pagan fertility symbol before it became a Christian symbol of rebirth. In the Ukraine, the decorated Easter eggs became an important symbol in the rituals of the newly-accepted Christian religion. They were usually prepared in secret and

exchanged on Easter morning in a special church ritual."

Traditionally they are given raw; however, Williams blows her eggs, having found that they sometimes explode.

"After receiving from a friend to whom I had sent a *Pysanky* a letter that began 'Dear Dottie, ha ha, guess what happened?' I have since blown all my eggs for safety, unless I'm trying to get even with somebody."

"How long does it take to make one of these eggs?" someone asks.

"It can take four or five hours. Surprisingly, those with fewer details and large areas of solid color may take the longest because the solid areas must be completely covered with wax to prevent the succeeding colors from seeping through and causing a blotchy effect."

The Ukrainian custom of making *Pysanky*, traditionally passed from mother to daughter, was almost a lost art when members of the Ukrainian Society began efforts to revive the custom by selling the kits through the mail order and hobby stores. Williams is not Ukrainian, but believes that "*Pysanky* is an art to be shared; if you don't share it, you lose it."

Dorothy Sawyer Williams will give demonstrations at the Upstairs Gallery at Craft Industries, Artisan's Way, Woodlake Square, Westheimer at Gessner on March 18 and 25 between 1:00 p.m. and 4:00 p.m. For more information call the Gallery at 789-8170.

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By Kathleen Williamson

An insolent egg protrudes a pink tongue as an exhausted egg does push-ups with one arm.

Haughty champagne-sipping eggs turn away from more amiable beer drinkers.

An impatient egg cracks itself with a hammer while a contentious couple arm-wrestles.

The deft touch and unbounded imagination of sculptor Nita Estes Parker have transformed the banal ovoid into a whole cast of engaging "Eggcentrics".

Complementing the playful miniatures are other, more enigmatic works: a lace-cuffed hand lies in a plate, a translucent egg in its palm. A golden egg is partly concealed within a finely textured handkerchief. These small sculptures, with their careful attention to detail, evoke a sense of the mystery underlying everyday occur-

the aniline dyes and they work best for me; they come out clear and bright no matter what kind of eggs I use."

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rences. For this series, Parker has used white porcelain that has been salt-glazed for a natural sheen and accented with metallic lustres.

An accomplished artist, Parker left painting for pottery five years ago. After mastering functional claywork, she ventured into sculpture to shape her provocative images. In 1976, her series of flying breasts, titled "Amazon Airways", received an award from the Houston Designer Craftsmen.

"My work with eggs evolved from the breast form about a year ago," Parker states. "Now, I'm building more elaborate stage settings for different kinds of egg activities."

Parker's "Eggcentrics" are on display at the South Shepherd Potworks, Houston's first potters' co-op, at 5218 South Shepherd (at Bissonnet). The Potworks was opened last October by Ethel Bilyeu

husband. He objects to the eggs and dyes all over the kitchen. In fact he built the lovely wood box that holds her jars of dyes in an effort to contain the clutter and get the dyes out of the kitchen cabinets.

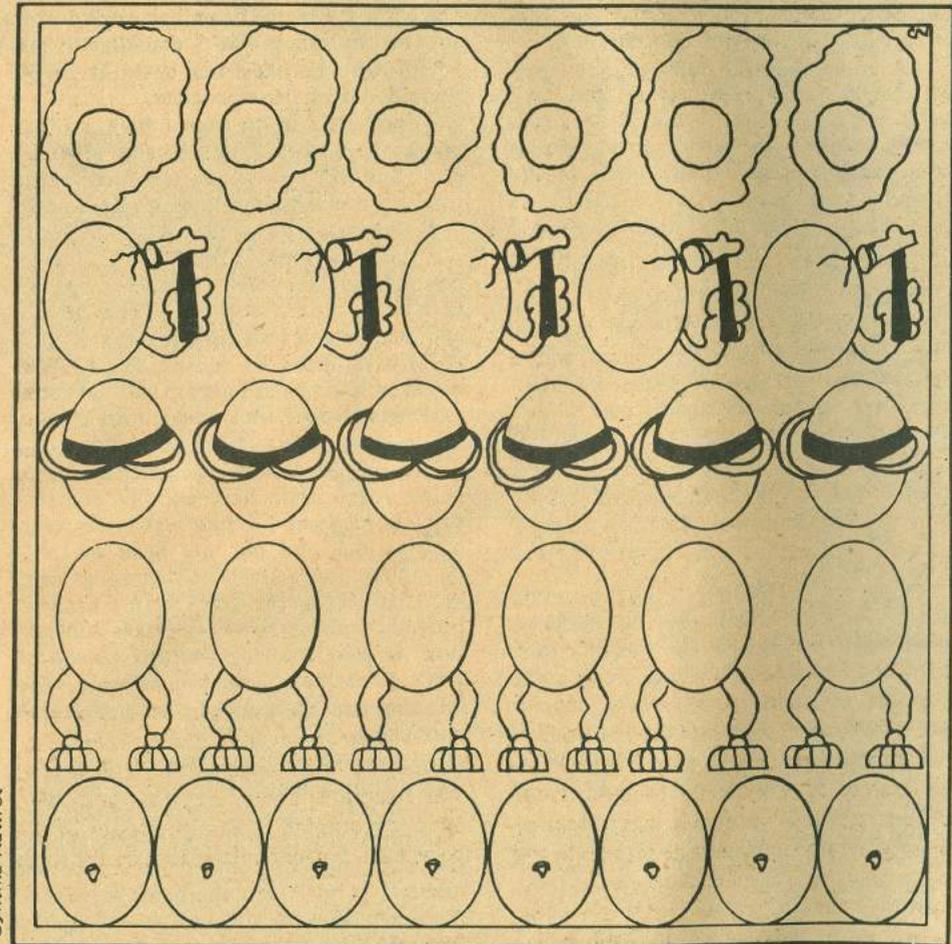
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and Sue and Tom Verso, all practicing ceramicists. The shelves have works of 25 Houston potters. Everything from mugs to objets d'art is sold at prices lower than

at conventional craft outlets. Hours are from 10 a.m. to 4:30 p.m. Tuesdays through Saturdays. Nita Estes Parker's sculpture may be seen through March.



