How to Make a Hotel Disappear

New M.U.R.A.L. Squad Gets Into Action

Murals have great appeal to artists who feel strongly about art being returned to the public domain. The Pacific Grove Art Center's M.U.R.A.L. Squad is made up of four such artists: Kate Elvin, Ramie Widdall, Gerrica Connolly and Sherry Dreizen.

These artists are on their way to "reclaiming" a piece of Lovers Point landscape by painting a mural on the entire southern wall of the Caribbean Hotel, a 275-feet by 30-feet block of white space. The mural will "make the hotel disappear," by depicting the ocean, sky, horizon and Santa Cruz mountains as seen from Lovers Point. It's the view that would be visible if the hotel were not there.

All four women are long-term residents of the area. Elvin feels strongly that "the grass roots element is important. We live here and we want to improve the area."

Known for her murals at the Granary and the Rogue Restaurant, Kate Elvin is coordinator of the Community Mural Project. Ramie Widdall has designed sets for local theater productions as has Sherry Dreizen, whose theater experience also includes acting and back stage work. Gerrica Connolly, who has completed a mural in Carmel Valley, attempts to combine her interest in astrology with her art.

All are committed to the concept of public art. They believe that they can change people's minds about how art affects their lives, and make people realize how they are affected by blank walls. They are devoted to fighting the idea that art is an extravagance, a form of entertainment.

"Murals enhance our sense of the environment," says Elvin. "Public art is a powerful, positive influence, a healing source, and can help heal a sick society."

Added Connolly, "We must realize the need for public art as a way of active community participation in beautifying the environment. Murals can stimulate and inspire individuals to take more responsibility for the world in which we live."

"Our responsibility as artists here is to create our own opportunities in the arts. With the mural project I'm trying to show that with an idea, and tenacity and perseverance, it can be done," says Elvin.

The mural project is one of the few activities on the Peninsula allowing artists to earn a living through their art. Three of the positions, each lasting one year, are funded through CETA, the Comprehensive Employment and Training Act, although Elvin doesn't feel that this represents a government commitment to the arts. She thinks it was a "fluke" that the mural project needed jobs when CETA had extra funds available.

CETA funding for the arts has been slow in coming because of the difficulty in documenting how many people are affected by art, and in what way. The effect of public art is nebulous and impossible to count. Neat figures, such as are required by government agencies, do not exist.

Coming up for the M.U.R.A.L. Squad is a crafts fair to be held Dec. 15 near Lovers Point. Co-sponsored by KAZU, Pacific Grove's community sponsored radio station, the fair will include an auction, live entertainment, a rummage sale and food booths. Door prizes will be given away. Jugglers, clowns and puppeteers are needed. To volunteer, call the M.U.R.A.L. Squad at 372-4466. Booth space is available for people wishing to sell craft items.

Continued on page 7
An Editorial

Racism by Omission

Having worked here in the women's community for several years, I've had the opportunity to see many of the feminist groups in action. There is a wide range, from the Rape Crisis Center which provides a 24-hour crisis line for victims of rape, to the National Women's Political Caucus which works to get women candidates elected, to Demeter, which strives to keep women informed of local and national issues pertinent to feminists.

All groups are dedicated to upgrading the status of women and to challenging the oppression of our patriarchal society. Another common denominator is that there are very few third world women working in any of these organizations. To look at many of these groups you would not know that there are large populations of black, Chicana and Asian women on the Peninsula. And it's more than a local problem. The women's movement has been dealing with this issue from the beginning. The problem is not that there are white middle class women working but that there are not more women of color involved.

When looking for reasons for this one thing that comes to mind is racism. In her recent concert, Holly Near reminded people to keep a check on their racism. I used to look around the audience and wonder to whom she was directing that comment. Certainly not to me. But the comment stayed with me. I started reading articles on racism in the women's movement and one by Merlin Stone summed it up beautifully. She wrote, "Racism by omission still functions. Just as sexism is allowed to fester as long as consciousness is not raised, so too racism must be confronted in an active affirmative manner - not just by what we don't do but by what we do."

Demeter would like to take a more active part in confronting racism. We would like to be a vehicle for a forum on racism and the women's movement. We need your input through articles, poetry, graphics or letters to the editor. Obviously, this is a small step toward working on a very large and complex problem. Racism, like sexism, permeates our everyday lives and polarizes us in ways that are sometimes so subtle that they are hard to see. We hope by focusing attention on the problem we will help eradicate it and work to create an all encompassing women's movement.

-JT Mason

New Subscribers

Thanks and welcome to our new subscribers:
L.J. Thomas Ruth Wheeler
Kate Miller Lisa Kulwicki
Pam Trenner Molly Lynch
Diana Case Virginia Dunwell
Signe Helgesen Cynthia Obenchain
Maureen Hill Ruth Hatch
Susan Heller Christina Floyd
Chris Fisher Resources for Women
Geri DeStefano Norma B. Reed
Linda Shulberg Jacqueline M. Somma
Carmella Boster Patty Christianson
Pat Hizey Irene Leinen
Matthew Friday Kathy Goff
Lyla Davis
PG Community Child Care Center

Graphic by Kathy Stoner
"Worried Woman," Nayarit, classic AD 100-400

Graphic by Cyndi Sumner

Reporters:
Joan Weiner
Barbara Bastian
Janie Forrest
Cyndi Sumner

Debi Busman
Maureen McEvoy
Diana Skiles
Carol Hellander

Demeter is a feminist publication designed to keep women informed of pertinent issues. Contributions of articles, graphics and money are welcome. Subscriptions are $3.00 for six months or $6.00 for one year. Mail check or money order to Demeter, P.O. Box 1661, Monterey, Calif. 93940.
Letters to the Editor

Women's Fair
A Success

Editor:
Thank you on behalf of Women For Women for your excellent coverage of our yearly fund raiser, Women's Fair 79. Due to the efforts of many women, your publication, and other news media individuals, the Fair was an educational and financial success.

