

Eastern Illinois University

## The Keep

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The Post Amerikan (1972-2004)

The Post Amerikan Project

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12-1994

## Volume 23, Number 6

Post Amerikan

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# POST AMERIKAN



DECEMBER/JANUARY 1994-95

BLOOMINGTON/NORMAL

VOL. 23

50¢

NO. 6

We here at the



Post Amerikan would LIKE

to apologize

for the poor quality

of this cover, but we had to send

Linda the art director to

San Francisco to assist our "sister"

publication, the Kost Amerikan, which is

experiencing a temporary "labor dispute" (two of

the typists can't agree about who's supposed

to make the instant coffee, resulting in a work slowdown) and

so we naturally decided that it was our sacred duty to keep the news

rolling and so we shipped Linda off a couple of days ago, and we're

certainly not demonstrating any type of SCAB activity, since that sort

of thing really goes against our principals in that particular area as such wherein we

are adamantly opposed to that type of activity although we do also believe whole

heartedly that it is our actual sacred duty to keep the news rolling as they say and

so that's why the decision was made and we hope all our friends in the labor

community will see it that way since we really did feel that even though both papers

are in fact owned by Citgo that there was in no way any significant degree of conflict

wherein our mutual interest are concerned and furthermore and so forth and so on...



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# PAGE 2



BLOOMINGTON/NORMAL

VOL. 23

NO. 6

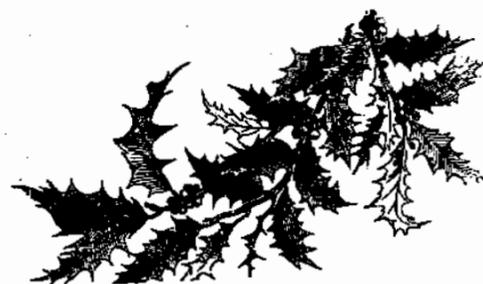
DECEMBER/JANUARY 1994-95

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## About us

The *Post Amerikan* is an independent community newspaper providing information and analysis that is screened out of or down played by establishment news sources. We are a non-profit, worker-run collective that exists as an alternative to the corporate media.

We put out six issues a year. Staff members take turns as "coordinator." All writing, typing, editing, graphics, photography, pasteup, and distribution are done on a volunteer basis. You are invited to volunteer your talents.

Most of our material and inspiration for material comes from the community. The *Post Amerikan* welcomes stories, graphics, photos, letters, and new tips from our readers. If you'd like to join us, call 828-7232 and leave a message on our answering machine. We will get back to you as soon as we can. Don't worry if it takes a while—we don't meet every week.

An alternative newspaper depends directly on a community of concerned people for existence. We believe it is very important to keep a newspaper like this around. If you think so too, then please support us by telling your friends about the paper, donating money to the printing of the paper, and telling our advertisers you saw their ad in *Post Amerikan*.

## What's your new address?

When you move, be sure to send us your new address so your subscription gets to you. Your *Post Amerikan* will not be forwarded (it's like junk mail—no kidding!). Fill out this handy form with your new address and return it to us, P. O. Box 3452, Bloomington, IL 61702.

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### Bloomington

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 Bakery Bank, 901 N. Main  
 Bus Depot, 533 N. East  
 Circus Video (Emerson and Main)  
 Common Ground, 516 N. Main (inside)  
 Front and Center Building  
 Law and Justice Center, W. Front  
 Medusa's, 420 N. Madison (inside)  
 The Park Store, Wood and Allin (inside)  
 Twin City Exchange, 411 N. Main (inside)  
 U.S. Post Office, Center and Monroe  
 Wash House, 609 N. Clinton

### Normal

Amtrack Station  
 Babbitt's Books, 104 N. Street (inside)  
 Mother Murphy's, 111 North (inside)  
 Subconscious, S. Main

## This issue of *Post Amerikan* is brought to you by . . .

Deborah, Linda, Ralph, Sherrin, Winter  
 Special thanks to Galen, Jean, Susie and Tom  
 thanks!

## Good numbers

ACLU	454-7223
AIDS Hotlines	
National	1-800-AID-AIDS
Illinois	1-800-243-2437
Local	(309) 827-AIDS
Alcoholics Anonymous	828-7092
Animal Protection League	828-5371
Bloomington Housing Authority	829-3360
Clare House (Catholic workers)	828-4035
Countering Domestic Violence	827-7070
Dept. of Children/Family Services	828-0022
Gay & Lesbian Resource Phonenumber	438-2429
Habitat for Humanity	829-0693
HELP (transportation for senior citizens/handicapped)	828-8301
Home Sweet Home Mission	828-7356
IL Dept. of Public Aid	827-4621
IL Lawyer Referral	1-800-252-8916
Incest Survivors Support Group	827-5051
Lighthouse (substance abuse treatment)	827-6026
McLean Co. Center for Human Services	827-5351
McLean Co. Health Dept.	888-5450
McLean Co. Humane Society	663-7387
Mid Central Community Action	829-0691
Mobile Meals	828-8301
Narcotics Anonymous	1-800-779-6178
National Health Care Services/abortion assistance	1-800-322-1622
Normal N.O.R.M.A.L.	452-4761
Occupational Development Center	452-7324
Operation Recycle	829-0691
Parents Anonymous	827-4005
PATH: Personal Assistance Telephone Help	827-4005
Phone Friends	827-4005
Planned Parenthood (medical) (bus/couns/edu)	827-4014 827-4368
<i>Post Amerikan</i>	828-7232
Prairie State Legal Services	827-5021
Project Oz	827-0377
Rape Crisis Center	827-4005
Safe Harbor Mission (Salvation Army)	829-9476
Sunnyside Neighborhood Center	827-5428
TeleCare (senior citizens)	828-8301
Unemployment comp/job service	827-6237
Voice for Choice	828-3108
Western Avenue Community Center	829-4807
Youth Services of Mid IL	828-7346

## Due Date:

The next deadline for submitting *Post Amerikan* material will be:

# Jan 15



# Community News



## Graduate Student Biennial at CVA

University Galleries of Illinois State University proudly announces the 1994 ISU Graduate Student Biennial.

The best and most recent work of approximately 50 graduate art students in painting, drawing, printmaking, sculpture, ceramics, photography, design, metals, fibers, glass, art history, art education & therapy will be displayed at the Graduate Student Biennial Exhibition opening at 7 p.m. Tuesday, November 15, 1994, at the University Galleries, 110 Center For The Visual Arts, at Illinois State University.

Continuing a tradition begun six years ago, ISU President Thomas Wallace and his wife, Barbara Wallace, will select one work from the Graduate Student Biennial to be donated to the university as a holiday gift to the campus and community. Their selection will be announced at the opening reception on November 15.

Admission to the galleries is free and open to the public. The exhibition is open 9:30 a.m. to 9:00 p.m. Tuesdays, 9:30 a.m. to 4:00 p.m. Wednesdays through Fridays, and 12 to 4 p.m. Saturdays and Sundays. The Galleries are closed Mondays.

The Graduate Student Biennial will be open through December 11.

For further information, please contact Stephen DeRosa at 438-5487.

## Monthly Support Group Offered

The McLean County AIDS Task Force, serving both McLean and Livingston Counties, announces its monthly support group for caregivers, families and friends of persons living with HIV-infection or AIDS and for those who have lost a family member or friend from HIV/AIDS. This informal group will meet at 7:00 p.m., December 20, and each third Tuesday, at the downtown Bloomington office of the Task Force, 313 North Main Street. Topics of discussion will include experiences in friendship and caregiving as well as other topics of interest to those attending. There is no charge and neither registration nor Task Force membership is required to attend. For further information on this group and other AIDS Task Force activities and services, call 827-AIDS.



## Women Seeking Women

### LET'S CUDDLE

Winter's coming! GWF 47, seeks best friend - maybe more. 35-?. Romantic, caring, sensitive and honest. No hang-ups. Must be able to communicate! Let's cuddle up together. # 1219495

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Bloomington, IL 61702  
# 1219495

All replies will be forwarded.

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## Need a Date?

Looking for love in all the wrong places? You're the one that I (don't) want? I will always love yooooooooooooo? (not).

As always, the *Post* comes through for our beloved (yet dateless) readers. Our new service "Love (Post) Amerikan Style" may be just what you're looking for.

**Love (post) amerikan Style**

WRITE YOUR TEXT

1.....2.....3.....4.....5.....  
6.....7.....8.....9.....10.....  
11.....12.....13.....14.....  
15.....16.....17.....18.....  
19.....20.....  
(ADDITIONAL) 21.....22.....23.....  
24.....25.....

THE DETAILS

JUST FRIENDS  
 WOMEN SEEKING MEN  
 MEN SEEKING WOMEN  
 WOMEN SEEKING WOMEN  
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# The Hidden Victims: Hate Crime Against American Indians Under-Reported

American Indians are the longest standing class of hate victims in the United States. Historic incidents of brutal exploitation and victimization of Native Peoples have been portrayed in numerous books and films. Unfortunately, such occurrences are not confined to America's distant past. American Indians continue to bear racist assaults, harassment, intimidation and even murder. Yet racist crimes perpetrated against Indians are the least reported to law enforcement and the least likely to appear in news media.

In 1992 the FBI Hate Crime Report tallied only 31 offenses against American Indians and Alaskan Natives. However, these numbers are highly suspect as law enforcement agencies in Alaska, Montana, South Dakota and New Mexico-states with high concentrations of Native Americans did not participate in the report. Only one agency responded from North Dakota. A year later the FBI 1993 report showed a slight increase in anti-American Indian hate crimes, but again the response was almost negligible.

Despite this lack of official participation, recent reports from human rights groups in the Western states show an alarming increase in anti-Indian activism over the last decade.

In a 1992 report issued by the Center For World Indigenous Studies titled *Anti-Indian Movement on the Tribal Frontier*, author Rudolph Ryser observed that "the more militantly bigoted individuals and (anti-Indian) groups chose direct confrontation with Indian using hate mail, harassment, vandalism and violence to instill fear and instability in Indian communities."

The Montana Advisory Committee to the U.S. Commission on Civil Rights supported Ryser in their 1994 report on white supremacy in that stated, observing that "Indian nations located in the Pacific Northwest have been the target of increased hostility from right-wing and extremist groups. They have had to contend with racial attacks, organized efforts at political destabilization, and increasing incidents of individual harassment, destruction of property and public misinformation"

The formation of organized anti-Indian groups in the 1970s marked the first such movement since the late 19th century. Interstate Congress for Equal Rights and Responsibilities (ICERR) led the

way for a proliferation of other 'white civil rights' alignments that sprang up in Wisconsin, Washington and Montana. These groups were peppered with Identity followers, members of the Invisible Empire, Aryan Nations and Posse Comitatus.

An organization calling itself Wisconsin Alliance for Rights and Resources (WARR) gathered in 1984 to battle against the fishing rights of the Chippewa. The rights were established in 1842 by U.S. treaties. Events soon escalated and, by fall 1984, Chippewa officials requested the FBI to investigate threats of violence against their people. There were threats to kill Indians if they come on certain lakes. Hate mail, intimidation, assaults and gunfire became widespread. Fliers advising to "Save a deer, shoot and Indian" were distributed, along with others that gave a 'point system' for murdered Indians. The result of such organized hatred gave rise to an atmosphere in which racist violence thrived.

In 1988, Arch Edwards, a member of the National Alliance and spokesman for the League of Peace Amendment Advocates, began recruiting members in western Montana for an anti-Indian group called All Citizens Equal (ACE). Edwards said at the time that "blacks, Indians, and others have no right to be U.S. citizens, even if they are born in this country. Those people have been misled...and never should have expected to retain their citizenship, and they should be asked to leave so the United States can provide a peaceful place for whites to live by themselves."

The Montana civil rights commission went on to warn that "lack of cooperation due to the tension between law enforcement agencies both on and off the reservation, adds to the problem. It is critical for Native American tribes to be covered by hate crime reporting and malicious harassment statutes in order to address and report incidents of this nature on reservations. Without this, a true picture of what is going on cannot be provided."

These hate crimes are sometimes organized events, sometimes random outbreaks perpetrated by individuals. They are most prevalent where white communities border large American Indian reservations; where water, hunting and fishing rights conflict with white interests. But they are by no means limited to the rural West.

- In Lansing, Michigan a cross was burned on the front lawn of a Native American mother with two children of mixed heritage. Her six year old sons witnessed the fiery threat with fear and anger.