Cynthia Nawrot



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# Motherhood

Nathaniel Lief Kern-Asker came strong and wet and healthy into the world at 4:25 p.m., January 29, 1978.

As Nancy Kern looked back on the birth and her months of preparation for it, there were some surprises and some unexpected moments.

"I had some misconceptions about early labor. I thought that early labor was *easy* labor and I expected the pains to intensify as the birth progressed. Actually the early contractions were more painful than the ones near the end of labor."

Although the intensity of the early labor pains did cause her some uneasiness, Nancy insisted that there is too much emphasis placed on the pain of childbirth.

"Pain is always the first thing people ask about. I think the fear of pain is worse than the pain. And I don't think anesthesia really eases the pain that much; it intensifies the fear. For me the pain was a learning experience—it was a time when I had to be strong and it's something to be proud of."

Recalling the weeks leading up to the birth, Nancy mentioned some other surprises.

"The one thing that really surprised me is that pregnancy lasts so *long*. I felt very big for a long time and I felt like it should have been over about six weeks before it actually was. The pregnancy takes so long, but then the birth, once hard labor starts, is over so fast."

Nancy described the last weeks of her pregnancy as a period of "maternal amnesia." Nancy was prone to late night wanderings to science fiction movies and ice cream parlors. In her words, she was "fixated" on the birth and the baby. She laughed as she talked about her mental state at the time.

I've never been easily bored, but I spent that last week just trying to entertain myself. Earlier in the week I went to movies three nights in a row by myself,



NANCY KERN and JIM ASKER with baby son NATHANIEL

things—and that's important to good labor. I felt warm all over—the light was coming through the east window and I could hear Kalan playing in the next room. I felt really good and I made a lot of progress those few hours. It was then I realized I could talk during the contractions."

Nancy and Jim got up at 8 a.m., put

ticed Nancy's cervix was loose instead of tight around the head. Nancy was undergoing what is called a "complex presentation" or a presentation that is not the most natural. They discovered later Nate had his hand on his face and that was causing the abnormality of the cervix.

"I think Judy was worried, but I never was really scared. Midwives usually follow the mother's instincts, and mine were that I wanted to stay right where I was.

"At one point I was squatting and it felt really good. Everyone in the room was totally focused on the contractions

"Then Nate was born. He cried immediately and so did I. Those first few moments were so emotional...just incredible! They laid him on my chest for a few minutes and I didn't want him away from me for even a minute. But Judy checked his heart and weighed him and then they put a diaper on him."

"Brenda went to get Chinese food, but I was too exhausted to eat anything. I was so tired I couldn't even blow my nose, but Jim was a good nurturer those first few days when I was too exhausted to change diapers. I think it has made him closer to Nate. Being there at the birth and caring for Nate from the very beginning has made Jim feel more at home with the baby—unlike a lot of fathers who are afraid even to touch their baby at first."

"Those first few days were incredible. They were worth all the trouble this little fellow will cause in the years to come. Jim and I are both just amazed and in awe of the whole thing."

"There is a real need for privacy in the first weeks and I think new mothers should be aware of this. Visitors, unless they're really close friends, are very disturbing to the rhythms being established by the family. This time is so important—you're getting to know each other. Nursing in public is a new experience and if you're not feeling completely relaxed, it can be really difficult.

"I am really concerned with eating—with cooking good, nutritious foods. I have a tremendous appetite. And it's nice now that the baby is here to be able to eat a lot without everyone saying, 'Oh, you're eating for two now.' I got so tired of that. I'm learning to be away from Nate ten or twenty minutes at a time. At first I didn't want to be separated from him at all, but now I'm adjusting to that too."

As Nancy recalls the birth and this first month of her son's life, she speaks with both reverence and enthusiasm. Sometimes, a note of practicality intrudes but never diminishes the experience.

"At first I kept thinking, 'What is post-

**"....I could feel his head every time I pushed. I delivered the head myself—You're so much**

Mich

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pregnancy as a period of "maternal amnesia." Nancy was prone to late night wanderings to science fiction movies and ice cream parlors. In her words, she was "fixated" on the birth and the baby. She laughed as she talked about her mental state at the time.

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things—and that's important to good labor. I felt warm all over—the light was coming through the east window and I could hear Kalan playing in the next room. I felt really good and I made a lot of progress those few hours. It was then I realized I could talk during the contractions."

Nancy and Jim got up at 8 a.m., put

ticed Nancy's cervix was loose instead of tight around the head. Nancy was undergoing what is called a "complex presentation" or a presentation that is not the most natural. They discovered later Nate had his hand on his face and that was causing the abnormality of the cervix.

"I think Judy was worried, but I never was really scared. Midwives usually follow the mother's instincts, and mine were that I wanted to stay right where I was.

"At one point I was squatting and it felt really good. Everyone in the room was totally focused on the contractions and it reached a point where Jim was unable to move away from me. He knew he had to be right there."

When Nancy was 10 cm dilated, Judy told her it was safe to "push her brains out"; the risk of pushing too soon and tearing the cervix was over.

"I was back in bed and the urge to push was so strong. I pushed with the contractions—I guess it lasted about an hour and a half. Then Judy put oil on my hands, so I could feel for the head. Gradually I could feel his head every time I pushed. And I delivered the head myself—you're so much more in touch with the birth this way, delivering the baby into your own hands instead of into someone else's."

the birth sheet on the bed and then called their friend Brenda Pope so she could be there for the birth. From her work during the night, Nancy was 5 cm dilated, but when Judy checked her again at 11:00 there had been little progress.

