

# Breakthrough

Houston • October 1978 • Where Women Are News



Kirsten  
Soderlind  
Illustrator

Frida  
Kahlo  
Artist

Joyce  
Wieland  
Filmmaker

6-79



# Summer Paradise

Directed by Gunnel Lindblom

An Ingmar Bergman Production

"... A remarkable woman's film. There is a glistening intelligence in Lindblom's insights into family life."  
Molly Haskell  
New York Magazine



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# PROGRESS

You may notice that this fourth progress report is a little shorter, less philosophical, and more concrete—and with good reason. After four months of working in the realm of ideas, we now have less to talk about than to show you. We think *Breakthrough's* progress is visible, and we hope that this issue will speak for itself.

This issue is weightier. It is less a newsletter than a newspaper, as we move toward full production in December. This issue is less self-conscious than our recent ones, as we step farther away from the inner workings of the newspaper itself and back into the external world of news events, politics, and art. It is here we feel most comfortable, and and it feels good to be back.

You'll also notice that *Breakthrough* has a new look. Stronger graphics, new cover designs, and experiments in layout all contribute to this new look. We owe a great deal of our new design to the diligence of David Crossley who brought so many good ideas to the paper and worked with us to incorporate these ideas into our own.

We have written a prospectus to introduce potential financial backers to the history, philosophy, and future goals of *Breakthrough* and hopefully to solicit their support. Jody Blazek is completing a five-year financial plan that promises to give *Breakthrough* a sound financial structure which will allow the newspaper to grow and prosper for many years. This five-year plan is the final, and most important, chapter of the prospectus. When it is complete, we will be equipped to go to Houston's business and civic leaders and offer them an opportunity to participate in an exciting business venture.

The telephone committee has contributed greatly to our new feeling of success. Patsy Dozier and her group of volunteers spent many hours calling current and former subscribers to encourage them to continue their support of *Breakthrough*. Their work has paid off. We have seen a big increase in gift subscriptions and in the number of lapsed subscribers who are re-subscribing. Renewals are still a critical problem, one which we will continue to pursue throughout the year. Until now we have not had the finances to implement an aggressive renewal program, but beginning soon, we will regularly mail renewal notices early enough to ensure that we don't lose a single subscriber.

A large portion of the money for this renewal program was raised at the *Breakthrough* fund raising picnic given by Nanette Bruckner. We would like to thank Nanette, all the feminist therapists who donated their time, and all the people who brought their families and friends and helped make the picnic a success.

Much has been accomplished during the past month, and much more work lies ahead. Our next undertaking, the Houston premiere of *Summer Paradise*, promises to be a rewarding one for *Breakthrough* and for Houston. *Summer Paradise* is a strong matriarchal film replete with, as Molly Haskell puts it, a "glistening intelligence" in its insights into family life and the "tensions among husbands and wives and generations." Plan to join us on November 10 for a special showing of this important film.

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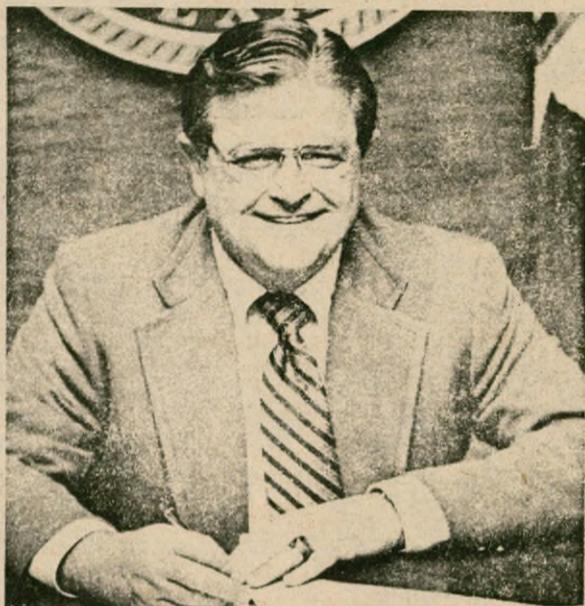
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# NEWS

## Why is this man smiling?



Rape is a horrifying crime that affects thousands of women, both physically and mentally, each year. Rape can happen anytime, anywhere, to anyone. All women are potential victims of rape.

My office has prepared this booklet as a public service to women in Houston. I hope that it will make them more conscious that they could be raped so that they will guard against it. Also, because rape is traumatic, knowledge of what to ask for, where to go for help, and what can be expected will help rape victims to survive the trauma.

Therefore, I hope you will read this booklet from cover to cover so that you do not become another rape victim. And if you are unfortunate enough to have been given this book because you have been raped, I hope it will help you to deal with the trauma and will point out the necessity of reporting the crime to the police so that your assailant can be caught, put behind bars and prevented from raping other women.

Jim McConn,  
Mayor of the City of Houston

On July 26, 1978, the *Houston Post* printed police department statistics showing that the number of rapes reported in Houston during the first six months of 1978 increased 33% over the same period in 1977, the largest jump in any crime category.

To help women protect themselves against attack and provide support for women in the aftermath of rape, Marsha Wayne, Executive Assistant to the Mayor, has produced a free booklet titled *How to Avoid or Cope with Rape*, the first page of which is reproduced above. The project was funded by the Women's Services Department, First City National Bank, Hazel McKee, Manager.\*

The first chapter, written by Linda Cryer, Administrator of the Rape Treatment, Detection and Prevention Program of the City Health Department, provides useful, detailed suggestions for safety at home, in the car and in public places. (This information appeared in the December/January 1978 issue of *Breakthrough*.) Also included are methods of foiling a rapist in face-to-face confrontation.

The second section, prepared by Lt. Larry Earls of the Rape Squad and Vic Driscoll of the District Attorney's office, describes current procedures of the police, hospitals, and the District Attorney's office in investigating a rape.

Wayne credited the Los Angeles County Commission on the Status of Women and their book, *Rape Crisis: Your Rights*, with inspiring her project. "The chapter on the emotional reaction to rape was transcribed

verbatim from their wonderful booklet," she said.

