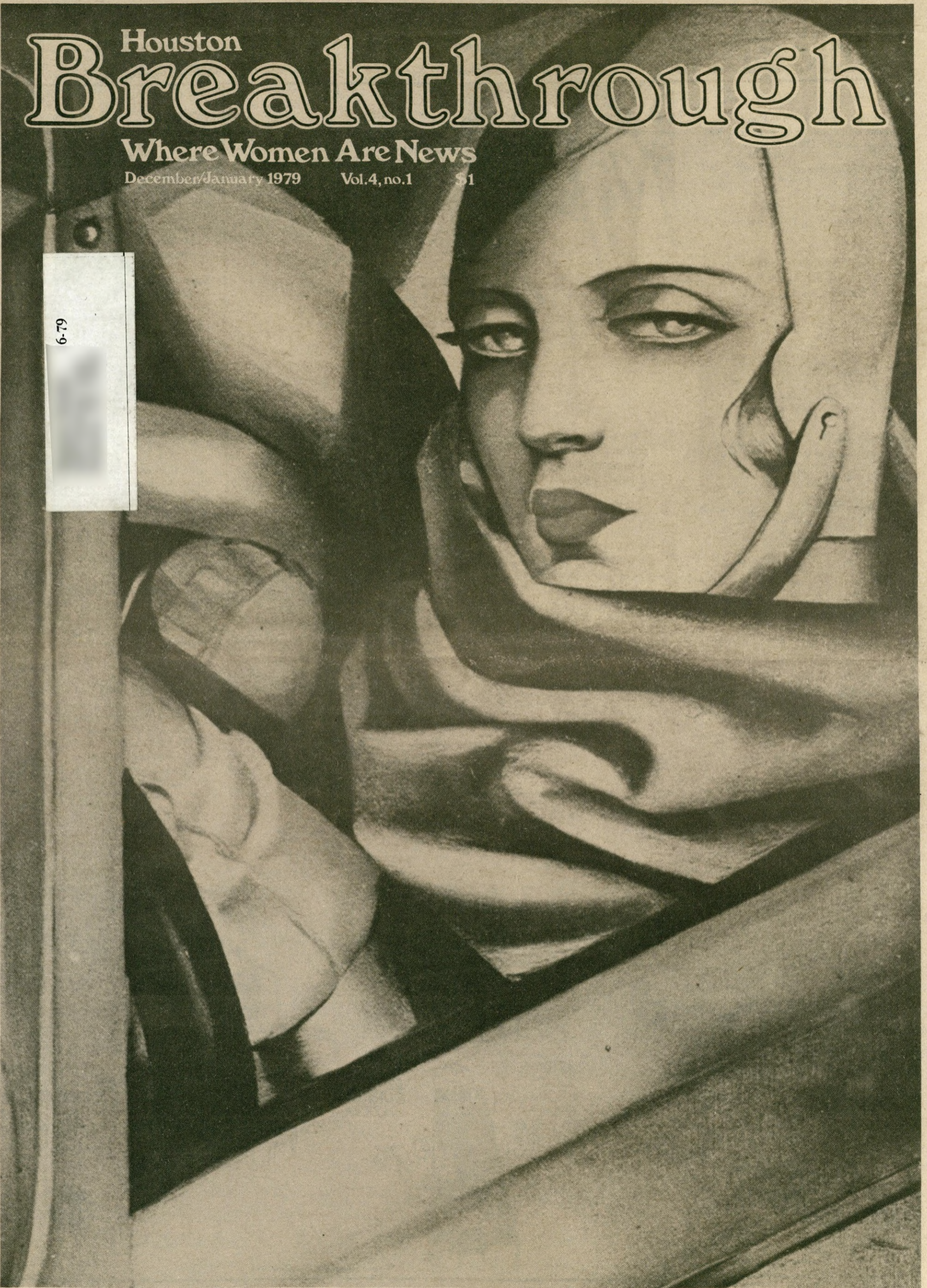


Houston
Breakthrough

Where Women Are News

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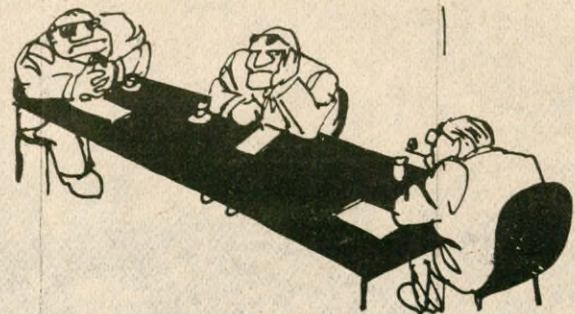
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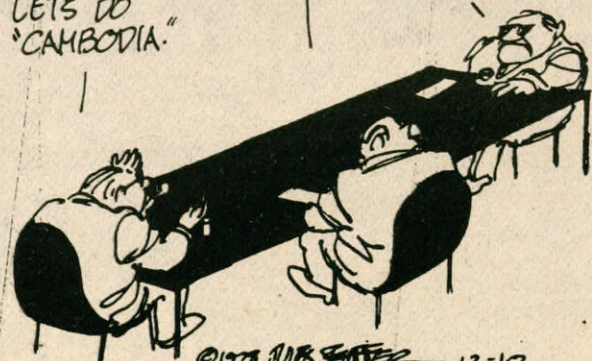
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IT'S
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ENTERTAINMENT.



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Bill Narum

COMMENTARIES

by nikki VAN HIGHTOWER.

Pregnancy Insurance Benefits

Employees of childbearing age have gained a new legal status. President Carter has put his signature to a Congressional bill clarifying Title VII of the 1964 Civil Rights Act. Employers may no longer treat pregnancy, childbirth and related conditions differently from any other temporary disability under their health insurance policies.

Oh, the weeping and gnashing of teeth that went into passage of this bill. "It is their choice," some wailed. "Men should not have to pay for a condition that only affects women," others contended. "Women will come to work only to get pregnant and take advantage of the health insurance policy," it was charged.

Many policies covered pregnancy only if a husband was also covered under the policy. In other words, employers took it upon themselves to uphold the morals of this country through the denial of health coverage to unmarried pregnant women. Oh yes, we musn't forget the good old standby argument that coverage for pregnancy was simply too costly.

I have worked in companies where I saw health insurance denied a pregnant worker but fully cover a costly bypass operation and the months of disability following surgery. I have been employed in places where pregnancy disability was excluded under policies that covered a wide range of elective surgery, including hair transplants. I have held jobs in companies where comprehensive health coverage was provided for wives of male employees, but their own female employees were given no health coverage for pregnancy.

The new law makes it illegal to discriminate against a woman worker when she's pregnant. Effective immediately, a company can no longer:

- deprive a woman of seniority rights, in pay, promotion, pension or other benefits due to her maternity leave
- refuse to hire a woman just because she's pregnant, or fire her for the same reason.

Women workers will enjoy additional health insurance benefits. As of April 29, 1979, employers may no longer:

- refuse to cover an employee's normal pregnancy and delivery expenses in the company health plan or pay less for pregnancy than for other medical conditions. (However, they still may exclude abortions.)
- refuse to pay sick leave or disability benefits to women whose difficult pregnancies keep them off the job.

Once again, a federal law had to be passed to guarantee women their rights to basic health care.

Feminism: inclusive or exclusive?

I read Lindsay Van Gelder's article in the December issue of *Ms.* magazine, *Cracking the Women's Movement Protection Game* with great interest. I am sure we have all felt and continue to feel the kind of defensiveness about *our* movement to which she was referring. I would like to go one step further, not only do we have to gain enough confidence in our cause to allow honesty and openness about ourselves, but we also need to encourage the involvement of those people who are new to feminism, who have some level of understanding, but who have not yet developed the same commitment as those who have been involved in the movement for many years. I have not found that to be the case.

The kind of exclusiveness I am referring to came home to me when the Houston Area Women's Center was criticized for not having *feminists* on its board or not being a *feminist* organization. This charge was apparently based on the fact that some of the members had not been actively involved in one of the traditional feminist organizations.

The Houston Area Women's Center is an organization devoted to the expansion of the scope of women's lives. I have to ask myself, is that not a feminist goal and are not the people who are working toward that goal, by definition, feminist. Must they be card-carrying members of a particular organization to be considered feminist? I guess what I am really asking is, Is feminism not an inclusive, rather than an exclusive concept? Isn't it an ideal for which anyone can work, at any level and in any context and are not those who work toward the ideal by definition feminists?

Feminism is more a process than a state of being. I think sometimes that we are deceived by the word *feminist* which implies that there is a final state that can be achieved. I sincerely hope that there is never a final state to feminism, never a status quo, that it will always involve growth and expansion of our lives. Yet I have heard the statement from some of us who consider ourselves feminist that others are not "real" feminists and thus that there is some danger in including them in our activities. There is an implication that they should remain at arm's length until they have become properly indoctrinated or purified, before being allowed to work for the cause of equal rights.

What utter nonsense this is. There is no better way to gain commitment to the cause of women's rights than to participate in the worthy activities associated with it. Our cause is just. We have nothing to fear and nothing to hide. As Lindsay Van Gelder stated, "Feminism isn't a product that promises to put a shine on your kitchen floor. We don't have to sell it. It sells itself on its own merits—the real

depths to which it touches our lives." Our exclusiveness brings us no security, only self-defeat. If someone has taken just one little step in the direction of feminism, which almost every thinking person has, we must build from that point, not turn our back on them because they do not yet know everything there is to know about feminism. None of us do.

The women's movement has taken an interesting and exciting turn in the last few years. The load is no longer being carried by NOW, the Women's Political Caucus and other traditional feminist organizations alone. It is being shared by church, educational and professional groups, homemakers, labor unions and others. The people working within those groups need our knowledge of the movement, as we need their new ideas, inspiration, energy and talent. We need each other.

Family Stability

With all the bad news about family instability and the ghastly divorce rate, which is almost in a dead heat with marriages here in Harris County, it's nice to get a hopeful message indicating that people still hold considerable value for family life. Interestingly, good news for the family might very well be bad news for business and industry.

There is a trend by employees to resist transfers and even promotions if a move is involved and if that move might be disruptive to their family life. I may be wrong but I see this as a sign that people are placing renewed value on family life and that they are willing to make some personal sacrifices to preserve it.

Our idea of family stability in the past was that it should be geared around the career interests of one person—the husband, father, the so-called *head of the family*. If he saw it as being in *his* best interest to move, then it was assumed that it was in the best interest of everyone in the family.

Now, as the wife and/or mother expresses strong ties to her community the interests and lifestyles of two people have to be considered. Increased employment of women has given wives the opportunity of making demands in their own self-interest and it has allowed husbands the option of saying no to a company move, because the income of the two together, even if his should level off, is often considerably more than his alone.

Last year only 17.7 percent of the population packed up and moved, the lowest figure in more than a generation. Companies cannot ignore this trend. They must now see their male or female executives as part of a larger family unit.

Maybe there is hope for the family after all. Scrambling up that corporate ladder may look like an exercise in futility if there is no one else to share the rewards

at the top. I sense that a healthy examination of the old work-ethic values and the patriarchal family structure will lead to greater priority being placed on family life.

Women in Public Office

It could be debated as to whether this past election resulted in a gain or loss for women holding elective offices. A woman won a seat in the U.S. Senate for the first time in twelve years. One out of 100! Still, it is better than *none* out of one hundred.

Women sustained a net loss of seats in the U.S. House of Representatives, going from 18 to 16 out of 435 House seats. This is lower than the number of seats women held as far back as 1962.

Women did much better at state and local levels, capturing many new executive and judicial-level offices as well as legislative seats around the country.

A question that I often hear asked is, "Can't men represent the interests of women as well as women?" Just like, "Can't whites represent the interests of blacks and Mexican/Americans?" or "Cannot the rich adequately represent the poor? or business represent labor?"

What often seems implied in such questions is, "Aren't males, whites, the rich or corporate heads really more knowledgeable about our problems and simply better at problem solving because of their backgrounds and experiences?" The question implies a suggestion of "Trust us, we will take care of you."

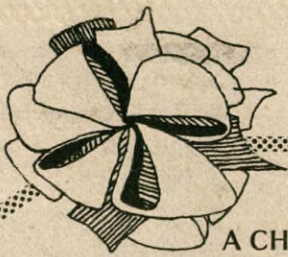
In the case of women there is no doubt that some men are extremely sensitive to the needs of women in this age of transition. However, those who are will be the first to say that it is extremely important for women to participate in government.

Self-development and fulfillment come from taking care of oneself as opposed to being cared for by someone else. Having in office representatives with whom we identify gives us a sense of caring for ourselves and governing ourselves.

It is important for all of us, particularly our young people to learn that leaders come from all races, all backgrounds and all ethnic origins. If youngsters do not see people like themselves holding public office, it is unlikely that their imaginations will be stimulated to aspire to such positions as they grow into adults.

Sometimes it is very hard to understand, when you are the one in power, the disgruntlement of those who are outside. Probably the best way to gain understanding is to try to imagine what it would be like if the roles were reversed. Ask the question this way, "Couldn't women, minorities, the poor, and the laboring class adequately represent males, whites, the rich and those with corporate interests?"

What do you think?



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'there oughta be a law'

by Judith Richards and Barbara Karkabi

Harris County Representatives and Senators are preparing for the 66th legislative session, which begins in January, 1979. Some have prefiled a number of bills already; many are in the process of defining their legislative priorities.

Prefiling is designed to streamline the workflow at the beginning of the session. One administrative aide describes the process like this: "We research an issue, draft a certain proposal, send it to the legislative council. They put it in proper wording according to how the law has to be changed to achieve a certain end and mail it back. Then we redraft it, send it back to them and it's prefiled."

Although elected officials' legislative priorities are often determined to some extent by knowledge gained in committees and on special commissions, the legislators reaffirmed the importance of hearing from their constituents.

Rep. Bill Blythe, for instance, cited an example in which one call made a difference. "Last session, one call from a lady resulted in a law. I thought about the point she'd made, decided she was right, introduced a bill, and it got passed into law."

Rep. Chase Untermeyer's office put it this way: "In general, 75 percent of our bills come from the concerns voiced by our constituents. People are calling up and coming by constantly. We want feedback on what voters are interested in and worried about."

The District 79 newsletter solicits public opinion and involvement: "Harris County Delegation meetings are held the first and third Wednesdays of each month at 8:45 am in the Speaker's Committee Room of the State Capitol. Any individual or organization interested in presenting their views on legislation concerning local issues in Houston and Harris County should contact Ron Waters. Next time you think 'there oughta be a law,' give us a call."

Breakthrough contacted the offices of all the Harris County delegations to the Texas House and Senate. Response to the informal survey was good. An outline of Texas legislators' current interests follows:

House District 17

Rep. Ed R. Watson (D), like most of the representatives, has an Austin staff working on researching and drafting bills in the areas he is most interested in. His office mentioned a few bills already drafted; others are in process. First, Watson plans to introduce a bill that will protect injured students who participate in inter-

scholastic programs. This bill will establish districts' liability for certain medical expenses incurred by students who suffer severe injuries in specific athletic activities.

Another bill is in the works which would allow approved work experiences of vocational trades and industries teachers to be considered in lieu of or as equivalent to teaching experience in determining teaching appointments.

A third bill is designed to ensure that the Justice of the Peace will be provided equipment by the county government, if necessary equipment is not already provided. A fourth bill will remove insurance penalties for speeding violations between 55 and 70 mph.

House District 18

Rep. Ed Emmett (R) will take Joe Allen's seat in the House. "I plan to look seriously at no-fault insurance," Emmett said. "I will either introduce of co-sponsor legislation for competency testing in the schools, and I am interested in the areas of sexual assault laws and child abuse laws."

"Since I am a freshman representative, the specific legislative areas in which I will make a push will be determined somewhat by the committee work I do. Transportation was the main focus of my campaign."

House District 79

Rep. Ron Waters' (D) staff mentioned four bills of particular interest right now:

An election reform package. One of Waters' main goals in this session will be to ensure a permanent proportional presidential primary bill. This might involve moving the date of the primary closer to the November election (e.g., from May to September), so that the campaign timespan—and possibly the expenses—would be lessened.

A litter control bill. Based on the California and Washington state model litter control bills, Waters' bill would tax industries which contribute to the litter problem and use the tax revenues to pay for clean-up campaigns.

A landlord-tenant bill that would provide a habitability warranty, that is, it would provide tenants with safe, clean, maintained living conditions, as well as legal recourse if these conditions are not met is another of Waters' interests.

A "percent-for-art" bill would allocate up to two percent of a public building's construction cost for public art projects at or near the construction site.

(continued on page 22)

Lobbyist for Women

Austin's Cathy Bonner



Esther Horton

by Esther Horton

Cathy Bonner, an Austin public relations and advertising businesswoman, will lobby for the Texas Women's Political Caucus (TWPC) in the 66th Legislature. BREAKTHROUGH reporter Esther Horton talked with her recently about women's issues in the upcoming session.

Is this legislative session important to feminists?

Yes. I think that it's a crucial time in that we don't really know what to expect and with the backlash of Proposition 13, and the state seeming to be more conservative in outlook in human and civil rights, we want to be careful that we maintain the gains we've made in the last few sessions, particularly ERA. Is Texas targeted as one of the states for rescission?

Well, I've heard that Phyllis Schlafly and the stop-ERA plan is to get 15 states to rescind their ratification and that Texas is one of the targeted states. Now, this was even before the new governor was elected so they really might feel that they have a chance now . . .

Texas, of course, has its own ERA in our constitution, and we want to be very careful that that's not tampered with either . . . You see, the real question—I think we can hold down ERA in committee because I think most legislators just don't want to vote on it—but crucial consideration lies with the issue of initiative and referendum, which has already been pre-filed (in bills by Sen. Walter Mengden of Houston in the Senate and Reps. Carlyle Smith of Grand Prairie and Donald Cartwright of San Antonio in the House) . . .

The whole issue of initiative and referendum we oppose because if that's allowed, then I think on women's issues a whole bunch of them are going to be put on the ballot, everything from ERA to abortion and gay rights, to all those issues that seem controversial, that you could whip up 10 per cent of those that voted in the last gubernatorial election to sign a petition to either pass a law restricting or do away with a law that's passed.

What would the State of Texas be able to do on abortion?

Right now we don't have any restrictive laws, and Sarah Weddington's game plan was to always try to keep anything from passing. Once you allow anything to be passed, which the Supreme Court said the state could pass I think in the second trimester, legislation restricting certain aspects of the procedure, that

just opens the door to more and more restrictive action . . . I think what's going to be proposed is something similar to the Akron, Ohio ordinance where they made abortion procedures so restrictive that it really prohibits . . . many doctors from performing abortions.

Has there been a test case on that ordinance before the Supreme Court?

I don't know . . . Clearly, we think some of these things are unconstitutional if they are applied across the board but that's never kept the legislature from passing anything before.

Also, I think there's going to be a bill passed limiting the use of state funds for abortions . . .

And, of course, the big push across the nation is that local legislators would pass initiative calls for constitutional conventions on abortion, and we're against that because they would want to pass a constitutional amendment prohibiting abortion . . .

Do you think the fact that Bill Clements is going to be governor rather than John Hill is going to make it tougher going for feminists this session?

Well, I'd hate to say that across the board because I think we have an obligation to give him a chance and to work with him and his administration on women's issues . . . The problem is that we're just fairly ignorant about where Mr. Clements stands on women's issues. That's probably our fault more than anything in that most of the organized feminist groups, such as the Women's Political Caucus, supported John Hill financially and personally, and we knew exactly where he stood on women's issues. We knew that he, within his administration in the past and within his campaign, utilized women's resources and women's expertise at a very high level. Many feminists were a part of his campaign so we felt we had access to him. And we had very little communication with Bill Clements . . . There are certain statements that have been made in newspapers around the state about ERA . . .