Women For Women thanks you for your contribution to the women of Monterey County and the Fair. We wish you continued success.

Joy Brennan
Coordinator

An Open Letter From Olivia Records

Editor:
Dear friends of Olivia Records:
We're writing to you because we need your help. Many of you have been supporters of Olivia Records since we issued our first record in 1974; others have more recently become aware of Olivia, through concerts and our many fine albums of women's music.

We started Olivia nearly seven years ago in Washinton, D.C. As so many women's businesses have had to do, we began with virtually no financial backing. We had our energy and commitment, and we knew that in women's music we had something to offer that women wanted and needed. We made a 45 rpm record — one song by Meg Christian, one by Cris Williamson — hoping that this sample of the music would interest a few major lenders in backing our first album. The results of this plan were a real surprise to us: Not one large loan was produced by it — but everywhere around the country, women wanted to buy the 45, and were making small donations with their purchase. It was their support that enabled us to get Olivia going.

The years have seen us move to the West Coast, grow from a catalog of one product to a roster of more than 20, and bring women's music to women all over the world. We have remained steady in our commitment to foster a climate of growth and mutual support for women through the medium of women's music and women's business. And we're proud of what we've been able to accomplish up to now, with your support.

But our successes have not been without setbacks. Desiring to extend decision-making to a broader group of women, but lacking the sophisticated business skills to evaluate how many women we could adequately support, we expanded our group faster than we could afford to. Wishing to broaden the scope of the women's music we record, we produced albums by very talented lesser-known artists; but without the funds to tour these artists and promote their albums, we have not always succeeded in making the excellence of their music known to women around the country. The consequences — combined with the handicap of inflation and recession we all face today — have been severe for Olivia. We have had to cut back staff, we are operating with a sizable deficit, and we have been unable to produce a new album this year.

Now Olivia is at a crossroads — and once again we turn to you for support. We have the opportunity to produce an album that will help Olivia reach firm financial footing more quickly. It is an album that we believe you will love as you have loved The Changer and the Changed, an album of healing music and lovely melodies. We need to raise an additional $40,000 for this project. You can help in three ways.

First, buy a new album for yourself (like Robin Tyler's comedy album, a newly distributed release), or buy a favorite for a friend. Second, if you can, send in a donation — any amount will be gratefully received. Third, for those among you who have $1,000 or more to lend, please write or call Judy Dlugacz at the address below, for information about interest rates and other loan terms we are able to offer.

For whatever help you can give (even if it's just moral support), we thank you from the bottom of our hearts. And we want you to know that Olivia isn't about to die. In spite of the difficulties we now face, we have good reason for optimism. Our energy and commitment remain high; we have gotten excellent, informed help in learning to function efficiently as a business while slowly reducing our deficit; and we are very excited about the album now in progress. So look for word from us in a few months about the new release, and once again, thanks for being there.

In sisterhood,
The women of Olivia
4400 Market St.
Oakland, CA 94608
(415) 655-0364

Demeter supports the work of Olivia Records and is sending a contribution to help them continue creating women's music and culture. Demeter Productions is also checking into the possibility of having Olivia albums for sale at concerts and other events.

An apology

Women For Women, Inc., wishes to apologize to Jauna Franklin, the talented artist of the Women's Fair 78 poster for giving the poster to Demeter for publication without her permission. We were also remiss in not giving her recognition for her work. The Fair committees and members of Women For Women sincerely thank Jauna for her artistic contribution to our organization, which was used to raise funds to support projects at the Salinas Emergency Housing Shelter.
Local and National News Briefs

Menopause Symptoms
Cultural, not Physical

Menopause may be a cultural set up, according to anthropologist Marcia Flint of New Jersey's Montclair State College.

Flint has conducted studies of groups of women from various countries and ethnic groups about their attitudes toward themselves, aging and menopause.

She found that women who had a negative attitude toward menopause because of their cultural upbringing more often reported menopause symptoms such as hot flashes, perspiration and vaginal problems.

Few symptoms were reported by women in cultures that respect the elderly, Flint said, such as the Arab countries and India.

Flint says that 20 million American women are currently going through menopause, and about 10 percent of them have severe, incapacitating problems.

Says Flint, "That's excessive. There is something in the cultural pattern for this. After all, the hormonal changes are the same for all women from culture to culture."

NOW Focusing on Economic Issues for 80's

The feminist movement, preparing for the 1980 presidential election, has shifted its focus from traditional "women's issues" to the nation's economic problems - the impact of inflation, unemployment and recession on women.

The nation's economic strains have abruptly overshadowed other issues because, in the words of feminist leaders, women are stung harder than men by tighter money and high prices.

"We're the first people fired and the last people hired," said Eleanor Smeal, president of NOW. "Women working in the labor force earn only 58 percent of what men earn and account for more than 80 percent of the workers in eight of the lowest-paying occupations. Is there any doubt that women aren't hit harder than men by a poor economy?"

Rep. Patricia Schroeder, D-Colo., said that the issues for women in 1980 will be "the real meat and potatoes issues" — inflation, inequities in the Social Security system and equal pay for equal work.

"There's a new focus on very pragmatic issues," she said. "We'll be looking to see which women are advising the candidates, what roles they have and what the candidates actually say. We're organized now and we have clout and the politicians know it."

-New York Times

Women's Professional Basketball Association

The Warriors won't be the only professional basketball team in Northern California this year with the forming of the San Francisco Pioneers, who will play an 18-game schedule in the San Francisco Civic Auditorium.