Every woman fears that she will become "another rape victim," as Mayor Jim McConn puts it in his introduction. But reading this booklet "from cover to cover" as McConn suggests is not enough to guarantee that no attack will occur. McConn's statement implies that reducing the incidence of rape depends entirely on the actions of the women threatened by it.

According to a study by the U.S. Justice Department's Law Enforcement Assistance Administration, the rape rate for Houston in 1977 was 53.2 for each 100,000 of the general population. Since only half of the general population are women and thus targets for rape, the effective incidence of rape is twice as high. The projected rape rate for 1981 is 61 per 100,000 or 122 per 100,000 women. The LEAA study states that this rate can be reduced by "better collection of evidence by police, increased prosecution efforts and public education and rape prevention programs."

*How to Avoid or Cope with Rape* is a worthy effort, but the Mayor's office and the law enforcement officials must do more than inform the victims for the rape crisis in Houston to end.

Kathleen Williamson

\*Copies of the booklet are available free of charge by calling 222-3141 or writing to the Mayor's Office, P.O. Box 1562, Houston, Texas 77001.

## Same old thing at the courthouse

At his regular Wednesday press conference last week, Mayor Jim McConn appointed Fad Wilson to a judgeship on the municipal bench. Wilson, a member of the Black Organization for Leadership Development became the ninth man and the second Black to be appointed to the bench.

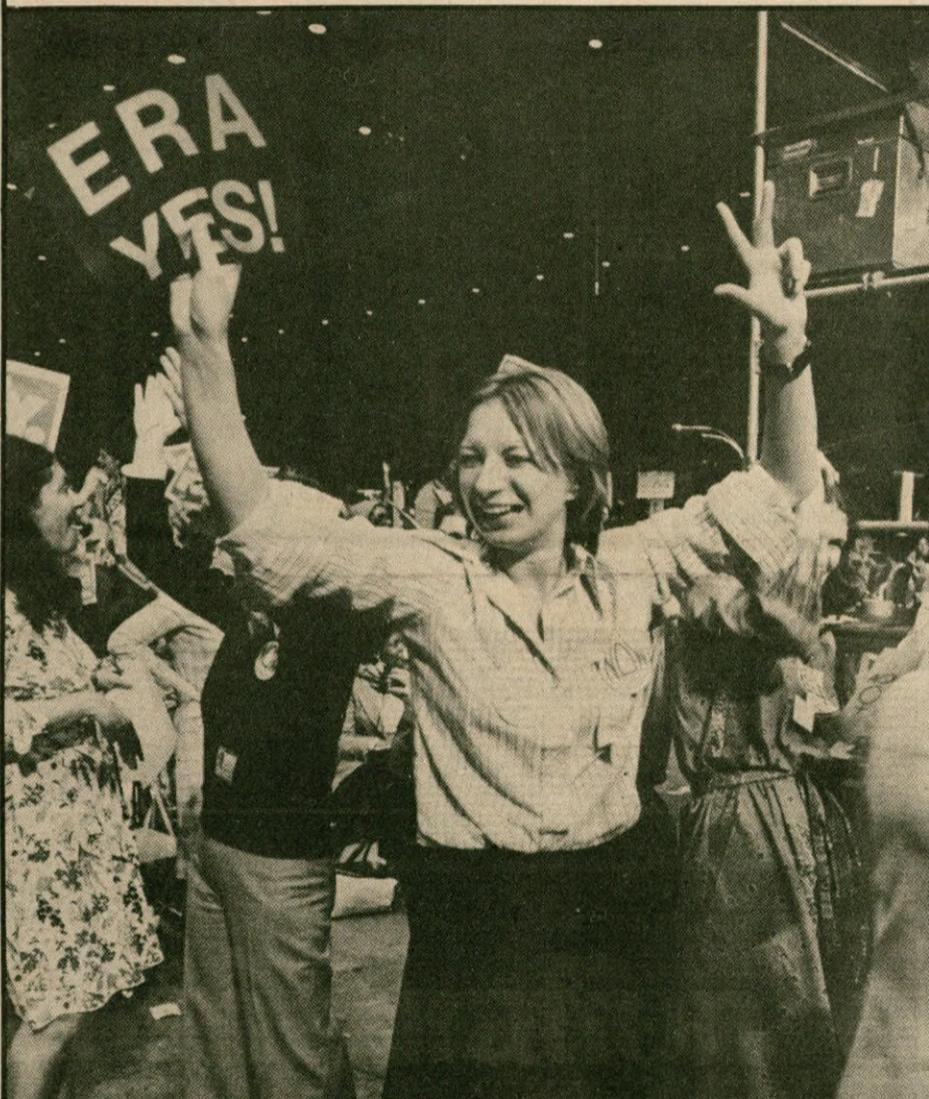
The Women's Political Caucus had endorsed Helen Cassidy to fill the vacant judgeship. Cassidy graduated magna cum laude from Bates School of Law in 1975, where she was named Outstanding Woman Law Student. While in school she was named to the Order of Barons, an honorary law society, and won a writing award for her law review comment. Active in the women's movement, Cassidy has been a member of the National Board of NOW and was instru-

mental in organizing and convening the Harris County Women's Political Caucus.

With Wilson's appointment, Houston now has two black judges, one Chicano, and no women, out of a bench of nine. Percentages alone raise the question of why Houston has not had a woman judge since Anne Green's resignation and more pointedly, why McConn chose to perpetuate the all male bench with this recent appointment.

Kathy Whitmire, city controller, has stressed to HCWPC members that McConn needs to hear from Houston women on this issue. If area feminists are not quick to respond to upcoming vacancies, Houston will continue to be saddled with an all-male municipal bench.

Marianne Kostakis



## ERA extension passes; Texas Senators fail

With the Senate's 60-36 vote in favor of extending the deadline for ratification of the ERA, Congress completed a landmark action and breathed new life into the Equal Rights Amendment.