About his wife's involvement in rescission of ERA?

I don't know about that. I know that he stated at some point that he felt that the ERA was unnecessary, but we know that Mrs. Clements made the statement that since the ERA is part of the Texas Constitution, then as the governor of Texas, he (Clements) supports the Constitution . . . So we hope that we can work with her in preserving what we have on ERA.

Are there prominent feminists in the state who are Republican?

Well, the Caucus has a woman named Helen Knaggs, who is chair of the Republican caucus (in TWPC), and she's a very

skilled politician and lobbyist . . . and she will be very instrumental in helping us with the Republicans. There are other women in the Caucus that are Republican, though there are not as many as Democrats and independents. But we'll be relying on a few of them. Hopefully, this will be a chance for the Caucus to bring more women into the organization that are Republican that want to be a part of our efforts and can help up represent these goals to a Republican administration.

What other issues in the legislature this session will affect women?

There are many issues we're concerned about, such as the Nurse Practice Act . . . Nurses in this state do not have to be licensed to practice nursing, unlike the majority of other states in the nation. They have what they call volunteer licensing, and because the nursing industry is primarily made up of women, it's an issue that concerns the Caucus. And also because it speaks to the professionalism of these women and the fact that people that, say, fail their state boards or are foreign nurses who have never taken the state boards are practicing in clinics and nursing homes around the state. The Texas Nurses Association has tried for many sessions to change that, so that you have mandatory licensing of professional nurses . . .

We're concerned with some issues in criminal justice such as the need for a statewide treatment program for sex offenders. . . . We're very interested in the whole issue of domestic and family violence, and about what could be done legally . . . There is talk about having an omnibus family violence bill presented.

What would that be?

It's really unclear right now, but it would go into some criminal procedure and how police respond to calls of domestic and family violence, reporting those crimes as specific acts so you can at least document the need at local levels, say for a battered women's center . . .

There's also a resolution passed by the caucus to support a constitutional amendment to expand the Board of Pardons and Paroles to nine members.

The Board of Pardons and Paroles, of course, grants pardon and parole for criminals. Texas has one of the largest female offender populations in the country and because of the backlog in the courts and limited access to commissioners for pardons and paroles, the feeling is that a lot of female offenders are hampered in obtaining parole . . .

Those are issues of support that the Caucus won't take an active role in probably but certainly will be concerned with.

Will the Caucus be trying to have some legislation introduced itself, through sympathetic legislators?

Probably not. Originally we were really going to push very hard for a Commission on the Status of Women, but the feeling is now that we don't have a shot at it. Anything that's going to cost money is going to be very difficult to get through this legislature . . .

There are some things that we're very interested in; for instance, putting money in the displaced homemakers bill. Last session a bill passed that set up under the Texas Rehabilitation Commission several displaced homemaker centers for women re-entering the job force in technical skills and education training, and the money provided for those centers was not recommended in the proposed budget by the Legislative Budget Board. So we'll be trying to get that money put back into the appropriations bill.

We'll be trying to make sure that the program for educational training for women on welfare—AFDC (Aid for Families with Dependent Children)—a program that was passed last session, will be duly funded again. So we're in kind of a defensive posture rather than an offensive posture.

What about the composition of the 66th Legislature? Do you think it's going to be more sympathetic to women than, say, the last legislature?

I think it's more conservative. The House is still rural-dominated. We have a few friends that we can always rely on, such as Lt. Gov. Bill Hobby . . . We still have only one woman in the Senate (Betty Andujar of Fort Worth). She's a Republican, but she was very much for the Rape Reform bill (passed in 1975) and carried it in the Senate. There are 11 women in the House now, so that is an increase over what we had. I think we had six or seven last time. But certainly 11 out of 150 is not representative of the general population, and one out of 30 in the Senate is certainly a gross underrepresentation.

So, to summarize, how does it look to you this session? Does it look like it's going to be one in which we just try to hold on, without really gaining anything major?

Hermine Tabolowski (of Dallas), who is kind of the mother of ERA, said the other day that we have to remember that politics is the art of the possible, and I think that we've come of age in the Women's Political Caucus to realizing that at certain times there are certain things possible and other things that are impossible. I think what's possible (this session) is that we remain a political force strong enough to safeguard the things we've fought so hard for.

Media Matters

by gabrielle cosgriff

The recent tragedy in Guyana received the full attention of the print and broadcast media. Charles Seib, syndicated columnist and media observer, said it best: "Never was the ability of television to destroy the insulation of distance more dramatically demonstrated. Because of the remarkable performance of NBC's Robert Brown, who kept his camera operating until he was gunned down, we saw the airport massacre a matter of hours after it happened—and in full color.

"Barely had the television and newspaper assaults on our senses abated when *Time* and *Newsweek* hit us with their dreadful color pictures, more horrible in a way than the television pictures because they wouldn't go away." *Newsweek* devoted 26 pages to the story to *Time's* nine. The following week *Time* edged out *Newsweek* five to two.

Seib poses an interesting question. "Would it have turned out differently if reporters and cameramen had not accompanied Rep. Leo Ryan . . . ? Was it the presence of the press that drove the paranoid Jim Jones to his final madness? It is a legitimate question but an unanswerable one. Often the presence of reporters and cameras can be a deterrent to violent or irrational acts."

With the country still reeling, the race was on between publishers to get their paperback books into print. Within 72 hours, Charles A. Krause, a survivor of the airstrip murders, had signed with Berkley. Krause, wounded in the arm, was aided by fellow *Washington Post* staffers in his *Guyana Massacre—the eyewitness account by the reporter who saw it all happen*. CBS has bought the rights to his book for a documentary. From his hospital bed, Ron Javers, of the *San Francisco Chronicle*, worked on *The Suicide Cult—the Inside Story of the People's Temple Sect and the Massacre in Guyana*, published by Bantam. Javers was also wounded at the airstrip. Both paperbacks hit the stands within two weeks of the massacre.

And that was just the beginning. According to *Newsweek*, James Reston Jr. was commissioned by Time Books to

write a documentary novel on Jonestown. Grosset & Dunlap engaged Gregory Rose, a writer for *New York* magazine, for an in-depth account, and G. P. Putnam's Sons signed up three California writers for a hardcover on cult leader Jim Jones.

This kind of exploitation, while unseemly in its haste, can to some extent be justified. It is a record for society to ponder. But for some comments on the tragedy, there was no justification.

Take Ronald Reagan. In an AP interview in Bonn, West Germany. Reagan said that Jim Jones appeared to attract more Democrats than Republicans. "I'll try not to be happy in saying this," Reagan said. "He supported a number of political figures but seemed to be more involved with the Democratic Party. I haven't seen anyone in the Republican Party having been helped by him or seeking his help."

Apparently Reagan was not aware that Jones was involved in California Republican politics for several years. The *Los Angeles Times* (December 17) says that "from 1968 through 1972, Jones put his followers to work for former President Richard Nixon and other Republican candidates with the same fervor he later gave Democrats in San Francisco." Jones was described by Marge Boynton, former chair of the Mendocino County Republican party, as a staunch Republican (in 1972) who was "very solidly for Nixon."

Not to be outdone, ultra-conservative Rep. Clay Smothers (D-Dallas) compared the mothers of Jonestown, administering cyanide to their babies, to the thousands of abortions that are performed every year. Smothers, speaking at a Family Rights rally in Fort Worth, said liberals hold blacks in a "Jimmy-Jones-like grip." (This is the same Smothers who led the ERA recession attempt in the Texas house last session. When asked why he, as a black, did not support women in their equal rights struggle, his reply was "I've got enough rights to choke a goat.")

And evangelist Billy Graham had the last word. In Singapore to open a crusade, Graham blamed the deaths in Jonestown on the devil. "The whole thing is a perversion, Jones' perversion of religion, the work of Satan. Satanic forces caused the deaths of so many in Guyana."

Texas Monthly is inordinately proud of its covers. Their December issue not only has a cover and a cover story, but a story about the cover. The cover story is "So You Want to be Chairman of Exxon?" The cover shows a man

in a business suit with a Tony-the-Tiger mask, his foot planted on the back of his vanquished rival, and a woman, displaying the obligatory TM cleavage, clutching his leg adoringly.

"The Exxon cover discussions began seriously enough," writes Gregory Curtis in 'The Inside Story.' "... Gradually, the meeting followed its normal course toward hysteria and culminated in the idea that we would have in big type next to a Dolly Parton look-alike the legend WANT TO BE THE CHAIRMAN OF EXXON? RULE ONE: DON'T LOOK LIKE THIS. That idea stuck until our hysteria died down. That took about four days."

Given TM's breast fixation, a Dolly Parton-type cover would seem a natural. After all, their newsstand sales rise when the necklines on the cover plunge. But there is an interesting correlation between Dolly Parton's success and being chairman of Exxon; one that the TM staff, in their "hysteria," seem to have missed.

The article talks about "men . . . who share . . . enough drive and hunger to have done what is necessary to get to the top." They do it by setting their goals early and not rocking the corporate boat, or threatening anyone, on the way up. Parton has followed the same rules. It's a calculated trade off. She has purposely exaggerated her sexuality to the point of caricature so that she does not intimidate other women; nor is she a threat to men, who can ridicule her and at the same time indulge their sexual fantasies. It works, and like Exxon executives, she is willing to pay the price.

That price is illustrated almost daily in the Houston media with jokes and look-alike contests. Among the worst offenders are the radio DJ's. Typical of the genre is Gary Harmon, morning rush-hour DJ on KAUM FM radio. "I understand Dolly has a new single out—her bra strap broke," was a recent sample, followed a few minutes later by "We have a secretary who is very popular. Instead of just standing under the mistletoe, she goes straight out and waits in the bushes."

November's *Houston City Magazine* featured a six-page "trip down mammary lane" with a Dolly Parton look-alike contest—three quarters of it pictures, large pictures. The author claims the winner "looked no more like Dolly Parton than your uncle does, but her bust took up all the space from neck to waist on her under-five-foot frame."

On the other hand, that same issue of

City had a fine article by Babette Fraser on Houston City Controller Kathy Whitmire. The cover, an illustration of Whitmire as Wonder Woman by Kirsten Soderlind, was marred only by the copy beneath it: "Houston's best French bread, biggest bosoms and toughest boxers."

Sometimes humorous, often controversial, always intelligent and stimulating, Nikki Van Hightower's daily commentary on KTRH radio attracted a wide community audience. The station, however, took them off the air claiming it needed "more advertising time." "Why didn't they bump something else?" one perceptive caller asked during Van Hightower's two-hour call-in show. You may not be able to hear Van Hightower's commentaries on radio, but you will be able to read them—with this issue they debut in *Breakthrough* (see Page 3).

Cartoonist and playwright, Jules Feiffer, has given us permission to reprint his cartoons. So look for them as a regular feature in *Breakthrough* (Page 2 this issue). Feiffer is also one of our subscribers.

Rumblings from the news room at the *Houston Post*. Sources say the editorial department there is furious with the latest decree from their boss, Oveta Culp Hobby. At a specially-called meeting a couple of weeks ago, they were informed that not only would reporters and editors not get hefty pay raises in line with recent increases at the *Houston Chronicle*, but regular, annual raises would be limited to a patriotic seven percent. (Historically, editorial salaries in Houston have been far below those of other big city newspapers.)

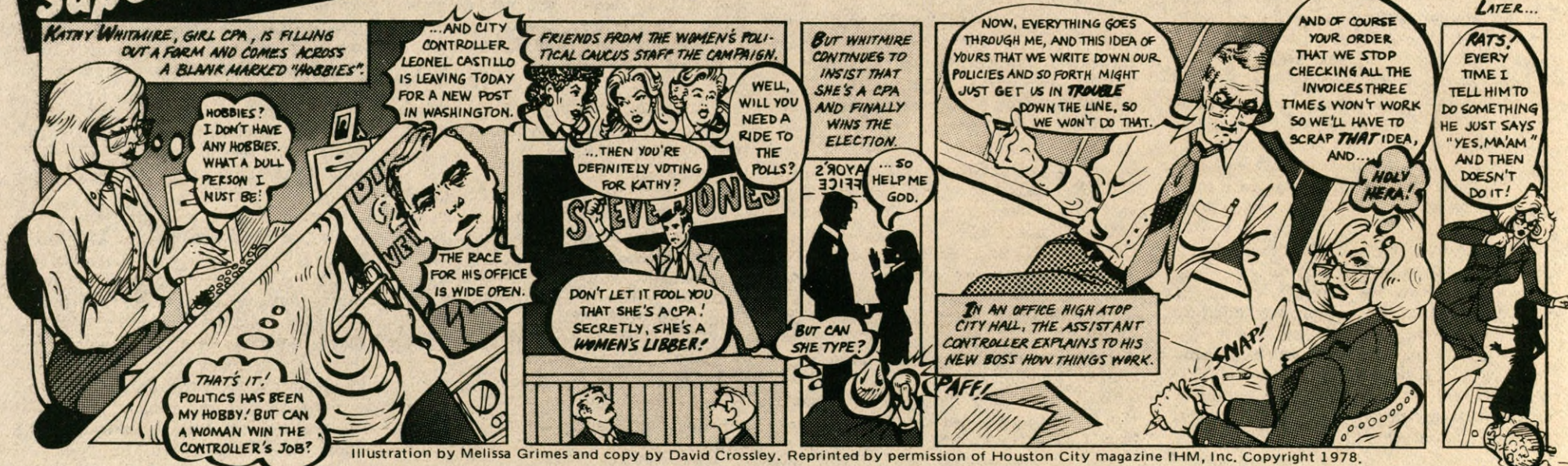
In the wake of increases at the *Chronicle* (\$50 to \$100 per week) *Post* staffers were stunned, since they had expected a similar boost.

To add insult to injury, the *Chronicle* has almost doubled its Christmas bonuses, from one week's pay plus \$25 to two weeks plus \$25. The *Chronicle* also pays an annual bonus of five percent. *Post* staffers get one annual bonus, paid at Christmas, of about four percent (two weeks salary.)

Other departments of the newspaper were notified by memo—only the city desk staff were told en masse, an interesting departure from the usual business practice of breaking bad news one-to-one.

At this time, there is only one news-

The Amazing Adventures of Super-CPA!



paper in Texas, the *San Antonio Light*, where the editorial staff is unionized.

As we go to press, we learned of another meeting with the editorial staff, where they were informed that salaries would be brought in line with the Chronicle. Staffers asking for more details were told that would all be worked out later. Which did not sit too well with the skeptics in the group, who were hoping for more concrete evidence of parity with their peers.

Can Barbara Walters find happiness as a million-dollar-a-year voyeur? Apparently so, if her latest ABC special is any indication. She interviewed Alan Alda, Diana Ross, Steve Martin and Jordan's Queen Noor. Alda kept his usual dignity in the face of such questions as "You work with so many beautiful women, could you have another relationship?" Alda, happily married for many years, replied, "Just because I work with attractive women doesn't mean I think they're available."

Then on to 'girl-talk' with Diana Ross, followed by a light-weight, trick-photography sequence with Steve Martin that I'm sure was supposed to be hilarious, but which fizzled miserably.

The final session showed Walters at her worst, where she gushes and fawns over world rulers (remember 'my friend the Shah'?). The fawnee in this case was Queen Noor of Jordan. Walters asked breathlessly "I know I shouldn't ask this question but I'm going to anyway. (Pregnant pause.) You love him (King Hussein) very much, don't you?"

Walters used to be a serious, gutsy interviewer. With this special she seems to have crossed over completely from news to entertainment.

Mike Wallace, of CBS' *60 Minutes*, believes in the confrontation style of interviewing. His accusatory manner often unnerves the subject of the interview and results in the sought-after damaging statements. Good taste is not his forte.

But Wallace got his comeuppance last month when he interviewed film director Roman Polanski in France. (Polanski fled this country rather than stand trial on charges he drugged, then had sex with, a 13-year-old girl.)

Speaking about Polanski's life with Sharon Tate, murdered by the Manson gang, Wallace asked, "Isn't it true that you were into drugs, wild parties and

kinky sex?" Polanski's reply was "People watching this on TV have stopped eating now—you have their attention. My reply will make no difference. They will remember only the question. It's as if you were to ask somebody 'Is it true that you had sex with a zebra in the middle of Trafalgar Square?' He would say 'Of course not! Are you crazy?' but people would remember the question, not the answer." As one viewer wrote in to CBS, "I ended up liking Polanski more and CBS less."

Hard times in the magazine world, where the casualty list grows longer every day. *New Times* has bit the dust, and *Horizon* has been bought by *Antiques Monthly*. *Viva* is no more and *High Times* is at an all-time low after the suicide of publisher Tom Rofcade. *Outside*, the Rolling Stone venture, has been sold after losing \$2 million in less than two years. *TV Guide* is hurting from all the free TV books in newspapers, and the December issue of *Your Place*, *McCall's* magazine for young adults, was the last. *Hustler* is in trouble since Larry Flynt found Christianity, and *Politicks* has folded.

Feminist periodicals are faring no better than the rest. *The Monthly Extract*, a health-oriented paper, has run out, and New York City's feminist bi-weekly *Majority Report* has ceased publication after seven years.

The city government of Stafford, a small town just outside Houston, may be more sophisticated about cable TV than our own. While members of Houston's city council, notably Louis Macey, want ordinances to ban X and R rated movies from cable TV, the mayor of Stafford, Leonard Scarcella, says "I like Walt Disney but I don't want a steady diet of it." Speaking to the Stafford city council, he stressed the importance of parental control of TV viewing. Unfortunately, Stafford will not be able to go it alone. As Scarcella admitted, "It sure looks like Houston will control standards for the entire area."

President Carter was recently invited by the Mormon Church to accept a "family life" award in Salt Lake City. A spokesperson for the church said it was not an annual award, but purely a media event. He said he thought it "cute" for a born-again Christian to be honored by the Mormons.

The Mormons for ERA asked Carter to

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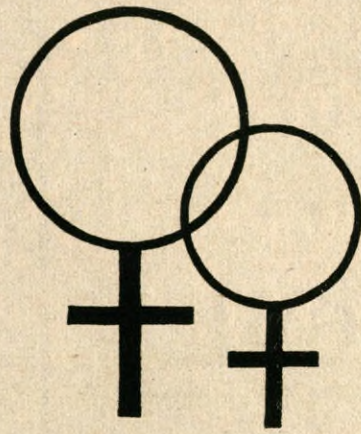
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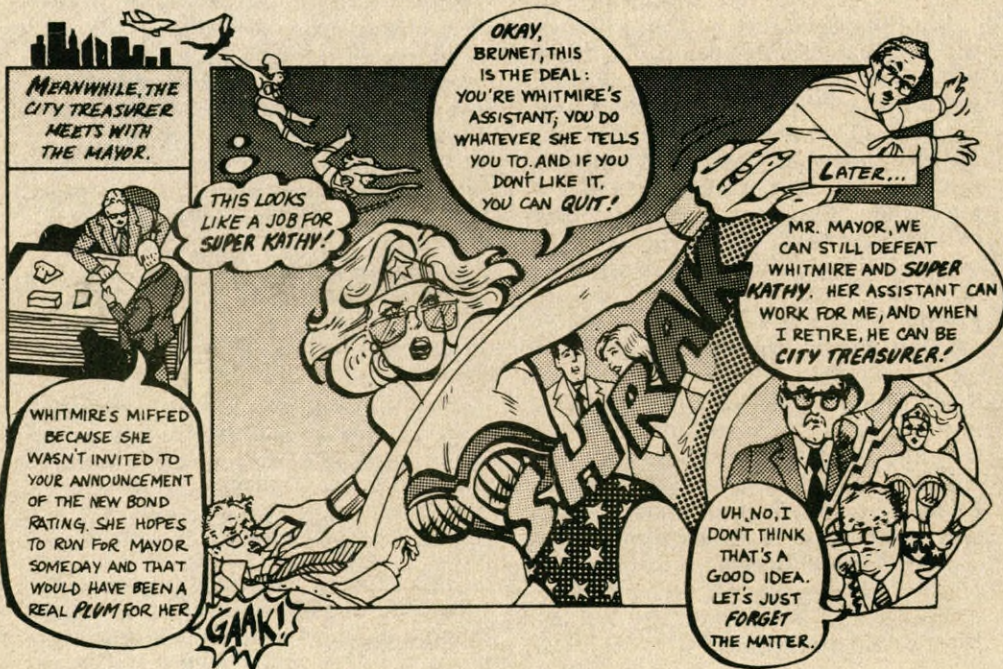


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Kubler-Ross:

"I take all my patients home to die."

by Doris Taylor

"Death as we understand it in scientific language does not really exist," Dr. Elisabeth Kubler-Ross, the world's leading authority on death and dying, stated recently before an audience at Hofheinz Pavilion. "Death is simply a shedding of the physical body, like a butterfly coming out of a cocoon."