Part of the 14-team Women's Professional Basketball Association, the Pioneers will be in the Western Division along with the Houston Angels, New Orleans Pride, Dallas Diamond and California Dreams (Los Angeles).

The Pioneers have two super guards in Cardie Hicks and Anita Ortega. The 5-foot-9 Hicks, who has played professionally in Holland, is believed to be the only woman able to stuff the ball. The 5-foot-8 Ortega scored over 1700 points to become the highest woman scorer in UCLA history, passing even the great Ann Meyers.

The women's league will use National Basketball Association rules. A draft of college players is scheduled for December.

-Fickett

FDA Recommends Limit On X-Ray Exposure

The government purposed guidelines for limiting pregnant women's exposure to medical X-rays to reduce possible health risks to unborn babies.

Exposing a fetus to radiation from X-rays increases the chances the child will contract leukemia or other childhood cancers, the Food and Drug Administration said. Its preliminary recommendations apply to abdominal area examinations, including the hip, pelvis, lower abdomen and lower back.

FDA Commissioner Jere Goyan said the recommendations are intended to make consumers and the medical field more aware of the dangers of exposing a fetus to radiation and to reduce the number of unnecessary X-rays of pregnant women. About 300,000 pregnant women receive abdominal X-rays each year and some are not needed, Goyan said.

-Monterey Peninsula Herald

Planned Parenthood Expands Speakers Bureau

Planned Parenthood of Monterey County has expanded its speakers bureau to offer a variety of new topics.

Topics include parents as sex educators; planned parenthood; sexually transmitted diseases; abortion; menopause; and what can be done about unplanned pregnancies.

Planned Parenthood is a national, non-profit organization. Their goal is to insures that every individual has access to quality reproductive health services. Since opening the first local office in 1970, Planned Parenthood has provided family planning clinical, educational and counseling services. They have offices in Pacific Grove, Salinas and Soledad.

Speakers can assist organizations by giving presentations that are informative and thought provoking. Their services are free. To arrange for a speaker, in Monterey call Dina Gratz at 373-1691. From Salinas and South County call Sylvia Alejandre at 758-8261.
Community News and Events

WADV
Women Against Domestic Violence will hold a training session for all interested law enforcement personnel Dec. 11 from 9 to 11 a.m. in the Seaside City Council Chambers.

WADV will hold advocate training in February. If you would like to join the Advocate Team, call Maria Gitin, WADV coordinator, at 649-0834.

YWCA
Women's Center Christmas party, Dec. 11 at 6 p.m. For location, call the Y.

Women's Center Information and Referral Committee needs volunteers. Training will start in January. For more information, call Linda Robinson at 649-0834.

-YWCA
-Career counseling, testing and resume preparation are now available from the YWCA's career counselor, Florence Mason. She can be reached at the Y.

Women for Women
A Christmas party will be held Thursday, Dec. 6 at 7:30 p.m. at the home of Dian Kiser, 1310-109 Primavera St., Salinas (Los Olivas condominiums). Everyone is invited. For more information, call Dian at 649-0267.

Women's Rap Group
The Women's Rap Group continues to meet Friday evenings at 7:30 p.m. Each meeting provides an opportunity to exchange specific information about events in the community, socialize, and discuss personal needs. All women are welcome. For information on meeting location call Signe at 624-2133.

River in Concert
Demeter Productions will present River in concert at the Monterey Peninsula College Music Hall, 8 p.m. Saturday, Dec. 1. Tickets, $3.50, are available at the door. Contact JT at 659-3752 for further information.

Mural Project
Pacific Grove Community Art Center's Mural Project and KAZU, PG's community radio station, are co-sponsoring a crafts fair to be held all day Saturday, Dec. 15 near Lovers Point in Pacific Grove. There will be food booths, clowns, jugglers, entertainment, a rummage sale and door prizes.

Everyone is invited to this fund-raising event.

Santa Cruz
Mary Watkins and Linda Tillery will perform at Shellie's Too, Dec. 31.

Handicapped Activities Unlimited
The sixth annual Handicapped Art Show will be held Dec. 7-Jan. 5 at the Pacific Grove Art Center, 568 Lighthouse. Art Center hours are 1-5 p.m., Tuesday through Saturday. There will be an opening reception Friday, Dec. 7, 7 to 9 p.m. in the Main Gallery. Everyone is welcome.

Skiing Trip to Yosemite
Camping Women will sponsor a cross-country ski trip in Yosemite National Park, Dec. 26-30. Registration deadline is Dec. 12. For more information, call (916) 488-1297.

Women's Basketball to Begin
What's round and orange and dribbles all over? A basketball!
If you answered the question correctly, you know enough to join our team.

Demeter plans to sponsor a basketball team in the Monterey Parks and Recreation Department's women's basketball league.

All games will be played at the Naval Postgraduate School gym on Tuesday or Thursday evenings at 7 p.m. Team members must be over 18 and not currently part of a school basketball team.

According to Hannah Rothlin, league director at Parks and Recreation, there will be two divisions of play: "A" and "B." "A" teams will consist of players who have had prior competitive basketball experience while "B" teams are for those who have had little or no experience in the game. Demeter's team will play in the "B" Division. League play will begin Jan. 8, 1980 and run eight weeks.

Rothlin emphasized that the purpose of the league is to provide recreation, exercise and fun. For beginners, Rothlin will conduct a basketball clinic some time around the middle of December in which she will explain the rules of the game and demonstrate the basic moves.

This is Demeter's first venture into organized sports and while we don't expect to field a great team, we do hope to provide an opportunity for women to play in a relaxed, supportive group.

All that is required is a commitment to be available to play one evening a week for eight weeks, plus practice. It promises to be lots of fun.