The October 6 vote gives ERA supporters a 39-month extension from March 1979 to secure ratification of the amendment. Two days earlier the Senate voted down a proposal 54-44 to offer states that have already voted for ratification an opportunity to rescind their vote at a later date.

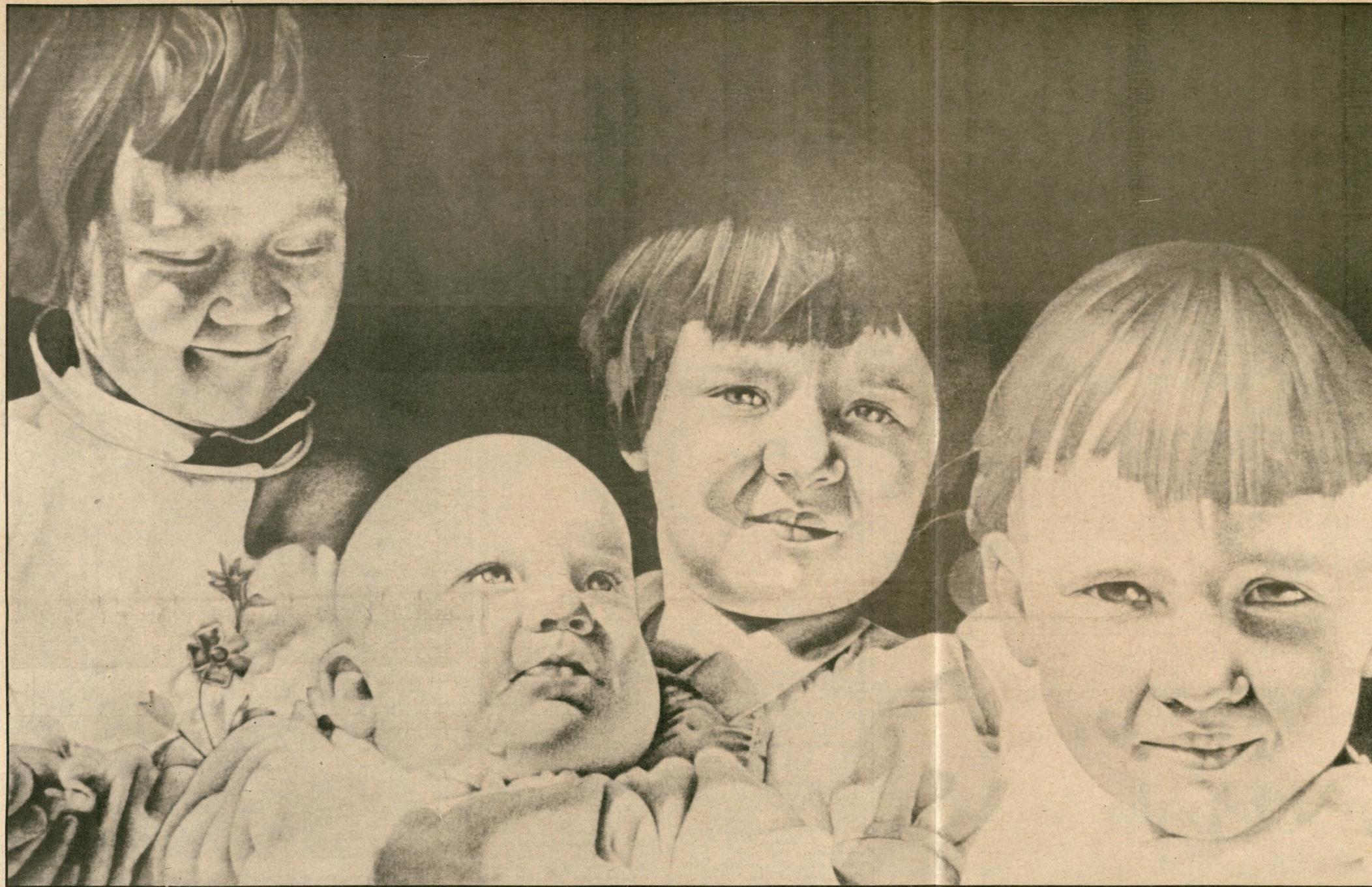
To the dismay of anti-ERA groups such as Phyllis Schlafly's organization "Stop ERA", ERA proponents now have until June 30, 1982 to ensure the amendment's enactment into law. A disgruntled Schlafly called the extension a "fraud" in a news conference, and

threatened to fight it all the way to the Supreme Court.

Texas legislators' contributions to the ERA victory were mixed. Both Tower and Bentsen voted for the rescission proposal in the October 4 Senate vote. Two days later, Bentsen voted for the ERA extension, while Tower was one of four Senators absent during the extension vote.

With the legislative barriers behind, ERA supporters are now preparing to meet the difficult task of securing three more states' ratification of the amendment. Congressional support has given impetus to the ERA movement. What remains is to preserve and accelerate this new momentum for the work that lies ahead.

Marianne Kostakis



# Kirsten Soderlind: Illustrator

by Kathleen Williamson  
Kirsten Soderlind discovered both her vocation and the women's movement at the University of Texas in Austin in 1975. After three and a half years of studying architecture, Soderlind, on an impulse, took an illustration course. "Illustration was wonderful," she says. "It was really what I wanted to be doing. I've never looked back."

At about the same time Soderlind joined a women's discussion group. "It was great to be with people who had the same problems and ques-

tions that I did," she recalls. "I had always felt that if I wanted to do something, I could. It didn't matter that I was a woman. But suddenly I started bumping up against things and I realized that it does make a difference."

That year Soderlind moved to Houston, where her study of women's issues led to another discovery. She heard feminist Yolanda Birdwell discuss her trip to China, and she wanted to know more about the ways the Chinese work to achieve good medical and child care. Soder-

lind joined the U.S.-China Peoples Friendship Association and went on their annual tour of China in 1976. She was impressed with the openness of the Chinese in discussing their problems. "The status of women is undergoing change," Soderlind explains. "Teaching is still done primarily by women, and men sometimes don't share all the housework. But the women and men we met were the first to admit that the situation still needs improving."