If anyone living today is in a position to know, it would be Dr. Kubler-Ross. Death has been her almost-constant companion for many years, and she has formed some remarkable views on the subject. Since World War II, she has delved into the subject of death, searching out dying people, talking with them, observing their reactions and recording what she has learned.

"Dying patients are the best teachers," according to Dr. Kubler-Ross. "They go through the denial and the anger, and the

'Why me?'. They question God and reject God. They bargain and they go through terrible depressions."

The agony of death is familiar to Dr. Kubler-Ross. However, she has seen another side of dying; one that has led her to believe that death is simply a transition into a higher state of consciousness.

"I had a patient who had been in intensive care 15 times. Each time she was expected to die, and each time she made a comeback. The woman knew death was near, but she felt compelled to 'make it through at least one more time' for the sake of her youngest son. Crisis again struck, and she found herself floating a few feet above her body. As the medical team worked to revive her, she tried to tell them, 'relax, take it easy, it's okay.' That's when she realized that they could not hear her."

Dr. Ross continued, "This woman was declared dead, and an incredible 3 1/2 hours later she made another comeback and

Media Matters continued

cancel his speech in Salt Lake City, or at the minimum use the occasion to reaffirm his support for ERA. Carter went, made his speech, praised family life and did not mention the ERA by name.

There is no chance that Carter did not understand the implications of "family life." It was clearly explained to him beforehand by his executive aide Sarah Weddington and by the Mormons for ERA.

Esqire's latest issue has a sultry cheesecake female on the cover, and the legend "The Year of the Lusty Woman—It's All Right to be a Sex Object Again." The author of the cover story is Judy Klemesrud, "an avowed feminist and veteran *New York Times* reporter," according to "Backstage with Esquire." Klemesrud maintains that "women are clearly enjoying their new freedoms . . . not only in equality in the office and at home but in equality of sexual aggressiveness."

As Thomas Griffith of *Time's* "News-watch" (December 18) points out, "How wide the phenomenon of the lusty-again woman is, and how detached an observer of the trend Klemesrud is, gets called into question, however, when 'Backstage with Esquire' goes on to note: 'Klemesrud is sending out Christmas cards this season that bear a striking photograph of her lying face down on a fur rug, stark naked.'"

Tom Brokaw, wealthy host of NBC's Today Show, has received a \$345,000 federal loan guarantee to buy a South Dakota radio station. Federal investigators said they found nothing wrong with the Small Business Administration guarantee, and pointed out that it would be illegal to discriminate against a loan applicant because of his/her economic resources. We always assumed that this particular SBA program was set up to help minorities buy broadcast outlets. Presumably, we assumed wrong.

Washington Post reporter Tom Shales has good news for all the 'elitist intellectual snobs who hardly ever watch television'—a television show of their own.

"We Interrupt This Week" is a PBS current-events quiz for celebrity players, described by Shales as having "superficial resemblances to the great American game show, but in fact there are no prizes, precious few rules and a capricious scoring system of points dispensed entirely at Sherrin's whim. On a recent program, a question was, 'Who said, "The possibilities of heterosexuality are soon exhausted?"' After a puzzled pause, guest panelist Gore Vidal ventured a meek, 'Did I?'"

"That is not correct," said Sherrin. "But as you have probably said it every week for the past 20 years, I will give you two points."

The headline on a recent story (*Post* Nov. 10) on a 10-cent pay phone at the County Courthouse refers to the telephone company as "Ma Bell."

Funny. What with its good ol' boy management and reputation for greed superimposed on bumbling inefficiency, I've always thought of it as "Pa Bell."

More seriously, however, use of such smart-alec personifications by news people is indirect editorializing—a shoddy journalistic ploy. I doubt if *The Houston Post* Company would appreciate being referred to as "Ma Hobby."

Twiss Butler
18507 Point Lookout Drive, Houston,
Texas 77058

That headline use of the term "Ma Bell" was not original. It is an expression widely used, and has appeared in *Sound-Off*. No one at the Southwestern Bell Telephone Company has written S-O to protest its use.—Editor.

This letter by Twiss Butler, a most astute critic of the media, raises an interesting point; one that is completely ignored by S-O editor Bill Bedell.



to be alone and the dying child especially so."

Dr. Kubler-Ross spoke of one little girl, close to dying, who had a very loving and cooperative family. There was some reason, however, that she was not ready to die. According to Dr. Kubler-Ross, "She was a very bright student. She loved school, and she finally admitted that not being able to return to school that year was painful. She felt God was mad at her, that she had somehow failed to please God. I asked her if her teacher ever gave students especially hard assignments. She replied that the teacher only gave hard assignments to the very best students, and she was one of those students. I asked her then if she thought her illness was a hard assignment, and she was able to reply with a smile that she thought it was one of the hardest anybody ever had. Very soon after that conversation the little girl died peacefully. Communication was the key that unlocked her feelings of guilt."

Communication was apparently rare in Dr. Kubler-Ross' childhood. As she tells it, "My parents wanted a beautiful 10-pound baby. They certainly didn't expect triplets, but triplets they got. At two pounds, I had to be a disappointment to them. Since the other two were so much larger, they commanded a great deal more of our parents' respect and attention. I found myself the 'odd child out'."

To compensate for her lack of parental comfort, Kubler-Ross turned to her pet rabbits. They became the objects of her love and concern. It was through these pets that she learned her first lessons about death. Her pets were butchered for food for the family, and Kubler-Ross experienced the loss firsthand.

There were other episodes in her life that made death a reality to her. She relates her experiences this way, "When World War II was over, I wanted to do something for this world. I promised myself that I would walk all the way to Poland and Russia and start first aid stations. I kept that promise. That is where I think this work on death and dying began. I personally saw the concentration camps. I saw the trainloads of baby shoes and trainloads of human hair from concentration camp victims going to Germany to make pillows."

It was such experiences that led Dr. Kubler-Ross to form her own opinions about human suffering. "We only call it 'stages of dying' for lack of a better term. If you lose a job or a loved one or have to move away from where you've always lived, or lose a pet or even a contact lens—all these are stages of dying. This is the meaning of suffering."

And suffering is the very thing that Dr. Elisabeth Kubler-Ross has helped to alleviate in the world today.

lived for more than a year." As a result of this woman's experience, Dr. Kubler-Ross studied hundreds of cases of individuals who had actually been declared dead and survived. In each case, she found that the dying person was very much aware of leaving the body.

"The only thing you lose when you die is something you don't need anymore—your physical body" concludes Dr. Kubler-Ross. "Dying is simply a transition into a higher state of consciousness where you continue to perceive, to understand, to laugh, to be able to grow. Not one of my patients who's had this experience was ever again afraid to die."

That is not to say, however, that death is not a frightening experience for those who have never had the experience of dying. Dr. Kubler-Ross places the blame for this situation on our society's withdrawal from death.

She feels that the entire experience should be communicated openly. "Hospitals should open their doors to visiting children; children should visit their relatives in nursing homes. Even if they're never told, children know when a parent or brother or sister is dying. They need to talk to them. Visits from children also bring relief to the dying. It gives them inner peace instead of chemical peace."

Indeed, Dr. Kubler-Ross is concerned about children and death. And her observations about children can well be applied to those of all ages who are dealing with death.

"I take all my patients home to die," she declares. "Most of my patients are children. I put their bed by the biggest window in the house. Often it's in a front room, and there the child has lots of communication. All children are afraid

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Marilyn Marshall Jones

Margaret Mead 1902-1978

Transcript of Margaret Mead's address to the IWY delegation.

"Women of America: This conference may well be a turning point, not only in the history of the women's movement... but, in the history of the world itself.

We have a chance, at last, to act as women in a way that women have not been able to act, virtually since the paleolithic period.

Someone talked last night about restoring women to full partnership with men. They haven't been there since the development of large-scale civilization, when they were left behind at the hearth as the men organized up and up and up until now they have got to the position where they can cook millions of tons of food without ever remembering that anybody eats it.

Women's traditional tasks through history, during which they cooperated with men to make a full society, were to care for the young and the old and the weak and the poor and the preservation of society. When they were left behind and robbed of any political power for the last 10,000 years, civilization has been in charge of only one sex.

Men know a lot about dying but they don't know enough about living. It has been women's biological and social and cultural task through history to live.

It is true that women risk their lives in childbirth and men risk their lives on the borders protecting their country. Men had to be willing to die and to kill for the safety of their women and children and their land and their faiths, but women had to be willing to live day after day, year after year, caring for the everyday needs of children who would have died without them.

At this moment in history, the United States is the richest and strongest country

in the world. It is the country... that has the greatest chance to save the world.

The women's movement has at least succeeded in placing enough women in strategic positions of power... We have women on Congressional committees; we have women in disarmament agencies; we have women in all the points that are essential for an understanding that we must stop this arms race and we must stop the proliferation of nuclear power if we are going to protect the people of the world.

So, it may be thought that we have now reached "take-off" point. We have a President who is willing to undertake leadership in stopping nuclear weapons proliferation and deescalating the arms race and stopping ourselves from being "merchants of death."

It is not, I say, without historic significance that we share the news today with an attempt to solve the problems between Israel and the Arabs by human friendliness instead of by giving weapons to both sides. It is amazing what it is possible now to do. I think if we can ask, on the one hand, why women have arisen to the call for peace, and then, gone home again and risen, and then, gone home again and risen, and then, gone home again, we can say we have never had a concerted movement before because most of the appeals that have been made to us have been threats and women are very hard to scare.

It has been women's task throughout history to go on believing in life, when there was almost no hope, and they are unable to deal only with despair. What we must present to every woman in this country today is that if we will act unitedly, forget every other consideration on earth, as we do when our children are at stake, we may be able to turn this world around and produce a world in which our children and other people's children will be safe."

On Sunday, November 20, 1977, delegates to the National Women's Conference stood and sang "Happy Birthday Dear Margaret" in honor of anthropologist Margaret Mead's 75th birthday. Moments later, she urged women to work for peace. "Women are the nurturers and one of the things we care about is life."

That same evening audiences gave 77 year old folksinger Malvina Reynolds a standing ovation after her concert with Margie Adam and Sweet Honey in the Rock. "Hearing Malvina sing was sufficient payment for all the hours I worked," said one IWY volunteer.

Malvina Reynolds died last March 17 and Margaret Mead died on November 15.

Perhaps in no other modern academic discipline did one person stand so clearly head and shoulders above her colleagues as did Dr. Mead. "Anthropology without Margaret Mead—unthinkable," was the reaction of one young anthropologist.

A celebration of life In words and



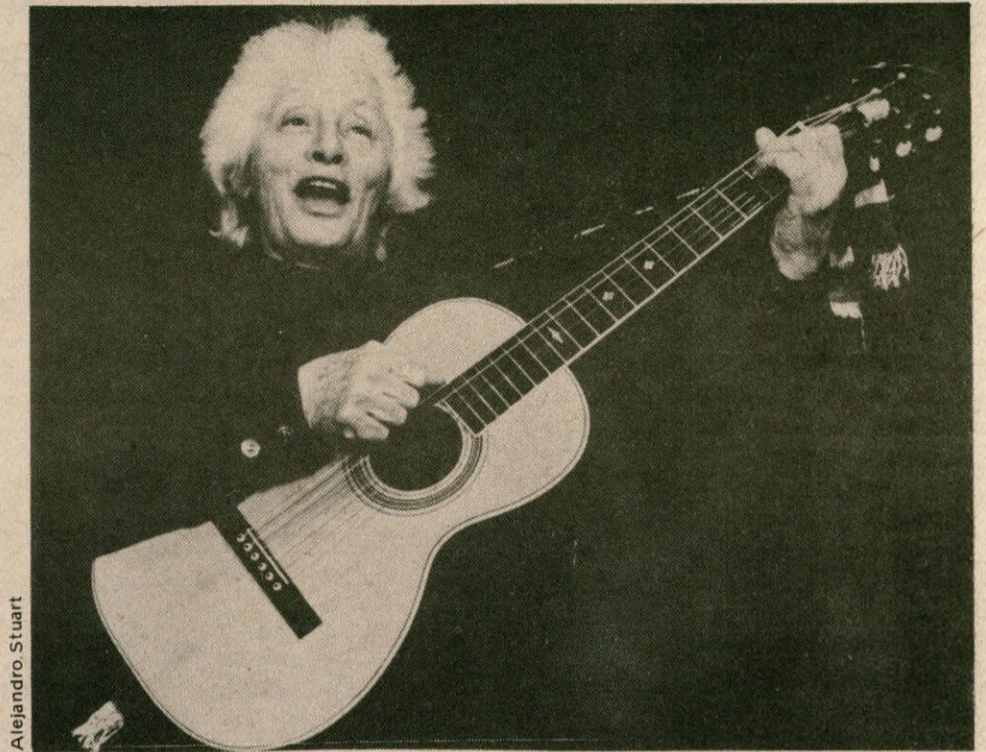
Janice Rubin

Her book on Samoan adolescents, *Coming of Age in Samoa* became the first anthropological best seller. It fixed the idea that "culture determines personality" in the public mind.

Dr. Mead was a unique citizen of the world who spoke and wrote with disarming honesty on subjects as varied as sex roles and gender differences to the decriminalization of marijuana possession. But it is her ideas on peace and disarmament that we wish to share with our readers: a transcript of the speech she gave to the 1977 National Women's Conference.

Malvina Reynolds, who began her music career in her fifties, was also concerned with ideas of peace. The songs she wrote for the peace movement were recorded by Joan Baez, Pete Seeger and other artists. Reynolds was as outspoken in her music as Mead in her writings. "What Have They Done To The Rain" was her protest against nuclear testing.

While the death of these two women makes orphans of us all, it is their work and their words we wish to celebrate. ——— editors.



Alejandro Stuart

in music

Malvina Reynolds 1900-1978

by Thelma Meltzer

*Don't play that closing chord for me,
baby, baby,
I'll bless the grounds from whence I
came.
I'll make some daisy shine,
Some grass grow green,
And leave a sneaky dandelion
To decorate the scene.*

Malvina Reynolds—singer, poet, philosopher and political activist—composed these lines for *No Closing Chord*, an unpublished song which was discovered in a file after her death. These words could be her epitaph. Malvina Reynolds died of kidney failure last March 17 in Berkeley, but her songs, like "sneaky dandelions," remain to brighten our scene still.

Malvina was born in San Francisco on August 26, 1900. On her 22nd birthday, the suffrage amendment became part of the Constitution. Her songwriting career began in her fifties. We hear her words in the songs of Joan Baez, Pete Seeger, Harry Belafonte and others, but it wasn't until 10 years ago that Malvina sang her own songs in public.

Malvina confronted life with complete honesty and courage, and these qualities are the backbone of her songs. She writes about her feelings for the human condition, her love of people, her abhorrence of war, the misuse of power by the powerful, and her interest in the environment. She once wrote a song about the people of British Columbia, Canada, who were protesting the building of a dam which would flood their Skagit Valley and turn it into "a mud pond to run the Coca Cola coolers in Seattle, USA."

The Sierra Club published several of her environmental songs in the *Survival Songbook* (1971), including *The Faucets*

Are Dripping, Seventy Miles by Malvina and Pete Seeger, *There'll Come A Time*, *The Cement Octopus*, and *The Day the Freeway Froze*.

Malvina wrote songs against the war—*We Hate to See Them Go*, *You'll Be A Man*, and *Tungsten*—and other songs of social protest. Her *Boraxo* is about former Governor Ronald Reagan's response to a member of the Berkeley Planning Commission who once told him after an impassioned meeting of the UC Board of Regents, "The blood of the people of Berkeley will be on your hands."

"Fine, I'll wash it off with Boraxo," replied Reagan, who hosted the Twenty Mule Team Borax television show during the fifties.

Malvina's social protest could also be tempered with humor, as it was in *Little Boxes*, the song that first brought her popular success as a songwriter.

"Little boxes on the hillside, little boxes made of ticky-tacky; there's a pink one and a brown one and a blue one and a yellow one, and they're all made out of ticky-tacky and they all look just the same."

This song's lilting, nursery-rhyme rhythm made *Little Boxes*' penetrating social comment on the sterility of life on the hillsides of America not only palatable but profitable as popular music.

Malvina's children's songs, too, reveal the gentleness and humor of this talented woman. Her songbook for children, published by the Schroder Music Co. which is headquartered in the front room of her house in Berkeley, is titled *Cheerful Tunes for Lutes & Spoons*. In her appearances on *Sesame Street* she sang from the albums *Arti-*

chokes, Griddlecakes and *Funnybugs, Giggieworms*.

Malvina's own childhood was less charmed. The daughter of European emigrant parents, she learned early on the consequences of expressing unpopular opinion. Although Malvina was an honors student, she was denied her high school diploma because of her parents' outspoken opposition to World War I. Despite this, she entered U.C. at Berkeley where her scholastic brilliance brought her a Phi Beta Kappa pin in her junior year. She earned a M.A. in English and some 12 years later a doctorate in romance philology. (Fifty years later her high school invited her back, gave her the long overdue diploma and a public apology.)

She worked during the depression and World War II as a steelworker, tailor (her father's trade), teacher and newspaper-woman. All her education and these stored experiences converge in the songs she wrote. Her concert and music festival appearances around the world and her breadth of understanding and compassion for human life have made her more than just an American folk hero.

In November, 1968, Malvina came to Houston to perform a benefit concert for the emerging Pacifica radio station. Inez Crawford, her good friend and friend of KPFT, brought this about. Malvina came with her husband, William "Bud" Reynolds, who had been a fiery union organizer and longtime protester of inequities. Malvina, Bud and Gus and Inez had become good friends in California. Inez recalled how Malvina and Bud would have soup suppers in their home to raise money for the causes they supported. The KPFT benefit was the first of Mal-

vina's several trips to Houston to perform her songs of social protest.

Her last visit would be for the National Women's Conference last November. Malvina and her daughter, Nancy Schimmel, arrived in Houston on the Sunday of the IWY conference, direct from a concert engagement in Chicago the night before. Malvina joined singer Margie Adams and *Sweet Honey in the Rock*, a quartet from Washington, in an evening and early morning concert at the Music Hall for IWY delegates and participants.

The "sneaky dandelions" she left us in her songs still have the power to surprise and delight. Her songs are replete with these images of planting and nourishing and growth.