We need a minimum of 10 women. To join the team, or for more information, call 373-6987 or 659-3752.
Holly Near — In Appreciation

My first exposure to Holly Near has been a revelation to me. Without knowing much about her, I went to the recent anti-nuclear concert in Santa Cruz. These concerts are part of a 26 city tour undertaken by singer Holly Near, pianist J.T. Thomas, and sign language interpreter Susan Freundlich as a benefit for local organizations working for a nuclear-free future and devoted to action on other environmental issues.

I expected to hear one of those nice young women who turn up periodically with a repertoire of earnest, well-meaning songs whose basic lack of interest is excused by the worthiness of their cause.

With that as background, any of you who has ever heard Holly Near will be more than able to imagine my surprise! You will also understand why I immediately made arrangements to hear her in Berkeley a few weeks later (where she sold out both concerts at Zellerbach Auditorium on the UC campus).

The second event confirmed my initial reaction: that this is the most impressive talent I have ever been exposed to — and in some 40 years of concert-going, rally-attending, etc., I have encountered many fine ones.

First, as a performer, Holly Near is superlative. Hers is a voice of great power and beauty, capable of subtle and interesting variations in style, with tremendous range and a sophisticated sense of tempo.

Second, she is an exceptionally talented composer. Her songs are varied, vigorous, warm and often witty. Their strong melodic line generates a spontaneous urge for audience participation which not only provides the unique joy and satisfaction of sharing in the music-making but also provides a base from which Holly Near can take off in intricate, and sometimes spectacular, improvisations.

Such a combination of talents would be outstanding in itself... but it is just a beginning. For, added to Holly Near’s superb musicianship is the actual content of her music which reflects her profound commitment to human values, her concern for our fragile beleaguered planet and all its creatures.

Her songs and commentary touch on a wide spectrum of issues including the dangers posed to life by radiation, chemical poisons and pollution; the denial of full humanity to people because of their age, sex, race, religion, nationality, sexual orientation, and physical conditions.

In the hands of a lesser artist the material with which some of her songs deal — reminding us of the fear, pain, brutality and neglect to which many persons are being subjected all over the world — would merely be depressing.

With Holly Near, however, one moves through the anguish into affirmation. She seems to see current conditions clearly, neither underestimating, nor exaggerating, the powers arraigned against creative transformation of human society.

Her very presence is incandescent with the conviction that if those of us who care about life will work together, learning and loving, and changing and growing, singing and taking action, we can turn the situation around and reclaim the earth for the living.

Thus a Holly Near concert becomes a celebration of strength and courage, and of our links with each other, from which we may draw support and inspiration for the arduous tasks ahead. The total effect is overwhelming. One is put more fully in touch with the depth of one’s own caring and also realizing that one is not alone in such concerns.

Any comment on a Holly Near concert would be incomplete without admiring reference to her two on-stage companions. Pianist J.T. Thomas brings a remarkable blend of high style, great technical skill, and impeccable taste — plus a joyous spirit and empathetic harmony — to the total ambience. Susan Freundlich, whose background in dance and mime turns her signing for the deaf into a compelling art form, adds a visual dimension to both words and music that enhances their impact in dramatic and moving fashion.

One final note: until now I was unaware of how accustomed I have become to performers’ ego trips, the little devices used to impress, ingratiate, or dominate, and the way those — plus the “star mentality” — block exchange of vital energy with others. In contrast, the shining and unaffected clarity with which these three gifted women perform... the regard and respect they beam toward each other and the audience... result in a rare and refreshing atmosphere which heightens the exhilarating after-effects of having been in their company.

—Polly Parker

Graphics production by Kate Winter

Reproduced from the program of the Nov. 17 Berkeley concert, an Olivia Records production.
Off The Wall

To think about walls is to think about something bare, dull and limited. A totally boring thing — or is it?

Think again. The wall is the sleeper of the environment. Architectural critic Ada Louise Huxtable has observed that walls communicate. They can be decorative, funny or sad, but they are never without comment on their surroundings.

The most obvious wallwork is the mural. Hundreds of outdoor murals have appeared on walls in American cities and towns over the last decade. The mural movement sprang to life in the 1960s, though its roots were already established by early 20th century Mexican muralists.

Spurred on by artists who were eager to share their art with the public, the movement grew tremendously in the 70s.

There are walls that deny the environment, that turn it into something that it is not by covering over the existing condition and substituting something else.

But the most interesting walls have more complex aims. They make both visual and philosophical points about the state of the society, according to Huxtable. They are not decorative in the traditional sense: they deal in environmental observation. Their images are sophisticated and controversial.

It was a much simpler matter when the Diego Rivera mural on a wall of Rockefeller Center in the 1930s scandalized the world with ugly portraits of American capitalists. They were removed on Rockefeller orders, inspiring the E.B. White poem with the line, “And after all, It's my wall...”

Now the wall has gone public. It has become the most universal art form of our time. Beautiful or ugly, thought provoking or boring, it is the judge of our environment.

—Joan Weiner

M.U.R.A.L. Squad—

Continued from page 1

Also in early December the squad is sponsoring a contest to guess what the initials in M.U.R.A.L.S. mean. If S stands for Squad, what do the other initials stand for? Prizes, such as dinner for two at local restaurants, will be awarded for the best guesses. Send entries to the mural project, P.O. Drawer 700, Pacific Grove, 93950.

Because a mural artist, besides providing the basic design, usually acts as project director, dealing with landlords, contractors, architects, public officials, city planners, and funding sources, a series of 10 public workshops will be held starting in January to teach artists how to handle these aspects of a project.

Elvin summed up by saying, “Everyone is creative. The mural project needs to touch that part of each person and make people realize that everything can be an art form.”