- In Sioux City, Iowa an American Indian family was harassed and threatened. Racist graffiti was sprayed on the outside wall of their home. The suspected perpetrators yelled at the mother and grandmother, "You Indian trash!"

- In Billings, Montana, vandals sprayed a young couple's home with swastikas and racial epithets. The man is white, his companion, a Native American woman said, "People have the right to have their own opinion, but they don't have the right to paint it on your house."

- In a suburb of Seattle, Washington, two young white men approached an Indian man standing in front of the Muckleshoot Tribal Center, and began yelling racial slurs before beating him with baseball bats. The victim was left with multiple head injuries.

- In Farmington, New Mexico three white assailants used baseball bats on Navajo man, who was left with permanent brain damage.

U.S. Attorney for Montana, Sherry Scheel Matteucci supports mandatory reporting of hate crimes by law enforcement agencies, but far too many neglect to do so, either through indifference or lack of personnel. Matteucci said many hate crimes against Indians go unreported because Indians fear making complaints against whites to white law enforcement officials. "What good would it do going to the white system? That is the attitude."

Avis Little Eagle, managing editor of *Indian Country TODAY*, the nation's largest American Indian newspaper, said "There are many incidents of hate crime. I've done stories on them. There were murders down on the Rosebud (reservation in North Dakota) where they'd pick up Indians and beat them to death. They were non-Indians who did it and then the prosecutors would file manslaughter charges. No murder, nothing intentional. They would get two or three years and a slap on the wrist. And it's not just the killings and the beatings. It's on-going discrimination, like when people go in and sit down at restaurants. We report on that all the time."

"It's always been there," Little Eagle continued. "It's just that nobody's ever done anything about it. But now people are speaking out. They're saying it's not right. No. We don't have to put up with it. It was always there but people just didn't say anything."

Little Eagle said legal advocacy groups are coming together to deal with the problem of off-reservation hate crimes and discrimination. "Indian people need something with central clout, like the NAACP. Something that would be able to speak for the little guy."

In the meantime, it is necessary that law enforcement and the criminal justice system become more aware of this neglected segment of hate victims and respond more vigorously. It will entail rethinking and a more pro-active policy on the part of police and prosecutors, given the historic reluctance of American Indian peoples to come forward to white authorities with reports of such incidents. Without these, racist violence against Native Americans will go unchecked, continuing a shameful history that should have been buried generations ago.

Source: *Intelligence Report*  
October 1994/#75



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# Dear **Ms.** Hippie

Dear Ms. Hippie,

The children who live next door to me have been coming to my house lately, inquiring if they can do any chores for me. They of course expect to receive financial remuneration for their activities.

Usually I can't think of anything that they can do that would actually be useful or that wouldn't destroy my house in the process. Am I obliged to create chores for these children? If there is something that they can do for me, what is a reasonable amount of money to pay them? (They are about 8 and 11 years old. I think--I don't know.)

Signed,  
Confused by Children

Dear Confused,

Those damn kids can smell you a mile away if you're confused by them, and no shred of decency will keep them from snookering you if at all possible. They have absolutely no moral development, you know, until at least 33.

Ask them if they've heard of paper routes. This is a system whereby children nag and whine and make their own parents get up at ungodly hours and deliver newspapers, then hand over the money. It keeps the kids off your back--and remember, you are not the one who decided the planet needed their grubby little genes upon it.

You are not obliged to create chores. There is no reasonable amount of money that would make the presence of greedy children halfway tolerable. Next time you see them coming, eat a bulb of garlic, draw them close, and tell them all

about the old days when children were good and pure and did neighbor's chores for fun. They hate that.

Dear Ms. Hippie,

The people I work with know I am an animal rights activist. I know that they are Bambi-killers. I do not badger them about their behavior; I usually avoid discussing anything except the weather with them.

As I was leaving work the other day, a fellow employee stopped me and asked if I wanted to see his pictures. I thought that they were probably pictures of his daughter's birthday party or some equally boring event. I said, "Sure," to be polite. They were pictures of him posed with a deer he had killed. As I glanced at the pictures, he said, "Cute, huh?" Stupidly, I mumbled something like, "Would be cuter if it was still alive," and left.

The more I think about it the angrier I get. Why did he do that? Why didn't I say something forceful, articulate. . .? Ms. Hippie, what should I have done? Can I still say something to him now, even though it happened over a week ago?

Signed,  
Bambi-hugger

Dear Hug,

If you could learn to vomit at will, you could have delivered a forceful reply--and maybe ruined the photos, as well.

Why this man was behaving with veiled hostility is something you'll have to figure out. Is he threatened by you or by your strong moral stance? Probably a direct confrontation would just strengthen his hostility.



So Ms. Hippie, as usual, has been trying to think of some underhanded way to get your message across. Some equally disgusting treat you could share with him.

How about some nice clear, color shots of a natural home birth? Ms. Hippie is aware that some people pass these around with savoir-faire. Your co-worker perhaps has never had the opportunity to peruse these intimately educational gems. By the time you get around to the celebration of the afterbirth in grandma's china vegetable bowl, your colleague will feel decidedly queasy. Be sure to use the word cute.

For extra deceptive glee, bring along some cookies that look like chocolate chip but are really prepared using those horrible, waxy carob chips! Yes, the ones that look like tiny turds from anemic sheep! Yuck! What an ugly surprise for the unsuspecting snacker, strikingly similar to the trick that was played on you.

If these actions do not communicate, this guy has spent too many mornings in the woods with his Southern Comfort.

## SOLUTION TO OLLIE'S FUN PAGE

...the trick is to look at the first letter of each word; ergo, #1 spells PHILLIP MORRIS, #2 spells EMPRESS RIVERBOAT CASINO, and #3 spells NUTRASWEET (all three of which are Danny Rutherford sponsors named in the story about Mayor Smart's phone call to Karen Schmidt). This type of puzzle, invented by the CIA, is called an **ACROSTIC**, which is revealed in the 'instructions':

- All
- Choices
- Head
- Once;
- State
- Truth
- In
- Context--

See ya in a few weeks while Buffy and I get ready for the Presidentials!  
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THE  
"KING"  
SEZ:

Buh-Baby This Place  
is really cool!



# Close Encounters of the Absurd Kind: A Conversation With Jesse Smart

Karen Schmidt ran as the Democratic candidate for the Illinois House of Representatives in the 87th District. Her opponent was Dan Rutherford, a freshman incumbent who barely squeaked by in his first race in 1992 against Democrat Chuck Rolinski. Along with many wonderful Democratic candidates, Karen lost her race against Dan, who relied on strong Republican momentum, especially in Livingston County.

In McLean County, Dan's county campaign manager was Mayor Jesse Smart. Oddly enough, when asked if she had any bad experiences in her short campaign run, Karen said "Just one: Jesse Smart." Since poor ol' Jesse's on the hot seat these days for his popularity (or lack thereof), we were interested in hearing about Karen's "Close Encounter" and know you will be too.

On October 27, Karen held a press conference that detailed a number of pretty unusual items on Dan's campaign contribution statements: money flowing in from Philip Morris, the Empress Riverboat Casino, the National Jockey Club, and Nutrasweet Corporation, to name a few. Money also seemed to flow between campaigns: \$10,000 from Dan's campaign to George Ryan for his campaign, for example, and money from the Committee to Re-Elect Mayor Smart to Dan's campaign. Karen questioned some these items, noting, for example, that it was highly unlikely that people giving money to Jesse would realize that some of their dollars were going to Dan, an incumbent who probably wasn't even their representative.



On October 28, the press conference was covered in *The Pantagraph*, where the transfer of funds from the Smart campaign to the Rutherford campaign was mentioned. At 7:00 a.m., the phone rang at Karen's house, and she answered. The following is a close re-enactment of the conversation:

KS: Hello?

JS: Is this Karen Schmidt?

KS: Yes, it is.

JS: Well, this is Jesse Smart and you have really pissed me off this time.

KS: What is this about?

JS: Why, the article in the paper this morning, of course! Who do you think you are, bringing my campaign money into this? This is none of your business. You stay out of this. I tell you, you will be very sorry you ever entered this race. I have stayed out of this entirely, but you have brought my name into this and you are going to be very sorry for ever bringing this up! Who do you think you are, anyway?

KS: [Tells Jesse about the press conference, the number of things that were covered, and why she believes it should be a matter for discussion in the campaign. Offers to send him a copy of the statement she read at the press conference so he will be clear about her perspective.]

JS: I don't care! I don't want to see any statement. You have really honked me off this time, and you are going to pay for it.

KS: If you have a problem with what is written in *The Pantagraph*, then go complain to them. I talked about a lot of different issues with Dan's campaign money. They chose this particular one to write about. If you don't like what's written about you, go complain to the people who wrote it.

JS: I'm not gonna talk to them! They wouldn't have written it if you didn't bring it up! You have no business messin' in this. You don't have any business even running for this office!

KS: I do not appreciate being called on the phone at this hour and being harangued like this.

JS: What's wrong with this hour?

KS: Well, to begin with, I have a child asleep. You're disturbing him, and you're disturbing me.

JS: Oh, isn't that just too bad? You think you can be a representative? You better get used to being called at all hours of the night and hearing people cuss you out. Hell, people can't even find you in the phone book. You don't even have the decency to take your husband's name! How's anyone gonna find you?

KS: Excuse me, this is going nowhere. [hangs up.]

Well, Jesse, the sad news is that this little exchange didn't surprise anyone who knows you. And it certainly makes us wonder about a few things, like your loyalty: you didn't care what happened in Dan's race until *your* name was brought into it? Poor Dan better get himself some new friends. And where are your ethics? Is it really okay with you that your campaign money is going to someone else? How about your choice of language? Or your personal style and sense of decorum? To say nothing about your social awareness . . .

Jesse, you have reason to be worried if this is your *modus operandi*.

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**Seasonal Special!**  
We will be hosting a reading of holiday-oriented children's stories on Thursday, December 15, from 7:00 to 9:00 p.m. Guaranteed to appeal to children of all ages! Come join us for an evening of story-telling, refreshments, and merriment!  
Admission is free.  
For more information, give us a call.

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# Pantascab Union Busts in San Francisco

In a surprise announcement today, the Bloomington *Pantascab* dispatched its newsroom, sales, and production staff to East Peoria, helping assemble Caterpillar tractors. "We're one big family here in Central Illinois, and we like to pitch in and help our neighbors in need," the *Pantascab* said. Striking United Auto Workers members watched as fleets of orange *Pantascab* cars streamed through the picket lines.

"It's too bad we weren't able to include our delivery personnel, but there were some silly child-labor laws in the way," a *Pantascab* spokesperson said, referring to the paper's child delivery staff.

Is this a true item? No . . . but the *Pantagraph* pulled a similar stunt the week of November 7, sending four editorial staff to strikebreak at the *San Francisco Chronicle*, the *Pantagraph's* owner.

Although the *Pantagraph* likes to portray itself as Central Illinois' hometown paper, it's a wholly owned subsidiary of the *Chronicle*. The *Pantagraph's* local owners sold in 1980, after their workers attempted union organization. Just because the *Pantagraph's* San Francisco-owned, however, doesn't mean that one should expect its news or editorial pages to reflect a more West Coast, freer attitude. Although the cash flows west, the attitudes remaining here are still die-hard guns and flags Central Illinois Republicanism.