"Every factory that we saw had a nursery. Before the trip, I thought

you either had a career or a family, but not both. The Chinese showed me that it didn't have to be a contradiction. For them, childraising is the responsibility of the whole community."

The Chinese emphasis on working cooperatively for a common cause has become part of Soderlind's life. After her return, she and her companion of three years, Charles Long, decided to marry. As Soderlind explains, "We have similar goals. We can do things better together than we could by ourselves."

Having honed her skills working at a design studio, Soderlind began working full-time as an illustrator last fall. After selling a drawing to

*Texas Monthly* (see John Connally above), her talents have been increasingly in demand. Her drawing of Maud Russell, editor of the *Far East Reporter*, appeared in the January, 1977 *Breakthrough*. With Larry McEntire and his Lone Star Studio, Soderlind has worked on two *Texas Monthly* covers. Her imaginative drawing of Houston feminist and city controller Kathy Whitmire will grace the cover of next month's *City* magazine.

Her poster entry in the "American Women on the Move" contest, depicting scenes from women's struggle for equality in the U.S., won second place and now hangs in her husband's office.

Though her commercial success has been gratifying, Soderlind most enjoys portraiture. Using pencil and airbrush, she combines photorealistic detail with fantasy, as in her self-portrait (see cover) or her drawing of a friend's child with zebras. The process of suiting the setting to the subject may take as long as 50 hours. "I talk to them to find out what their favorite thing is or how they want to be. Maybe something they remember as a child, something that makes them feel good."

As for the future, Soderlind plans to return to China next year, this time as a tour leader. And she hopes "not to become rigid. In 50 years I still want to be open to new ideas."



Portrait of Blas Ayala



Illustration for *Texas Monthly*

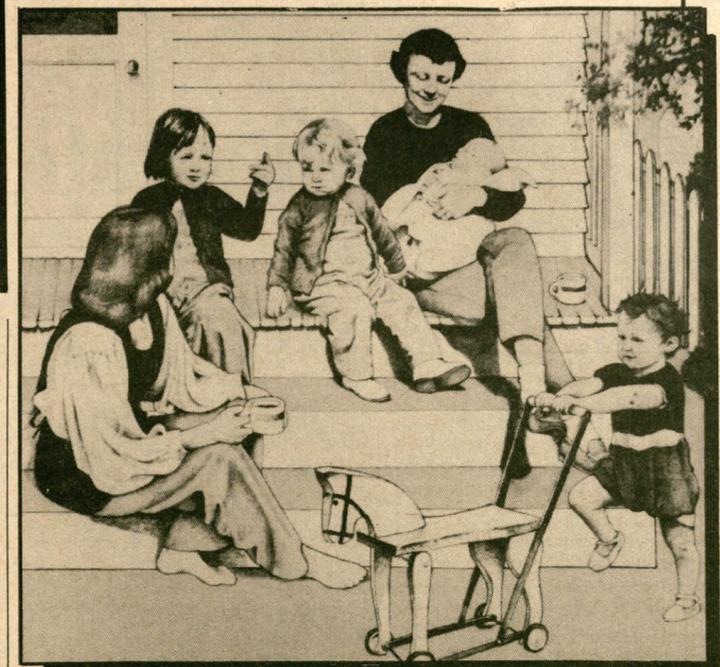
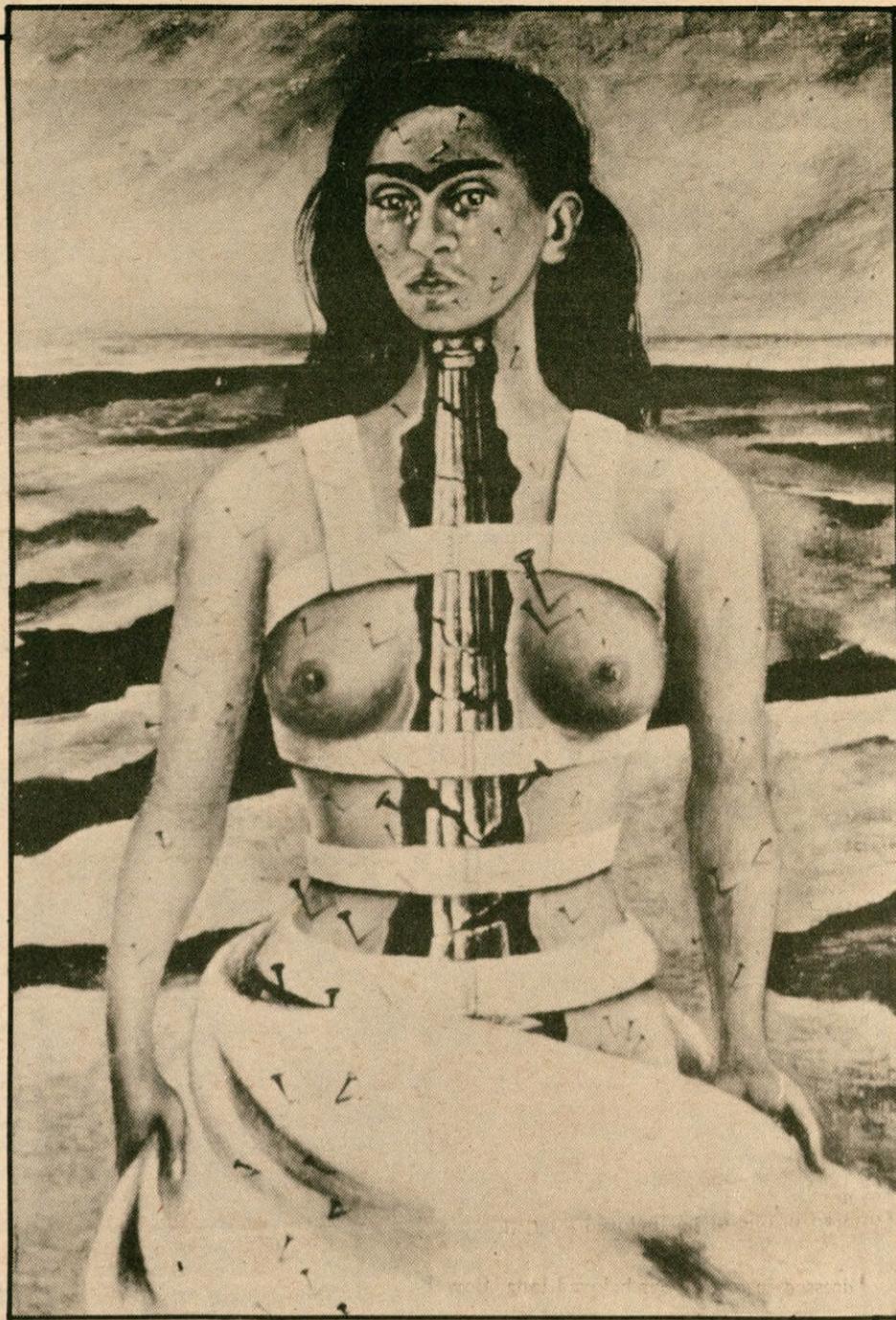