—Joan Weiner

M.U.R.A.L. Squad to Design and Paint Christmas Window Displays

In the Christmas spirit, the Pacific Grove Art Center’s Community Mural Project offers the services of the newly formed M.U.R.A.L. Squad to design and execute Christmas windows for area residents and merchants.

This is a fund-raising project for the Pacific Grove Art Center and the Caribbean Hotel Community Mural Project. All donations are tax deductible. One color designs are $25, with each additional color adding $5 more to the cost.

To have the M.U.R.A.L. Squad help with your Christmas display, call 372-4466.

M.U.R.A.L. Squad staff (from left) Ramie Wikdall, Sherry Dreizen, Gerrica Connolly, and Coordinator Kate Elvin at their PG Art Center headquarters.

Photo by Kate Elvin
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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>2</td>
<td>Women's music, KAZU 90.3 FM, 12-3</td>
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<td>3</td>
<td>Oberlin College opens in 1837 as first coeducational college in U.S.</td>
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<td>4</td>
<td>We need calendar news. Send information to Demeter, P.O. Box 1661, Monterey.</td>
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<td>5</td>
<td>Women For Women Christmas party. Everyone invited. Call 894-0276 for location.</td>
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<td>My Sister's House, KAZU 90.3 FM, 12:30-3</td>
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<td>Opening reception for Handicapped Art Show, PO Art Center, 7-9 p.m.</td>
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<td>Women's Rap Group, 7:30. For location call Signs, 624-2133.</td>
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<td>Women's music, KAZU 90.3 FM, 12-3</td>
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<td>10</td>
<td>Women's Center Christmas party, 6 p.m. For location, call the Y. WADW training session for law enforcement personnel, Seaside.</td>
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<td>Women's Rap Group, 7:30. For location call Signs, 624-2133.</td>
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<td>15</td>
<td>Crafts Fair sponsored by Mural Project and KAZU, all day, near Lover's Point, Pacific Grove</td>
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<td>16</td>
<td>As far as we know, NOTHING IS HAPPENING TODAY! Is that possible? Let us know. Send information to Demeter, P.O. Box 1661, Monterey.</td>
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<td>17</td>
<td>Demeter deadline for copy</td>
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<td>19</td>
<td>Alive concert at the Artemis Society, S.F., to celebrate Winter Solstice. Tickets through SASS outlets.</td>
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<td>My Sister's House, KAZU 90.3 FM, 12:30-3</td>
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<td>Hanukkah</td>
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<td>23</td>
<td>Women's Music; KAZU 90.3 FM, 12-3</td>
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<td>24</td>
<td>Merry Christmas! Clara Barton born 1821</td>
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<td>Camping Women ski trip to Yosemite</td>
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<td>28</td>
<td>Demeter Productions presents River in concert, 8 p.m., MPC Music Hall</td>
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<td>29</td>
<td>We need calendar news. Send information to Demeter, P.O. Box 1661, Monterey.</td>
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<tr>
<td>30</td>
<td>Merry Christmas! Mary Worthington and Linda Wert at Shelter's Top.</td>
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<tr>
<td>31</td>
<td>Women's Rap Group, 7:30. For location call Signs, 624-2133.</td>
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Women's Studies at UC Santa Cruz

Confronting Traditional Male Hierarchy; Evolution Through Feminist Process

What began five years ago as a feminist-oriented seminar directed by an undergraduate student at the University of California, Santa Cruz (UCSC) has bloomed into an innovative Women's Studies program now enrolling over 800 students in its courses.

"In the first class in 1974 there were 24 students," said Jennifer Isensee, senior Women's Studies major and member of the student collective which shares administration of the program. "Now, in a typical quarter, out of the approximately 6,000 total students there are over 800 people enrolled in Women's Studies classes."

In the typical quarter, there are about 40-50 students majoring in Women's Studies there, she said.

One thing that has made the program distinctive is the degree of student involvement in the program's direction and administration.

From the beginning, Women's Studies at UCSC has been largely directed by a student collective, which established criteria for courses, examined and approved course content, and set up requirements.

Student direction and administration came about partly out of necessity, according to Ms. Isensee. "In the beginning, there was little money. This fostered the students' running their own program," she said.

Growing feminist program

Through the university's economic stress and dropping general enrollment over the past several years, Women's Studies at UCSC has continued to grow. The number of majors has not dropped and enrollment has increased.

The collective form of administration, as well as student-directed seminars are in keeping with the feminist orientation of the program, according to Ms. Isensee. These features, as well as the degree to which Women's Studies students could direct their own education, made UCSC Women's Studies distinctive.

"Feminism has at its core an aim toward egalitarianism," Ms. Isensee said. "At UCSC, a Women's Studies student has been able to exercise creativity - in choosing her own work and the perspective it takes.

"Each woman has had comparative control over the direction her education takes," she said. The guiding attitude has been that students are just as smart, just as capable, as professors.

"We seldom just go and listen to a lecture," she continued. "Here, students are very involved; there is high student participation, more like in seminars."

"We have to acknowledge that we are operating in a hierarchical, competitive institution, but sentiment is that women should listen to each other closely, no matter what our position. We have seen that we must be clearly supportive of each other, even while disagreeing."

Offering such student-sponsored courses as "Women's Physiology and Gynecology," "Women in Third World Development," "Women and the Criminal Justice System," "Women in Natural Systems" (which examines men's exploitation of nature), Women's Studies at UCSC had "just begun to come into its own," according to Ms. Isensee.

However, during the past year, developments at the University have occurred which have threatened not only the egalitarian structure of the program, but also the very integrity of its feminist orientation, according to Ms. Isensee.

Confrontation and conflict

On the heels of replacement of Women's Studies Coordinator Karen Rotkin this fall, controversy arose over an apparent university administration attempt to decrease students' voice in the Women's Studies program.