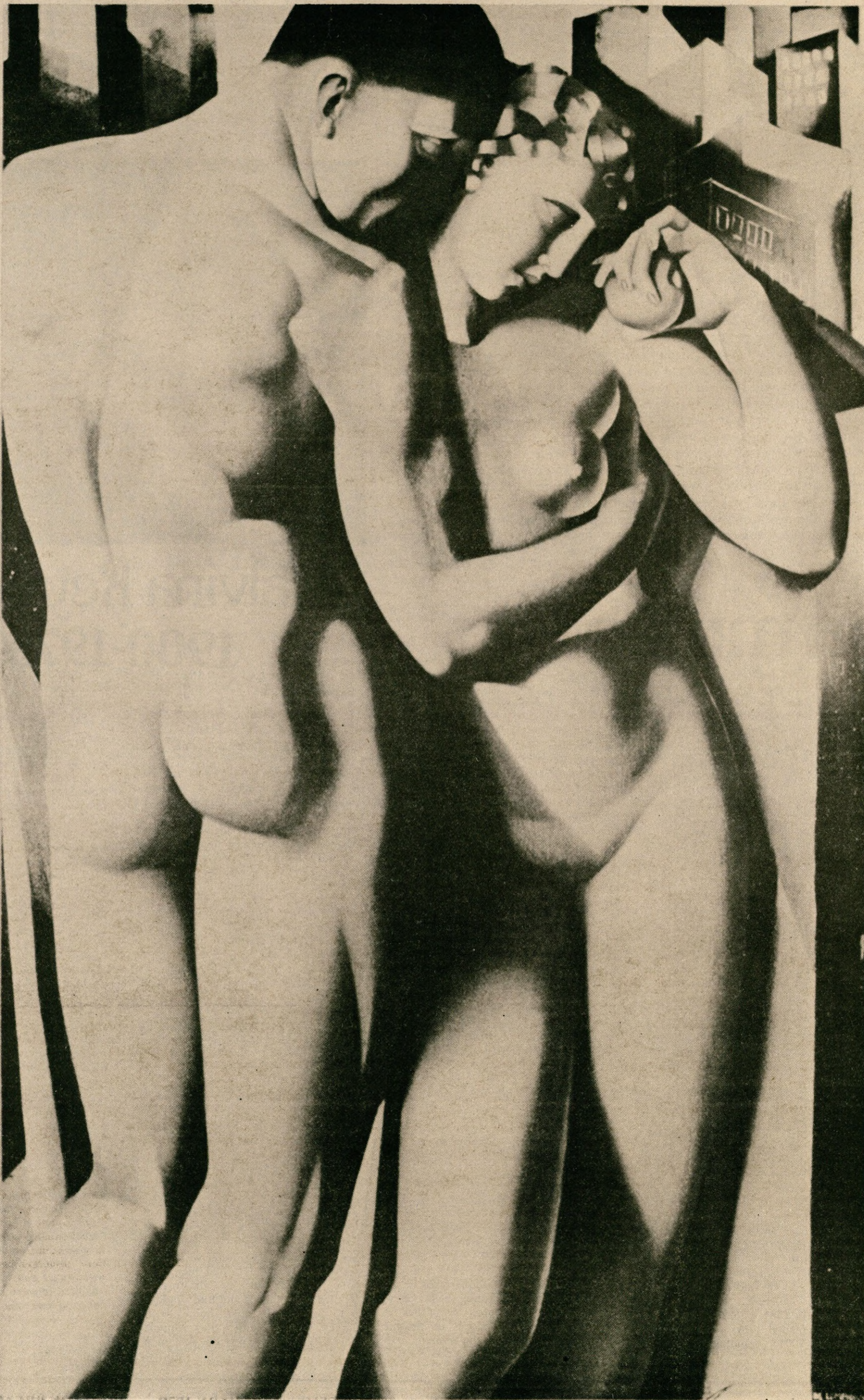
*If you love me, if you love, love, love me,
Plant a rose for me,
And if you think you'll love me for a
long, long time,
Plant an apple tree.*

—Malvina Reynolds

A letter written to Malvina's daughter after her death shows that Malvina is remembered the way she would probably like all of us to remember her:

*"Dear Nancy,
The day after her death we quickly cancelled our plans for a zoo trip—I instead bought an apple tree to plant in our backyard. The guy at Wesbrae Horticulture told us we were not the first that day. Far Out! So "Malvina" is bursting with leaves and birds and new growth in our yard—a small reminder that we'll love her for a long long long time.*

Love, Karen
—from *Sporadic Times*



Adam et Eve
Musée du Petit Palais,
Geneva, Switzerland

"I was painting a nude of a professional model that I often employed. She held the pose for a long time and then it was time for her break. The girl said, 'Madame Lempicka, I am so hungry, may I have a fruit from the still-life composition?' I said, 'But certainly,' and so she walked across the room, still nude, and took an apple from the bowl. While she was near it, something caught her attention and she suddenly stopped with the apple held near her shoulder. I had an inspiration. I said quickly, 'Stop! You must hold that pose exactly as it is. Do not move!' And I sketched furiously. I knew in that moment that what I saw was Eve, and that I must find my Adam.

"When I finished the sketch, I went out into the streets. This was the artists' quarter. I had before me the vision of the Adam and Eve. In the street nearby I saw a policeman on the beat. He was young, he was handsome. I said to him: 'Monsieur, I am an artist and I need a model for my painting. Would you pose for me?' And he said, 'Of course, Madame, I am myself an artist. At what time do you require me?' We made arrangements. He came to my studio after the work and said: 'How shall I pose?' 'In the nude.' He took off his things, and folded them neatly on the chair, placing his big revolver on the top. I set him on the podium and then called my model. 'You are Adam, and here is your Eve,' I said. It was one of my most successful works."

The Breakthrough Review

the arts • books • dance • film • music

TAMARA de LEMPICKA

by Joanne Harrison

After dinner the maid placed a shaded lamp beside the baroness's chaise longue. For just a moment it illuminated the upper part of her face, dramatizing her eyes, huge, strange, glowing, Pacific blue, their basilisk expression emphasized by dark lines defining the edges of her eyelids. Then she moved and her face was hidden in the shadows. A curl of cigarette smoke snaked upward in the pool of yellow light. Her left hand reached out and with a casually elegant gesture tapped ashes into a beaten copper tray. The lamplight glittered off the giant, square-cut topaz on her middle finger and the thick gold bracelet studded with hundreds of tiny rubies that complemented the vermilion lacquer on her nails. Her hands are still lovely, long and slender, belying her advanced age.

I asked about The Book.

"C'est un scandale!" she raged. "How can they print such scandals, such servant's gossip, such lies?"

Tamara de Lempicka, the Baroness Kuffner, cosmopolite, Houstonian and Deco *artiste extraordinaire*, was a legend fifty years ago; and now, at the age of eighty, she is a legend once again. During the 1920s and 1930s, her celebrity often overshadowed the fact that she was one of the most technically accomplished painters of her time.

But while she retained the admiration of many art critics and historians of the Deco period, after World War II she faded from the public view. Then, last year, Italian publisher Franco Maria Ricci brought out a \$115.50 English language edition of *Tamara de Lempicka*, a beautifully printed and bound coffee table book illustrated with color plates of the baroness's paintings. The book has generated a spate of newspaper and magazine articles about Lempicka, and so pulled her willy-nilly back into the spotlight. As the baroness sees it, the Ricci book has also generated a major scandal that threatens her reputation as an artist.

The cause of the furor is the book's text, advertised in the subtitle as "the journal of Aelis Mazoyer, Gabriele D'Annunzio's housekeeper." D'Annunzio was the famous Italian poet and Mazoyer was his mistress and servant. The gleanings from the journal provide, to say the least, a curious juxtaposition to Lempicka's paintings. The housekeeper's notes tell a back-stairs story of low romance and lecherous doings at the *Vittoriale*, D'Annunzio's infamous pleasure palace on Lago di Garda.

Lempicka vibrates with fury and frustration when she mentions the book. True, she says, she was once invited by the eccentric, womanizing D'Annunzio to do his portrait, which she saw as a great opportunity for a young painter. True also that she accepted his invitation to paint him at the *Vittoriale*. But, she says, when she saw that D'Annunzio was more interested in seducing her than in sitting for her, she left.

Now she is distressed and embarrassed by the third-hand "vulgarities" in the housekeeper's account of statements by

D'Annunzio such as these: "... he had said to the lady (Lempicka) that the whole house was hanging by a hair of her c—" and "I wonder what that beast (Lempicka again) is doing down there, all alone with her legs spread."

The publisher's plans for a new, inexpensive edition of the book have distressed the baroness even further. "It is bad enough what they have done with the few; now everyone will read these lies. This is not my work, my art," she fumes. "All that people will remember or know about me is this servant's lies."

All the publicity surrounding the book, and in fact the introduction to the book itself, has described her as unknown, mysterious and reclusive, a globe-trotting cosmopolite who is difficult to find, or, if found, unwilling to give interviews.

After a few inquiries in Houston, I discovered that she summers in Cuernavaca to escape the stifling Gulf Coast heat. A few more inquiries produced her telephone number.

The long distance connection was very clear. She readily agreed to be interviewed.

"Ring my daughter Mrs. Foxhall in the River Oaks and she will give you directions," the baroness said. "In this villa I have not a good north light. On Monday I move to another where it is better. You must come on Wednesday."

The warm Cuernavaca morning was heavy with the scent of frangipani. Birds of paradise grew in well-trained rows beside the still, blue surface of the pool. White lace butterflies with wingspans wide as swallows' moved nervously against a backdrop of towering black-green pines. Around a corner of the baroness's villa, near the herb garden, an old man with brown leather skin, a spotless white shirt of much-washed manta cruda, and an ancient broad-brimmed straw hat was sweeping rhythmically. He swept away the dozen or so leaves that had fallen overnight to mar the green perfection of the lawn. The gardener stopped at the sound of the baroness's footsteps on the flagstones.

She moved beautifully, floating in a floor-length swirl of vivid colors, full blown roses silkscreened on a virtually diaphanous material, her picture hat casting shadows on her face. She paused on the path beside the pool, an ethereal figure reflected in the water.

The gardener stood very still, holding his homemade broom of twigs. She passed by. He tipped his hat.

I stood on the patio of the guesthouse, in the shade of a lavender-flowering jacaranda, and watched the scene being played out: direction by George Cukor, production design by Cecil Beaton.

She saw me and beckoned, an imperious gesture, balletically graceful.

"Come, child, it is time to work." I followed her into the shadows of the veranda where she arranged herself on a chaise longue, as artfully unselfconscious as an *Odalisque* by Ingres.

Her voice is dusky, mesmerizing, — a deeper version of the young Lauren Bacall's. Her accent is Mayfair overlaid with Czarist Russian and with new chic French — all elegant Parisian vowels playing counterpoint to deep-throated Slavic consonants. She shades every word

as if it were a bar of music, a part of something larger but at the same time perfect in itself.

Probably she no longer speaks any language in its pure form. Instead, her speech is now a colorful argot of her own devising, a fascinating juxtaposition of vivid expressions borrowed from most of the languages of western Europe.

"Put off the recording machine, child, and close the book. When you listen, you must listen."

She leaned back into the cushions, their faded gray-and-blue pattern framing the ivory parchment of her skin. High, exotic cheekbones emphasized the angularities of a face that recalls half-forgotten poetry. "Autumn is like an old woman/who is still beautiful/because her bones are good."

She arched her back, briefly touching

me." She smiled.

"When she was finished, I did not like the result; it was not . . . precise. The lines, they were not *fournies*, not clean. It was not like me. I decided that I could do better. I did not know the technique. I had never painted, but this was unimportant.

"My sister was two years younger. I obtained the paint. I forced her to sit. I painted and painted until at last I had a result. It was *imparfait* but more like my sister than the famous artist's was like me."

She smiled a slow, sophisticated smile that both acknowledged and indulged the audacity of her younger self.

Although Polish by birth, Tamara was, from an early age, a peripatetic cosmopolitan. The Gorska family was well-connected throughout Europe. Her



L'Homme à La Guitare
Musée de Beauvais,
France

"I wished to paint an old man. It was a very strong desire. I must find the old man. So I went to l'Académie La Grande Chaumière to search for a model. There I found the face. An old man in rags. I said he must sit dressed exactly as he is. He came back to my studio. He sat for some days, always looking so sad. Then one day, before we begin, he takes from his pocket a wallet from which he takes a very old, very yellow cutting from the newspaper. It was folded and refolded one hundred times. He gives it to me and says, 'I was not always as you see me.' The cutting tells of Rodin's lovers (The Kiss). It tells the model's name. 'I am that man,' he says."

the cushions with the top of her head, emphasizing the length of her neck, surely once compared to alabaster columns. She shut her eyes, rolling them back and at the same time sighing deeply. She waved her hand in a very Russian gesture.

"We will begin . . ."

In the last summer of *The Good Years*, at a country house outside Warsaw, a twelve-year-old Tamara Gorska sat for her portrait.

"I was a little fattie, *une petite grosse*," she remembers almost three-quarters of a century later. "My mother decided to have my portrait done by a famous woman artist who worked in pastels. I had to sit still for three hours at a time . . . more . . . it was a torture. Later I would torture others who sit for

uncle's banking house had offices in France, Switzerland and Russia, in addition to Poland; and her grandmother took her on a grand tour of the Italian art museums when she was just thirteen.

When she was not much older, she fell in love with Thadeus Lempitzski. "He was the great love of her life. They married when she was only fifteen," her granddaughter, Houstonian Tamara (Cha Cha) Foxhall Molinello, says.

The young couple moved to St. Petersburg, now Leningrad, where Lempitzski was a lawyer for the bank owned by his wife's family. When the Russian revolution erupted, they fled with what they could salvage and joined the flood of aristocratic emigres.

"First we went briefly to Copenhagen. Denmark is a nice little country, but

La Communiant
Centre Georges Pompidou, Paris, France

"I am sitting in the Grand Hotel in Monte Carlo. The American Andy Warhol comes in. 'Sit down, Warhol, I say. He is a little man with white hair and a gray face. He has a dirty shirt and no expression. He sits. Soon there are two, eight, twenty people around. He says nothing, then he sees the picture from my catalogue [the award-winning *La Communiant*, painted in 1929] on the table. He says, 'Who painted this? It is wonderful, marvelous.' He holds it to his heart. 'I must know who has painted this,' he says. He is always very dramatic and exaggerated. 'Me,' I say.

"It is my table. I must be polite, so I ask all of these people 'Would you like a drink, some ice cream?' And I order it. 'Afterward I go to pay. The captain says all has been taken care of. 'But by whom?' I say. These people were at my table. There must have been over twenty of them. 'Twenty-two,' he says. 'Mr. Warhol paid for everything.'"



there was nothing there for me," the baroness says. "And so we went to Paris."

Paris in 1918 was overrun with upper-class refugees from Russia who suddenly found themselves impoverished. Some, like the Czar's cousin, Grand Duke Gabriel Constantinovich, who later posed for Lempicka, refused to work. Fortunately, he was supported by his mistress, an emigre ballerina. Others became models in the fashion houses or lived frugally on the income from the sale of salvaged jewelry. Life was difficult for the Lempitzskis. They lived with their baby daughter, Kizette, in a small, one-bedroom apartment in an unfashionable quarter of the city.

The situation eventually proved too much for Thadeus Lempitzski, who left for Poland and never returned.

"After my husband left, I was alone in Paris with a small daughter to support. I was so depressed. One night at a party I went into a small room by myself. I suddenly began to cry and cry. My sister came in. I said, 'What can I do? I have no job. I will not be *un mannequin*. I have no money. What am I to do?' She said,

"You can work. You can paint." And so I did.

"I studied for a short time at the schools of Maurice Denis and Andre Lhote. There were many pupils. The lessons were cheap. Mostly I painted at home in my small living room. I was fortunate: it had a good north light. I lived in the artists' *quartier* where everyone was very avant-garde. Everyone was revolting, themselves against the conventions. Everyone did something new. This was the time for such things.

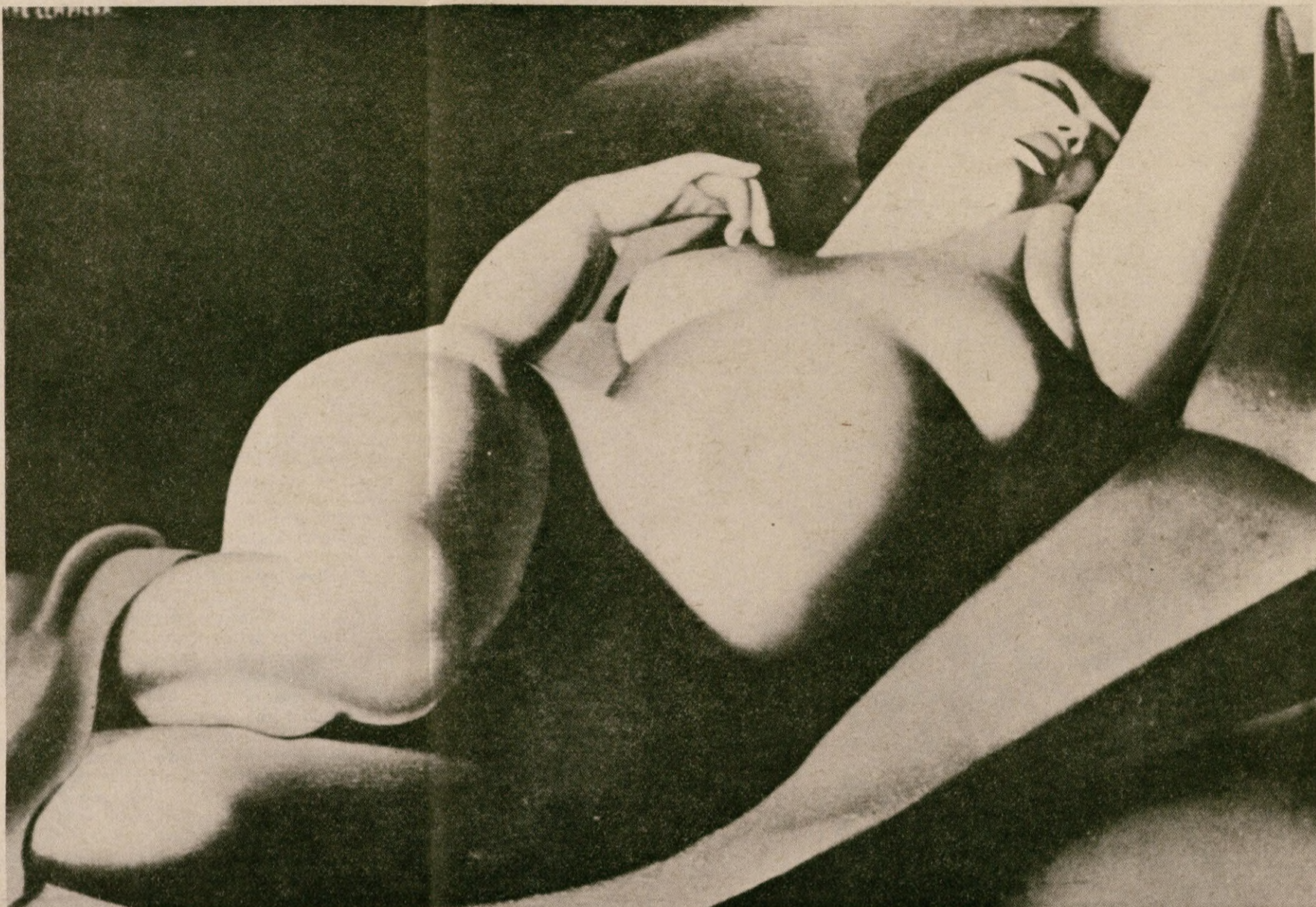
"One night in the Brasserie Coupole, a cafe for artists (there were two — this was the better), Marinetti, the Italian who was a futurist, was making a speech. He is in the front at a long table. I am a young artist. I sit beside him very quietly. He speaks about how we artists are enslaved by the past, how the conventions are keeping us prisoner. He becomes more and more excited. He jumps on the table. The whole cafe is listening. He says that until we destroy the art of the past, there can be no true *art moderne*, and therefore we must go *now* to destroy the Louvre, which is the symbol of the past. He be-

gins to chant, 'Burn the Louvre! Burn the Louvre!' He shouts that we must go *NOW!* I, too, am chanting 'Burn the Louvre!' I am very excited. I look up at him. I say 'Maestro, my little car is outside; we can use it to go to burn the Louvre.' We all run outside — thirty, forty people. The car is gone. The police have taken it away for the false parking. Instead of to the Louvre, we go all of us

Kizette Au Balcon
Centre Georges Pompidou
Paris, France

One of Lempicka's first great successes. Kizette, a portrait of her daughter, now Mrs. Harold Foxhall of Houston, was awarded the First Prize for painting at the 1927 Exposition Internationale des Beaux Arts in Bordeaux, France.