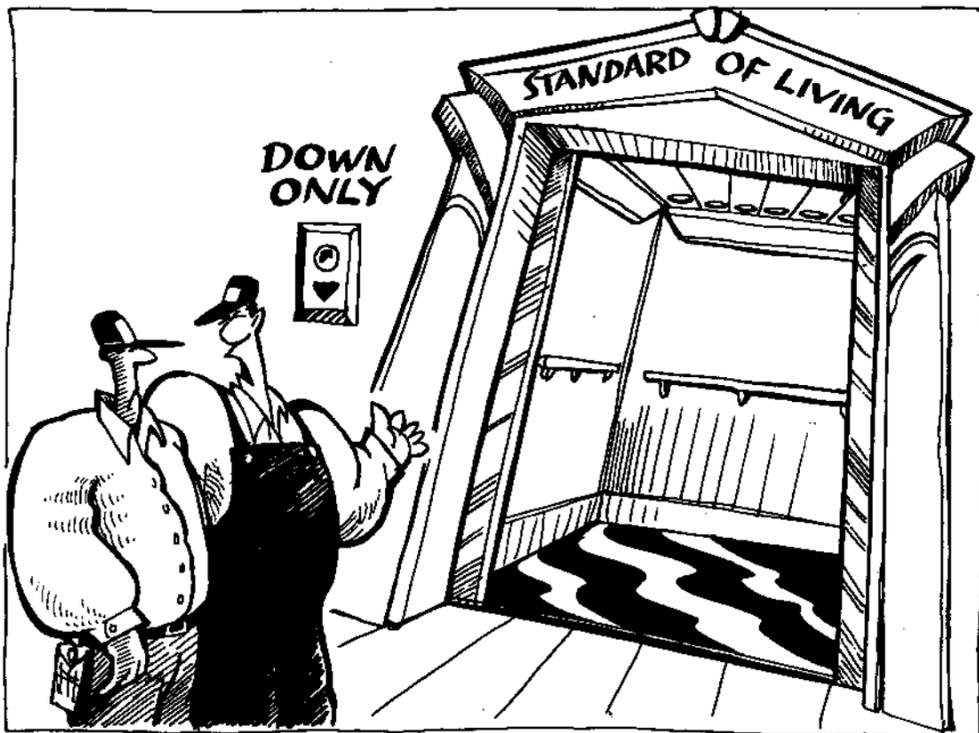
The *Pantagraph* lamely excused themselves, saying they were part of the *Chronicle* "family" and responding to some deep-down desire of newsies to get the story out, no matter the consequences--earthquake, tidal wave, volcanic eruption, or walk-out by disgruntled employees.

The *Chronicle* workers--news staff, printers, delivery drivers--had gone a year without a contract, with protracted negotiations and give-back demands from management.

The workers struck not only the *Chronicle*, but also its chief competitor, the *Examiner*. Although a few towns like San Francisco still boast two dailies, a look beneath the surface finds these so-called "competitors" sharing presses, delivery systems, and other personnel.

The *Chronicle*, like all big papers, runs to serve advertisers. And the *Chronicle* had some long-term advertising contracts to fulfill. But who will produce those bothersome columns of type between that important advertising when the whole newsroom walked out? Thank goodness for the *Pantagraph*. Those seasoned, experienced, urbane editorialists and news gatherers, well-used to slamming unions or anything else that dares spout a progressive idea were there to respond. The *Chronicle* got its requisite drivel to fill up the pages; the *Chronicle* could dishearten strikers by still producing a paper; and our Central Illinois news team was probably well-rewarded financially for their strike-breaking efforts.

Making a living writing or producing the written word can mean a scrounging existence. Some creative workers are lucky enough to get full-time jobs writing, designing and photographing. When one group of these creative workers strikes while still trying to maintain their standards and win a contract, they're helping maintain decent pay and jobs for all creative workers.



"Must be a non-union elevator.  
Better take the stairs."

So any "scabs" who come and do their work, like any picket-line crosser, is stabbing themselves in the back. Sure, those individuals are getting big, short-term bucks today, but the general standard is being lowered when corporations try to pay their workers less. And even reaching into idyllic Central Illinois--where the workers are foot-shufflin' happy but the bosses have the biggest grins.

So *Pantagraph* scabbers, wake up! If your corporate master tries to gut workers pay and refuses to renegotiate contracts, don't you think that same management imperative will echo through its underboot paper in the cornfields?

The only saving grace here is the *Chronicle* and *Examiner* workers did win a contract and have upheld their living standards. The *Pantagraph* brought its scabs home, so now we can open the local daily rag and read their "objective" accounts of union-busting in Peoria and Decatur. Congratulations, San Francisco newsies, look out Peoria and Decatur strikers!

--Tom Mooney, Jr.\*

*Tom Mooney was a California Labor Leader imprisoned in 1916 on trumped up charges of attempted dynamiting of the Los Angeles Examiner. he was pardoned by California's governor in 1939.*

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# Gay/Lesbian & Bisexual Issues

## Anti-gay and lesbian violence special issue

In a national poll of lesbians, gay men and bisexuals, 7 percent reported having been physically assaulted for being gay or bi-sexual at least once during the past year, according to a *San Francisco Examiner* survey in 1989. In the last 12 months there have been at least 7 gay murders in Texas. A spate of gay murders has plagued the East Coast. In October, two gay men were ruthlessly murdered in a hotbed of homophobia near Camp Sister Spirit in Mississippi. This special issue focuses on activist response to the rising tide of violence against our community.

## Call for justice hotline

Activists monitoring the murder investigation of two gay men in Mississippi, which stunned the gay and lesbian community nationwide in early October, can now make a "Call For Justice" to Attorney General Janet Reno. A 1-800-hotline with Western Union has been established to link local activists with Reno's office. By calling 1-800-651-1417, for a small fee, individuals may speak to an operator who will add their name and addresses to a letter urging Reno to intervene in the investigation and to further address the rising tide of anti-gay/lesbian murders and violence across the country.

NGLTF was joined by the Southern Christian Leadership Council in requesting federal intervention into the murder investigation: following ten months of escalating hate violence and homophobic comments by the local sheriff and deputies. The bodies were discovered some 15 miles from Camp Sister Spirit, a feminist-lesbian retreat. The camp, outside Overt, Mississippi, has been the center of anti-gay harassment since its establishment in 1993.

NGLTF is working in coalition with other groups to prepare a hate crime strategy for the 104th Congressional session. One goal is the creation of a Department of Justice Task Force on Hate Crimes to review local, state and federal responses to the rising tide of hate crimes and to issue federal recommendations.

Call 1-800-651-1417 to send a telegram to Attorney General Janet Reno. Demand federal intervention on behalf of the civil rights of the two Mississippi murder victims and the creation of a hate crimes task force. Western Union will bill your credit card or phone bill \$6.50 for this service.

## YOUR STATE'S STAND?

One step in addressing the problem of hate-motivated violence is the passage of statewide hate crime laws. These laws can support the gay and lesbian community and other victims of hate violence by increasing criminal penalties, requiring data collection, providing police training, instituting parental liability and facilitating civil litigation.

Only 22 states and the District of Columbia have hate crime laws that include sexual orientation. That 28 states fail to recognize sexual orientation in hate crime legislation is morally indefensible. The omission sends a dangerous message to the community and to local law enforcement that violence against gay men and lesbians does not exist, or worse yet, that it is somehow less reprehensible than violence against other minorities.

Activists can build coalitions with other victims of hate crimes including Jewish, African-American and women's groups to lobby their state representatives.

**ACTION:** Demand that your state include sexual orientation and other specific characteristics in your state hate crime law. Contact NGLTF to request *Countering Anti-Gay Violence Through Legislation* (\$5) and *Where Do the States Stand on Hate Crime?* (\$1).

## TALKING TO THE POLICE

Historically, relations between the police and the gay and lesbian community have been hostile. Yet in many communities where serious efforts have been made to communicate and cooperate, both police and community members are discovering the benefits of mutual respect and communication.

Typical complaints against local law enforcement include sluggish response to hate violence against gay men and lesbians and intimidation, harassment and entrapment by police officers.

In addition, less than half of all law enforcement agencies report hate crimes statistics to the Federal Bureau of Investigation (FBI) through its voluntary program mandated by the Hate Crimes Statistic Act of 1990. Of the approximately 16,000 agencies in the United States under 7,000 reported local hate crime statistics to the FBI in 1993. The lack of accurate and comprehensive hate crimes statistics at the federal level is a significant obstacle for NGLTF and other groups working for federal remedies to address the problem of hate violence.

Many activists, working in coalition with other communities of traditional hate crime victims, have made great strides in meetings with local police and sheriff's departments.



Coalitions might seek regular communication with law enforcement, the creation of a hate crime response system, police training to include gay and lesbian awareness and participation in the FBI hate crimes statistic reporting program. Contact your local anti-violence project for more information including police training in your area.

**ACTION:** Meet with your local police or sheriff's department to discuss improving local law enforcement response to hate crimes. Demand local participation in the FBI hate crimes statistics reporting program and advise NGLTF of your progress. Contact NGLTF to request *Working With the Criminal Justice System* (\$4) and *Organizations Working Against Violence* (\$2)

## VISIBILITY AND SAFETY

As gay and lesbian people become more visible in society, we experience increased acceptance and empowerment on the one hand and increased violent backlash on the other. Although visibility allows gay men and lesbians to build relationships, institutions and community, it also makes us more of a target for those who want to harm us. One of the greatest struggles we face is to strike a balance between our need to be out and our need to be safe. Creating a world where it is safe to be different requires that we develop strategies for community and individual empowerment.

**ACTION:** For more information on on personal safety and community activities contact NGLTF to request *Dealing with Violence* (\$4) or *Personal and Community Safety* (\$4) or call your local anti-violence project.

**TO ORDER NGLTF PUBLICATIONS:** Call (202) 332-6483 extension 3327. Some publications cost a few dollars to cover the cost of copying and postage. You will be sent an invoice.

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# Our Woman In St. Petersburg:

## A Dispatch From the Russian Homebirth Projects Frontlines

Anatolie Anatolliovich Nikolaev, the sly Ukrainian spy/obstetrician (who looks amazingly like Jeff Warren, for those who know Jeff, including the fashion beard) was always telling me, "In Russia we have a saying . . ." and then quote something to me. On this day it was, "Russia cannot be understood with the mind." I thought of this often while I was lived in St. Petersburg, Russia this summer with my two children while interning with the Russian Birth Project, a not-for-profit agency providing aid to Russian birth hospitals (called roddoms) and training American women in midwifery,

**And you thought they were all named Ashley, Heather, and Tiffany**

I must admit I was baffled when I realized that most women in Russia had only one of a handful of names (and everyone has a nickname). If you saw a woman on the street that you had recently met, but couldn't remember her name, you could be fairly certain it would be one of the following: Olga (Olia), Tatiana (Tanya), Helyena (Lyenna), Natasha (Natalie), Irena (Ira), Maria (Masha), Daria (Dasha), or Marina. There are always exceptions to the rule, but these were a safe bet. This was second to my amazement at seeing them eat raw pig fat. To be fair, it was cured, but uncooked still sounds like raw to me, and since I don't even eat cooked pork, this was a sight to behold in the kitchen at the roddom.

I got to eat raw fish (while everyone watched) at my kids' babysitter's daughter's first birthday party. I couldn't be rude and refuse it, but I definitely wanted to. At this party I met my first Kossack. Molly translated for him as he told me that the Kossacks were a group of men who were not organized as an army by the government, but instead joined together to defend their community. Young boys were trained as fighters and horsemen as soon as they were able. They ended up being so good at what they did that they received special commendation and honors from the government.

### An American expatriate midwife in St. Petersburg

Molly Caliger, the director of the Russian Birth Project (RBP), is an incredibly interesting, intelligent woman. Besides being a midwife and speaking fluent Russian, she has a degree in anthropology, is extremely knowledgeable in homeopathy (and is considering becoming a homeopathic physician), is an artist and a bit of a rebel. In high school, while most of us were trying to fit in and be cool, Molly had her own agenda. She read anything about Russia she could find. She made a Russian flag and flew it in her front yard. She (and this impresses me the most) actually sang in a high school rock band. As an adult, her love of Russia and its culture led her and her children half way around the world to live there, learn about low-technological care of high-risk pregnancies and to train women to be safe, intelligent midwives for women who delivered their low-risk pregnancies at home. She shares her knowledge of gentle birth with the Russians. She makes her home with Gheorghy, a Russian man.

**"Now why didn't we think of that ourselves?" asked Robert Dole of Jesse Helms**

Gheorghy is a philosopher, an intellectual and a political dissident. When Russian was still the USSR, he started a political group that was called something like "Citizens for the Right to Freedom of Travel." There, everyone has a "passport" that they have since birth. It is similar to our driver's license, but it keeps an accurate record of who you are, where you've been and where you've worked. You must carry this with you at all

times, and must not lose it or you will go to jail. Everyone was required to work at this time, and your passport proved your employment. Again, at this time, you were not allowed to leave your city and travel freely to another part of Russia without permission. Gheorghy's group was organized to fight for the right of people to travel freely to another part of Russia without permission. Gheorghy knew he was being followed. Then, hundreds of his pages he had written against the government disappeared from his apartment. Soon after this, the police arrived at work. They asked to see his passport and took it from him. They said they were arresting him because he didn't have a job or a work record, and tore his passport up in front of him. They threw him into jail where he was for over a year. Sometime after his release, he managed to get political asylum in the USA. It was while he was living in Chicago that Molly met Gheorghy. However, his love for Russia won over his desire for safety. He returned to Russia.