"Judy told us to take a walk, so that gravity could help pull the baby down, so Jim and I walked about two miles through the neighborhood. My depth perception was strange and it was hard doing contractions standing up. When I'd have a contraction, Jim and I would stop and face each other, look each other in the eyes and do our breathing together."

"We returned to the house and I labored in bed. Then I got up and did some exercises—'pelvic rocks' which are similar to the yoga asana called the 'cow-cat.' I would have a contraction, then do some pelvic rocks, then have another contraction. Sometimes I would rest in between contractions and put my head in Jim's lap. Other times Jim would press as hard as he could on the small of my back to provide countertension to the contraction. It took Brenda's pushing on top of Jim's hands to relieve the pressure. The intensity and strength of the contractions is amazing.

"I was alternately hungry and nauseated during labor. I did eat about four cups of yogurt and drank lots of teas and fruit juices throughout. I kept having contractions and doing the pelvic rocks and finally I actually felt the baby move into the birth canal."

Judy did a pelvic exam and could feel the baby's head. As she did so, she no-

## "...I could feel his head every time I pushed. I delivered the head myself—You're so much more in touch with the birth this way..."

received a free ice cream cone at Udder Delight one night and then stopped off to buy some dirty comics that I read that night while I was having contractions."

"A month before the birth, I felt very withdrawn and premenstrual and that lasted several weeks. I learned that progesterone, the same hormone that causes your premenstrual feelings, peaks in late pregnancy and then drops off sharply as labor begins. After that period passed, I felt bliss...I felt that the birth was imminent."

Nancy began experiencing what she called "start/stop" labor several days before the birth. In this "pre-labor" stage, Nancy felt contractions, similar to menstrual cramps, in the lower part of her uterus.

"At that point, I could ignore them if I wanted to. When they came, I would do some slow deep breathing and try to visualize the baby. I could actually feel my cervix opening."

By Saturday evening, Nancy's cervix was 3 cm dilated and her contractions were frequent enough for Nancy's midwife, Judy Kier, to be called. Judy came with her four-month-old son, Kalan, to watch over the long labor. During the night, Judy periodically checked the fetal heart beat and Nancy's dilation and slept when she could.

Jim Asker slept while his partner labored throughout the night. He woke before dawn and joined her in watching the sun rise.

"Jim and I watched the sun come up that morning. I felt really in tune with



Nancy Kern

NATHANIEL LIEF KERN-ASKER

# Know your health history

Marrie Richards, M.D.

I wonder how often the patients who depend on me realize how dependent I am on them?

Physicians use many tools to diagnose diseases and to learn more about their patients. But none is more important than the history the patient gives of her present complaint, past medical problems and family history. I also need pertinent information about her job, smoking or drinking habits and general lifestyle. The best physical exam, lab tests and x-rays are all of secondary importance.

The human body and mind are incredibly wonderful and complicated. A pain here or a funny feeling there can be the symptoms of many different problems. Medicine is truly an art and not a science—we deal much more in grays than in black and white.

Last week a woman came into the office complaining of lower abdominal pain which had persisted for quite some time. I asked questions like, "What makes it feel worse?", "Does it occur at the same time every day, or every month?", "Does the

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**"I really like to deal with whole people, not just sore toes."**

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pain make you nauseated?". Unable to answer this type of question, she said, "I don't know. It just hurts and I want to get rid of it."



came on, how it felt and whether it was related to meals or menstrual function. When she returns we can use her observations to try to find out what is wrong.

We lost a week and the office visit was much less productive than it could have been. But the alternatives meant giving her some medication and hoping the pain would go away, or beginning a series of expensive, and probably unnecessary, lab tests and x-rays. It's possible that we may use some of these tests later, but given an accurate history, many procedures can be eliminated.

We each know more about our own bodies and emotions than anyone else. We may not know the name of the muscle we pull, but only we know how it feels, what

factors ask everyone the same types of questions. Knowing what you will be asked and thinking about your answers before your appointment really can be helpful.

First, know why you are there. Pinpoint your problem and try to describe symptoms as specifically as you can. (Sometimes this is not possible.) If you are apt to forget something, write it down.

Don't hold something back because you think it's "dumb" or not relevant. If a problem concerns you, you should mention it. Often, your doctor will guide you by asking appropriate questions, but you can also guide the doctor with your own observations.

Anytime you see a new doctor, you will be asked for some general information. This includes a past history of medical problems, surgeries and hospitalizations. When did you have your gall bladder

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**"Medicine is truly an art and not a science."**

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removed? Why did you have exploratory abdominal surgery? Was your appendix removed at that time?

With people moving about more and seeing many different doctors, it is imperative that patients know what type of procedure or surgery they are having and why it is necessary. Also, information about how long you have had high blood pressure, or whether you had rheumatic fever as a child, is very important.

Family history is also relevant. A breast lump in a 30-year-old woman may be ap-

screen for problems in specific body systems (cardiovascular, gastrointestinal, or reproductive).

For a woman, gynecological history is especially important. The date of her last menstrual period, the regularity of her periods, the age she began menstruating, and the type of contraception she has used are all pertinent to her present state of health.

As an example, consider the case of a woman who is having difficulty getting pregnant. She began menstruating when she was 15, but her periods were very irregular until she began taking the pill. She has recently gone off the pill but cannot get pregnant. Her infertility could be related to a problem she had as a teenager. It may relate to birth control pill use. Or it may be something resulting from the frequent vaginal infections she had in college. A good history is the single best way to approach such a difficult problem.

I have to mention another thing about gynecological histories. I cannot even estimate the number of women I have seen who have had Caesarian sections but don't know the reason. Many women have also had hysterectomies and don't know why they were performed or which organs were removed. It is more than your right to know... it is your duty.