It was acquired by the French government in 1976 "for the people of France."



La Belle Rafaela
Private Collection, Paris,
France

"Every morning at ten-thirty I would walk in the Bois de Boulogne for my health. I would begin to paint at first light and continue through the day until the light was gone. It was necessary to have the air to keep up my strength and so I would make this walk. Ten-thirty is not the fashionable hour. In winter there are very few people in the park. I am walking along, thinking about my work, concentrating, and I become aware of a woman walking some distance in front of me. As she walks, everyone coming in the opposite direction stops and looks at her. They turn their heads as she

passes by. I am curious. What is so extraordinary that they are doing this? I walk very quickly until I pass her, then I turn around and come down the path in the opposite direction. Then I see why everyone stops. She is the most beautiful woman I have ever seen. I stop and say to her, 'Madame, I am a painter and I would like you to pose for me. Would you do this?' She says, 'Yes, why not?' and she comes back to my studio. 'Her name is Rafaela and she poses for me for more than one year, for many paintings. We talk. She tells my many sad stories of her life. Finally I say to her I do not care

what you are or do, but I will not listen further to untruths. Either you tell me the true stories or tell me none at all. And she says, 'Madame Lempicka, the truth is that I like to make love with men. At night I go out to look for men who also like to make love.' 'I painted her in the nude. She assumed the pose herself on my old gray sofa. I arranged only the bit of cloth near her feet.' The Sunday Times Magazine (London) has called La Belle Rafaela "surely one of the most remarkable nudes of the century."

as *un talent exceptionnel*. Her Deco-style paintings won virtually instantaneous critical and popular acclaim.

Art Deco is a term difficult to define precisely. It is usually taken to mean the art of the period from the Paris "Deco" exhibition of 1925 through the beginning of World War II.

But for the artists and craftspeople who participated in the watershed 1925 exhibition, their work was more than just a part of the artistic continuum. They saw themselves as the founders of a brave new "electrical" world. There was a widespread feeling that art as previously defined, or for that matter the world as anyone understood it, had died in the trenches of World War I. The sense of social dislocation during the period was extreme. The artistic focus was consequently narrowed to the degree that everything not absolutely "contemporary" was banned. The past was dead. It should be buried. Burn the Louvre!

The attitude of Art Deco's creators could be seen in their lives as well as in their art. For many of them, in a society that had burned its roots, living well was, indeed, the best revenge. The Deco era was a time when, as one critic said, "Two worlds met, when a style of art came into confrontation with an art of living." Tamara de Lempicka was the quintessential symbol of the Deco era. Indeed, her self-portrait, painted about 1928, has been featured at retrospectives, even at the 1975 "Paris 1925," the French capital's celebration of the fiftieth anniversary of the original Deco exhibition, as *the face of Deco*.

A recent article in *The New York Times* described her *Autoportrait* as depicting a "steely-eyed goddess of the auto age" sitting behind the wheel of a sleek, powerful, green sports car. The baroness laughs. "It was a little Renault, not green, but bright yellow and black.

When I drove in it, I wore a pullover of the same bright yellow, always with a black skirt and hat. I was dressed like the car and the car like me.

"One day in Monte Carlo I left the car to go into Chanel. When I *retourne* I find a note on the windscreen. No name, a message only. It says: 'You look so wonderful in the car I would like to meet with you.' It was signed with a woman's name and the address of a fashionable hotel in Nice.

"Later, when I am in Nice, I think of the note and say, 'Why not?' I go to the hotel and send my card with a message to say this is about the car in Monte Carlo. A fashionable woman greets me with enthusiasm. She says, 'I did not know before — before I thought only this woman and her car they make such a vision. But now, are you not Lempicka the painter?' 'Yes, Madame, I am.' 'Well,' she says. 'I am the fashion *directrice* for *Die Dame*.' This was a chic women's magazine in Germany. 'Before I was interested only in your look, but now . . . would you consent to do a painting of yourself in your yellow car for the cover of *Die Dame*?'

"I am a young painter. I am not wealthy. I think quickly, 'yes,' I say, and yes again, because for this work I will be paid twice. First by the magazine for the reproduction, and then I will be able to sell the painting itself. And so I did. But I painted the car green because I prefer it so. This is how I began with this magazine. I did many covers for them.

"Later people said that my car was a big Bugatti, that I was very wealthy. At this time this was *not* so. On the contrary, I was very poor."

But Lempicka didn't remain "poor" for long. She soon became the most sought-after portrait painter in Europe, with a starting price of about 50,000 francs (\$2,000 in 1925). King Alfonso of

Spain sat for her, as did Queen Elizabeth of Greece. American millionaires booked her passage and paid all her expenses to persuade her to come to paint their portraits.

In an era when movie stars were STARS, Lempicka was their equal, a celebrity of the first magnitude. She traveled in the highest circles of European society; painting kings and duchesses, celebrities and charlatans. Her name was mentioned repeatedly in society columns, usually prefaced by the adjectives "beautiful" and "blonde." Her mode of dress was noted ("Lempicka drifted by, her figure sheathed in bottle-green satin") and was widely imitated. Her beauty advice was sought. ("Distinction can be achieved," she once told Sunday supplement readers in America. "Every woman should dramatize herself.")

During World War II she moved to Hollywood, where she visited with actors like Charles Boyer and Tyrone Power, lunched with Greta Garbo and Ronald Coleman, partied with Basil Rathbone and invited Katherine Hepburn to use the tennis courts at film director King Vidor's rented Beverly Hills mansion, where Lempicka was ensconced for the duration. But all the while she never stopped painting, and her works were used as drawing cards at war relief fundraisers, with even Eleanor Roosevelt's "My Day" column noting her contributions.

But when she returned to Europe after the war, Lempicka found that the artistic climate in France, devastated for the second time in thirty years, had changed beyond all recognition. *Les annees folles* were gone forever. New painters didn't care about decorative opulence. They painted what they saw — a gray world of shortages and rationing and ruins. They outlined figures in heavy black, they depicted the tortured workings of the

mind through dark abstractions. Abstract became the norm. The art world's course took it further and further from the stylized elegance of Art Deco.

Lempicka stopped exhibiting, she says, "due to the divergent tendencies in art." She faded from public view but still she continued to paint.

In 1972, almost one-half century after the birth of Deco, the Gallerie du Luxembourg in Paris staged a major retrospective of Lempicka's works. Their power startled a new generation of art critics who were unfamiliar with her talent.

The exhibition caught the first wave of Deco fever, the rediscovery of the aesthetic of *les annees folles*. The Paris show prompted wide discussion of her work in the European art press. Suddenly, Lempicka was famous again. Critics discussed her technique, calling it "Quattrocentist," "*robust, lebensvoll und stark*," (healthy, full of life, and strong), or "rivaling Dali in technical proficiency, although his psychological antithesis."

One's opinion of Lempicka's place in the art world depends to a great extent on one's opinion of Art Deco itself — whether one places the emphasis on the art or on the decorative. Until recently, many critics were inclined toward the latter, agreeing in principle with *Burlington Magazine's* line on the 1972 Lempicka exhibition: "They (her paintings) conjure up everything that is meant by the word 'smart' — exclusive, up to the minute, tinnily, and second rate."

But in France, where the tradition of Deco scholarship has progressed beyond its infancy, the critics are more inclined to place Lempicka higher up in the pantheon of twentieth century painters, agreeing with Florent Fels, dean of the French art critics, who wrote in *L'Art Vivant* about that same 1972 exhibition: (continued on page 17)

Margie Talks About Her Music

by Barbara Karkabi

*Could it be you ask too much, lovable lady
I wonder what you're thinking, beautiful woman
It seems like a fog is settling in within your eyes
And the weight of something is pulling your shoulders down.*

—Beautiful Soul, by Margie Adam

She walks on stage quietly, her long and lanky body seeming tremendously vulnerable. Yet, when Margie Adam sits down at the piano, throws back her curly head and begins to beat out the music of her songs, she becomes a woman filled with energy and fire.

Her recent concert in Houston was an almost-continuous rap session, combining her songs with her feelings about what it's like to be a woman in the seventies. Her between-songs talks were stylized, witty and personal—"so, I think what I'll do tonight, is sing a little and talk a little, so just sit back and relax." "Or," she turned to her audience after another song, "on the other hand," she continued . . . as if the entire performance was an ongoing dialogue or story.

The raps, like the other devices Adam uses, such as coming out into the audience after the show and holding workshops, are a means of bridging the gap between audience and performer, something which is very important to her.

The daughter of a Broadway show composer and a classical pianist, Adam began writing instrumental music in 1963 and soon went on to music with lyrics. But, even though Adam knew she had a talent, she graduated from the University of California at Berkeley with a degree in English literature, thinking of becoming

"So, I went off to the country," she says, "and the lyrics came in hours. They just came spilling out, I was writing all the time. It was as if my muse paid me back for taking the risk and said, "Ok, Marge, here it is."

After that, things just seemed to fall into place for Adam. Kate Millet held the Woman's Music Festival in 1972 and Adam drove up and performed in that. "I didn't even know how to use a microphone," she recalls, "but everybody seemed to love my songs."

Following the festival, a group of women invited her to perform in Los Angeles and Adam laughingly recalls that she marched off to the local Veterans Hall and asked to learn how to use their sound system. But, in spite of all that, she never meant to be a performer. She always intended to get somebody else to sing her songs.

"I just didn't see a style I wanted to pattern myself after. All the acts I saw were so limited, they were all somebody else's packaging and commercial calculations," she says.

Even her style, which appears to be totally natural and spontaneous, took years of working with audiences to achieve the intricate blend of songs and philosophies. In fact, she says, it was her audience that encouraged her to keep on performing.

"There is a circle of community that can occur in women's music and I want to pass that feeling on."

an English teacher or a copy editor at *Time* magazine.

"It just hadn't occurred to me to face my music, because it was far too personal a thing. I think many women are afraid to fail at a talent which is almost too personal for them to reveal," Adam says.

But, fortunately for Adam, she had some real help and encouragement at a crucial point. In the early seventies, after working at unfulfilling jobs as a secretary and an English teacher, she decided to take one year off and "confront my muse." One year out of a lifetime she says is not much, compared to years of frustration.

"Basically, my style evolved from the permission my audiences gave me—my act is me. Obviously, in an hour and a half you can't reveal all of yourself, but it is me."

The qualities she tries to evoke on stage are a combination of strength and vulnerability. She sees herself constantly developing these two elements, along with the need to express what feels good and what feels bad; self-affirmation and a basic respect for other people. Adam believes that these are truly feminist and humanist values, which she hopes her audiences will discover in themselves.

"I believe it's really important for



women to see that vulnerability can co-exist with strength. It is possible to be in touch with our own feelings and still not lose control of our lives. I try to project that in my concerts. So many of us have been taught that it's bad to be in touch with your feelings, and we just have to get away from that," she says.

From these feelings stem songs like *I've Got a Fury*, about the importance of expressing anger and *Beautiful Soul*, a song about battered women. Adam says that her favorite song varies from night to night. "But, if I were only able to share one thought, if I had the opportunity to get into everybody's brain, I would choose *Best Friend*."

"Musically, it has a kind of inevitability that makes it totally accessible to audiences. I didn't force any of it. By the time I get to the chorus, it is absolutely inevitable that the audience repeat the refrain. I live to get those kind of responses. Plus it's a dear and beautiful song that I wrote for myself," she says.

Adam was not always in the vanguard of the women's movement. Her awakening came in 1970, when she worked as a registrar's secretary. She remembers that because she was behind a counter, people treated her as if she were nothing, even though she had a degree.

"Previously, I had thought that the women's movement was for people that couldn't get on, which is typical of my class. Although, it had all been real easy for me, I soon discovered that for most women it wasn't, and the truth of the matter is that it's no fun," Adam says.

So Adam decided to write about her feelings, and has received rave reviews all over the country for her women's music. She has also formed Pleiades Record Company, which produced her album *Margie Adam: Songwriter*, and employs only women.

Adam considers herself to be a true product of the women's movement. She believes her audiences have had everything to do with her songs and introductions, "because they've been up-front about what they want to hear." Her lyrics have changed as she has been educated about the reality of women's lives. "That's why I make it my responsibility to communicate with audiences, it is just so important. There is a circle of community that can occur in women's music that really gets me off and I want to pass that feeling on."

The Margie Adam Concert was co-sponsored by Off the Wall Productions, the Breakthrough Foundation, and the UH University Feminists.

Plant Woman

by Gigi Yellen

"The first thing I do each day is take care of my plants," says Toby Topek, an artist whose studio is a greenhouse and whose three children have dubbed her *Plant Woman*. "If I cannot work, if there are too many other responsibilities in a day, then I go out to the studio and I sit and daydream, and that's working. I look at what I've done."

Last spring Topek decided to start sculpture but kept going back to her work in paper collage. "I couldn't find the forms for sculpture. I didn't know whether I had the energy to enter this new medium."

Topek found the energy, and the results of the discovery are on display at the Roberto Molina Gallery, 2437½ University.

Along with her stone and porcelain sculptures are examples of her collage work—round forms in deep reds and earth tones. The same rolling forms appear in her sculpture pieces.

Topek worked on her one-woman show over the summer months. "I work best in the summer," but learning the kiln she says, "nearly overwhelmed me."

"I thought I would be able to get into these shapes right away, but it didn't work that way, and I got very frustrated. My assistant kept showing me different methods, and finally one, the slab method, worked. I found I could use my greenhouse shovels as slabs for the clay to harden on."

The shape of the shovel is apparent in her sand-colored stone pieces—arranged on and beside a low platform in her current exhibit. Topek's soul-sister relationship with nature finds its three-dimen-

sional expression in her sculpture—"companion" pieces she named *Earth Wave*, *Heat Wave*, *Desert Wave* and *Water Wave*.

They are simple, torso-like forms. Each piece consists of two interlocking units. Topek calls them "relationships." There is another sculpture group called *Plant Woman*. "This is me." The artist refers to the sculpture as "she." *Plant Woman* stretches out along the floor of the gallery in seven pieces. Accustomed to working in collage, Topek took small pieces of fired porcelain and arranged them to suggest a female form to convey "That feeling of, I'm lying down on the earth, wide open to the sunlight."

She used to do nudes. She was very good at them. Then people who liked her drawings became disappointed that she was moving into other areas. She lets out a long sigh and tells why she stopped showing for a time. "Somehow I was really locked into what other people were expecting. I wasn't opening up. So I had a lot of really hard work to do."

Her work was represented in a special exhibit of Houston women artists at last year's IWY conference but the current exhibition is her first major one in three years. "This doctor asked me, 'Are you still painting?' 'Yes,' I said. 'Are you still practicing medicine?'"

Topeka titles her work using original names or borrowing words from Walt Whitman like *Unfolded out of the Fold*; *Roots and Leaves Themselves Alone*.

She loves the earth, this woman of the porcelain forms and is inspired by naked hills as well as by lush ferns. She says, "I see the human body in all of nature."

people of France." They are now hanging in museums throughout the country.

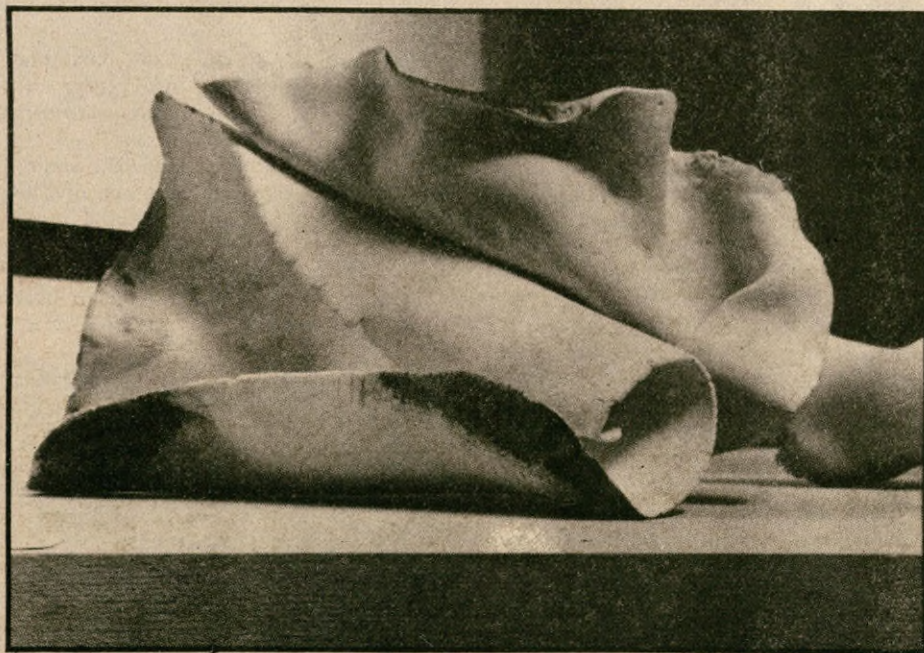
Then, in 1977, came the Ricci book, and with it more notoriety. The book and the surrounding publicity treat Lempicka as though she no longer exists. She has been wrapped in a veil of mystery, projected as someone who has disappeared, who is unknown.

"Unknown!" she rages. "Unknown to whom? To these nobodies only! I have never been unknown. I have always been painting. They have not always been looking.

"I do not wish to live in *souvenir*. I am continuing everyday. My best painting I have not yet done. Every time I *commence* I am certain that this will be the greatest, and every time I finish I am



photos by George Mello



TAMARA de LEMPICKA
continued from page 15

"Unaware of, and perhaps even scorning contemporary anarchistic trends, Tamara de Lempicka has found her place in the long line of true artists who have taken their inspiration at the sources of classical beauty, particularly from Cranach the Elder, to whom she owes her impeccable design. . . . She has constructed lasting work of great power and emotional impact."

The French government seems to agree. In 1976, almost half a century after the *Musee d'Art Moderne* purchased its first Lempicka (*Girl with Gloves*), the government officially purchased twenty-three paintings by Lempicka "for the

disappointed."

But people who have acquired her paintings, like Houston's Count and Countess de Warren, are not disappointed. As the Deco period is studied and its place in the context of twentieth century art recognized, works like Lempicka's will undoubtedly appreciate in value.

Random handfuls of stars are scattered on the indigo Mexican sky. Black cloud shapes at the edges meet the mass of bare volcanic mountains to the north.

The veranda is in darkness. The lighted pool glimmers watery blue, a giant, square-cut aquamarine. Tiny paper lanterns here and there glow yellow in the pine trees at the border of the garden. A breath of wind ruffles the bamboo, then twists through the lush, night-blooming

jasmine.

Around the far corner of the house, a single jarring light spills out from a sliding glass door ten feet high.

She moves, adjusting the canvas slightly on her easel until the light strikes the painting from above and slightly to one side.

She pauses. In her right hand is a slender, long-handled sable brush; her left is held near her side, bracelet and topaz glittering, wisp of smoke curling from the omnipresent cigarette.