In an already tense atmosphere related to Rotkin, who had recently come out as a lesbian in one of her classes, according to Ms. Isensee, and who was regarded by some as "a front for angry students," new Women's Studies Coordinator Barbara Easton decreed that the program would be run by a committee made up of four faculty members, a staff person, and two students.

"We (Women's Studies) had already been forced last spring to choose between joining either the Humanities or Social Sciences divisions," Ms. Isensee said. In a general university reorganization, four divisions, including these two, were created from an original eight colleges encompassing general interests.

"Then, in several meetings called over the summer with members of the collective, Easton seemed evasive about what the collective's role would be."

New coordinator Barbara Easton had at first told the collective, however, that she "felt equal representation would not be too much of a problem," according to Ms. Isensee.

"Upon joining the Humanities Division, Women's Studies had been warned that "things would not be the same next year," Ms. Isensee said.

"But Humanities Dean Helene Moglen implied that she would not try to undermine the collective - even though more faculty would be involved in decision-making," Ms. Isensee said. "Moglen had been evasive about what the collective's role would be."

New coordinator Barbara Easton had at first told the collective, however, that she "felt equal representation would not be too much of a problem," according to Ms. Isensee.

"We felt cut out of the program; decisions were being made without student input," Ms. Isensee said.

This new imposition of more traditionally-oriented academic Continued on following page
continued from previous page

structure upon Women's Studies not only seemed antithetical to the program’s feminist (synonym: egalitarian) philosophy, but conducive to an either-or adversary situation, according to Ms. Isensee.

An angry student collective seemed pitted against a traditionally hierarchical university administration.

"It was a polarized situation," Ms. Isensee said. "Barbara would only agree to equal student representation if we would (1) formally acknowledge her veto power on the governing committee, and (2) agree not to go to the media, but settle all our differences internally.

"Many of the Women's Studies students saw these developments as indicative of an administration attempt to 'legitimize' Women's Studies, or to make it more closely conform to traditional, male-dominated academic structure," according to Ms. Isensee.

Solution: a feminist process

To a collective split over whether to accept Easton's two conditions in order to gain equal representation on the Women's Studies governing committee came concerned UCSC students who had taken courses from Barbara, who trusted and respected her, and who bridged the widening communication gap between her and members of the angered and dismayed collective.

"At first Barbara didn't want to come to the collective's meeting," Ms. Isensee said. "Her students persuaded her. We talked, and her former students as well as new students on campus joined in.

"What had seemed like an either-or situation developed, through a build-up of trust, into an atmosphere of non-confrontation. The result has been that Barbara dropped the media condition, and we have not had to make formal acknowledgement of her veto power, though she has it," she continued.

The mitigating conditions abated, two more students have been allowed to participate in the governing committee.

"We are working now in an atmosphere of cooperation," Ms. Isensee said. "Through an acknowledgement of our responsibility to be as egalitarian and democratic as possible, and through communication, via individuals, of a lot of personal support, we now have what amounts to equal representation. We have to acknowledge that we are operating in a hierarchical, competitive institution, but sentiment is that women should listen to each other closely, no matter what our position. We have seen that we must be clearly supportive of each other, even while disagreeing.

"We believe that we can effect change through this communicative process," she said. "To solve societal problems - such as a case of wife-battering - we typically represent one party against the other - husband against battered wife. This is adversary politics, and creates power struggles. It is antithetical to feminist ideals," she continued.

"Our dealing with this situation at UCSC is a manifestation of how the feminist process works," she said.

Ms. Isensee continues to serve on the Women's Studies governing committee.

Easton speaks

Barbara Easton, who took over as Women's Studies coordinator this fall, is Assistant Professor of History and has taught at UCSC for six years. She acknowledges that traditionally academia is "hierarchical in a way that feminist thought doesn't approve of.

"It's a delicate business, and hard to say how it will work out," Easton said. "It is important that Women's Studies become legitimate, and it's also important that feminists and others can criticize the hierarchy.

"We have to deal with this through compromises, through a process of working out each circumstance as it presents itself," she explained.

"The program used to be run by a collective. Some problems with this were that the collective shifted membership every quarter, and this created some confusion.

"Many of the Women's Studies students saw these developments as indicative of an administration attempt to 'legitimize' Women's Studies, or to make it more closely conform to traditional, male-dominated academic structure.

"A feminist orientation also means that we have to critique society from the standpoint that women are not equal, and that culture as we know it has been formed from the male perspective."

Easton said she predicts that enrollment in Women's Studies will increase. A new faculty person is also being sought who will do only feminist work and who will "pull together all the feminist courses on campus."

This new senior tenure-track faculty person will teach feminist studies within the History of Consciousness Board, which offers a Ph.D. with a concentration in women's studies (and is one of perhaps three women's studies doctoral programs in the country).

As to the prognosis for student-directed seminars at UCSC, Easton said she "couldn't say."

"This is policy made within the Humanities Division and on the level of the university as a whole," she said.

-Elizabeth Quinn
Ah, Eleanor!

New Biography Raises Interesting Questions

The Life of Lorena Hickok, a new biography by Doris Faber, has provoked a controversy concerning the private life of Eleanor Roosevelt.

In her book, Faber reports the existence of 3,360 letters exchanged between Eleanor Roosevelt and Lorena Hickok, the Associated Press political reporter who was the great-granddaughter of Wild Bill Hickok. The correspondence began in 1932 and ended with Eleanor's death three decades later. The letters have been interpreted by some as evidence of a love affair.

That interpretation is hard to avoid. At one point Eleanor wrote on White House stationery: "Hick, darling. Oh I want to put my arms around you. I ache to hold you close. Your ring is a great comfort. I look at it and think, she does love me."