This same rule of individual responsibility is true of the medications you take. You should know exactly what you are taking, why, how much, and how long you have been on any medication. Also know which medicines you cannot take because of allergy and how the allergy manifests itself.

You may not think that facts about your personal life are relevant to your sore foot. But your general pace of life, your smoking and drinking habits and the pills you take are all important to your physical health, and they reveal something about you as a person. This kind of infor-

I asked questions like, "What makes it feel worse?", "Does it occur at the same time every day, or every month?", "Does the

**"I really like to deal with whole people, not just sore toes."**

pain make you nauseated?". Unable to answer this type of question, she said, "I don't know. It just hurts and I want to get rid of it."

The patient had no abnormal findings on physical exam, was not acutely ill and felt she could live with the pain a bit longer. So I sent her home with instructions to keep a diary of when the pain

When she returns we can use her observations to try to find out what is wrong.

We lost a week and the office visit was much less productive than it could have been. But the alternatives meant giving her some medication and hoping the pain would go away, or beginning a series of expensive, and probably unnecessary, lab tests and x-rays. It's possible that we may use some of these tests later, but given an accurate history, many procedures can be eliminated.

We each know more about our own bodies and emotions than anyone else. We may not know the name of the muscle we pull, but only we know how it feels, what makes it hurt more and what eases the pain.

Obtaining medical histories from patients is a structured process; hence doc-

out? Why did you have exploratory abdominal surgery? Was your appendix removed at that time?

With people moving about more and seeing many different doctors, it is imperative that patients know what type of procedure or surgery they are having and why it is necessary. Also, information about how long you have had high blood pressure, or whether you had rheumatic fever as a child, is very important.

Family history is also relevant. A breast lump in a 30-year-old woman may be approached rather conservatively. . . unless her sister died of breast cancer at age 36.

The review of systems is the next part of a complete history. This is a general

to know. It is your duty. This same rule of individual responsibility is true of the medications you take. You should know exactly what you are taking, why, how much, and how long you have been on any medication. Also know which medicines you cannot take because of allergy and how the allergy manifests itself.

You may not think that facts about your personal life are relevant to your sore foot. But your general pace of life, your smoking and drinking habits and the pills you take are all important to your physical health, and they reveal something about you as a person. This kind of information can also pinpoint possible future problems which may be prevented. I really like to deal with whole people, not just sore toes.



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*The Greatest Sew on Earth*, the first national home sewing extravaganza, has its Texas premiere in Houston this month.

## Sew on and sew on

By Karey Bresenhan

Women painters, photographers, poets, potters, weavers and sculptors have come in for their share of glory, but until now, women who plied their art with needle and thread have been largely ignored.

Till Ann Vaughn came on the scene.

Vaughn, the entrepreneur behind the nation's first consumer sewing show, the *Greatest Sew on Earth*, decided in 1975 that it was high time women who chose textiles as their art form got the recognition they deserve.

Today, with two major shows in At-

Vaughn, a confident, ambitious woman, won't be satisfied until the *Greatest Sew* is as much the prestige vehicle for the sewing industry as the Pillsbury Bake-Off is for cooking.

Short-cuts, tricks and techniques translated from professional garment-making to home sewing are all part of the educational portion of *Greatest Sew*. Seminars will run continuously all three days of the show, covering over three dozen topics such as wearing needlepoint, fitting and alteration, creative applique,

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Vaughn, the entrepreneur behind the nation's first consumer sewing show, the *Greatest Sew on Earth*, decided in 1975 that it was high time women who chose textiles as their art form got the recognition they deserve.

Today, with two major shows in Atlanta and Los Angeles behind her, Vaughn can take pride in the fact that thousands of people have been introduced to home sewing as a creative art form instead of a penny-pinching necessity.

Houston's *Greatest Sew on Earth* will be held March 31-April 2 in the Albert Thomas Convention Center. Tickets are \$2.75 at the door. Hours are 10-6 Friday, 10-7 Saturday, and 11-7 Sunday.

"The show is geared to anybody with any interest in making anything," says Vaughn. "It's an idea show, a learning experience, a showcase to demonstrate the creativity and techniques of today's home sewer."

Vaughn's shows are professional, in a field that's not been known for professionalism and still suffers from the "loving hands at home" stereotype. But she sees all that changing, because the home sewer herself is changing.

"Sewing consumers are becoming very quality-oriented," she says. "They want to be sure garments will stand up to use. They're paying close attention to guarantees, names and fiber content. The show is a tremendous consumer education tool aimed at a group of consumers who are really eager for new information."

To get the rules for entering the sew-off or to obtain special coupons for a \$1 discount on the \$2.75 tickets, contact any of the participating Houston-area retailers: Cloth World, Foleys, Sears, Singer Sewing Centers, TG&Y, Solomons, Southern Fabrics, and Wonder Fabrics.

Karey Bresenhan, owner of *Great Expectations*, will put together a major exhibit of antique quilts, new quilting projects by Houston women, and stitchery-craft projects with some demonstrations for the *Greatest Sew*.

Vaughn, a confident, ambitious woman, won't be satisfied until the *Greatest Sew* is as much the prestige vehicle for the sewing industry as the Pillsbury Bake-Off is for cooking.

Short-cuts, tricks and techniques translated from professional garment-making to home sewing are all part of the educational portion of *Greatest Sew*. Seminars will run continuously all three days of the show, covering over three dozen topics such as wearing needlepoint, fitting and alteration, creative applique, sewing sweaters, stitchery and craft, sewing lingerie, working with stripes and plaids, and machine embroidery.

Highlight of the show will be a sewing marathon on Saturday, April 1, which will feature 400 talented amateur dress-makers competing for prizes in an eight-hour sew-off. Winner of the sew-off will get an all-expense paid trip for two to Hawaii; other prizes include expensive sewing machines and fabric gift certificates.