She applies a touch of paint and then stands back, brush still poised, holding the pose: a portrait of the artist as her own creation—an elegant figure perfectly framed in the lighted doorway set against the backdrop of a soft, black night.



courtesy of North West Outward Bound School



Geographer - photographer - writer Nancy Landau shares some of her five years of backpacking experience with us in the form of anecdotes and field notes. She also provides us with the nuts and bolts: books to read, classes to take and expeditions to join in order to prepare for and enjoy the outdoors.

There's a lot of Texas to see —

by Nancy Landau

Lone Star Trail Tale One. You leave the trail after a smooth solo hike, thinking of a hot bath and your next meal. You're ready to go home, but you can't—without the car you left next to the country dumpster three days ago. It's no longer there.

You trudge on to the nearest farm road hoping to find a phone, dreading the hitch-hike on I-45, wondering if your insurance company will come through, mentally inventorying your losses (glad your camera's over your shoulder, sorry about what was stored in the trunk).

The friendly local who delivers you to the Evergreen Grocery insists it's your boyfriend playing a joke on you. Some joke. (What boyfriend?) You're filing a stolen car report when his cousin the constable arrives saying, "Stolen? No, we jest towed it away."

Advice: Don't park anywhere *near* one of those roadside dumpsters. And don't expect much information from the local folks. Many are unaware that a 100-mile trail treks through their neck of the woods. Why would city folk come there anyway? Much less a woman hiking alone.

Lone Star Trail Tale Two. You're driving the red dirt back roads in search of the trailhead and you notice a number of parked trucks with their gunracks—all empty. You dig for your reddest bandana, hike between the most flamboyantly colored backpacks and make *lots* of noise.

Caution: it's Texas in mid-November and the deerhunters are out in force until December 31. In the national forests? Where people are hiking? Right. Longtime bird-watcher and concessionaire Grandpa Sweeny, who usually distributes trail maps at Double Lake, returns them to the ranger the opening day of hunting season, hoping to discourage folks from setting foot or backpack in the woods.

Other backpacking adventures from an expedition leader: a lost hiker who just happens to be the grandson of Leon Jaworski; flagging down a truck for a group ride back to a lost trail; pulling up tent stakes and heading for high ground when a distant air horn announces the river's rising—fast; tethering a sleeping bag to a neighboring sotol on a steep Chisos Mountain slope to keep from sliding off into the night.

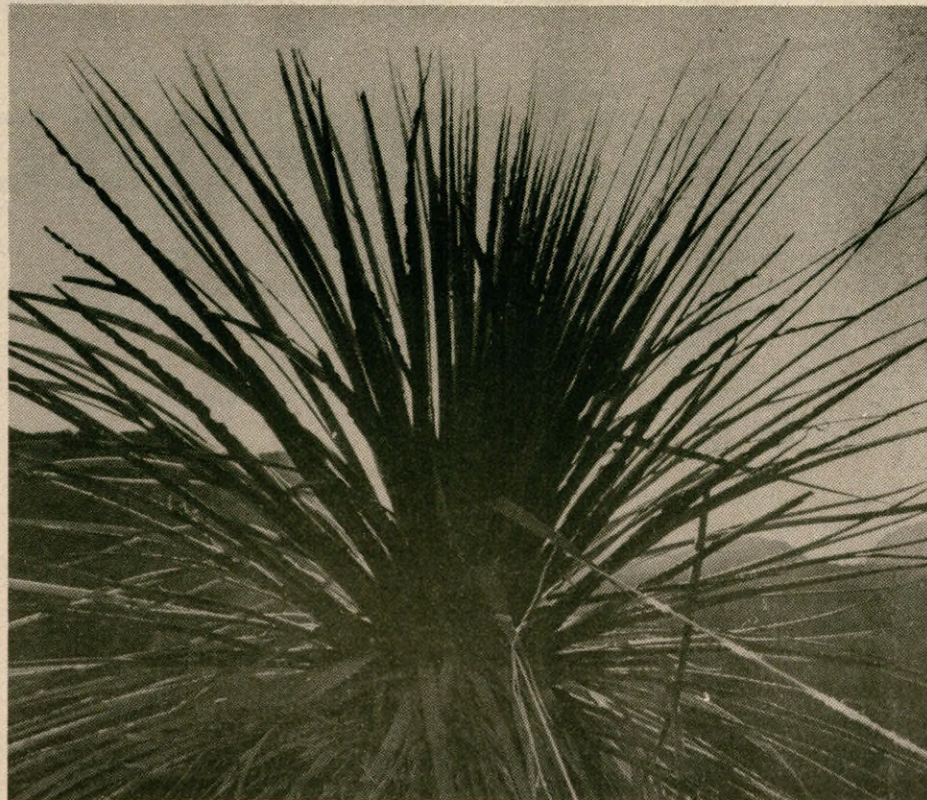


Backpacking is something you could learn to live with—and love. Wilderness writer Edward Abbey says "Life is already too short to waste on speed . . . Walking makes the world much bigger and more interesting. You have time to observe the details." When a backpacker adopts an attitude of voluntary simplicity, lives efficiently with limited resources, there is time "to walk slowly, antennae spread", time to observe both the minute and the grandiose.

To match what you know with what you see. To recognize flora in the leaf and fauna in the flesh, to experience directly the weather and climate that affect them. To learn juniper by its smell, read a river and explore its source, evaluate the edibility of stonecrop and dewberry, and know a bird by its song. You can develop your sense of direction by practical orientation with map and compass, and learn to visualize your topo map in 3-D by making direct comparisons with slope and contour. You can learn east by the rising of the moon, pull out a star chart to pick out constellation patterns, and get a feel for universe dynamics. You can reach places inaccessible by other modes of travel and learn some things about being alone.

In *The Man Who Walked Through Time* Colin Fletcher writes, "When you ferret out something for yourself piecing the clues together unaided, it remains for the rest of your life in some way truer than facts you are merely taught, and freer from onslaughts of doubt."

Explore some of the Texas trails—this time of year is ideal—and record your discoveries in a journal. Here are my field notes on three areas I've explored over the years.



oak. I might consider the place boring if I didn't know about the intermittent streams.

The bed of Mescal Creek is smooth sculpted limestone with huge boulders strewn about. Its moisture supports large sycamores, pecan trees, maidenhair fern and columbine in bloom. Honey bees nuzzle nectar, ticks are out in force, and daddy-long-legged spiders huddle in quivering clumps. Along the sandy banks of the Pedernales River, huge cypress trees grow with shaggy bark, and debris from raging floods has caught high among their

burn in cut-offs by day. Chihuahuan desert scrub dominates the lowlands—tarrubush and creosote, with purple sage, ocotillo, yucca, cacti and lechugilla. A steppe up is sotol with grasses that gives way to upland forested with a pine-oak-juniper association, some Texas madrones, century plants and drooping juniper.

Off-trail hiking in these mountains is steep, strenuous and tough-going. Prickly, spiny things are all over, and loose broken rock is everywhere. There's nothing to grab hold of and nothing to

because there's a lot of Texas!

The East Texas Piney Woods. Rolling hills here are forested with an oak-pine-hickory on fairly acidic, sandy soil, and the climate is subtropical and humid with 48 inches of rain annually. I hike here in early April. It's warm enough for cut-offs, and, yes, there are mosquitoes at this time of year. I break trail for a while (clear away the spider webs), then drop behind my companions and hike solo, making notes at my own pace. No doubt. It's spring: scattered dogwood blossoms layered in colors on the moist earth, black berry bushes flowering in sunny clearings; while pollen covers my boots with a green patina. The only rocks here are small rounded ones in intermittent stream beds, the soil is loose, sandy and dark with humus.

I scuff through downed oak leaves and heavier magnolia, slide on slippery pine needles. I cross meandering streams under arches of vining yellow blossoms, wind through bowers of lianas with pale green tufts of new grass at their feet. Huge oaks with bare trunks flourishing with growth where the tree tops see sunlight, and bamboo shoots rise knee-high on damp, low-lying ground. There are armadillo scratchings in sandy soil, woodpecker-riddled tree trunks, turquoise-and-orange-winged black velvet butterflies.

I see bouquets of purple long-stemmed flowers, shaded airy creek banks green as improved pasture, clusters of white flowers on tall stalks, resurrection fern in tree notches, and finally, telephone lines. The highway.

The hill country of central Texas. The area is subtropical, but has frequent steppe (dry) years and an occasional desert (very dry) year. Rainfall averages 34½ inches and altitude ranges from



800-1850 feet. The soil, laid down as limestone in the Guadalupe Sea, is poor and shallow and fairly alkaline, so most of the Edward's Plateau is used for livestock grazing.

I hike here in late April, and, though it's overcast with no direct sun, the heat feels like mid-summer. The trail is rocky and hilly but it begins to be a bit monotonous seeing only juniper and scrub

branches. The river and its tributaries dissect the original plateau, leaving concordant hills behind—and unexplored terrain I'll hike when I'm here again.

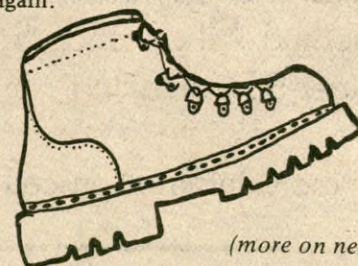
Big Bend in West Texas. Altitude ranges from 1,700-7,000 feet and rainfall averages 15½ inches. I hike in the Chisos Mountains in mid-March, a few weeks before the desert blooms. Evenings are chilly enough for sweaters but you sun-

fall on, so I'm cautious of my balance and footing. Neither is there much of a level unvegetated spot for a sleeping bag, and this is the night I'm tethered to a sotol.

I spend my sleep time reading about hiking in the Grand Canyon—solo, listening long to unfamiliar night sounds in that wide-open space, watching the half-moon set, free-associating, and watching the sky lighten. Morning brings bird sounds—a long trill repeated from high among the rocks, and a duck-like call from one overhead, then three, then sixteen, circling and soaring over air currents.

Sunlight silhouettes the mountain edges of a rock-bounded world, then floods Juniper Canyon at my feet. These exposed igneous intrusions are like an island in a limestone sea of desert. I climb up to the ridge east of Casa Grande, avoiding the peregrine falcon nesting territory, and down again over more broken rock. The soil's darker with more humus under the trees of this wetter north slope. I thread my way through fallen pinon pine and blaze more trail downhill over steep talus slopes edged with juniper and Emory oak. It's all exhausting work, often dangerous and always a challenge!

I know one thing for sure—I'll be at it again.



(more on next page)

back to backpacking

10 tips before you begin:

1. Learn some basics of wilderness travel from books, classes or other hikers.
2. Develop a good attitude about the outdoors—the idea is not to conquer the wilderness but rather to co-exist peacefully with nature.
3. Get some good information on how to choose a backpack and how to pack it.
4. Gather what you think are the necessities—and cut the load in half. But do consider these accessories: a camera and lenses, compass, field glasses and maps, including contour maps.
6. Carry resource material. You'll want to identify a tree, name a bird, check historical dates or locate some boundary. Do take your choice lightly—paperbacks over hardbounds and photocopy pages or articles instead of carrying the whole magazine.
7. Read everything you can find on the area you'll be hiking. And maybe carry a book whose mood matches your locale; perhaps one that was written about that area by someone who lived there or hiked it.
8. Work out a way to take field notes on the move. You'll have more ideas and input than you'll want to trust to memory, so catch it as it comes.
9. Be in good physical shape before you hike. Practice rhythmic breathing. Yoga is especially helpful.
10. And this especially—take someone along who knows more than you do!

Basic sourcebooks and magazines:

Backpacker Magazine, Box 2946, Boulder, CO 80302. \$12 per year, 6 issues.

Fletcher, Colin. *The New Complete Walker*, (Knopf, 1974). The best and brightest of the "how to" books!

Nelson, Sharon & Dick. *50 Hikes in Texas*, (Teconote Press, 1974). Trailhead locations, highway numbers, simplified maps.

Perrin, Alwyn. *The Explorers Ltd. Sourcebook*. (Harper & Row, 1973). "An information clearing-house for adventurous, geographically inquisitive people including every kind of amateur explorer, shoestring sailor, cliff hanger, cave dweller, bug chaser, frogman, bone digger, rock hound and river rat known."

Women in the Wilderness, 13 Columbus Avenue, San Francisco, CA 94111. Quarterly publication, \$10 per year. "The wilderness furnishes us with the

opportunity to develop new role models for women by seeing each other as competent, adventuresome and willing to take risks."

Equipment:

Recreation Equipment, Inc. Co-op, PO Box C-88125, Seattle, Wash. 98188. Mail order for the best equipment at the best prices—and it's member-owned! Phone toll free for a catalog: 1-800-426-4840.

Organized expeditions through:

Artemis, 1001-A Shelly, Austin 78703. A guide/outfitter service which offers women-only outings. "Trips are educational processes. . . discover that wilderness survival skills may be easily transported into city survival tactics."

Houston Sierra Club—"to explore, enjoy and preserve the nation's forests, waters, wildlife and wilderness. . ." Phone Citizens' Environmental Coalition, 228-0037.

National Outdoor Leadership School, Box AA, Lander, Wyoming 82520. A school (giving optional college credit) teaching outdoor skills, practical leadership and an appreciation of the wilderness environment. "Co-exist with nature without leaving a trace." Women-only courses available. Phone 1-307-332-4381.

Outback Expeditions, PO Box 444, Austin 78767. "Learn self-sufficiency in a wilderness environment—mountain, river or desert." 1-512-442-8036.

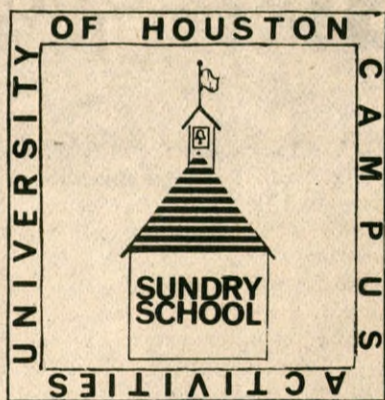
Outward Bound, Box 50, Hanover, NH 03755. A motivational school which utilizes stress therapy for self knowledge.

Women in the Wilderness, 13 Columbus Ave., San Francisco CA 94111. Publicizes trips, expeditions, outings and educational experiences led by women in the out-of-doors. 1-415-982-4588.

Local classes through:

University of Houston Sundry School—assists qualified people in the process of sharing their knowledge through non-credit courses in areas of special interest. 749-1253.

University of St. Thomas Courses a la Carte—a series of special interest, non-credit courses offered to the community. 522-7911, ext. 296; 522-7914 after 5:00.



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OUGHTA BE A LAW (continued from page 4)

House District 80

Rep. Lance Lalor (D) lists a variety of bills he is considering for this session:

Ethics, conflicts of interest, and financial disclosure law for public officials.

State funding for urban parks, recreation and open spaces.

An increase in state funding for the arts and a "percent-for-art" bill.

"Whistleblowers" legislation to protect state employees who reveal corruption, waste or incompetence from retaliation by their superiors.

New disclosure requirements for real estate agents and automobile dealers, combined with easier procedures for consumer complaints against such businesses.

New, streamlined small claims court procedures to help resolve consumer complaints, landlord/tenant disputes.

A fair, simple and direct proportional representation presidential primary bill.

A bill allowing elderly homeowners to defer payment of property taxes until they sell or transfer their homes.

A bill to prohibit smoking in public places.

Legislation to create a department of Inter-American affairs which would consolidate existing agencies and work to improve relations between Texas and the governments of Mexico and Latin America.

A bill requiring the Texas Turnpike Authority to hold public site hearings and to prepare an environmental impact statement before building any new toll roads.

Religious holidays without salary deductions for teachers.

House District 82

Rep. John Whitmire (D) responds, "I'm in the process of researching and kicking a few ideas around, especially in the area of property tax relief legislation. We need property tax relief. But we'll have to balance our approach. We can't expect public employees to not have adequate benefits and pay. But it's tough for public agencies to compete with private enterprise with good pay. I'm a former public employee, and I understand the problems involved. The district I represent, the Northwest end of Houston, was particularly upset last spring with tax increases of 300 to 500 percent.

"I may go after the pay toilet bill again, but I'll take a different approach this time. Since I know it can get through the House, I may find a Senate sponsor for this and go from that direction first. It passed in the House last time, but not the Senate. This bill is especially of benefit to women, children and the handicapped."

House District 83

Rep. Chase Untermeyer (R) has four bills nearing the final stages and his office is working on a number of areas that may result in legislation later in the session.

Refinancing rural or urban homesteads is a priority issue for Untermeyer, says a legislative aide; he believes that people should be able to borrow against property that is rightfully theirs. Fewer than five states prohibit such action, but the idea that property should be left alone is a tradition deep in the history of Texas. Untermeyer points out that such legislation works well in other states, with a few minor exceptions.

Alternatives to the property tax. This would allow a unit of government to "vote in" alternatives to the property tax, such as sales tax, excise tax, or gross receipts tax, on a local option in order to reduce or eliminate property taxes. Untermeyer is particularly interested in this legislation because he thinks the citizens of a political subdivision should have tax alternatives and should be able to determine what kind of taxation they receive.

Non-partisan election of judges. Currently, judges are elected along with other

Litter and bottle bill. This would combine the "best" of both the Washington state model litter bill, which makes a general assessment to manufacturers and distributors of cans and bottles, and the Oregon state model bottle bill, which includes a deposit on containers and provides incentive for recycling.

Tax credits for elderly people. Now, persons over 65 years of age can claim a homestead tax exemption, which means a small decrease in property tax payments. But if they rent an apartment, they do not have that option. This bill would allow the elderly person who rents to receive tax credit as well.

Legislation to lessen construction delay costs. Developers and those buying homes in Houston realize that houses here are more expensive than in many other areas of the country. Costs here are higher than the national average, and one reason for this is increasing local, state, and federal regulation. Regulation which often leaves a developer waiting mid-project, with money and equipment tied up, for paperwork to come back with government approval. Untermeyer's bill would alleviate many of these delays.

House District 84

Rep. Herman Lauhoff's (D) legislative plans will focus, to a great extent, on transportation issues such as mass transit and improving the traffic flow on highways and freeways. In other areas, he says, "I'll introduce some legislation that would do two things in the law enforcement field:

A bill that would make it a felony for law enforcement officers to knowingly commit unlawful acts that end in death or result in serious injury of a person.

A bill to make all law enforcement agencies maintain written rules and procedures in the areas of search and seizure, use of force, use of firearms.

"I'll have a bill regulating emergency medical services, mandating training and the type of equipment used.

"And I'll have some other legislation concerning regulation, such as minimum fines for overweight trucks, which grew out of the transportation study."

House District 85

Rep. Al Edwards (D) will take Anthony Hall's seat in the House. He could not be reached by telephone during this survey.

House District 86

Rep. Craig Washington (D) could also not be reached for comment.

House District 87

Rep. Ben T. Reyes (D) could not be contacted during this survey.

House District 88

El Franco Lee (D) will take Mickey Leland's seat in the House. "Right now, I'm researching several areas—housing, especially "redlining," and health care, specifically the second part of the generic drug legislation that Mickey Leland introduced last session," said Lee. "We're looking especially at the effect redlining (or the practice of financial institutions eliminating loans to a geographical area because of its economic and racial character) has on housing in low-income areas.

"I'm also attempting to find information on day care—what's available, how it's funded. There's a severe shortage of day care service in my district, public and private. We're doing assessments in low-income areas across the state to see whether it is feasible to introduce legislation that would have an effect on day care services."

candidates on the ballot, but judicial duties usually have no relation to partisan politics. Untermeyer's staff is working out the details of how to achieve non-partisan election of judges, perhaps by put-

Senator Walter Mengden will introduce about 125 bills.

ting the election in an off-year ballot, in a separate election completely. Thus the judicial candidates could be elected outside partisan politics and hopefully on a more informed basis. Twenty or so states handle judicial elections this way.