Eleanor sometimes wrote twice a day, but the affection was not one-sided. "Dear," wrote Hickok in December 1933, "I've been trying today to bring back your face... Most clearly I remember your eyes and the feeling of that soft spot just northeast of the corner of your mouth against my lips."

In 1954, when Lorena retired to Hyde Park, two miles away from the Roosevelt home, she worked as a writer of children's books and biographies. Hickok and Eleanor Roosevelt collaborated on a book about women in politics titled Ladies of Courage.

Lorena Hickok was obviously a fond friend of Roosevelt, but whether she was more than that may never be known. At any rate, while FDR's extramarital love affair with Lucy Mercer has long been public knowledge, we at least now know that Eleanor wasn't sitting home pining away.

Women's Music From Santa Cruz

River in Concert Dec. 1

On Saturday, December 1, Demeter Productions will present River in concert at the MPC Music Hall at 8 p.m.

River is a group of four women from Santa Cruz: Vicky Blevins, Jerilyn Munyon, Beth Marlis and Cackie Gates. Members of River performed For You and About You to an enthusiastic audience at the Trish Nugent concert held here in July.

River's music is an acoustical blend of folk and soft country performed on guitar and dulcimer.

Christina Floyd from Switch Productions and Brenda Warren from Tran-Sisters will provide sound. Sign language interpretation for the concert will be provided by Sandra Faulkner.

Child care will be available with reservation. Tickets are available at Bookworks in Country Club Gate Center, Pacific Grove; Do Re Mi Records in the Barnyard, Carmel; the Women's Center (YWCA), 276 Eldorado, Monterey; and Cymbaline Records in Santa Cruz. Tickets are $5 in advance, $3.50 at the door and $2 for children and seniors.
An Evolution Into Jazz

Album Review: Joni Mitchell's 'Mingus'

Occasionally, an album is released which requires an understanding of its origins for a listener to really appreciate the range and scope of the artist's undertaking. Joni Mitchell's latest album, Mingus, falls into this category.

If the listener has had little exposure to pure jazz, on the first hearing one is likely to be bewildered and even disappointed at the collection of songs she has put together here. But, after a few more listenings and an acquaintance with how the album was developed, these initial impressions are transcended to something new.

Joni Mitchell's musical approach bears a marked similarity to Mingus. As she explained, "I don't know to this day — what key I'm playing in or the names of my chords. I don't know the numbers, letters or staff. I approach it very paintingly, metaphorically... I would prefer that we all just jumped in and really listened."

Mingus was known only to a relatively elite audience. He used his music to protest racism and in the first half of the Sixties, the audience for jazz (particularly protest jazz) was considerably smaller and our logo on the back. (The logo is unavailable on tank tops and optional on other shirts.) To order shirts by mail, please check appropriate boxes and send name, address, and check or money order for $5 (plus 50 cents postage) to Demeter, P.O. Box 1661, Monterey, CA 93940.

Demeter T-Shirts
Patricia

Sister, you always come to me in blood.
Always some green-edged wound comes forth
Before the gentler corners of your self.

No one can ever tell you that your self is shining,
Is worth keeping.
Is gentle, quiet, remains untouched by all the hands that poked and
prodded all the clay around.
(Certainly not I, who long have made my peace,
Admitting to my memory only good things, senses from our childhood:
The smell of your big bed,
The slide of the rope and basket over the balcony,
The long bonyness of your arms in puffed sleeve dress,
And how it felt to touch them.

I forgot the unfairness of those times to you,
Of all times, to all of us;
I tossed away, some time ago, the ties to misery
that cannot be erased;
I built the shield,
Learned the warning signs in self,
Destroyed stockpiles of pain,
Cleared debris,
Let none accumulate,
Survived without clutter.)

No one can tell another soul a thing,
Nor sisters offer more.
But know:
Your self is yours, and clear, and has a beauty like no other;
It is, perhaps, the only thing of honest value.

(Something about lights, and bushel baskets pricks my memory.
There is, my sister, nothing I can say.)

—Virginia Crawford Dunwell
Copyright 1979

Fay Wray

Voluptuary on a bough
The peach bends green wood
To a supple arch
Readies herself to burst
Through glowing skin
To ooze her juices
Split her blushing labia
Yield to King Kong hands
That feed the waiting mouth
In sacrament to Nature.

—Virginia Crawford Dunwell
Copyright 1979

Midnight Sky

in the midnight sky
she traveled
the sleeping dreamer’s
thoughts unraveled

a vision of her
many lives
as flocks of birds
they cross and dive

passing through the
clouds of time
she can be neither
yours nor mine

raven hair upon
her shoulder
ages pass
she grows
no older

cocoon to
butterfly emerging
in fetal fluids
again returning

from the night
the sleeper wakens
an image from
her travels taken

but which is
dream
and which is
real?
and what does
either one
reveal?

—bb bastian
Choosing a desirable “female” magazine was so simple when I was growing up back in the sixties. As a young teenager, we used to read Ingenue or American Girl. As a high school teenager, it was Seventeen. And by the time I had reached my early twenties, we practically stopped breathing, waiting for the next issue of Cosmopolitan to hit the stands. Of course, I vaguely acknowledged that I probably would someday become an “official” adult, settling into the conventional (and dull) world of Good Housekeeping, Redbook, Ladies Home Journal, and the like, but fortunately it never had to come to that — for by the time I had outgrown Cosmo that marvelous new publication named Ms. came along to rescue me.

Today, however, the women’s magazine scene offers a much different picture. A variety of slick new women’s periodicals have reached the marketplace during this past year, and I thought it would be a good idea to look at some of the things women are reading these days.