He has no love for the government. He says there was never a true communist party, only men playing games for power and money while the people suffered. Each year the birth rate declines. For every ten births, fifteen people die. Gheorghy believes that Russia is dying so it can complete a cycle and be reborn.

### Hawkeye and B. J. weren't the only ones having fun

Anatolie Anatolliovich Nikolaev was the doctor in charge of the labor and delivery floor at the roddom. He is from Ukraine, and from a family of intellectuals. He is a third generation obstetrician. No, Lamaze didn't develop that method of natural childbirth on his own; he visited Russia and took this method of birth they were using, changed it a little, and called it the Lamaze Method of natural childbirth. Let me set the record straight . . . Anatolie's father, also called Anatolie, was one of the developers of this method of childbirth. He is extremely knowledgeable in his field, and is very funny, not to mention that he sings opera pretty well when he has some vodka under his belt. Hanging out with him and his best friend Sasha (also an OB) and drinking sort of made me feel like I had stepped into a MASH episode at times. Anyway, he was a member of the young communist party as a boy and teenager. Since he spoke English fluently, he was given a job in his early twenties (when Russia was still a closed country) as a tour guide for English speaking people who had been given special permission to tour the country. He isn't allowed to speak about details of his position for twenty years (which will run out in the next three years), but he does have this camera that, when aimed forward, will take a picture out the side. Seriously. That is why Molly calls him the sly Ukrainian Spy.

At lunch, the doctors would usually eat together and at times we would be invited to join them. Sometimes I would sit and listen (though not understanding a word) and sometimes Molly would translate for me. Anatolie, Manyana, and another were all talking once about how they hate the new government and wish it was back to a communist government. They felt that the country was much more productive and that there were more goods available for all. As it is, the new government only benefits the young yuppie types and the Mafia. The average Russian salary was \$100 per month. The average doctor's salary was \$65 per month.

Cops . . . never around when you need 'em

The Mafia is very powerful throughout Russia. In the first neighborhood I lived in, they were everywhere. Gunshots frequently fired, though it was fairly safe because it wasn't random violence, but very directed. When Diana, Annie and Josie (from the US) moved into the apartment after my kids and I moved to a smaller one, they saw snipers on roof of the building across the way one night. The Mafia is everywhere. Even the BBC News from St. Petersburg talks about it frequently.

The wildflowers growing throughout the city are amazing. They don't cut the grass all the time like they do here, so everywhere you can find herbs, wildflowers, berry bushes, etc. There were gooseberries and raspberries, apple trees, wild roses, comfrey, elder flowers, and celandine growing everywhere, and many things I hadn't seen before. I saw only four lawnmowers while I was there. Mostly, grass was cut by hand with a sickle. Within a couple of blocks of my second apartment (which was only a few streets from the end of town) was a beautiful birch forest with paths cut through it. The area I lived in was the front during World War II. In fact, the river that Molly looks at from her balcony was a sort of "dividing line" between sides. When all these "new" buildings were being built, human bones kept being uncovered. Once after the rain, Molly's son, Graeme, came home with an army helmet with a bullet hole through it. She made him throw it out.

During the siege of St. Petersburg (then called Leningrad) during the war, many people were reduced to cannibalism after they ran out of dogs and cats. Gheorghy's mother had one of her children starve to death and miscarried another. Everyone suffered horribly.





# Continued

You think *that's* bad? Our teachers told us those duck and cover drills really would protect us from radioactive fall-out

Gheorghy had a friend who was a computer genius of sorts. A few months ago, he was called in and offered an enormous sum of money to go to the Cherynobyl nuclear reactor and set up a robotic/computer system to run the plant because the radiation levels are too high for people to work there. He was assured that he would be safe in the special gear they would give him to wear. A month after his return, he died a horrible death from cancer, which he had never had before he went. But, the nuclear reactor in Cherynobyl is

running again, and that, I guess is what they wanted.

At their very best when things are at their worst: a testimony to the resilience of the Russian people

In spite of it all, this Russia is an amazing country with incredibly strong, beautiful people. There is a spirit that flows throughout the city of St. Petersburg that you can feel. There is an intensity that I have always been looking for that somehow seems missing in central Illinois. While living in Russia for three months, I experienced and learned what it would have taken me years to learn and experience here. It has made it difficult for me to readjust to living here, and my husband, saint that he is, has had to deal with a lot of my anger and confusion about their life, our life here, and how incredibly spoiled and shallow so many American really are. Thank you, Mark.

The stories I have told here are only a fraction of what I heard and saw. The Russian Birth Project, which I originally went for, was ~~everything I hoped it would be~~—I am now a homebirth midwife. However, my experience in Russia without the RBP taught me more about life and myself. I think. I will always be grateful to Molly for providing such a rich growth experience for me. And now, after it is done this time around, I understand what Anatollie meant when he said that Russia cannot be understood with the mind. It can only be understood with the heart.

--Marcee Murray

For more information on *The Russian Birth Project*, please contact Marcee Murray at 827-5843.

# Animal Magnetism



You can have an animal-friendly holiday Here's how:

Protect companion animals from these holiday dangers:

- chocolate, poinsettias, holly, mistletoe, preservatives in tree-stand water (all poisonous!)
- tinsel, ribbon, string, yarn (can become tangled round intestines)
- ornament hooks and breakable ornaments

Don't give living "gifts." Instead of handing a nervous (and possibly unwanted) puppy or kitten to a loved one during this busy season, give him or her a book on animal care, along with a hand-made gift certificate good for the adoption of an animal from the humane society after the holiday hullabaloo.

Support compassionate charities. Make your holiday donations to charities that help, not hurt, animals. Write to PETA for lists of organizations that don't test on animals and environmental groups that don't support hunting and trapping.

Put extra meaning in your greetings. Since you'll already be mailing cards and gifts to everyone you know, what could be easier than slipping in an animal rights message at the with sharp edges

- burning candles
- electric wires
- toys, decorations, ornaments and other objects to choke on

same time? Include a PETA pocket-sized *Caring Consumer Shopping Guide* (available from PETA), a festive vegan recipe, or your favorite poem or quotation about animals on or in holiday cards and packages.

## Vegan Cookie Recipes

### Stained Glass Window Cookies

- 2/3 cup white flour
- 2/3 cup whole wheat flour
- 1 cup margerine
- 1/3 cup powdered sugar
- about 24 hard candies

Preheat oven to 350 degrees and line two large baking sheets with wax paper.

Beat together the flour, margerine and powdered sugar to make a dough. On a lightly floured board, roll out the dough to a thickness of 1/8 inch. Cut out shapes which are large enough to accomodate a melted candy in the center. Cut a circle out of the middle of the dough, about the size that the candy will spread to. Put cookies on baking sheets and place candies in th ecenters.

Bake for about 10 minutes, or until the candies have melted and the cookies are golden brown.

Makes about two dozen cookies.

### Chocolate Rum Pecan Cookies

- 1/4 cup vegetable oil
- 1/4 cup soy milk
- 1/3 cup maple syrup
- 1/3 cup sugar
- 3 Tbsp. dark jamaican rum
- 2 oz. unsweetened chocolate, melted
- 1 cup whole wheat pastry flour
- 1 cup unbleached all-purpose flour
- 1/2 tsp. baking soda
- 1/2 cup chopped pecans

Preheat oven to 350 degrees.

Combine oil, soy milk, sugar and syrup, and whip until blended. Add rum and melted chocolate and mix well. In a separate bowl, sift together flour and baking soda, then add to the chocolate mixture and mix well. Fold in pecans. Drop by teaspoonfuls onto a greased cookie sheet and bake for about 8 minutes. Do not allow the edges to darken or burn.

Makes 40 cookies.

Source: PETA's *Animal Times*

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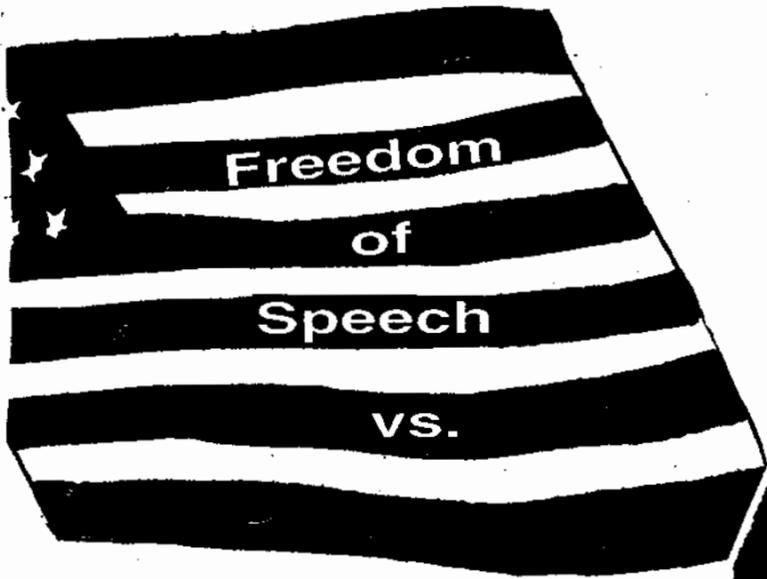


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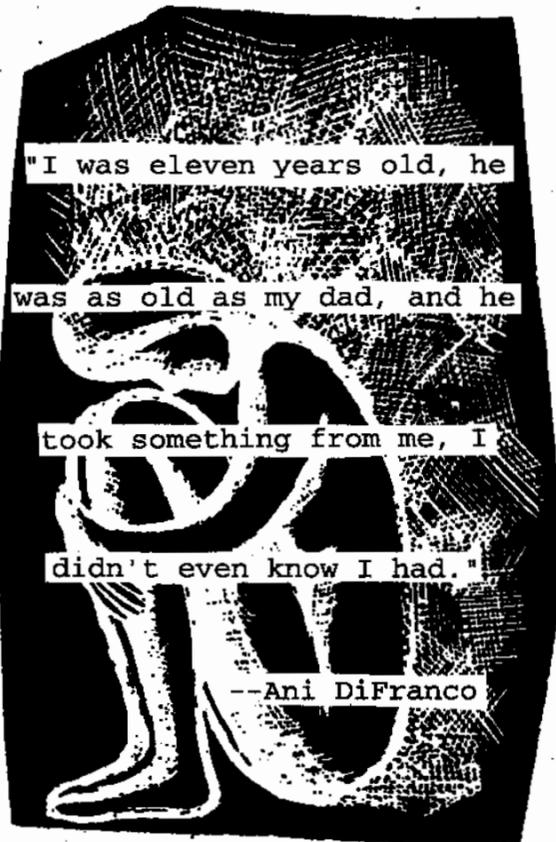
Passed by Congress, September 25, 1789;  
ratified by the States, December 15, 1791.

## First Amendment

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble and to petition the Government for a redress of grievances.



Pornography  
Sexual Abuse  
Female Exploitation





# Neutron Bomb Explodes in Normal, IL:

*Post Amerikan* readers who live and/or work outside the combined city limits of Bloomington/Normal, Illinois may be quite perplexed when they open this issue. Neutron bombs went off? Just a month ago? And we're just hearing about it *now*?

Well, not exactly a neutron bomb; just an extremely controversial show at Illinois State University's Gallery: painter Mike Cockrill's "Discontents and Debutantes," which closed November 6. Faithful readers of the *Post* may recall that Illinois State University's Gallery has brought many important shows to Bloomington/Normal, and many of them, like the Cockrill exhibit, have been highly controversial. "Tongues of Flame," the brilliant, politically-charged exhibit by the late David Wojnarowicz brought the community-in-the-cornfields its 15 minutes' worth of fame in February 1990--partly because of the brawl Jesse Helms was getting into, around that time, with the N. E. A. over its funding of Robert Mapplethorpe's work. And then there's been the running controversy over the "Normal Family," the sculpture outside Normal City Hall, sustaining the myth of the nuclear family--aloof, steely-jawed papa, adoring mama, and 2. 2. kids--as representative of the average American family . . .