Redesign of home tax deferral which would eliminate penalties for taking a property tax deferral. (Co-sponsor with Rep. Lalor.)

House District 89

Rep. Senfronia Thompson's (D) office staff reports quite a bit of legislation in the works. Included are a number of bills relating to higher education and a bill dealing with abuse against spouses.

A bill concerning the performance of minorities on professional exams, such as law and pharmacy. This bill would authorize the Commissioner of Education to conduct an in-depth study and then report the problems identified and recommended solutions.

A bill on executive management intern programs. To encourage people to enter state government and to upgrade public policy in Texas, this bill would provide jobs in an intern program for 50 of the best graduate students in public management.

A bill removing Prairie View A & M University from the A & M system.

In the business area, a bill to establish a state office of trade to encourage trade between Texas and foreign countries. (Rep. Thompson's special interest has been Africa.)

A measure that would remove automobiles that are three years or older from ad valorem taxation.

A bill which doubles the money an individual can receive as judgement in tort claim cases.

A spouse abuse bill, funding the Department of Human Resources to develop a program dealing with wife abuse and family violence.

A bill making Martin Luther King's birthday a state holiday.

House District 90

Rep. Brad Wright (R) proposes referendum power on tax increases at all levels of government. "This is my primary legislative interest because I want people—taxpayers—to have control over government taxation and spending," Wright said. "I'm also sponsoring a Constitutional Amendment that would give Texans initiative and referendum power on more than tax-related matters."

A "small but important" bill will require sand and gravel trucks to cover their loads when they are on the highways.

Another interest is a Presidential primary. "We've got one bill prepared and are waiting to determine whether legislation will be necessary. We want to be sure political parties can have presidential preference primaries in 1980."

House District 91

Rep. W. J. (Bill) Blythe (R) told *Breakthrough* "I will introduce a bill with Rep. Caraway for stronger financial disclosure on the part of the mayor and city council. I think we're really getting down to the nitty gritty as to what runs City Hall.

"Also, I'll carry a series of bills on strengthening and providing protection for public pension plans for state and city employees—teachers, policemen, firemen, etc. I hope we can prevent disasters such as are happening in other states. Houston, Dallas and San Antonio are actuarially unsound.

"I'll probably be carrying bills with Caraway, concerning annexation limits on cities that freely annex as of now.

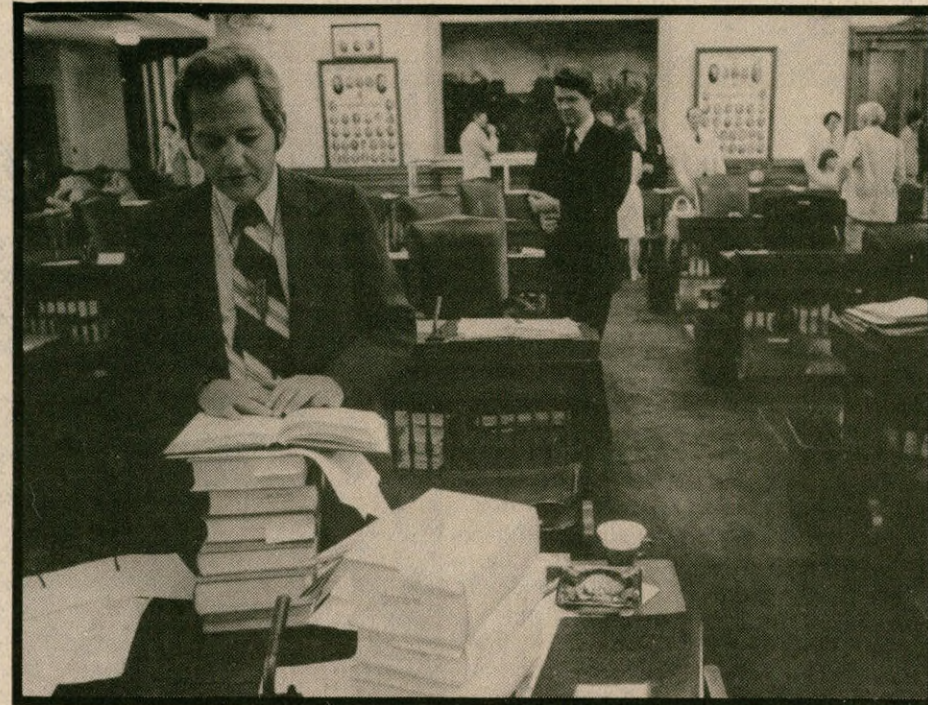
"I'm co-sponsoring, with Gerald Hill of Austin, a bill to delete discrimination against sex and age in auto insurance rates.

"I'll probably carry a bill and Constitutional Amendment to set up a procedure by which county auditors can be investigated and reviewed as far as professional and ethical standards are concerned.

"I'm going to introduce a bill that will require that when you re-evaluate a city, you evaluate the city as a whole, not by parts, or year by year."

House District 92

Rep. Frank Hartung (R) could not be reached.



House District 93

Rep. Milton E. Fox's (R) legislative interest at the beginning of the session will be two bills that he introduced last session, says an administrative assistant.

The oil field unitization bill would help oil companies recover large amounts of oil and gas under the ground which cannot legally be tapped now because of above-ground lease problems. Complex, technical and significant, the bill could authorize the recovery of over a billion barrels of oil.

An election law change that would prohibit people from running for state and national office at the same time is Fox's other interest.

House District 94

Rep. Don Henderson (R) has two main pieces of legislation that he is concentrating on now; others will come later.

To implement the tax limitations part of the Tax Relief Amendment that voters passed in the November election, Henderson will present a bill, similar to one he introduced in the last session, which would limit the total amount of taxes the state could levy to no more than a percentage of the aggregate income of Texans. That way, state expansion would be in line with the state economy. As the economy grows, the state will have more money for its own expansion. Likewise, the state will have a safeguard against runaway growth.

Self-insurance of workers' compensation. All workers' compensation claims in Texas must be insured through the insurance industry, with the exception of government agencies, which are authorized to self-insure workers' compensation claims. This bill will allow private industry to self-insure. The bill will not apply to small companies, which will still go through insurance companies.

Henderson is also interested in the issue of parklands around urban areas. He believes that more money should be spent for state parks and that available land around Houston should be bought and put in reserve.

House District 95

Rep. R. E. (Gene) Green (D) has prefiled 26 bills, most having to do with auto insurance. He said, "Many of these bills are a result of my work as Chairman of the Automobile Insurance Interim Subcommittee. The report didn't go as far as I thought it should have gone. I've been on the insurance committee for six years, three terms. A number of these bills are left from what we didn't get done in '75."

He mentioned three of these as being the most important:

A bill that would base a person's insurance rate on his or her driving record, not age, sex, physical handicap. "This bill would prohibit discrimination over what people don't have control over," he said.

The "mandatory liability bill," requiring liability insurance for all registered vehicles.

A bill allowing group auto insurance to be sold.

House District 96

Rep. Tony Polumbo's (D) office staff said that Rep. Polumbo would "rather not make a statement concerning any legislation right now."

House District 97

Rep. Ralph Wallace (R) could not be reached.

House District 98

Rep. Henry Allee (D) has prefiled four bills:

H.B. 11, to require all motorcyclists to wear a motorcycle helmet. Rep. Allee's fact sheet on motorcycle fatalities, based on Texas Department of Public Safety figures, points out that deaths from motorcycle accidents have increased more than 50 percent since the Mandatory Safety Helmet Law was repealed in August, 1977.

H.B. 12, relating to an additional standard for determining death. His primary interest is this "definition of death" bill, his office in Austin said. He's especially concerned about this because he believes a change in the law here could help dying people and relieve mental anguish for parents and families in certain cases. This bill would not eliminate the "cardio-vascular" criteria of defining death; it would merely provide an additional and non-exclusive standard of death to be used only when advanced machines make the present common law standard unsuitable. He thinks the Texas legislature should update the law to make a distinction between spontaneous functions and artificially produced respiratory and circulatory functions and should implement "brain

death" legislation as a means for determining when death occurs.

H.B. 13, requiring title certification for construction equipment of certain types.

H.B. 14, relating to the duty of landlord and tenant to maintain a residential rental premise in a fit and habitable condition—a bill "a little more fair to the landlord."

House District 99

Rep. Jim Clark (D) could not be reached.

House District 100

Rep. Bill Caraway (D) will co-sponsor two bills, according to aide Ed Martin. The first will introduce single member districts for city councilmen, which is still in the drafting stages. The second bill to be co-sponsored will address the problem of city departments that make contracts with relatives of city officials, Martin said.

"Caraway wants to introduce a bill that will upgrade the quality of teaching in colleges," Martin said.

Caraway also wants to prohibit personal income tax. "He doesn't feel that working-class people should have any more money taken out of their salaries," Martin said.

"We have more bills that will be developed over the next few weeks, but another important one is a bill that makes sure Clear Lake City and other areas in southeast Houston will be de-annexed," Martin said.

Senate District 11

Senator Chet Brooks (D) has been in the State Senate since 1966; prior to that he served in the House of Representatives from 1962 to 1966. He is Chairman for the Committee on Human Resources, a member of the Senate Finance Committee and the State Affairs Committee.

According to aide Steve Renfro, the Senator will primarily be concerned with health care and social services. They will be trying for a major revision of the Nurse Practice Act, which according to Renfro, is "an old act that was written early in the century and has been patchworked since then. It is terribly antiquated." Brooks tried to get this bill through the last session, but failed. According to Renfro, Brooks will be meeting with the Texas Medical Association and the Texas Health Association and some of the nurse specialty groups. "The new bill will define the practice of nursing in a different way and will give the board of nurses a better way to monitor the profession. Also," Renfro said, "it will provide different and stricter tests for out-of-state nurses."

Brooks will be studying nursing home conditions and will be pushing for a change in the nursing home laws. He also hopes to pass a bill on Alternate Care, which involves meals-on-wheels, day care and housekeeping service, designed to reduce costs and keep the patient at home, Renfro said. This bill is being introduced for the first time, he added.

About 40 states have passed bills on generic drug substitution, which means that unless a physician otherwise indicates on a prescription, the pharmacist can substitute a less expensive version of the same drug (e.g. another label). Brooks will be strongly pushing for a bill like this in Texas.

"Right now," Renfro said, "clinical labs can hire a high school dropout who will perform critical tests on patients without the proper qualifications. We want to pass a licensing act that provides criteria for these essential employees."

Brooks will be trying a different version of his sex offender bill which was not passed at last year's session. Right

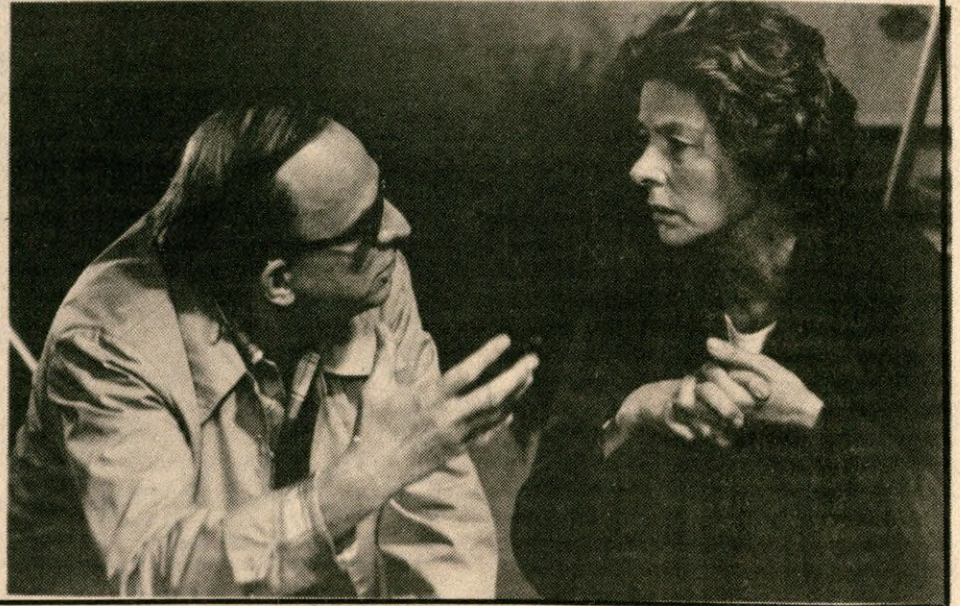
(continued on page 25)



Ingrid Bergman, left, who plays Liv Ullman's, right, mother in *Autumn Sonata* says the film is "about a mother and daughter and their misunderstandings." The mother (a successful concert pianist) visits the daughter (the wife of a clergyman). Carrying enormous hatred, they put their cards on the table, accusing one another of everything that's happened over the years. Swedish Director Ingmar Bergman describes the film's inner theme as love—"the presence and absence, the longing for love...love as our sole chance of survival." He says the film has been in his mind for years: "I have never been a daughter myself, obviously, but I have known quite a few, and I have always realized that the mother-and-daughter relationship is not at all similar to that of a father-and-daughter. Perhaps because of their education—and this is my personal opinion—women are more afraid than men to show their aggressive feelings, they suppress them, but they go deep all the same. And in the relationship the mother may identify herself with the daughter, the daughter with the mother. Generally a father and son are more outspoken to each other, their relationship is not so complicated. In a way it is strange that the subject is so little dealt with, both in literature and on film."

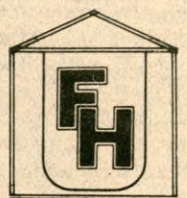
Autumn Sonata

Ingrid Bergman made what she confidently called "My last film" for Swedish director Ingmar Bergman. (left) It took 13 years to happen from the time they first met and discussed working together. "Bergman has an amazing effect on people's work—they are much better in his movies than they are with other directors." A bonus of *Autumn Sonata* was working in her native Swedish. Of the modern cinema she says "The films of today don't suit me one bit . . . I can play mothers and grandmothers and old witches, and those parts are not always very interesting to do." In a sense Bergman sees *Autumn Sonata* as the logical conclusion to her film career. "My first film in American was *Intermezzo* and I played a concert pianist. Now I'm playing a concert pianist in *Autumn Sonata*. My career has come full circle." (*Autumn Sonata* is now showing at the Greenway Plaza Theatre, see page 26.)



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UGHTA BE A LAW
(continued from page 23)

now, Renfro stated, sex offenders are locked up in TDC and the root of the problem is not dealt with. They are let out of jail without anything being solved, he added. "A lot of good work is being done by Dr. Paul Walker at the University of Texas Medical School in Galveston. We would like to see an inter-agency council set up to deal with and make rules for sex offender treatment," he said.

"We would also like to see drug offenders, except for dealers, divided from the rest of the criminal justice system," Renfro said.

Senate District 15

Senator Jack Ogg (D) at this point has very few bills drafted, as most of them are still in the thinking stages, according to his aide, Marc Davidson.

But, Davidson said, Ogg does plan to introduce a bill holding tax assessment increases to 10 percent per year for residences and 20 percent a year for industry and commerce. "Right now," Davidson says, "every six years, taxes can be jacked up 177 percent. We want everybody to be assessed on market values."

Ogg, who has been a state senator since 1973 and a representative for six years before that, is chairman of the elections committee. Davidson says that Ogg would like to see a complete rewriting of the election codes. "It's completely antiquated," Davidson said. "It wouldn't be so bad if only lawyers looked at it, but laymen have to study it all the time to see what their rights are and how to administer them. For example, although the poll tax doesn't exist, it is still on the books."

Ogg also plans to introduce a pawn shop identification bill which will require pawn shops to ask for better ID, to eliminate the purchase of stolen goods.

Last session Ogg introduced a bill to ban beach traffic completely, but that did not pass. This session he has revised it, to see how different stretches of beach can be used. "We would leave it up to the local governments, if they want to use one stretch for hot rodders, and one stretch for fishermen, one for picnics and so on," Davidson said.

Davidson added that Ogg generally introduces 60 bills a session and passes about 35.

Senate District 13

Senator Walter Mengden (R) will, according to aide Art Kelly, "introduce a combination of bills that run the conservative gamut. It should amount to about 125 bills, of which about one-third will pass," Kelly said.

Among the bills, Mengden plans to introduce a law to ban abortion.

Also legislation to give the people of Texas the right to have referenda, "which will give them the chance to control the government as they do in 21 other states," Kelly said.

Menden plans a package to fight crime; to limit state and local taxes, "so that people can't be taxed without their approval," according to Kelly; a law to protect "the right to work"; a law that will provide for silent prayer or meditation in schools; and one that will prohibit automatic promotion in schools; Mengden also plans to re-introduce a mandatory liability insurance for automobiles,

that would be required with the purchase of license plates.

A lot of Mengden's legislation will be in the area of welfare legislation, Kelly said. Mengden wants to start a toll free number to report welfare fraud; he also plans to introduce legislation that can put a limited lien on the estates of welfare recipients, so the state can get some of their money back. Another proposed bill would require that children take care of their parents after they get too old to support themselves, Kelly said.

"We will also be introducing a lot of one-shot deals which will be local and technical bills. About one-half our bills are as a result of our constituents writing in to us. We probably will have many more new bills to introduce during the senate session because of that," Kelly said.

Senate District 6

Senator Lincoln Williams (D) has only prefiled one bill to date, according to aide Clintine Cashion. "A lot of the senator's legislation is concerned with veterans," she said. According to Cashion, Williams has filed a bill that would exempt veterans of World War I and the Spanish-American War from property taxes.

"I also believe he is trying to re-introduce the bill which will require that anyone over 18 wear a helmet when riding a motorcycle," she said.

Senate District 7

Senator Gene Jones (D) has been a state senator since April 1, 1976. He was elected to former congressman Bob Gam-mage's state senate seat.

Last session, according to spokesperson Deidre Darrauzet, Jones introduced about 100 bills. This session, they are not sure how many Jones will introduce, as the bills tend to develop along the way.

Some of the large issues they are discussing, Darrauzet says, are single member districts for city council members. Jones would like to see 12 council members, seven of whom would have districts and five would be at-large, with the mayor continuing to be elected at-large.

"We will also be looking at introducing a bill which will define the legal definition of death," she added. According to Darrauzet, there are two approaches, the first is a check-off list, in which 15 different tests are performed. "But we are not going to take that approach," Darrauzet said. Jones would like to leave it in the hands of the doctors, with some guidelines. "Right now, the doctors are afraid to take the responsibility for fear of a criminal suit, and this would relieve them from the ambiguous situation that exists in Texas," she said.

Jones is also trying to do away with religious holidays and substitute personal leaves of absence, Darrauzet said. "We want to take it out of the religious spectrum because there are many people of other religions who want to take their own holidays." Jones bill would call for a two-day personal leave of absence.

Jones also hopes to do away with the 10 cent ad valorem taxes which are collected for university construction. "Right now, that money can only be used for construction, not for reconstruction. The Senator would like to see the funds taken out of a special appropriations fund."



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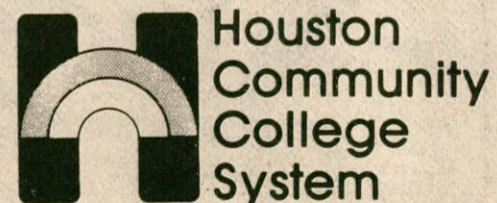
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A symposium on *Feminism and the Philosophy of Science* is planned for the annual meeting of the American Association for the Advancement of Science to be held in Houston on January 6.

A major part of feminist scholarship in the social and natural sciences has addressed the biases implicit in work about women and sex differences. In these symposia feminist scholars/activists from a range of disciplines will critique several aspects of patriarchal scientific methods and point toward the creation of a feminist method/analysis for science.