This month, I read the latest issues of New Woman, Self, and Beauty Digest. They all have front covers which bear a startling resemblance to Cosmopolitan, and the emphasis of their articles almost always gears to some sort of self-growth, self-awareness topic such as “Curing Your Own Depression,” “How to Get the Courage You Want,” “Making Your (Impossible) Dreams Come True,” and “Ways to Preserve a Relationship.”

As in all other magazines of this genre, there are the usual monthly horoscopes and superficial multiple-choice psychological quizzes like “The Love Test — Find Out If You Still Belong Together.” Vocabulary is approximately at the ninth grade reading level, and there are no “hard core” political opinions or reports.

Being an incurable media buff, one of the things I always examine in new periodicals is their advertising. In New Woman, Self and Beauty Digest I found the usual assortment of cosmetics, menstrual supplies, fashions and hair care products. There were numerous ads for cigarettes, and all of the underwear lay-outs featured fully clothed men standing next to (or touching) the silk-pantied, seamless-bra woman.

Unhappily, there were absolutely no ads for quality stereo components, camera equipment, automobiles or other expensive or technological merchandise, standard in men’s magazines. (Sort of makes you wonder whether we should keep buying such products if the companies that manufacture them don’t think we’re intelligent enough or rich enough for them to bother soliciting to us.) On the brighter side though, these “new age” women’s magazines did not include ads for food products (with money-saving coupons to clip out), major kitchen appliances, or cleaning products.

Another new publication, Working Mother, differs significantly from the other three. This magazine puts more emphasis on mothering than it does on working. Here the ads included food products and recipes as well as beauty products, and the articles concern things like “Children’s Eating Habits” and “Whether Or Not To Have Another Baby.” The only features I could find combining career with motherhood carefully discussed fashionable maternity clothes to wear at the office.

The one refreshing new publication was Working Woman. It provides a non-political informational network for establishing and maintaining career success. Articles deal with issues such as preparing for interviews and how to handle getting fired. It also has a job hotline and an excellent classified section. And here’s the interesting part — its ads include automobile companies, major credit cards, insurance corporations, car-rental services, and even job recruiting for high-paying technological and scientific positions.

When I look at these five magazines all lumped together, I can’t decide whether we’ve taken four steps backwards or one step forward. But, all things considered, I guess I’m pleased that publishers are devoting so much attention to the development and formulation of new women’s literature — because if there’s one thing that life has taught me, it’s that if you keep concentrating on something long enough, sooner or later you get it right.
Feminism — A Personal Perspective

Arriving at a feminist perspective is a profoundly personal experience. The process forces one to re-examine many unquestioned customs and relationships. Feminism helps women realize they have a right to make many more choices than society commonly permits. Through Demeter we hope in some way to reach every woman. Each month a woman will be writing a chronicle of the process she went through in becoming a feminist. We encourage others to send in their own accounts of their emergence as feminists.

This is not a story about becoming a feminist but about realizing I was one. By the time I was 11 years old I had five brothers. By the time I was 12, I was a feminist. Considering the influences I had to guide me, it's a wonder I ever found out at all. After all, weren't feminists bra-burning, men-hating, sick minded dykes? I sure didn't want to be one of those, so I figured I wasn't a feminist. The confusing part of it was that I wanted to play baseball with the boys, work on my own cars, work towards having a fulfilling career and just lead an independent life in general. I have a brother who still asks when I'm going to come to my senses, settle down and raise a family.

For 19 years I played the games necessary to survive in that small town in upstate New York, all the while planning my escape that I hoped would take me far away from the narrow-mindedness that seemed to breed there. Finally, one day it happened — I woke up in San Francisco. I had gone there under the guise of an art student (working for my teaching credentials, no less). I eventually found the people I had been looking for all my life, who were there looking for much the same things I was — independence and equal opportunity.

But unbelievable as it may seem, I still didn't know I was a feminist. The people I had gotten to know were recently divorced women who had come to the city looking for much the same things I was but they weren't politically aware, or young women like myself who had no reference point from which to grow. My contacts were good friends but not very enlightening.

So I struggled through my last couple of years of college taking my necessary academics to graduate — Women's Studies, Women Artists, Women in Literature — and somehow all the while avoiding the definition of feminism. Then one fateful day, at an ERA rally in Beverly Hills, my enlightenment came — Alan Alda proclaimed his feminism. Alan Alda was a feminist! My brothers and my parents had deceived me — they weren't all bra-burning, men-hating, sick minded dykes. They were concerned human beings, they were humanists, they were men, women, young, old — anyone who cared about the quality of life in the world. Feminism was more than being a lesbian and not wearing a bra. Wow, was I enlightened!

That was a couple of years ago and not much has changed since then. I finished college and started my career as a commercial artist. I floated into and out of political circles for awhile and decided I wasn't the rally type but more of a subtle changer. I finally did come to my senses and settle down but NOT to raise a family — to share my life with another concerned human being. We don't wave banners or attack violators of equality on the streets but we consider ourselves constant reminders to people that the times are changing.

—Maureen McEvoy

**Women Speak Out**

Feminism has been real key to developing quality of life issues. A lot of people said nothing happened in the 70's. Well, the reason nobody thinks anything happened in the 70's is because it was a decade of women and nobody wants to acknowledge that women have ever done anything. But women were real busy during the 70's. We were creating child care centers, battered wives shelters, rape crisis centers, and alternative medicine situations. We were working with gay and lesbian rights. We were talking about racism, class discrimination, international relationships among women. All that was going on in the 70's and, on top of that, we were building a women's culture. Women's music happened in the 70's. Several women's recording companies were formed, an international distribution network got started, women's bookstores and women's production companies were created. We had women writers, poets and songwriters coming out of the woodwork. I mean, it was monumental what happened in the 70's. And they were all quality of life things.

—Holly Near