Illustration for *Texas Monthly*

Portrait of the Soderlind sisters (above left)

Columna Rota (right)  
The Third Eye (below)



"Frida Kahlo is the only example in the history of art of an artist who tore open her chest and heart to reveal the biological truth of her feelings."

—Diego Rivera

## Transfiguration of pain

by Anita Freeman Davidson

In Mexico Frida Kahlo became a popular public personality during her lifetime, and a cult figure with her death. Still, her work is not widely known. Hayden Herrera, whose well-researched article in *Artforum* (May, 1976) provided information for this article, is writing a monograph on Kahlo which will be published soon.

Until this year, Kahlo's work had not been exhibited in the United States since 1938. A major retrospective of 45 paintings has been organized by the Museum of Contemporary Art in Chicago and will be on view in Houston from October 14 through November 19 at Sarah Campbell Blaffer Gallery, University of Houston.

Frida Kahlo was 16 years old, bedridden by a near-fatal accident, and bored when she first began to paint. With a special easel installed across her bed so that she could paint while lying on her back, and a mirror attached to the cano-

py, she began by painting herself. During the 28 years that followed, Kahlo recorded with directness and painfully sharp insight the events of her life in a series of paintings that challenged the prevailing values of both the art world and society itself.

Many of the events described on Kahlo's canvases were consequences of the 1925 accident. When the bus she was riding from school in Mexico City to her home in suburban Coyoacan collided with a streetcar, Kahlo's spine was fractured, her pelvis crushed, and her foot broken. She was confined to her bed for over a year. Until her death at 44, she was in and out of hospitals undergoing some 35 bone grafts and spinal fusions, several miscarriages, and at least three abortive Caesarean sections.

Pain was a constant fact in Kahlo's life not only physically, but psychologically. Although her damaged pelvis prevented her from carrying a fetus to term, she tried repeatedly to fulfill her wish since adolescence to have a child by the flamboyant Mexican muralist, Diego Rivera, whom she married twice—once for passion and once apparently for camera-

derie, having agreed to the second marriage only on the condition that they would not have sexual intercourse.

Kahlo's first meeting with Rivera took place before her crippling accident. She would come to watch him paint at the Ministry of Education which was near the National Preparatory School where she was studying to become a medical student. The 13-year-old Frida differed from most girls her age in both appearance and conduct. She wore short hair, leather jackets, and covered her legs with denim pants to hide the effects of polio which had confined her to bed for most of her sixth year. She was outgoing and politically active in a left-wing clique at the preparatory school and in the Young Communist League—a political stance she shared with Rivera.

As soon after her accident as she was able to walk, Kahlo took her first three paintings to Rivera. He admired the paintings and the painter. A fiery courtship led to their marriage in 1929. In his autobiography, Diego Rivera called Frida Kahlo "the most important fact in my life." Nevertheless, marriage to the egocentric Rivera was a continuing round of infi-

delities, battles, separations, and passionate reunions, all well-publicized. The traumas of her marriage are recorded in some of Kahlo's most fascinating works. *The Two Fridas, 1939*, is her first large canvas and was painted after the divorce. One Frida is dressed in a Tehuana skirt and blouse and the other in a white Victorian dress, reflecting Kahlo's dual heritage, European and Mexican Indian. Kahlo explained to American art historian McKimley Helm that one is the Frida that Diego had loved, and the other, the one in the white dress, is the "woman that Diego no longer loves."

A year after their divorce, Kahlo and Rivera remarried. *Self-Portrait With Cropped Hair, 1940*, shows that the second time around was a lot like the first. When Kahlo caught Rivera with another woman in California, she threatened to cut off her hair if he left her. He left her and off came the long hair that Rivera loved and that Kahlo had made a ritual of dressing with flowers, ribbons and jewels. The painting takes its format from pulqueria murals—wallpaintings, often humorous, used to decorate bars selling pulque. At the top of the canvas the

words to a popular song explain the scene. "You see, if I loved you it was for your hair, now that you are hairless I don't love you any more." Kahlo makes a joke of her retaliation; cutting off a symbol of femininity is no more than an illustration for a popular song.

Like other Mexican artists of her time, Kahlo drew upon her Indian ancestry and upon Mexican colonial and popular art forms such as retablos (ex votos) and pulqueria murals for her bright colors, naive drawing, and easily identifiable subject matter. But beyond this enthusiasm for *Mexicanismo*, Kahlo's work differed radically from the work of her Mexican contemporaries in its candor and willingness to display its woman's content uncensored.