Vaughn is quick to credit other women with the success of *Greatest Sew*, lavishing praise equally on participants and "the women behind the scenes in New York—the fashion coordinators and corporate home economists. It was their cooperation and willingness to innovate that really got the show on the road," says Vaughn.

There are very few women entrepreneurs in national trade shows, and Vaughn has experienced difficulty in selling her shows—"because I'm a woman and they're not used to dealing with women. The home sewing industry is still a very chauvinistic world."

Proud of the scope of the show and of its reception in Atlanta and Los Angeles, Vaughn emphasizes that "the show is definitely planned by women for women to recognize women's talents and an almost exclusively woman's art form."

She's evidently quite a success at the requisite selling, too, even if the exhibitors are initially wary of a "woman's show." The list of exhibitors in the Houston event include American Thread, Burlington/Klopman, DuPont, McCall's, Milliken, Simplicity, Singer, Vogue-Butterick and Sears Roebuck, and she's amassed prizes totalling more than \$20,000.

# & INFORMATION

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# Jack hath not Jill in "Love's Labour's Lost"

By Beth Rigel Daugherty

Never before have so many women been involved with the annual Baker College Shakespearean production at Rice University.

They are working in all areas of the play—set crew, costumes, acting, administration and directing for *Love's Labour's Lost*.

The direction of the play is set by the producer, Stephanie Shine, an undergraduate at Rice University. She chose the director for the production, a woman, and is responsible for bringing and keeping the company together and managing the business and publicity details.

"I enjoy coordinating, putting things together, calling people to do things and then seeing those things actually done," Shine said.

The director, Thad Logan, also feels the creative power of causing something to happen.

"I have a vision of a play in my head and it's exciting to translate that vision into reality," said the director, a graduate student in English at Rice.

Filled with mockery and wit, *Love's Labour's Lost* wraps its message in a world of fun. The lords woo the ladies with jewels and fine words. With "taffeta phrases,

**"The theatre I do tends to be leftist in that it's not elitist. You can't do Shakespeare just for English professors who know the plays by heart."**

## Thad Logan, director *Love's Labour's Lost*

silken terms, precise" and "golden cadence" they try to seduce the ladies into a world where language can transform anything.

The play is about pleasure and the dangers and delights of lives lived under pleasure's banner. Within such a framework, Shakespeare examines romantic and married love, the use and abuse of language, reality and fantasy.

"Critics often interpret the play as a conversion of the lords to the ladies' reality principle, but the values placed on reality and fantasy in the play elude easy classification," Logan said.

In *Love's Labour's Lost*, the female characters dominate much of the plot as well as the outcome. Logan said Shakespeare "seems aware of what we'd call

feminist concerns." And in this comedy, the women reject the usual conclusion—they tell the lords to forget about marriage, at least for a year. To this, one of the lords, Berowne, responds, "Our wooing doth not end like an old play. Jack hath not Jill."

Shakespeare's women are strong, competent and intelligent. They work together without being competitive or feeling threatened; they are self-sufficient and understand business; they have energy and wit; they enjoy the company of the lords, but they do not need men. They question the conventions of romantic love and the sexual games the lords play.

The women are so much stronger than the men they may seem very rude, Logan said. "But the women are only rude be-

cause of the arrogant assumptions by the men."

The women in the play function as a group but they are also individuals.

The princess is the leader, she decides the course of action. Rosaline, played by Yvonne Leach, often scoffs at the men by ridiculing Berowne's conceit. Katarine, played by Nancy Packer, sometimes takes a little longer to fully realize what is happening. Maria does not deride the men so thoroughly perhaps because she wants marriage more than the others. But she does not want marriage at any price and so makes demands of her lord.

"A play potentially widens the audience's vision but language is only one means to reach that potential," said Logan. Since the language of a Shakespearean play can become a barrier to understanding, the presentation of *Love's Labour's Lost* assumes an added importance.

For Logan, two things help surmount this barrier: the development of a stage language and an implicit permission among the actors and directors to innovate in a cooperative atmosphere.

"The theatre I do tends to be leftist in that it's not elitist," said Logan. "You can't do Shakespeare just for English professors who know the plays by heart."

Some people think a Shakespearean production is successful if the actors stand in the theatre and say the lines beautifully. Not Thad Logan. She is keeping the integrity of the ideas and language, with all their complexities, but her play is not dependent on the words for the outcome of the production.

For her, staging a play involves finding a stage language that is more visual.

She believes the play communicates experience, new ways of seeing things, rather than just ideas. Shakespeare's plays are popular because he reaches all kinds of people, Logan said, not just those who are classically trained.

There is something special about a Baker College production and Logan welcomes it. The actors do not have to make

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There is something special about a Baker College production and Logan welcomes it. The actors do not have to make money, they have a long time to rehearse and neither their egos nor their careers are on the line. Therefore, everyone has a chance to try something, to suggest, to create. But more important, Logan said, the players have the freedom to fail, giving them the freedom to learn what works and what does not.

Have there been any problems because she is a woman director?

"I feel androgynous when I'm directing—it's wonderful. I get on stage and demonstrate what I want. I am constantly switching back and forth between male and female roles. As a result, I become unconscious of the limitations put on either sex. I forget sex roles, though not sexuality. It's as though both sexes are accessible to me. Because of this, the actors respond to me as androgynous and I think that's why I haven't had trouble."



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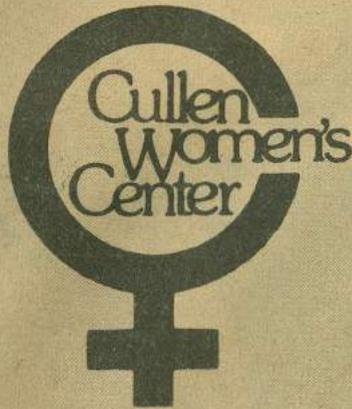
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## Housing Discrimination

## Update: Court shifts on pregnancy leave

By Patti O'Kane

Two years ago, the U.S. Supreme Court disappointed millions of women workers by deciding that denial of sick leave and disability pay to employees on leaves of absence involving pregnancy did not constitute unlawful sex discrimination. This decision opened the door to a number of abuses and effectively gave companies the green light to exclude pregnancy from employee insurance plans.