As with the "Normal Family" and the Wojnarowicz exhibition, the *Post* finds itself moderating the acrimonious debate surrounding the Cockrill exhibit, a series of large scale portraits focusing on very young adolescent girls, all nude, in a variety of poses. The views represented in the articles which follow run the gamut from the radically censorial--Cockrill's paintings are pornographic and validate sexual violence against women and children--to the radically pluralistic--Cockrill's right to free expression should not be impinged, and if you find his work offensive, then leave the gallery. We think it worth noting that at least 7 of the 8 writers, male and female, addressing the controversy in the following pages identify themselves as feminists, though they find themselves on opposite ends of the 'censorship-free expression' debate.

Although this show was held in the ISU Gallery, the debate it generated has extended far outside the university proper. Debates such as the one over "Discontents and Debutantes" have considerable and wide-ranging implications for the community of Bloomington/Normal, but their potential impact does not end there. In dedicating so many pages of the *Post Amerikan* to this controversy, we do what this newspaper has always done best--focus community attention on local firestorms that could soon burn nation-wide.

## Two survivors sitting around talking

We are two survivors of child sexual abuse, and we both are enraged, hurt, and sickened by the "Discontents and Debutantes" exhibit recently shown at the ISU Galleries. After being approached to write an article for the *Post Amerikan* on what exactly bothered us about the exhibit, we got together and sorted out all the myriad emotions we have been going through for the past month.

**Carmen:** "It made me feel like killing myself. All month long I had to lie to my therapist and and my children because it's been foremost on my mind. It's the totality of what it means. The way men view us is painful. I remember sitting on the steps of an underground parking lot in Brooklyn, asking God if I could go to heaven,

because nobody loved me. Sometimes, I still ask God that because men treat me no different now than they did then."

**Kate:** "I had forgotten what little girls' bodies look like, what my own body once looked like. Not that nudity is my big issue with all of this; it's just that whenever I visualize myself in the abuse situation, I remember or think of it as me being as I am now, looking like I do now. Seeing these paintings was a really painful reminder that a child version of me was aggressed against, that it was a child's body being violated. I had forgotten what that looked like, probably for a good reason. It's easier to deal with when you visualize your adult self in the situation rather than your child self."

**Carmen:** "This whole thing just seems like the exploitation of our experience for men's purposes. The artist claimed he was trying to depict the various strategies little girls use to manipulate their world, as if any children are really in a position of power to manipulate adult reality. As my son says, 'Yeah, kids have to do what grown ups say,' and he's right. Children are never free from the arbitrary expression of authority. The curator felt that the exhibit was helpful because it was aiding survivors in working through the issues of their experience. As if it's anyone's business but ours how we deal with what has been done to us."

**Kate:** "I think that's really condescending. No one has a right to force this stuff on us, especially someone who's never been through it himself. That's what makes me really mad. He expects us to deal with all our demons and ghosts, but I see no evidence in his 'art' or his presentation that he has had to confront the same issues he expects us to tackle in the viewing. He has stood on the shoulders of others' pain for his own profit and glory."

**Carmen:** "It's obvious to me that he looks at little girls and females as sexual objects, which is always to their (as in men's) benefit. He said that he viewed his niece as a sexual object, but women are not disposable items and children are not commodities. There are some men who take better care of their dogs than their children. One of the reasons I became a parent is because I wanted to do for someone else the way no one had ever done for me. I wanted someone to love me and take care of me and help me grow as a person in my own right, but no one ever did. I did that for my kids and it feels good. If I've done one thing in this life, I have loved them and it's been hard work."

**Kate:** "I just feel like I've had to struggle so much with what happened to me and everywhere I look someone is trying to put the burden of my experience on me. If they aren't trying to make me believe I asked for it, because I, like all other little girls, behaved in a sexual way to get what I wanted (yeah, being gang-raped at age 5 was really big on my list of things to accomplish at some point in my childhood), then they are telling me that I have issues I need to get over, and I'll be in therapy for forever, and God, what an awful thing to happen to you. No one ever says this was a shitty thing that was done to you by people who had no right. It's easier to deal with the survivor's recovery than the perpetrator's transgressions."

**Carmen:** "I was never consciously aware that that's how men viewed women and little girls; now I know that so many women go through the same thing. This is such a big problem."

**Kate:** "And sometimes, just because of the way we are talking about it and everyone's talking about it, I can't help thinking and wondering if just maybe this has been beneficial in some way, because at least now the silence is broken, even if took a child porno producing prick masquerading as an artist to do it. But, on the

other hand, I think well . . . the holocaust forced a lot of people to think long and hard about issues of fascism and anti-semitism, but it wasn't worth, nor does it justify, the torture, rape, and murder of millions."

--Carmen and Kate

## Confessions of a feminist First Amendment absolutist

I viewed Mike Cockrill's paintings about a week after the exhibition opened at ISU's University Gallery. By that time, I'd already heard about the opening night's panel discussion, featuring speakers knowledgeable in art criticism and issues of censorship. I'd already read *The Pantagraph's* coverage, which gave ample space in print to Mark Siderets, Cynthia Huff, Alison Bailey, and the other ISU faculty who were opposed to the art. Visiting the gallery, I decided to approach the paintings with an open mind. Being more or less a First Amendment absolutist, I admit that I'd already made up my mind regarding some things, however. Regardless of the nature of the art, I knew it was right for it to stay up, good for the work to draw all manners of reaction, and wonderful that curator Barry Blinderman was making room for community responses in a graffiti format right there on the gallery walls. Answer speech with more speech, answer expression with more expression.

The first thing that struck me about the art was its sheer presence. These were big vivid, in-your-face figures, with bold swathes of color and a glaring almost artificial light. The subjects meet the viewer's gaze directly, without shame or embarrassment. Is this why some of the critics argued that the work validated and encouraged child abuse, that the paintings minimized the harm and horror of sexual molestation? I could intellectually understand the argument, but looking at the paintings, I could not accept the leap--the suspension of critical faculties--which this position demanded. Knowing that the art was created by a man, I could trace the infamous male gaze; yet surely these were paintings about the moment when a man becomes aware of his daughter, his niece, his little neighbor, as a sexual being. Wouldn't my own father have had to face that moment as my sister and I were growing up? That one day we were asexual children, and then, preening in our bathing suits and playing with mother's make-up, we were on the cusp of being women? How do men come to grips with this, loving their daughters as full human beings, sexual human beings? How do mothers love their sons in a parallel maturation? What a challenging theme for an artist, and if an artist does not deal with it, I do not know who will.

What if the paintings had been executed by a woman? How might we see the young girls and their budding sexuality then? I can imagine how the figures might be described: confident assertive, proud tricksters secure in self knowledge and self-acceptance, surely a positive--even inspiring--portrayal of adolescent coming-of-age.

I felt sad that the gallery felt it necessary to post small xeroxed signs near its doors saying something to the effect that the work inside contained nudity, so beware. Does the Art Institute of Chicago have to do this?

As part of the community response to Cockrill's work, some have demanded an exhibition of art by incest survivors, or feminist art about child abuse. This kind of "equal time" argument makes me pause. Carried to its logical (though absurd) conclusions, what might we expect--depictions of



# National Media Off On Vacation

African-American history countered by KKK "equal time"? Or is someone going to decide that some controversial exhibits will require equal time responses, while others do not? This prospect scares me.

I shudder to think of what our community will be like if images which might be offensive or sickening to someone were censored. People need to know themselves well enough to know that they should stay away from art exhibits (or movies, or music videos, etc.) which might offend them. That's one function of reviews. If a movie reviewer or art critic tells you that a work deals with violence, sexuality, nudity, and so on--and you yourself have been a victim of violent crime, or rape, or child abuse, or whatever--then by all means, protect yourself and stay away. As a fan of all sorts of art, music, film, and TV entertainment, I like to decide for myself what is offensive and what is not. I am not ashamed to admit that I even enjoy viewing "offensive" materials sometimes because they move me, and that is what art is supposed to do. I do not expect it to always move me in pleasant ways; if I did, I would keep my radio tuned on the lite stations, and I would confine my viewing to the greeting card section of Hallmark.

--Pamela A. Moro, Chair  
Central Illinois Chapter,  
American Civil Liberties Union  
(...and I still like to call myself a feminist.

## Confessions of a feminist gestapo storm trooper

It's been, as they say, a learning experience. When I said in public that I thought the College of Fine Arts should close down the exhibit of Cockrill pictures, I knew I that some of my colleagues at ISU would disagree. What I didn't expect was that they would start looking at me like I had publicly advocated the ritual murder of Christian babies. I now know that there is a politically correct line at ISU. Among the powers that be, the orthodox party line is freedom of expression *uber alles*.

My reasons for opposing the exhibit were fairly simple. The first concern comes from many years of talking to survivors of child sexual abuse. From that experience, I could guess how the display of these pictures would probably affect survivors at ISU. These pictures pornographize children: They portray little girls in the stock poses of *Hustler* magazine. Given the way that pornography functions in our culture this has the effect of conveying to the viewer the message that little girls want sex from older, more experienced men. This is, of course, the classic rationalization of the abuser--that his victim actually seduced him, that she actively sought sex from him. So, I figured, the survivor is likely to see the display of these pictures as yet one more vindication of her abuser, as yet one more way of saying that what happened to her was really her own fault. And survivors have indeed told me this--that what makes these pictures especially horrific for them is precisely the lie they communicate about pre-pubescent girls' sexuality, and what that lie suggests about their own abuse.

But I was also concerned about the effects of these pictures on males. Pornography played a role in our socialization into male heterosexuality. We learned to respond in predictable ways to the women portrayed in *Playboy Penthouse, Hustler*. Thus it is predictable that we will respond in certain ways to images of

little girls striking just such poses. The combination of the poses and postures that we learned to read as saying "do me," together with the innocence and vulnerability of the young girl, will push just the right buttons to give us a hard-on. But of course none of us wants to think of himself as a child molester. So when we do nonetheless find ourselves responding to these pictures, there is a tendency to project that response onto the girls themselves--to believe that they do indeed "want it." I suspect it is this psychological mechanism that explains much of the defensiveness and anger on the part of the men who defend this exhibit. And I know some have tried to use men's guilt over their responses to these pictures as a way to silence criticism in effect saying, "If you see these as pornographic, then they must turn you on, which proves you're a perverted pedophile." As if being turned on were not just what you would expect in a culture that teaches males to see sex as power and domination, and that eroticizes innocence and vulnerability.

What I wanted was for the College to respond to the protests of survivors by shutting down the exhibit. This is not censorship. Censorship is prior restraint of expression by the state. I am against censorship. The state already has enough power, and it has a long history of using that power to perpetuate an unjust status quo. But survivors are not the state. And closing an exhibit because it harms people is not prior restraint. Suing someone for libel is not censorship. Nor would this have been.

But I guess this is too subtle a distinction for some, since I've been routinely accused of advocating censorship. Another common accusation is that I haven't thought about all the implications. Suppose, it is said, that a really powerful exhibit of feminist art (fat chance, but suppose) or homoerotic art (much better chance) were to show up in University Galleries. And suppose the Christian Coalition tried to shut it down on the grounds that it harmed Christian students, by openly expressing contempt for their religious convictions. Wouldn't I then be forced to side with them and push to close that exhibit too?

I know that at this point I'm supposed to say, "Gee, I never thought of that; I guess I'll have to change my view!" Sorry to disappoint. But not all claims to have been harmed are equally valid. Last I knew, evangelical Christians weren't making 70 cents on the pagan dollar. Nor were they being subjected to a campaign of sexual terrorism on the grounds of their religious beliefs. Nor had millions been killed through culturally sanctioned "Christian abuse." Evangelical Christians are not an historically oppressed group. (Even that stuff about the Romans turns out to have been overblown.) The recent elections suggest just the opposite.

The sexual abuse of children, on the other hand, is a practice that plays a key role in perpetuating the subordination of women--by socializing girl victims into seeing themselves as objects of male sexual gratification, and socializing boy victims into seeing adult male sexuality as power and domination. Women survivors justifiably feel threatened by these pictures--since they serve as advertisements for a form of sexual terrorism that contributes to the oppression of women. By contrast, while evangelical Christians might be offended by displays of homoerotic art, they cannot justifiably claim to be terrorized by such images.