*Henry Ford Hospital* was painted in 1932 after one of her miscarriages. Kahlo lies naked on a hospital bed with sheets soaked in blood, clutching to her still swollen stomach six red bloodlines, each tied like an umbilical cord to some aspect of the loss of the embryo—her damaged pelvis, a purple passion flower, the embryo itself. The hospital bed seems to be floating in contrast with the solid footing of Chicago's industrial skyline in the background, echoing the contrast between the dehumanization of production-line technology and the intimate personal crisis of a miscarriage that the advances of technology could not prevent.

Kahlo confronted life armed with the same strength and candor with which she approached her canvas. Between hospital bouts, she travelled back and forth from her home in Coyoacan to Paris and the United States, visiting and entertaining a cosmopolitan assortment of intellectuals, left-wing political leaders, and artists such as Surrealist Andre Breton and the retired Dadaist, Marcel Duchamp.

Less than a year before her death, Kahlo's first major exhibition of paintings in her native country opened at Mexico City's Gallery of Contemporary Art. It was 1953 and her spine had deteriorated to a point where she could no longer walk. Although Mexico knew Kahlo for her "alegria" in the face of suffering, no one expected her to attend the opening. Her arrival in an ambulance, wheeled in to recline on her own four-poster bed, dressed in one of her beloved long, flowing Mexican Indian costumes and adorned with jewels, ribbons, flowers and combs, turned the opening into a songfest as friends, artists, and critics joined her in singing Mexican ballads until well past midnight.

This use of drama and spectacle to put distance between her public and private selves is also used by Kahlo in her paintings, where it puts distance between the viewer and the agony of her images, making bearable the view directly into her open wounds. In an essay on Kahlo's work, Diego Rivera wrote, "Frida is the only example in the history of art of an artist who tore open her chest and heart to reveal the biological truth of her feelings."

Kahlo often painted herself literally torn open. A narrow opening from neck to abdomen in *Columna Rota* reveals her broken spine in the form of a crumbling Ionic column. In *Roots*, she opens her abdomen once more, but this time the revelation is the continuity of life rather than its fragility. Her torso gives birth to huge vines that spread out over the rocky terrain, their delicate red veins extending through and beyond the leaves, interconnecting; reflecting both Kahlo's longing to connect with life through childbirth, and her belief that all the universe is interconnected.

Although she painted her own unique and viscerally feminine experiences, Kahlo's paintings are anything but private. The images she created reveal the universality of such female biological themes. Nor is her work morbid in spite of the specter of death with which she lived daily. Clearly, the most important fact of Frida Kahlo's life was her art. "I am not sick," she said at her 1953 exhibit, "I am broken. But I am happy to be alive as long as I can paint."

Mexican artist Juan O'Gorman saw Kahlo's work as a triumph over illness. "In Frida's paintings there is nothing but health, the health of telling everything and of having overcome everything. What more could we ask of a human being than that she give us her whole self as did Frida Kahlo, woman without equal, painter of genius."



## ON FILM: A Woman's Vision

by Janice Blue

*"The huge theatres are all gone. Bad pictures did it. Today I think they are all full of bad taste. They have lost their beauty. Films are nickleodeon again—only they don't cost a nickle."*

—Lillian Gish

I hope Lillian Gish sees Joyce Wieland's film, *The Far Shore*. She will find that lost beauty in the richness of this first feature work by Wieland, a distinguished Canadian artist (one of the first to exhibit her work in the National Gallery of Ottawa) and a respected filmmaker with 20 years of documentary film credits.

The two directors\* did meet ever so briefly a few years ago around Gish's appearance on a Toronto television program. Wieland was watching and heard Gish compare acting to painting.

"That image really struck me. I thought of Gish in her films, how she was always outside herself, how she was always watching herself on the screen—seeing the shapes she was making, the arcs, the steps, the posture. I ran to the studio to meet her just as she was being escorted into a taxi, just in time to take her hand and say, 'You'll never know what you mean to me. I hope we'll meet again.'"

Wieland spent the next five years researching, writing, casting, and producing *The Far Shore* which showed at the Museum of Fine Arts in September and ran recently at the Greenway Theatre.

In its subtlety and sensitivity *The Far Shore* is more a film of the silent era than of the talkies. It is not an action film; rather the film movement builds by looks, expressions, gestures. It is a love story. A romance with a tragic ending.

Wieland's film is a story about the sensibility of a young woman pianist who marries a wealthy developer to escape the rigid society of French-Catholic Quebec in 1919. Her real escape, she discovers when she moves to urban Ontario, comes through her music, which she is asked to refrain from playing while her husband conducts business in their spacious quarters, and also through her friendship with a landscape painter who lives as a backwoodsman and appreciates Debussy and Mozart.

Eulalie, the heroine of Wieland's film is not unlike a description Haskell once gave to Lillian Gish: "She is flower-like and naive, delicate as a figurine but durable as an ox." Like the D. W. Griffith heroine, Eulalie's fascination arises from a contradiction between her daintiness and her ferocity.

"I wanted to show that Eulalie's sense of herself through her music gave her an identity," Wieland says. "That's why in a desperate way she clung to it. That's why it gave her the feeling she could talk back, because she had this power, this certain power that gave her a sense of worthiness."

The inspiration for Eulalie was Marie Antionette Leveque, the filmmaker's mother-in-law. Madame Leveque was brought up in the "old, old French way." Her father was the mayor of a northern Quebec town and at age eight she was sent to a convent school in Massachusetts run by an order of nuns who were known to be the best teachers of art and music.

"It was the young girls' development center," Wieland says. "By age 16 my mother-in-law had gone far with the piano and wanted to return to Quebec and become a concert pianist. No daughter

just played and slowly people drifted in. It was so beautiful. People wept. Celine Lomez (the actress who plays Eulalie) brought her flowers. Her four granddaughters were sitting there. They had studied music with her privately. It was so touching, that they could see their grandmother have this public moment."

The filming of *The Far Shore* created a close, family-like feeling among the actors and crew, centered especially around Celine Lomez, the actress who played Eulalie.

"She was so beautiful. Everyone loved her," says Wieland. "Our 19 year-old film assistant, Anne Russell, bicycled to her hotel every morning to bring her a little bouquet or some fruit."