Last month, in *Nashville Gas Co. v. Satty* and a companion case, the Supreme Court modified their former position by holding that denial of accumulated seniority upon return from pregnancy leave deprives women of employment opportunities and adversely affects their status as employees. Such action was held to be in violation of Title VII of the Civil Rights Act's ban on sex discrimination in employment.

Under the policy maintained by Nashville Gas Company, a woman could be granted a pregnancy leave of absence for up to one year. However, she could return to full time status *only* when a permanent position became available *and there was no bid submitted for that position by a permanent employee*. In other words, an employee on pregnancy leave lost her accumulated seniority for job bidding purposes. A man, also absent on a non-work related disability, maintained this seniority. The Nashville Gas policy also stated that sick leave could not be applied to a pregnancy related absence.

The Court found that the exclusion of sick pay from the compensation conditions would be lawful unless used as a pretext for discrimination.

It was recognized that the seniority policy was neutral to the extent that it allowed both female and male employees to retain seniority while on leave for nonoccupational disabilities other than pregnancy. The policy could not stand, however, because it discriminated against women who became pregnant by divesting them of seniority rights after a pregnancy related leave of absence.

The employer in this case had not merely refused to extend to women a benefit that men cannot and did not receive in divesting women of accrued seniority rights after pregnancy leave, the Court explained. Instead a substantial burden was imposed on women that men were not required to suffer.

As in its earlier decision in *Gilbert*, holding it lawful to exclude pregnancy from a disability plan, the Court points out that the law does not require greater economic benefits to be paid to one sex or the other because of their different roles. However, as in the present case, the law does not permit an employer to burden female employees in a way that deprives them of employment opportunities because of their different roles.



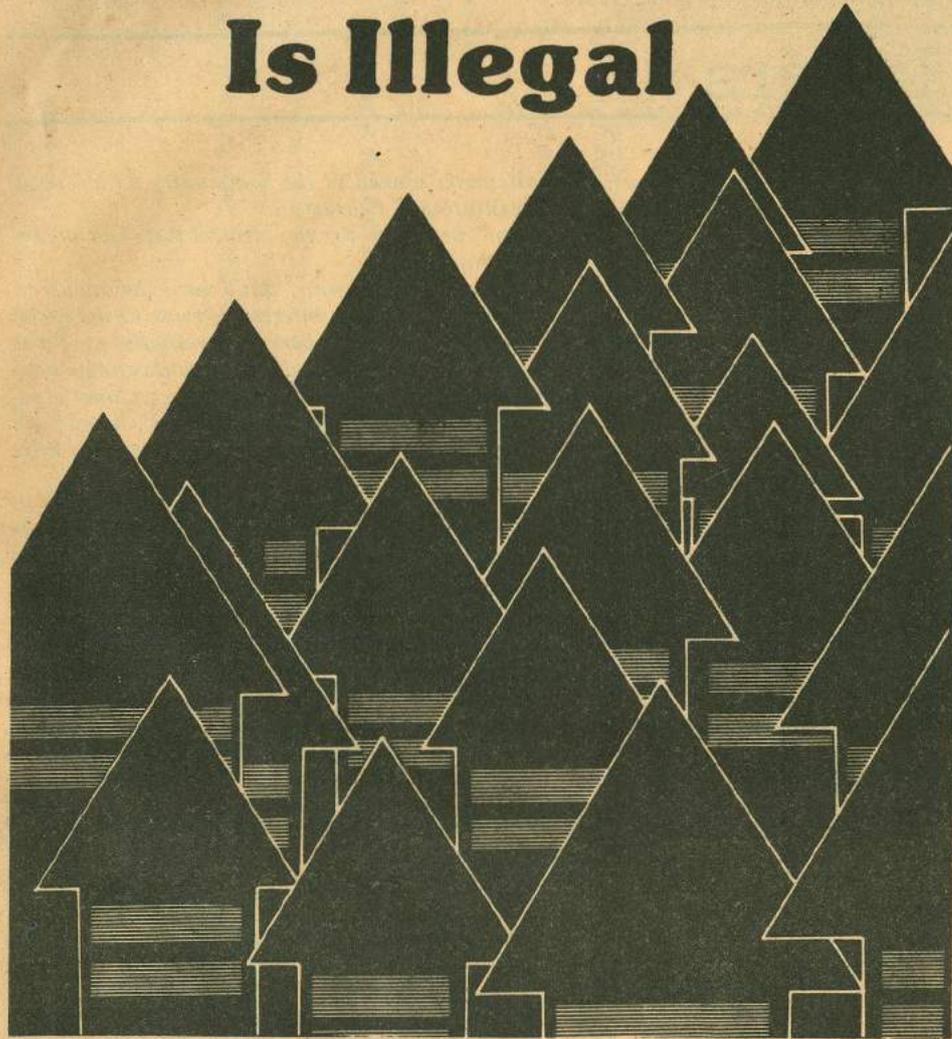
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# network

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Network is a new monthly feature intended as a forum for Breakthrough readers to communicate with each other or with the newspaper. Network will replace our letters to the editor and To and From page. Please send announcements, letters or art to Breakthrough, P.O. Box 88072, Houston, Texas 77004.

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## announcements

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The Women's Information, Referral and Exchange Service, will train volunteers for staff positions at workshops. Requisites are maturity, intelligence and a sincere interest in helping other women. March 28 and 30, 9:30 a. m. - 12:30 p. m.