So, no, I'm not an absolutist about restricting expression on the grounds of harm. I draw distinctions between cases in which the claim of harm justifies the restriction, and cases in which the claimed harm does not. But what about the staunch defenders of freedom of expression? Can they draw distinctions, or are they

absolutists? Recently, there's been an outbreak of racist graffiti at ISU. One example I saw prominently displayed on a men's room door advocated genocidal killing of African-Americans in order to "save" the U. S. Shortly after I reported it, it was removed. Did this violate the freedom of expression of the author? I hope we will all agree that ISU is justified in removing these graffiti. And the reason is quite simply that expression of such ideas would justifiably make African-American students both fearful (especially given the recent upsurge in racist violence) and angry. And such fear and anger would place an undue burden on them in their efforts to attain a higher education.

But suppose that a more enterprising individual were to inscribe such graffiti on canvas, and then framed the results and hung them in University Galleries. And what if, in addition, our enterprising artist were to make a video that vividly and explicitly portrayed the castration of the mythic "Black Rapist," and this video were exhibited along side the graffiti? Would we simply insist that there be a sign posted outside the gallery reading "Warning: Nudity Involved"? And now, finally, suppose that the artist had some benign intention in creating these images--such as denouncing the sloppy penmanship of graffiti art. Would this change our response to their display? The artist's intentions are simply irrelevant in this case. It is reasonable for African-Americans to respond with fear and outrage regardless of what message the artist intended to convey. Racist words and images have a meaning in our culture that is difficult to dislodge no matter how "pure" one's motives.

So where does this case belong? Because we don't want the Christian Coalition having veto power over a display of homoerotic art, does that mean this kind of graffiti show would have to stay up in the galleries regardless of how African-American students felt? And do the racist graffiti likewise need to be carefully preserved on ISU buildings? Or are the defenders of freedom of expression capable of drawing distinctions?

Finally, some are now saying that, problematic as the pictures might be, their exhibit did spark some real dialogue concerning some important issues. Right. And the Holocaust got the Gentiles talking (for a while) about anti-semitism. Shouldn't it be survivors of child sexual abuse who determine when and how such dialogue occurs? They are, after all, the ones who had the sense of control over their bodies and their lives taken away by their abusers. Having these images thrust on them, and then telling them they can talk now, is just taking away control all over again. The anti-rape movement has been trying for years to get this society to hear survivors' voices. Isn't it interesting that the current "dialogue" should be sparked by images that portray abuse from the abuser's perspective? Just how free is survivors' speech when their only opportunity to be heard requires that they start out by responding to the abuser's voice?

For the record: No, I'm not accusing anyone involved in this show of being an abuser, or of advocating abuse. Their intentions are utterly beside the point. The images in those pictures have a meaning in our culture that is impervious to whatever is going on in their heads. The display of these pictures will have predictable effects on survivors, and on male viewers. Their display harms survivors. And it will contribute to a climate in which further harm occurs. If those responsible for this show didn't know that, they should have. Ignorance is no excuse--not when the ignorance is just the result of male privilege, of never having had to confront the reality of sexual violence.

--Mark Siderits, Philosophy and Women's Studies, ISU



# Continued

## Society and its discontents

One of the artist's and the humanist's great values to society is the mirror of self-examination that they raise, so that society can become aware of its shortcomings as well as its strengths. -- from a report accompanying the authorizing statute of the N.E.A., 1965

I'm beginning to believe that one of the last frontiers left for radical gesture is the imagination. --David Wojnarowicz, "Postcards from America; X-Rays from Hell," 1988

It never ceases to amaze me how superficially many educated people examine works of art. It's as though the ability to recognize metaphor and latent meaning has been displaced by a black-and-white mentality purveyed by the media and self-righteous politicians. If knowledge of the past is truly the key to the future, we seem to be in the midst of a massive outbreak of historical amnesia.

When I first viewed Mike Cockrill's paintings of monumentally scaled adolescent and pre-adolescent females last May, I was struck by his unabashed and powerful approach to a subject most artists would shy away from for fear of violating the Holy Writ of Political Correctness. Knowing Cockrill since 1982, I was, of course, aware of his ongoing commitment to address and demystify sexual and social taboos, whether they be masturbation, suburban decadence, or our incessant fascination with the JFK assassination. The artist related to me how he had done the paintings of young girls from his imagination, although in one work he had referenced a 1950's photograph of girl living in a nudist colony. The paintings, completed between 1988 and 1990, had only been shown once in New York, and I saw an opportunity to give them a second viewing, particularly for the benefit of art students struggling with formal and contextual issues.

Cockrill's masterful representations of the figure transported me back to Manet's brushy and spatially compressed depictions of similarly confrontational subjects. How easily we forget that *Olympia* was censored by outraged visitors to the Salon of 1865 who could not tolerate the reclining nude's impassive stare. In a later exhibition, Renoir's *Nude in the Sunlight* was condemned for its "putrefaction of flesh," referring to the artist's liberal use of greens and violets. Critics warned pregnant women to stay clear of the exhibit, intimating that mere exposure to the work could cause spontaneous miscarriages.

Times haven't changed much. Not long after the opening of "Discontents and Debutantes," Mark Siderits, an ISU philosophy professor charged that Cockrill's "... paintings help make the pain of sexual abuse invisible because it makes it look as if little girls really want sexual contact. . . . Having a display like this legitimizes sexual abuse and says, 'We don't care about your pain and trauma.'" He also suggested that the exhibition be closed in order to avoid traumatic triggering experiences among adult survivors of incest, and that it was "not fair to raise awareness at the expense of the victims."

First of all, University Galleries posted signs outside our doors alerting prospective viewers to the depictions of nudity within. Everyone had a choice whether or not to enter. Ironically, by bringing the exhibition to the attention of local and regional TV and newspapers, would-be censors radically increased the viewership of images they deemed pornographic and harmful.

Secondly, I've always believed that Western philosophy, founded on Socratic principles, presupposed rigorous weighing of arguments, empirical investigation, and most of all, an open mind. Would Siderits and his minions assume that if Cockrill painted fatal automobile wrecks, he (1) had driven the car that caused the crash, (2) was making light of the pain suffered by the victims and their families, or (3) should take down an exhibition of these paintings because of the trauma they might trigger in survivors of automobile accidents who would view the show?

Concerning the negative effects Cockrill's paintings might have on "victims," (a term I find terribly disempowering), I am appalled by the incidence of any violent act, sexual or otherwise. I believe, as many do, that rape has more to do with violence and humiliation than with sex. I do not, however, believe that images which objectify the human body--which all nudes do to a certain extent--have a causal relationship to violence. In Scandinavia, for example, where nudity abounds in advertising on public transportation, magazines, and TV, the incidence of rape is extremely low. In our country--where puritanical thought police stay up nights on end inventing new and better restrictive ratings for sexual content in movies, music and other art forms--the incidence of rape is astronomical.



In the twenty student tours and discussions I either conducted or participated in during "Discontents and Debutantes," I got to hear a hearty share of strong opinions about the paintings in question. These opinions ranged from suggestions that the artist was a pervert, to praise for his ability to capture the innocence and confidence that children display in their body language. Many of the hour-long discussions in the gallery resulted in inspiring exchanges of ideas on the role of art in society, the difference between images and reality, the visibility and importance of an artist's intentions, and how one might react to images one finds offensive without demanding their removal. Some of the talks got emotional and hit upon personal experiences that came to mind as a result of the paintings. Quite a few people who were troubled by the work were still in favor of its presence in a university setting. Others did not perceive the work as being erotic at all. Still others found it boring and couldn't fathom the seemingly endless media attention. One response that was particularly moving came from a student who had been sexually abused as a child. She related how she had recently forgiven her assailant, and thought that the show represented children "naked and free, as God made them."

In conclusion, I would like to offer my personal interpretation of one of the paintings in the exhibition entitled "Caroline." Here, a standing naked girl is in the process of cutting her hair, presumably in front of a mirror. The hair on the right side of her head has already been shorn, representing to me the realization of approaching adulthood. She clenches her uncut locks in her left hand, while with her right hand she holds an open scissors. The girl's neck is disproportionately thick, signifying fortitude. After quite a few viewings I realized that this girl's pose and symbolic actions were uncannily reminiscent of Michelangelo's *David* Grasping her hair like the shepherd boy holds the sling that would fell a persecuting giant, she is poised and confident. I liken the scissors to the sword David used to sever the head of Goliath, thereby liberating the Hebrews from the Philistines. Is this about victimization or exploitations I don't think so. On the contrary, I find the representation of the subject to be empowering. To the cries of "we are victims," Caroline answers "No. If he comes one step closer, we'll cut it off!"

Of course, some will say that I'm slinging intellectual "crap" to cloud the issues. That I'm being over-imaginative. And I would answer that I wish more people would get off their preconceived agenda long enough to see beyond the tired "It's OK if you rape me, I really want it" line. Renaissance art viewers who encountered *David* didn't just take it at face value; they understood that David's victory was symbolic of Florence's defeat of its oppressors. All I ask is that contemporary art viewers look a little bit deeper.

--Barry Blinderman Director of University Galleries and Instructor of Art History

## Discontent with the paintings of Mike Cockrill

With all the media attention and public conversation, I had expected something quite different from what I saw hanging on the walls at the University Gallery. To be honest, I did not view the show "Discontents and Debutantes" until November 4, two days before it closed, nor did I attend the first scheduled panel discussion or later meetings. So what were my expectations?

From the artist's statement that these images were meant to display social and sexual strategies children (read: girls) learn to win approval or gain power in an adult controlled world and from the bubbling undercurrent of outrage reported in the media, I fully expected to see pictures of young girls modeled on pornography, striking "adult" (read: male adult-imagined) poses, displaying flashes of pink genitalia. And I fully expected to be offended.

Only my second expectation was fulfilled, but for reasons essentially unconnected with the first.

First and foremost, I was offended by the underwhelming nature of the paintings themselves: The paintings are unexceptional in terms of composition, technique, palette, and vision. The flat and crudely modeled figures for the most part, show neither a feeling for or comprehension of human form, nor a conscious striving toward abstraction. Often, the result is cartoonish. This is particularly apparent in the painting titled "Sarah"-- a painting that comes closest to achieving the tawdry purpose of the artist and that really is quite offensive in terms of the image itself--in which the figure does seem provocatively posed and in which the figure's abdomen and vulva are centrally displayed in terms of both brushwork and composition. This painting also is a notable



stylistic departure from the rest of the paintings in the show—decidedly cartoonish—and is disturbing on that level.

Second, I was offended by the reductiveness (and stridency!) of some of the written comments; one side yelling censorship, the other, violence. While attempting not to be dismissive of either issue—I am a feminist (of non-Paglia persuasion) and also a writer and visual artist who sometimes works the edges—I do question the intrinsic value of the unexamined and rigid stances.

Certainly, there are important questions to be asked about this show, one of which applies not only to these paintings, but to art throughout history: what do these images of females communicate? They are not simply representations, but interpretations and projections—of the individual artist and of societal ideological conditioning. This question must especially be asked *when the artist is male and when the artist is claiming to define and portray an aspect of female sexuality*. To deny that children have sexuality would be foolish, but I wonder how much this artist understands his subject. For the most part, the paintings leave me cold. They are forms and colors with little emotional impact. Girls and young women often sit with their legs spread apart; this is not sexual posturing, but sexual projection.

The question that necessarily follows is what gives this artist the authority, *not the right*, to create this definition? Does he show any real insight? Not in my opinion.

In my judgement, the artist has failed even to meet his stated purpose. Nevertheless, he has gained a great deal of attention, more through his statement than through his art. Without the statement—a provocation and a challenge, actually—this show might have died the quiet little death it so obviously deserves.

By the way, was anyone else offended by the toilets? They seemed to me to be symbolically dismissive of the statements that their installation supposedly sought to elicit.

--Jean C. Lee

## The Gray Area between "Discontents and Debutantes"

Because art is often, in part, funded through state and federal agencies, it has been subject to frequent attacks of censorship. But what makes the "Discontents and Debutantes" exhibit at the CVA Gallery interesting is that the opposition comes, this time, not from the religious right, but from the socially-conscious left. People who might well punch the same holes on November 4th found themselves at opposite sides of the canvas.