Lomez began her film career with appearances in exploitation films. Her portrayal of Eulalie helped her achieve an image of herself as a serious actress. She went on to Hollywood to study at the Actors Studio.

In spite of the film project's happy ending for Lomez, the warmth and intimacy enjoyed by all the participants, and the general success of the film in cities where it has been released, Wieland frankly admits, "I've been beaten around with this film. Many reviewers do not

**"I've been beaten around with this film. Many reviewers do not know how to handle it because it's different."**

of mine will ever work was the attitude. She obeyed her father. It really, really hurt her. It hurt her life. But she never stopped playing the piano. She just got better."

This year at age 75 Madame Leveque gave her first public concert. The occasion was the premiere of *The Far Shore* at the Art Gallery of Ontario. Wieland describes the evening:

"They had this huge court and they brought in a grand piano for her. She said to me, 'Look, if I am going to play, don't tell them I am going to play. I will just play.' There were almost 1000 people in the lobby having drinks when a voice over the p.a. system quietly announced that Marie Antionette Leveque, the inspiration for Eulalie, was playing in the courtyard. She didn't hear that. She

know how to handle it because it is different. After a while you start to believe there is some deep imperfection in what you've done. It wears away at you."

The same audiences who loved *The Dirty Dozen*, *Deliverance*, *The French Connection*, and *The Godfather* may not be ready for a film like *The Far Shore*. A film about art, tenderness, beauty. "I can't walk into film houses anymore," says Wieland. "I don't like having violent fantasies imposed on me. Where are the films about hearing, seeing, smelling, dreaming? The vision of women could lead us to a new place."

\*Actress Lillian Gish directed several films during the silent era.

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# NETWORK

University of Houston's Continuing Education Center is offering a *Contemporary Woman Series*. On Thursday October 12, there will be a one day workshop on financial planning from 9 A.M. to 3 P.M. *Women in City/County Government* will be held all day for four consecutive Tuesdays beginning October 10. *Employed Woman: Direct Communication* will be held on Wednesday October 18 from 9 A.M.-4 P.M. For further information call 749-4185.

Helen M. Havens, president of the Episcopal Women's Caucus, will speak on the topic "Power, Polity and Politics of the Priesthood" on Tuesday October 10th. It will be part of a series of First Tuesday Discussions on Women and Power sponsored by the Women's Group of the First Unitarian Church. The program begins at 7 P.M. at 5210 Fannin at Southmore. Child care will be provided.

The Houston Center for Displaced Homemakers is now offering workshops and counseling on pre-employment skills and training for Displaced Homemakers. You are eligible if you are between the ages of 35 and 64; are widowed, divorced or separated; have worked without pay as a homemaker for several years; and need skills and expertise to become self-supporting. Services are F.F.E.E. Call Mary Bruce, director, at 749-3755 for further information.

The Bureau of Prisons is looking for women to fill Correctional Officer vacancies in correctional facilities in Bastrop, Fort Worth, El Paso, Seagoville and Texarkana. Correctional Officers are involved with treatment, supervision and custody of criminal offenders in institutions. There will be a community meeting Wednesday, October 11 at 7:30 P.M., at the Holiday Inn, 801 Calhoun, to brief interested people on the duties involved in the job, and the application procedure.

KPFT-FM 90.1, Houston's community-sponsored radio station, needs volunteers to help on women's programming. Interested persons should contact them at 526-4000.

The local chapter of the Women's Caucus for Art will hold their next regular monthly meeting on Tuesday October 17 at 7 P.M. at the home of Jeanne Rutherford at 3689 Inwood. Prospective members are invited to attend.

On October 21, Anita Miller, former Chair of the California Commission on the Status of Women and project director for their acclaimed book *Impact ERA: Limitations and Possibilities*, will speak to the World Futures Society Committee on Education. Miller will address the group on "Women, Education and the Future" from 4-5:30 p.m. in Atrium II, U.H.-Clear Lake. Afterwards, she will join conference-goers for dinner in the Forest Room. The American Association of University Women District Conference is being held jointly with the WFS Committee on Education, October 20-22, at the U.H.-Clear Lake Campus. AAUW members may attend the workshops and seminars for \$5 per day plus \$5 for Miller's travel expenses. Cost to non-members is \$55 for the entire conference. For more information, call Women's Resource Services, 448-9216.

*Women In Action* invite you to luncheon with Frances Farenthold, President of Wells College, on October 31 at 12:30 p.m. at Kaphan's, 7900 Main. Ms. Farenthold will speak on the topic "The Educated Woman: Today and Tomorrow." To reserve your place send a \$10 donation today to *Women In Action*, 3317 Montrose, No. 240, Houston, Tx, 77006.

The *Breakthrough* classifieds return next issue. Here is your chance to communicate with other subscribers. Send copy and 30 cents a word to P.O. Box 88072, Houston, Texas 77004.

"The Future of Human Birth Control" will be the topic of Carl Djerassi, professor of chemistry at Stanford University, at the next President's Lecture at Rice University. Dr. Djerassi will speak at 8 P.M. at the Chemistry Lecture Hall on Tuesday, October 31.

The 1979 Breakthrough Guide to Women's Businesses, Services, Resources and Organizations needs your listing NOW. If you are involved in a business whose ownership is at least 50% female—you need to be listed! Just send us your \$25 fee along with a 25-word description of your business. This project is seen as a catalyst for Houston area women. Twenty-thousand free copies of the guide will be distributed. Be sure your business—or your favorite organization—is included. Let us hear from you today.

#### NEW BREAKTHROUGH FOUNDATION CLASSES STARTING SOON

*National Political Issues* is the topic of a seminar to be led by Ann Lower, administrative assistant to Congressman Bob Eckhardt, on Saturday morning, October 14, from 10 a.m. to 12 p.m. She will talk about national issues—including Proposition 13, natural gas deregulation and taxes. Fee is only \$5.00.