The League of Women Voters wishes to remind the public that they must use the new yellow voter registration certificate in the upcoming primary on May 6. If you have not received this yellow certificate, it is possible that registration was cancelled as of February 28. In this case, one should register at the Voter Registration Department, 406 Caroline, 224-1919, ext. 310. Forms for registration are also available at the League of Women Voters, 1947 W. Gray, Suite 202, 529-3171.

Texas State Nurses Association—Las Vegas Night, March 18 at Kaphan's, 8 p. m. - 1 a. m., door prizes, games, dinner and play money. Tickets are \$8 per person/\$15 per couple. Proceeds to go to legal fund for passage of the Nursing Practice Act in the next legislature. The current act was passed in 1909. More information from the District 9 office, 523-3619.

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## arts

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The Reunion Theatre presents Carson McCullers' *The Ballad of the Sad Cafe*, adapted by Edward Albee, April 6 - May 16, Thursday through Saturday at 8:30 p. m. 709 Franklin. 228-2267.

*Women in Transition*, an original work conceived and directed by Kate McSwain will be available for touring after its final performance at Manhattan Clearing House in Dallas on March 12.

The company of three women explore through documentary material, poetry, dance and song the transition that takes women from rage to fulfillment. After taping weeks of discussion, the original script was developed and augmented with excerpts from the book *Women, Money and Power* by Phyllis Chesney and the play *Calm Down, Mother* by Megan Terry. This is truly a play for both sexes.

The performance space is flexible. If you are interested in having this play presented to your group, contact Kate McSwain at 214/827-1605 or call Manhattan Theater at 214/651-1153.

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## fellowships

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Beth Parker

The Beverly Cook Dance Company will present a series of six concerts at the Equinox Theatre, 3617 Washington Avenue in the Heights. The program will consist of seven new dances offering a wide range of kinesthetic explorations as well as a varied array of musical accompaniments from Stravinsky to George Crumb to Fleetwood Mac. Cook is artistic director and major choreographer for the eight-member modern dance ensemble. Performances will be at 8 p. m., March 19, 20, 21 and 26, 27, 28. \$3.00. For reservations call 528-2585 or 868-5829.

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## health

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The Road Runners Club of Houston is co-sponsoring the first annual Bonne Bell 10,000 Meters for Women on Sunday, April 2. The race will be run on the Allen Parkway - Memorial Drive hike and bike trail along Buffalo Bayou. Starting time 10 a. m. Entry fee \$4.00.

Registration will be on Saturday, April 1, 5 - 8 p. m. in the main lobby of Allen Parkway Inn, 2121 Allen Parkway. Late registration on Sunday 8:30 - 9 a. m. Send entries to Mary Ann McBrayere, 7733 Moline, 77087, no later than March 27. Make checks payable to Bonne Bell 10,000 Meters—Houston.

The Nutrition Education Association, Inc., is presenting a Sunday Afternoon Lecture Series. April 16: Mental problems and their relationship to nutrition. May 7: Weight control and good nutrition. Lectures are held at Austry house, 6265 South Main Street, 665-2946. 2 - 4 p. m., \$2.00.

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## fellowships

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*Amelia Earhart Fellowships.* Sponsored by Zonta International to encourage and support study and research by young women scientists, and to improve the status of women. For advanced study and research in aerospace-related sciences and engineering. Candidate must have earned a bachelor's degree in a discipline basic to any of the many aerospace-related sciences; must show promise of original research potential; and must gain acceptance at a qualified graduate school. Write to Zonta International, 59 East Van Buren Street, Chicago, Illinois 60605.

*The Diuguid Fellowships.* A developmental program for women whose career and professional goals have been deferred because of marriage or other reasons. The fellowships make funds available for one year of intensive retraining or concentrated study on a full-time or part-time basis. Available to women who can demonstrate that a year of formal study, internship, or independent effort can benefit them directly in pursuit of significant careers. The program need not lead to an academic degree. Any woman who meets the following qualifications may apply: 1. must be over 21 years of age and have had an interruption in her career; 2. must demonstrate financial need of the assistance; 3. must be a resident of the Southern region of the United States. Write to The Diuguid Fellowships, Suite 484, 795 Peachtree Street, N. E., Atlanta, Georgia 30308.

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## classes

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The Young Women's Christian Association of Houston is giving the following workshops and classes: *Encore*, for post-mastectomy patients; *Single Again*, for divorced and widowed women; *Women in Crises*, for battered women; *Single Mother's Club*, for mothers and children; *Women Aware*, self-discovery; *Do It Yourself-It's Cheaper*, how-to home repairs and car maintenance. We don't have room to print all the information, so if you're interested, please call 523-6881 or 723-4752.

Texas Para-legal School is now accepting applications for the April 17 class of instruction. TPS offers one of the most intensive paralegal training programs in the country. For information on career opportunities and registration, call 227-2220.

The Houston Community College System needs qualified instructors to teach women's Community Services Courses for Fall 1978. Courses are not for college credit and will be designed by the instructor. Instructors are paid \$8.00 per teaching hour. If interested, submit a course syllabus and personal resume by March 23 to Carla Derryberry, HCCS, 22 Waugh Drive, 77007 or call 869-5021.