I first saw the show with my daughter, who's a senior art major at Illinois Wesleyan and a staunch feminist. We were met by TV reporter Bob Aria, who asked our opinion of the "controversy"—one of which, at that point, we were unaware. So we looked at the exhibit with an anticipation already of finding something controversial or offensive. Surprisingly, my daughter had no problem with the show, and we both talked about how, if anything, it's a reminder that human sexuality isn't magically conferred upon someone at the age of eighteen or twenty-one. It's always there, and each of us talked about the minor flirtations that are a part of family life. Daughters flirt with fathers, sons with mothers. If the flirtations are met with

disgust or shame or remonstrance, an entirely different message about human sexuality is sent than if the parent had been aware of the flirtations and acknowledged them as yet another stage of human development. This we discussed as we walked by the paintings. Later, when I returned with my Editorial Writing & Reviewing class, what they saw on the walls was subject to a wide range of emotions and responses, and we discussed, in class, the complicated issues that surround the exhibit, including:

(1) The role of art in society (Art has always sought to disturb, science to reassure). In this case, because of the bright palette and size of the canvases, Cockrill was clearly trying to be confrontational. The question then, of course, is, *why?* Those who went to the first panel and saw photographs of nude children—both male and female, taken by both male and female photographers—learned that this wasn't exactly a new frontier. What then?

(2) The responsibility of the artist to his audience or society? Is it the artist's job to paint the world as it should be (ideal) or the world as it is (real)? Aesthetically, there's been a shift back and forth throughout history on that point. Furthermore, is it the artist's job to fashion an artwork so that every viewer knows exactly what the artist wants them to think, or does ambiguity have a place in art? This, of course, addresses the concerns of many who opposed the exhibit on the grounds that it wasn't clear what Cockrill wanted us to think. But is clarity the obligation of an artist? Is it the artist's obligation to arrange images so that every viewer gets the same message? Given the vast backgrounds each viewer brings to an artwork, I would think that an impossibility.

(3) Different cultural responses to nudity (Americans vs. European, e.g.). Nudity and pornography are two different things. What makes something pornographic? How much is our culture responsible for producing the outrage some have exposed against the depiction of nude pre-pubescent girls? When I was in Paris this summer, I found it amusing, crossing a bridge over the Seine, to watch tourists run to the railing to photograph topless sunbathers. The Europeans, of course, strolled right past.

(4) The question of whether there are subjects that must remain outside the province of the artist. If so, are these societal taboos or absolute "human" goods vs. evils? If one subject area is deemed unacceptable, then what others might exist, and who would judge them unacceptable? If an artist shouldn't paint nude girls, what else shouldn't he or she paint? Who decides? Is that an act of censorship? If so, once that line of limitations is drawn, isn't there an invitation to push it into other areas?

(5) The relationship between an image (whether on film or canvas) and social behavior. Does viewing something cause people to act in ways that they might not have, if they hadn't viewed the film/artwork? Would someone who is not inclined to think of nude children in a sexual way, or not inclined to abuse children, find his or her attitudes shifting as a result of viewing these exhibits? Or does the display legitimize, validate, or institutionalize such aberrant behavior? If so, what about such paintings as "The Rape of Lucretia" and many of the classical paintings? From a feminist perspective, it could certainly be argued that the dead-white-male is alive and well, their attitudes towards women all-too-pervasive in our culture. But that takes us back to the question of an artist's responsibility. If it is to re-tool an entire cultural mindset, that's quite a task—and one which might prompt a bit of debate about how artists might go about influencing such a major shift in attitudes and actions.

(6) The triangular relationship between artist, image, and audience. In the case of an alleged "evil" present in the work, does that evil reside

within the mind of the artist, whose manipulation of images manipulated a reaction in the audience? Certainly, some of the audience members who expressed a problem with the fact that the nude girls were painted by a forty-some-year-old male would support such a stance. Or, does it reside in the image itself, so "loaded" with archetypal power or longstanding cultural value-associations that it carries this potential stimulus for "evil" in its very iconography? Cockrill said he deliberately chose the subject matter because it was "loaded" or "emotionally charged." Or finally, does the "evil" exist in the mind of the viewer, who brings a personal history to the image which leads to an interpretation often quite different from other viewers? The curious fact that every woman who spoke violently against the exhibit also admitted to having been sexually abused, while other women who spoke for the exhibit had not experienced abuse, would lend credence to this possibility. So would the wide variety of graffiti responses that now form a companion installation artwork.

In many instances, art has preceded social change. Art has often precipitated a dialogue which has caused people to question or re-examine their cultural or personal values . . . and either stand confirmed in their values or modify them in some way. In this respect, the "Discontents and Debutantes" exhibition has done exactly what art has ideally always hoped to accomplish. It has gotten a community talking about something that we don't often discuss in our families, much less in public—and in three public forums and three walls of free expression, no less. At the first panel discussion, some of the best exchanges came from people who were not professors or panelists. One man who declared the work pornographic at one point was confronted by a student who began to attack, using the method he watched an ISU professor use earlier. But the man said, calmly, "Let's not have any personal attacks. You're not Rush Limbaugh," and the art student apologized, backed up a bit, and rephrased his point. The man listened thoughtfully, said he actually agreed with part of what the student was saying, and both men and the crowd witnessed the way dialogue and art is supposed to work.

--James Plath editor, *Clockwatch Review: a journal of the arts*

## Just how dumb do you think we are?

I was invited, as one who was and still is outraged by the display of Mike Cockrill's work in the ISU Gallery's show "Discontents and Debutantes," to articulate my point of view on the topic. I have listened to and read a few defenses of the works, but so far, none of them have been convincing. I believe that both the work itself and Barry Blinderman's choice to show it are completely indefensible. *The Pantagraph* misquoted my response to the defenses. For the record, I called them "pseudo-intellectual crap" and I agree that a university setting is the place for intellectual dialogue, but using real logic and reasoning, and taking care not to intellectualize the topic right out of the human sphere.

If it had been in my power, I would have removed the works immediately, leaving only Brian Calvin's paintings. It was an unfortunate pairing for Calvin. His works were intriguing, provoking, well done, and deserved a great deal more attention than they received, but good art, and even great art, when displayed in conjunction with objects of victimization and abuse, becomes victim too.



The loudest and most frequent defense that I heard for the show was that of preserving "freedom of speech and expression. "Wake up!" There is no freedom in a society that allows anyone to impinge upon the rights and safety of others.

We do not legally allow pedophiles to freely express themselves through photographs or physical interaction with children because it is harmful to children. I know from a friend who teaches children at Metcalf Laboratory School that the photos of the show printed in the *Vidette* upset quite a few of their students and required some fast and creative thinking in terms of damage control. How are these paintings different in content than pornographic snapshots? It is our duty as adults to protect children and keep them from harm. I believe that this duty outweighs Cockrill's right of "self-expression" in this instance.

I think (hope) that most people these days would say that skin heads and KKK members' freedom to express themselves must have some limitations. Almost everyone would agree that they should not be allowed to drag people of color from their homes and beat them senseless or publicly lynch them as a means of conveying their racial attitudes. Fewer, but still most, people would say that they should not be allowed to paint threatening or derogatory signs for display in public spaces.

Why is it so hard for some people to recognize public threats and displays of abuse when it pertains to women and children? We are all subjected to a daily barrage of negative and violent depictions of women through music videos, movies, advertisements for anything from fashions to power tools, but even more insidious than these are depictions of children in inappropriate contexts. We are shown young girls made up to look like grown women to sell shampoo and soap, girls in their early teens posed and paraded in very adult contexts, and now Blinderman has brought us paintings of little girls in stock *Playboy* style poses. The icing on the cake is that we are supposed to acknowledge and be grateful for this fiasco as a healthy opportunity to educate people about sexuality, sexual abuse, and democracy instead of being narrow-minded and seeing it as participating in and condoning the general attitude of victimizing women and children.

The very title of the show is an implied invitation for the audience to utilize an "adultizing" overlay when viewing the paintings. The reference made by "Debutantes" implies girls older than those depicted. A debutante is a young woman making her formal entrance into society. This antique custom involves presenting proper young women of eligible age to "society" to begin interacting in mixed company. Traditionally, when the young women make their debut, they are usually presented in white or pastel dresses symbolizing their innocence, not stripped bare and presenting their vulvas for public inspection.

Both Blinderman and Cockrill have tried to play down and even deny the sexual content of the works. Blinderman even told the *Pantagraph* that "any kind of suggestiveness . . . was in the eyes of the beholder." So, either everyone else at the panel discussion (including supporters) was sexually obsessed, leaving only Barry and Cockrill pure enough to see the real content of the work, or neither of them had sufficient arguments to field audience concerns about the sexual content and tried to take the easy way out.

Frankly, the sexual content was impossible to miss with the pubic area being the focal point of every composition. Add to this Cockrill's statement about being fascinated his his young niece, which was shortly followed by his hostile observation that little girls always get their way by "flirting, tilting their heads, and whining" and it becomes difficult to see any benevolent intentions on the part of Cockrill. Both

Blinderman and Cockrill told us that the works explored some of the issues of puberty, but the canvases depicted only girls. Wouldn't Cockrill be better qualified to address issues of male puberty?

Blinderman, on the other hand, is dancing as fast as he can. One minute there is no actual sexual content and we are supposed to understand the metaphorical content and admire the painter's technique and the excellent compositions, but in the next we are called upon to note the social merit and the healthy dialogue about sexuality, censorship, etc., that the show initiated. He told us that he didn't expect the show to be so controversial and that he thinks that the Wojnarowicz show was more readily accepted because it was more politically correct.

I agree that it is more PC to appeal for the rights of homosexuals to be visible in the eyes of the society and to be treated fairly than it is to depict adolescent girls in mostly nude pornographic poses, but as for being surprised at the level of controversy, I am left wondering whether Blinderman would prefer that we believe that he is really that dumb or that he is lying.

Cockrill himself told the audience that no one in Soho would show this body of work. It is a only short leap of logic to deduce that what is too disgusting and unacceptable for Soho audiences is also too disgusting and unacceptable for Normal, Illinois. Blinderman and I share several acquaintances, and I know that a number of people, male and female, including his new wife, discussed their objections to the show with him. They told him, among other things, that they felt the show would be very controversial, especially in this area, that they did not feel that the work accurately portrayed sexuality from an adolescent girl's perspective, and that they didn't think that he should show it. Even without the extra input, as a parent and a teacher, it should have been almost obvious to him that the issues that he claims these works address were not accurately or sensitively handled, but Blinderman ignores all of this in favor of his preferences and the artist's point of view.

The total indifference to accuracy and sensitivity on the topic of female adolescent sexuality and sexual abuse was demonstrated at the panel discussion when Blinderman, Cockrill, and the "New York" attorney badgered and belittled the woman who proclaimed that she is a survivor of childhood sexual abuse and that she was upset and outraged by Cockrill's paintings, even calling her "hysterical." The mistreatment of this woman continued until Shari Zeck called them off of her. This attitude prevailed throughout the course of the discussion at every attempt to address concern over the issues of depicting children's sexuality through an adult male's eye.

We don't need Mike Cockrill's paintings to help us become aware that children and females of all ages are preyed upon so often, and have been for so long, that it is taken for granted and even accepted to a large degree. Blinderman is hiding behind the position that this show was valuable because it promoted discussion of social issues that need to be addressed. If the topic of sexual abuse or pubescent sexuality were really the focus, why didn't he choose to curate shows using works by artists who have first hand knowledge of the topics from a survivor's perspective? I think that this route would have had much more "social merit." Any of the defenses, except freedom of speech and expression, wane in light of the possibility of gaining real knowledge of these topics. As for freedom of speech and expression, I cannot willingly extend those liberties to publicly displaying adult fantasies of children's sexuality.

--Beverly Callahan

## When the Music's over . . .

Now that the exhibition "Discontents and Debutantes" is over, it is a good time to reflect on the significance of events that followed the opening of the show and subsequent panel discussion on October 14, 1994. As a representative of University Galleries and as woman who supports a feminist agenda, I found myself in a precarious position. While I supported the Gallery director's decision to display the works, I also felt responsible to support those who protested the exhibition for its ambiguously sexualized representation of young girls. I have always been interested in the Bloomington/Normal women's community, although I cannot say I have been a significantly active participant. This exhibition and the controversy over it challenged my ability to stay safe and neutral and pushed me to take some initiative.

First, I need to clarify that I do not believe we can organize a "women's community" that can represent the entire female population. Women are diverse in their experience and in their opinions, and we do not agree on the same solutions to problems. On the other hand, I have been concerned that our local women's community was more fragmented and less vital than it might be. Being at the center of this controversy, as well as being a member of this community for eight years, has given me the opportunity to connect some of the problems women speak of with the social and economic environments they inhabit.