*Effective Speech for Businesswomen* will be taught in a "crash course" beginning on the evening of Friday, October 27. It will continue on Saturday, October 28, from 8:30 a.m. to 5 p.m. Marjorie Best, Carolyn Peeler and Evelyn Cox, principals of Creative Speech Interests, Inc., will teach you how to present your ideas clearly, assertively and in a businesslike manner. Major Houston corporations pay \$350 per person for this training and it's available through Breakthrough Foundation for only \$55. Twenty-six women completed this training in September—including several whose companies paid our fee. Enroll now in this value-packed 10-hour course.

*Seminars for Serious Writers* will convene on the morning of November 4 at 9:30. We will continue for five Saturdays and the cost for the entire series is only \$30. Speakers will include Joanne Harrison, of *City* magazine. They will share their experiences as successful writers—and they will also point out some of the pit-falls. Fifty people participated in Breakthrough Foundation's summer writer series. Make your reservation now.

*How to Write Fiction that Sells* will convene on the afternoon of Saturday, November 4, and continue for four Saturdays. Beverly Lowery, author of *Lollie Ray*, *Come Home* and *Emma Blue* will be one of the featured speakers in this series. Only \$25 for four sessions.

To reserve your place in any of these courses, send your check to Breakthrough Foundation, Box 88072, Houston, Texas 77002.

American Women in Radio and Television Houston Chapter cordially invites you and your guest to attend a viewing of *The Vidal Link* at Poor Devils (upstairs), 6511 Westheimer. Cocktails 6–7 p.m. Showing 7–7:30 p.m. RSVP 526-7131. The Vidal Link will explain the importance of AWRT in the media today. It will also explain conditions of membership. Also information concerning their planned seminars will be passed out. All women interested and involved in media are invited to attend. For more information call 772-1961.

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## hous'ov·kol'man

*n.* 1. A woman-owned business specializing in quality graphics and printing. 2. A large red brick house in the heart of Montrose. – *adj.* Having many and varied features. – *v.* Producing design, illustration, camera work, printing and bindery. – *adv.* 1. To increase the client's business manifold. 2. To satisfy the client.

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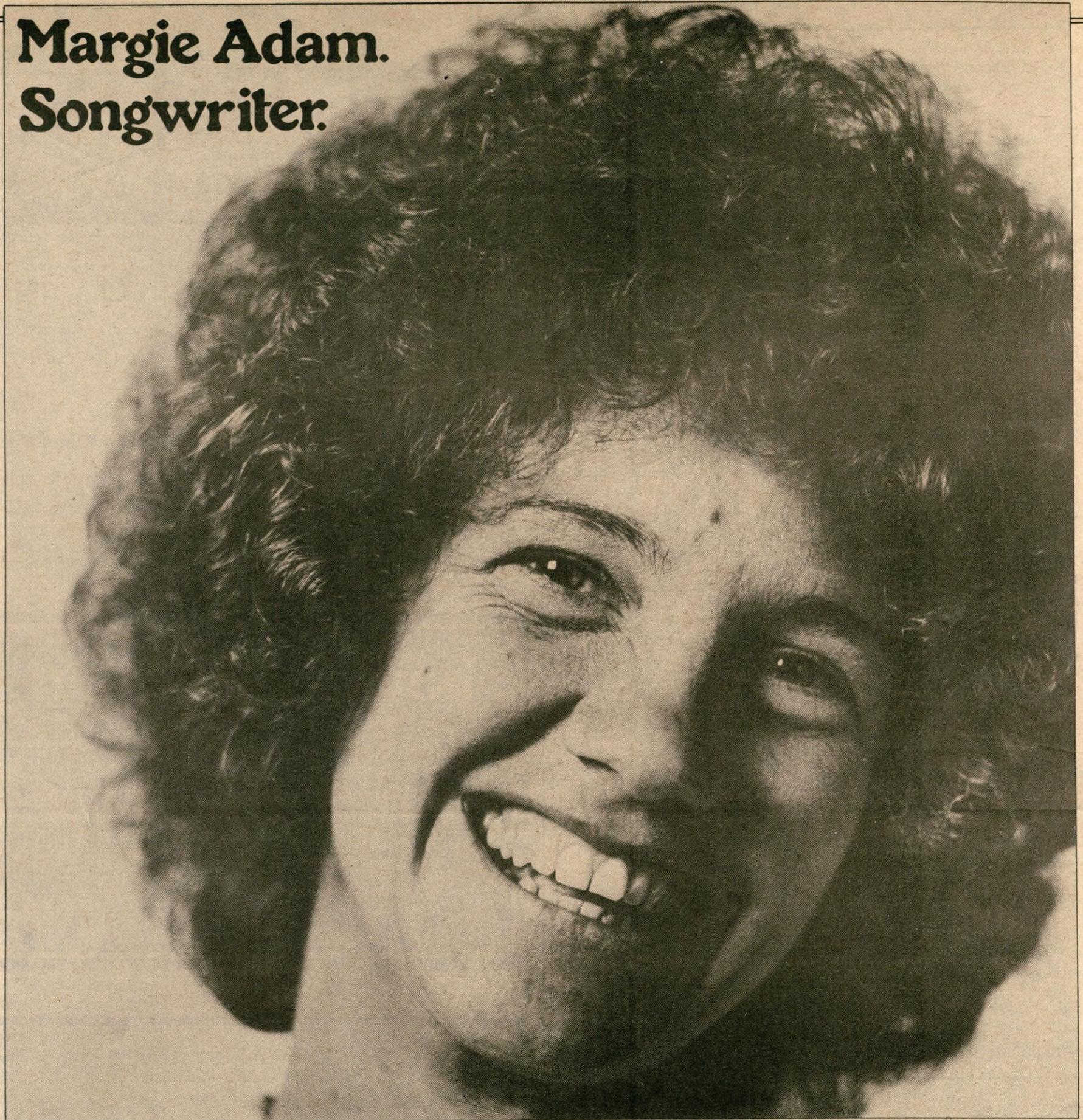
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