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## letters

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To the editor:

*Marrie Richards, M.D., correctly anticipates a need in the community for a regular column about women's health care. (Breakthrough, February 1978).*

*There seems to be a large gap between our search for the medical facts and the information provided to us by the medical professions.*

*I am pleased by Dr. Richard's comment on patients who "don't want the doctor to play a magic role...take us off our pedestals." This is an interesting twist to the social prestige the average physician seems to command. As a part of my studies at Texas Woman's University, School of Occupational Therapy, I read a study indicating a physician's specialty prestige is related to the degree of control that it exerts over a patient's outcome (i.e. the amount of "magic" that the physician performs). When both surgical patients and physicians were questioned, the statistics revealed there was little difference in their views of this active-passive relationship.*

*In my opinion, it is the consumers of medical services that must be willing to change this passive role. There just are not enough doctors around like Marrie Richards who are willing to share the responsibilities of our own health with us. The health professions need to take an active position by maintaining high standards through a preventative method, rather than by emphasizing the curative one. Maybe through the information Breakthrough readers will gain from Dr. Richard's column, there will be an increased awareness of our minds and bodies and this will bring on the subsequent demystification of the medical establishment as a whole.*

-Pat Gmitter

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## meetings

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Houston Area Feminist Federal Credit Union will hold its annual meeting March 22 at the Electric Living Center, 1212 West Loop South. Refreshments will be provided. The meeting is open to members and affiliates of the Credit Union. Call B. L. Jamail at 527-9108 for details.

HAFFCU is offering financial credit seminars at the credit union office on Monday nights beginning March 27. Call 527-9108.

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The women's Group of the First Unitarian Church meets every Sunday at 10:00 a. m. in Room 12, 5210 Fannin Street. March 19: Gay Lyders, Program Coordinator of First Church will speak on *Women Within the Unitarian Universalist Denomination.*

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Debbi DuBose

**ALMA NEWSOM, KHOU-TV**



**City Controller CATHY WHITMIRE**  
*Breakthrough's 1977 Woman of the Year*

"My opponent probably said it best on election night. They asked him what he thought about the very effective campaign organization we had put together—how we were able to do that and he could not. He said, 'Well, when you start with the Harris County Women's Political Caucus as a nucleus to build on, and you've already got the lines of communication open through a newspaper like *Breakthrough*, well, how could you help but be effective?' So, let me say thank you to *Breakthrough* and to all of you who helped us win this race."

**Breakthrough's  
Second Birthday**



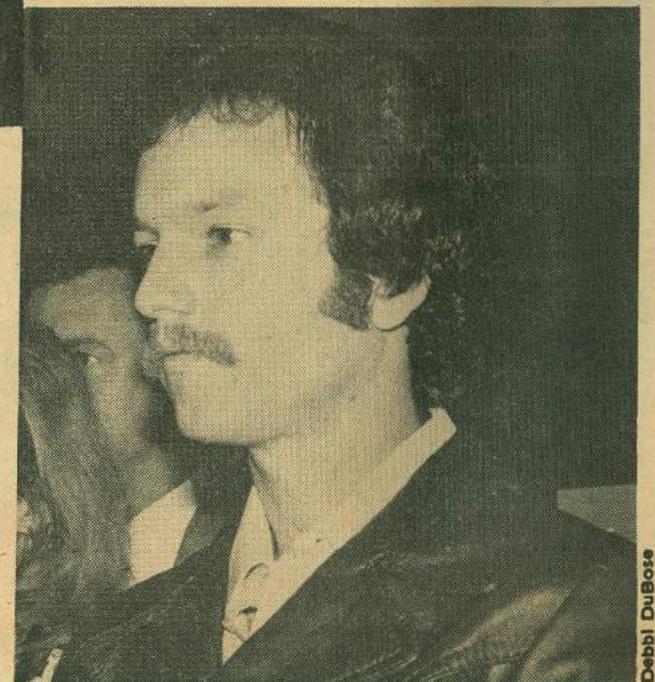
Debbi DuBose

**CAROL BARNES, Houston Post**



Marilyn Marshall Jones

**ROBERTA HAMMOND, KUHT-TV**



Debbi DuBose

**GERALD BABIN, KUHT-TV**

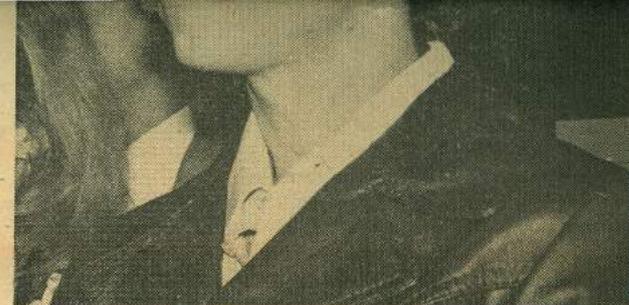
Marilyn Marshall Jones



ROBERTA HAMMOND, KUHT-TV

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## Breakthrough's Second Birthday



Debbi DuBoise

GERALD BABIN, KUHT-TV

"This second birthday is not only evidence of our survival but a celebration of our growth—and the growth of the women's movement in Houston," said Janice Blue, founder and editor of *Houston Breakthrough*, to 300 guests—subscribers, political candidates, and members of the media—who came to *Breakthrough's* birthday party.

City controller Kathy Whitmire received *Breakthrough's* 1977 Woman of the Year award for her im-

pressive victory over five candidates in last November's city elections.

Five media awards were presented by editor Gabrielle Cosgriff for outstanding coverage of women's news and issues in the Houston community during 1977.

Award winners included news reporter *Carol Barnes* for her coverage of women's news in section one of the *Houston Post*; *Nikki Van Hightower*, KTRH-radio host of *The Women's Advocate Hour*; producer *Miriam Kor-*

*shak*, reporter *Deborah Wrigley*, and editor *Gerald Babin* for their gavel to gavel coverage of the National Women's Conference on KUHT-TV; *Alma Newsom*, KHOU-TV, for her television news series on sexual harassment in employment; and to reporter *Roberta Hammond* and producer *Ann Schachtel* for their KUHT-TV television documentary, *The Women's Advocate Story*, which aired during the controversy over that office.

Marilyn Marshall Jones



Marilyn Marshall Jones

MIRIAM KORSHAK, KUHT-TV

GABRIELLE COSGRIFF with  
NIKKI VAN HIGHTOWER, KTRH-RADIO



F. Carter Smith

DEBORAH WRIGLEY, KUHT-TV

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