Participants will include theologian Mary Daly, author of *Beyond God the Father* and most recently, *Gyn/ecology: The Metaethics of Radical Feminism*. She will speak on *Patriarchal Myth and Scientific Research*. Other topics will be *Women and Nature, Is Science Objective?, Feminism and the Psychology of Consciousness, Lesbian Origins, and Scientific Oppression: Experimentation on Black and Other Third World Women*.

The meeting will be held in the Shamrock Hilton Hotel, Marco Polo Room A. For more information, contact Susan Leigh Star (415) 824-1664 or (415) 863-1269 (eves).

Writers: if you are interested in covering this symposium for *Breakthrough*, please call 526-6686.

The Association for Women in Science (AWIS) will convene its national meeting in Houston, January 4. AWIS is a non-profit organization of women in the physical, biological, social, medical, nursing, dental and veterinary sciences; teachers of science; engineers; students; and any other women and men who support the aims of AWIS.

AWIS affirms the intrinsic ability of women to function as professional scientists at a level of competence equal to that of men. The organization finds it necessary to take a firm stand on matters of discrimination which affect the careers of women, and is dedicated to the enforcement of the civil rights of women and minority persons granted by law and executive orders.

At the national meeting, AWIS will familiarize people with the services its members might find useful. These include a National Registry of women scientists and engineers, an employment exchange service, a newsletter, and a public information network providing advice about career development. There will also be an effort to establish contacts among women across professions and across geographic regions.

There is no registration fee for the meeting, which will begin with a reception at 6:30 pm in the Castilian Room of the Shamrock Hilton Hotel. For more information call Patti Collins; 669-8887 or 666-8000, ext 3216.

The Citizens Open Space Taskforce, a group of organizations and individuals working for more parks, open space and recreational facilities in the greater Houston area is cooperating with the Houston Parks Board on a Christmas tree planting program for city parks this year. Instead of buying a cut Christmas tree, it is suggested that people buy an evergreen in a container, display it for the holidays and then donate the tree for planting in a Houston park. Trees should be a variety which will grow well in the Houston environment. Juniper, Eastern Red Cedar or American Holly are particularly suitable. Trees should be delivered to 6501 Memorial Dr. between 7:30 am and 3:30 pm. If a sufficient number are received, they will be planted together in a "Christmas Grove." For further information contact Judy Vinson 228-0037 or Barbara Dillingham 222-5525.

Father Joseph O'Rourke, President of Catholics For a Free Choice will speak at UH January 20, on *The Ethics and Morality of the Religious View of Abortion*. Others on the program will be Rev. William Oliver, Texas Abortion Rights Action League; Patricia Beyea from the ACLU Campaign for Choice and Joan Glantz, ACLU National Board member. The program is in the Science & Research Bldg, room 116, 9 am. A \$3 donation includes lunch. Call 524-5925 or 749-1726.

A New Year's Day Spaghetti Dinner is planned by Montrose NOW to raise funds for the salary of the Texas-NOW lobbyist next session. All the pasta and salad you can eat for *only* \$2.50 (drinks extra but cheap). Dinner starts around six but come anytime after noon to socialize. TV on premises for football fans. Party is at Kay Whyburn's, 2234 Goldsmith.

A special support group for people having difficulty dealing with increased emotional stress during the upcoming holidays is being offered at *The Marriage & Divorce Center of Houston*, 3400 Montrose, Suite 722. Phone 529-7668.

In cooperation with several other agencies, the Center has set aside 14 hours during the holiday period when volunteers will help individuals explore their feelings in a group setting. This service is being offered strictly as a time-limited group support function, and is not to be construed as a long-term therapy group. Memberships in any of the groups is entirely voluntary, and is set up on a drop-in basis. There are no commitments or contracts to be entered into. The fee for participation in any of the groups is \$10 per two-hour session. Half of the fees collected will be given to charity, and half will be used to defray the costs of providing the service. The only rule regarding the use of this service is that participants not be under the influence of alcohol or other drugs. For more information call 529-7668.

Who Remembers Mama? a one-hour documentary examining the plight of displaced homemakers will air January 3, 9 pm on Channel 8. It was produced by Cynthia and Allen Mondell of KERA-TV.

This holiday season brings an increase in conjugal violence along with joyous family togetherness and increased consumption of alcohol. The shelter for abused women opened by the Houston Area Women's Center is already looking for a larger facility so as few women as possible will be turned away. Funds are desperately needed. Send your contribution to: Houston Area Women's Center, 911 Niels Esperson Building, Houston 77002.

McCall Pattern Company is offering \$2,500 scholarships to women interested in improving their skills and job marketability. The program, founded two years ago by Marlo Thomas, presented 45 awards last year. Eligible women must be 30 or older, financially responsible for dependents and part way through an undergraduate program or entering vocational training. Apply before January 1 to: McCall Life Pattern Fund, Soroptimist Foundation, 1616 Walnut Street, Philadelphia PA 19103.

Consciousness-raising groups are forming again in the NOW chapters. To increase awareness of how sex-role stereotyping influences your life, call Evie Whitsett 488-1757, or Peggy Hall 522-4468.

Catalyst is the national non-profit organization that helps women with careers. In a new report they discuss Flexitime, a new type of work schedule, that permits individual workers to design their own schedules within limits set by the company. The employer chooses a core period when all workers must be present. Employees decide when to arrive and leave, but they must work a given number of hours. Under this system, the report states, "the worker becomes job-oriented rather than time-oriented." Morale and attendance improve.

A major potential benefit of flexitime is the freedom it can offer to the 50% of American mothers who work. With flexitime, both parents can adjust their schedules to share the responsibilities of family life.

Catalyst reports that large numbers of European companies use flexitime, but as yet only 8% of American workers are on the system. The study includes case histories of companies that have adopted flexitime and a selected list of companies using the system.

The report is now available from *Catalyst*, 14 E. 60th Street, Box HB, New York, NY 10022. Price, \$3.00.



The Contemporary Arts Museum will host a three-week series on modern dance January 19 - February 4 with performances and master classes by national, local and state artists. The series, directed and organized by CAM dance curator Roberta Stokes, has scheduled Bella Lewitzky, nationally acclaimed recipient of this year's Dance Magazine Award, to conduct the final master class and performance in the series. Performances are open to the public and master classes are designed for professional and non-professional dancers. A nominal fee will be charged for all activities. For schedule and information call 526-3129.

Join *Breakthrough* in celebration of its third birthday on Sunday, February 12 from 1 to 5 pm. Please send nominations for our annual Media Awards and Woman of the Year Award to us by January 15. Media Awards will be presented for outstanding coverage of women's news and issues in this community during 1978. Nominees may be women or men from any area of journalism. The Woman of the Year Award honors someone who has made an outstanding contribution to the efforts of women's rights. Dr. Nikki Van Hightower (1976) and Kathy Whitmire (1977) were past honorees.

Breakthrough is back publishing full-size issues but we still have only one full-time staff person. We need writers, photographers, graphic designers, illustrators, typesetters (we will train), proofreaders, copy editors, and paste up and layout artists. Our most critical need is for people with flexible day time schedules to sell advertising space (15% commission) and to help in the office or run errands for us during our production week.

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New albums by Chris Williamson, Sweet Honey in the Rock, Kay Gardner, and (soon) Holly Near. Available at: Cactus (both stores), The Bookstore, Wilde 'n' Stein, UHCLC, and B. D. & Daughter. Houston distributor—Pokey Anderson 526-7828.

Employment wanted: Position with responsibility where I may use my management, personnel, bookkeeping and/or secretarial skills. Have nine years experience in medical center as office manager. Presently employed but need to change and would like to be part of woman-owned business or work for a woman. Call 495-0699 after 6:00 pm.

KPFT-FM 90.1, Houston's community-sponsored radio station needs volunteers to help in many areas including programming, production, telephone work, and news. Interested persons should call 526-4000.

The name of the game is still tennis but the sponsor is now Avon Products (for seven years it was Virginia Slims). And the tournament is called the *Avon Championships*.

Houston is the third stop on the 1979 women's tennis tour with games scheduled at both the Astroarena and the Summit from January 15-22. There's \$125,000 in prize money for the Houston winners and over \$2.2 million to the players in this winter's 12-week and 23-city tour.

Martina Navratilova, defending champion and the number one player in women's tennis, will be in the Houston tournament. Australian Evonne Goolagong, ranked number three in the world by the Women's Tennis Association will also be on the Houston courts.

Tickets are available at The Avon Championships of Houston office at 6400 West Park Drive, Suite 470; through the mail by writing Avon Championships of Houston, P. O. Box 42238, Houston, Texas 77042; or by calling (713) 781-0080 or (713) 781-5082.

Do you need a loan? Help with financial planning? Credit problems? The Houston Area Feminist Federal Credit Union (HAFFCU) is open to serve you three days each week: Wednesday, Thursday and Friday. We have a new (temporary) address at 3116 Houston Avenue and our phone number is 869-9530. Deposit with us monthly—earn interest and help us help you and others.

A Credit Coalition (HAFFCU, Women in Action & the YWCA) is planning an extensive public education campaign from January to June to inform women about credit rights. Speakers are needed. Training will be provided. Leave a message for Hanna Schechter at WIA-WIRES, 527-0718.

Looking for a roommate who's a non-smoker and a vegetarian? Classified advertising rates are 30 cents a word. Enclose your check with copy as you want it to appear. Mail to: Breakthrough Classifieds, P. O. Box 88072, Houston, TX 77004.

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announces its First National Conference at the University of Kansas, Lawrence, Kansas May 30-June 3, 1979.

The National Women's Studies Association was founded in 1977 "to further the social, political, and professional development of women's studies, at every educational level and in every educational setting."

&

SCWSA

outh central women's studies association

announces the Second Annual Regional Conference, Denton, Texas, Texas Woman's University, April 20-22, 1979.

The South Central Women's Studies Association is a regional subdivision of the National Women's Studies Association and consists of members from Arkansas, Louisiana, Oklahoma and Texas.

Call for Proposals

NWSA and SCWSA invite program proposals for panels, seminars, workshops, papers, presentatons and creative activities in feminist education. Presentations that use or examine feminist alternatives to traditional educational materials are particularly welcome. Suggested topics are:

Title IX in education	Women and organizations	Implementing women's studies
Role conflict problems	Homophobia	Women's studies and racism
Lesbian literature	Fat as a feminist issue	Third World women and multiethnic programming
Class and feminism	Women and academic politics	Sexism in education
Women and/in the future	Feminist spirituality/women's religions	Women and anger
Patriarchal and feminist organizations	Exploitation of feminist issues	Teaching women's studies in the Bible Belt
Legal issues	Handling conflicts (with the "real world") . . . says who???	Women and/in the arts
Marriage and alternatives	Male bias in research	Menstruation and menopause
Women and public policy	Children and feminism	Negative images of women
Women and health	Women and re-creation	
Women and violence	Role of elderly women	
Cooperation between women's studies programming and community women's centers	Women and power	
Feminism and lesbianism		

Proposals for panels, seminars, workshops and papers should include:

- Description of the proposed activity in a one-page abstract.
- Name, address and affiliaton of person(s) organizing the activity or presenting the paper.

Deadlines

NWSA

Deadline for contacts and queries: January 1, 1979.
Final deadline for formal proposals: February 2, 1979.

Conference

Coordinators:
Emily Abel and Margaret Strobel
c/o Women's Studies Program
California State Unversity
Long Beach, California
90840

Local Planning Coordinator:

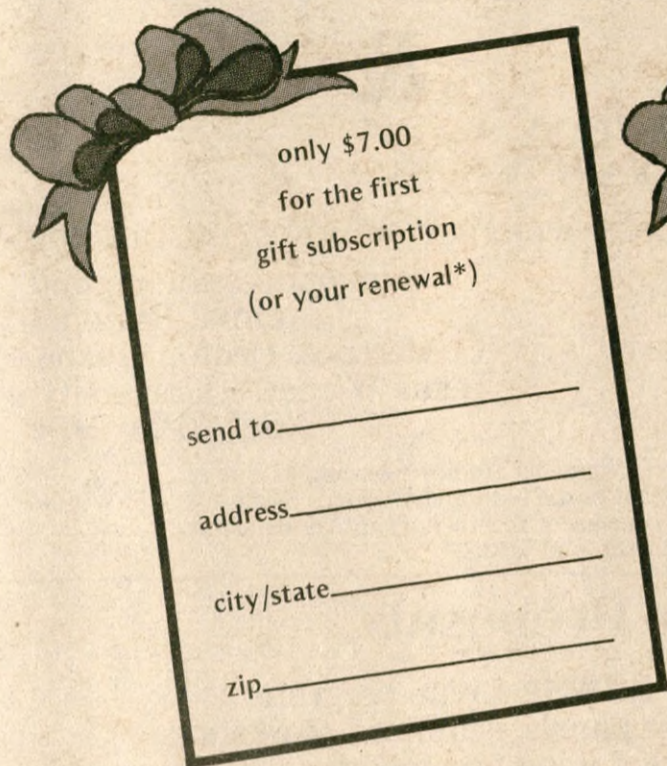
Shirley Harkess
c/o Women's Studies Program
University of Kansas
Lawrence, Kansas 66045

SCWSA

Deadline for proposals: January 10, 1979. Send four copies of proposals to:

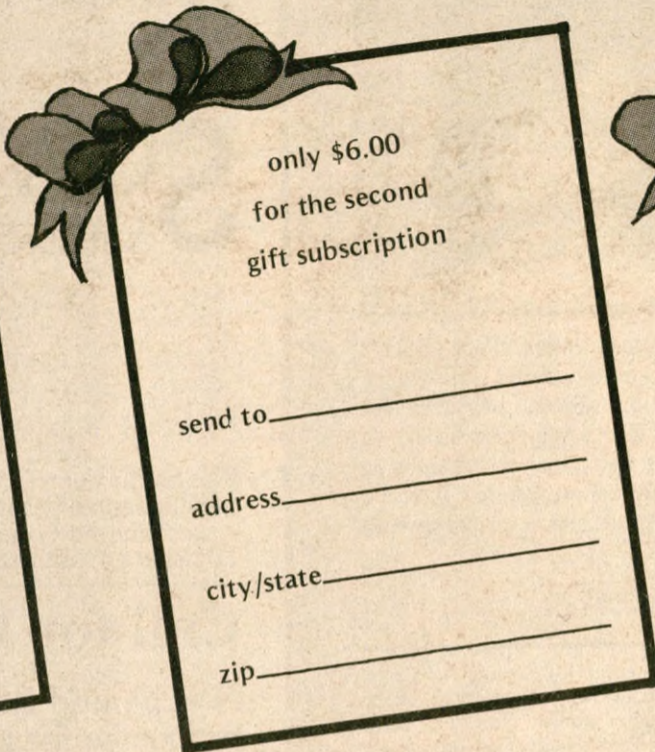
Karen Vice Irey
School of Social Work
1005 Jenkins
University of Oklahoma
Norman, Oklahoma 73019

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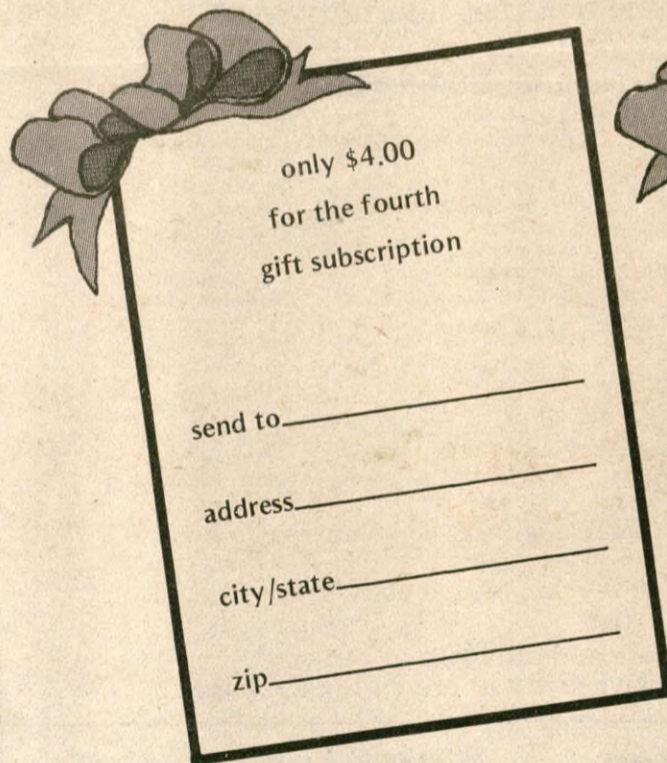
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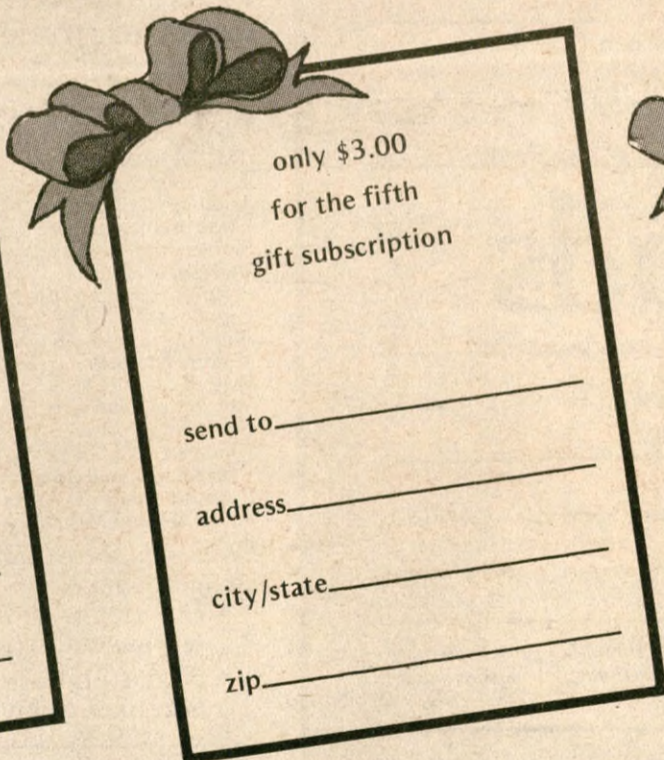
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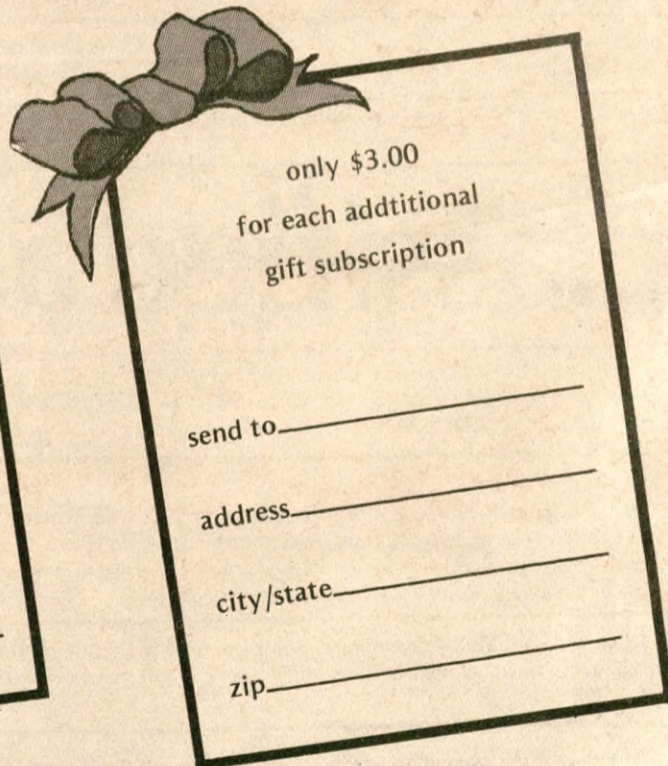
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