My first initiative was to organize an open-microphone meeting for women only in the gallery on November 1. My intention was to provide every woman who came with the time and space she needed to express her concerns about the exhibition. Since many critics felt that the paintings triggered memories of painful child sexual abuse and invited adults to view female children as sexually available, and since some of these criticisms came from the victims themselves, I felt that providing a discussion for only women was appropriate.

The meeting was attended by about 30 women and some men. The *Pantagraph* misreported that the meeting was organized by Barry Blinderman and was open to everyone. After I made an apology and explained the situation to the men in the audience, many of them left. Several men stayed and attempted to take the floor. But for most of the women who attended, it was important to maintain a women-only discussion to keep the conversation centered on our specific concerns. The men's presence and disruption of the conversation was offensive to me and to many others. I have no way of knowing precisely how their presence affected the content of the meaning, but I do believe it had an effect. Several days later, editorials in the *Pantagraph* and the *Vidette* raised this issue again. The *Vidette* editorial of Friday November 4 came out against meetings for women only: "Men should also be able to speak on controversial art." The same day a *Pantagraph* editorial argued that men should be included in the traditional "Take Back The Night" march.

The insistence that men be present at all public gatherings designed to serve women may have something to do with the difficulty women have in this community to convene and work toward social and personal transformation. A friend of mine who attends graduate school at the University of Illinois informed me that



there were several meeting places for women only on the U of I campus. I was once part of a wonderful local women's group. Even though our activities focused primarily on our own enjoyment and enrichment, there was an understanding in the group that our meetings were confidential. Several participants did not want to be identified as a part of the group because of harassment they had received in the past concerning their women-only activities. Keeping meetings confidential has both positive and negative points. We did not need to worry about intrusions or anonymity, but no one else really knew what our concerns and commitments were either. As recent events have shown, we were unable to convene in a public facility--or on the street for that matter. If we keep our meetings and agendas confidential for fear of retaliation, we seem invisible, if not inconsequential.

In a conversation I had with a university administrator, he indicated that there seemed to be an unusual amount of apathy among many special groups as well as women's groups on campus. I may be proven wrong, but the women I come into contact with do not seem apathetic. I sense frustration, isolation, fatigue, and even hopelessness, but not apathy. Our perception of reality is relative to our social position. The stories I hear are different from those that male administrator hears, so how can we share the same view of reality? These conflicting views of reality reinforce the need for women's advocacy on a more public scale.

A large part of facing oppression requires deal with the oppression we have learned to internalize. What better way to control someone than to socialize them to control themselves? For some of us, this internal struggle is best explored in the company of other women. My husband could be one of the most understanding and supportive men in the

world, but his presence alters the dynamics of a women's meeting. He certainly would feel better if the streets, not to mention the job market, were safer for me. But how can women who do not know him trust his intentions? I suspect that men who are threatened by a women's meeting are fearful of women's independence and power and are compelled to keep women under their control. They seem bent on bestowing us with their guidance without a clue that their attitude is patronizing. Of course, their support is needed and welcomed, but we must also work for and by ourselves.

Oppressed groups are weakened and kept under control through dividing them as well as by monitoring their behaviors. We need to pay close attention to when and how these divisions and surveillances occur. Due to our exhausting schedules, it is important that we combine our energies to reinvigorate and strengthen ourselves. I was hoping the women's meeting on November 1 might clarify what I could contribute towards this goal. One woman suggested that I organize a women's caucus for the arts. This is an exciting idea and something worth pursuing. It is my hope that a women's caucus would be a respected resource for women as well as the community at large. I invite those of you who share this interest to write to me in care of Sherrin Fitzer at the *Post Amerikan*. Include your name, comments, address, and phone number. I will contact you after the holidays.

--Debra Risberg

Those readers who wish to accept Ms. Risberg's invitation may write to her care of  
 Bloomington-Normal Women's Art Caucus  
 c/o Sherrin Fitzer  
 Post Amerikan  
 P. O. Box 3452  
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# News From Voice

In Ireland the national debate over abortion has been renewed as the government reported that it intends to liberalize that country's abortion laws.

The Minister of Health, Brendan Howlin, said the law that prohibits the distribution of information about abortion clinics in other countries would be amended in legislation to be considered by the Cabinet of Prime Minister Albert Reynolds. After approval by the Cabinet, the measure is to be debated in the Parliament, where there are many opponents of liberalization.

Opponents outside Parliament began to lobby the body immediately in an effort to defeat the proposed amendment. Advocates of liberalization fought back with arguments for approval, and impassioned views came from people on call-in radio programs. The Roman Catholic Church has not responded to the Government's move but is expected to do so when the debate opens in Parliament.

The Government has not denied reports that the proposed new law will permit doctors, nurses and social workers to give information as long as they do not try to persuade women to have abortions.

"To give names and addresses and hard information medicalizes the issue, when in fact it's not really a medical issue," said Ciaran Craven, an official of the Pro-Life Campaign. "It opens discussion as if abortion, which is really the killing of an unborn life, is in some way a legitimate option."

Rachel Martin, an official of the Well Woman Center, which counsels 45,000 women a year in Dublin on pregnancy, rape, battery and other matters, said the Government's action was "long overdue and makes clear that information should be legally provided."

Abortion is perhaps the most emotional issue in Ireland, where 95 percent of the people are Catholics, where divorce is constitutionally prohibited, and where the legal distribution of condoms is restrictive by European standards.

In 1992, a movement stepped up efforts to liberalize the laws, which not only prohibit abortion in virtually all cases here but also ban the distribution of information on services available in other countries and on travel abroad for abortions. An estimated minimum of 5,000 Irish women travel annually for abortions in Britain.

The movement gained momentum from a case in which a 14 year old was forbidden to travel to Britain for an abortion after she had been raped by the father of a friend. The case attracted international attention, and eventually the Supreme Court ruled that she had the right to travel for the procedure, and she did.

In November 1992, Irish voters in a national referendum approved two of the Government's three proposals for liberalization, the right to travel and the right to receive information. But a proposal to broaden the grounds for legal abortions to be performed in Ireland was defeated.

Despite the referendum, the Government has delayed action on the distribution of information and ignored a ruling by European Court on Human Rights that the information law contradicted European statutes. The European Court has no enforcement power, and the Irish Government cited the need for resolving a court challenge here to the information law.

Dr. Howlin, the Health Minister, declined to discuss details of the new legislation but said, "The impact of the bill would simply be this, to bring into Irish law the decision of the people in the referendum. Source: New York Times.

More than 30 women were lured from Thailand with the promise of legitimate work, then enslaved at a Chinatown brothel that continued to thrive despite law enforcement raids, according to New York authorities. The women were kept indoors, forbidden to make phone calls and their food was brought to them by guards, according to papers filed in the U.S. District Court. One woman was told she had to have sex with 400 men before she'd be allowed to leave, said the papers, filed Thursday in a federal complaint that accuses Lilly Chan with managing the brothel and paying others to smuggle women into the U.S. with fake documents. Source: New York Times

In Philadelphia, the mother of a severely retarded woman is planning to have her sterilized after a Supreme Court justice refused to block the operation. The legal guardian for Cindy Wasiek, 26, who has the mental capacity of a 5 year old, has vowed to appeal the case to the full Supreme Court, even if it too late to stop her sterilization. Justice David Souter denied without comment Friday an emergency request from McKinley to bar the operation. Delores Wasiek, who fears her daughter could become pregnant, said she was going ahead with the surgery, which she has been seeking since 1987. Source: New York Times

We at Voice for Choice have received another important communique from our favorite lunatic, Randall Terry, founder of Operation Rescue. Terry is bemoaning the order he received instructing him to turn himself in November 9, to begin serving a five month prison sentence. The following are excerpts from the letter:

"If you don't know the history of this case, the New York State Attorney General asked a federal judge to issue an injunction forbidding several of us from showing Bill Clinton any aborted baby during the Democratic Convention in New York City - and the judge obliged. God, however, did a miracle, and against all odds, Harley Belew presented Bill Clinton with a victim of his pro-choice policies - a dead baby. I have no doubt this was a God-ordained, prophetic rebuke to Bill Clinton, calling him to repent.

The judge was very angry with me and I was tried for contempt of court for violating his order. Even though I was not present when Harley showed Clinton the baby, the judge found me guilty of "aiding and abetting" because I was involved in the planning stages.

Harley was found not guilty because he didn't know about the judge's injunction. Two other brethren were tried civilly, not criminally, and were found guilty. They were fined, and their fines were suspended-but my sentence wasn't.

Frankly, I'm still dismayed at this sentence. Soon after we showed Clinton this baby, a group of homosexuals paraded a dead homosexual (who died from AIDS) up and down the streets of Manhattan. They weren't even arrested. How can it be that we live in a nation where free speech includes pornography, burning a cross in a vat of urine-but not showing the result of abortion? The child-killers fight for abortion. Why are they repulsed when we show them the grizzly fruit of their labors? Why isn't Bill Clinton proud of his "accomplishments?" My sentence is a vulgar betrayal of justice, and more importantly, further contempt for the plight of innocent children.

Please pray. As you can imagine, this is going to be a very difficult time for Cindy and me and our children. I beg you to pray especially for the following needs:

1. Pray for my family's and my protection during my imprisonment. We have many enemies.
2. Pray for the provision for my wife and children while I am in custody, as well as the provision for the various aspects of the ministry I am involved in.
3. Pray that my incarceration awakens tens of thousands of Christians to the injustice and oppression that is growing against the church, and for a wave of new courageous Christian leaders to emerge who will resist the onslaught of wickedness, and to fight to truly reform the nation.

Finally I beg you to pray that Randall Terry Live will impact the country; pray that God will open doors for this show to be on hundreds of stations, so that we can mobilize thousands of Christians to lead this nation from the moral chaos we are in.

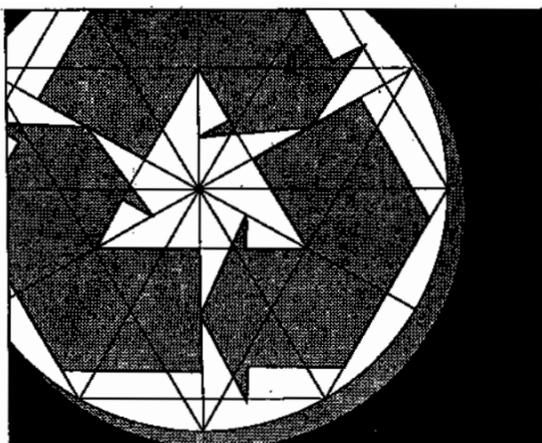
Allow me to bear my heart to you about this radio show. As you know, I'm an activist at heart-organizing demonstrations against child-killing, or homosexuals in the military, or FACE, or Janet Reno, or the pedophiles of the "North-American Man-Boy Love Association." I've travelled the nation holding rallies and press-conferences calling for a full congressional impeachment inquiry into Bill Clinton.

(the letter drones on and on for several more paragraphs and then we get the appeal)

Now, I present to you one final request. My incarceration comes at a very bad time. The show is in difficult straits financially, which is a tremendous burden to carry. You can help lift this burden off our backs by supporting the show. Your gift is your endorsement of the message Randall Terry Live brings; you gift helps Randall Terry Live proclaim an uncompromising Biblical agenda for reform throughout the nation; you gift says, "Randall and Cindy, we believe in what you are doing and we will stand with you during Randall's unjust prison sentence." Please friend, help us during this hour. Every bit helps us confront the issues of the day from a Biblical framework. With your help we will continue to herald solutions that are distinctly, unashamedly Christian, for humanism and socialism have failed miserable. We will continue pointing America back to the Ten Commandments and the words of Christ, for therein lies our hope of restoration.

If you send a gift of any size we will send you a cassette tape with two messages, one by me and the other by Howard Phillips. The tape presents vision and strategy for moving from our current "political wilderness" to a place of authority. ....

The letter goes on for awhile longer before it is signed "A prisoner of the Lord, Randall."



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# For Choice

Now we at Voice for Choice believe it is important to know where the enemy is coming from so we'd like to encourage each of you to send Mr. Terry a check for one penny and demand you cassette tape. After all the letter says a gift of any size. We figure that if you don't get it you probably have the basis for a complaint with the Better Business Bureau, the Attorney General's office and maybe others. Make you check payable to Randall Terry Live, and mail it to Randall Terry Live, P.O. Box 570, Windsor, NY, 13865. Be sure to tell them you want the cassette tape. If you do this, please let us know, we're trying to keep track of how many folks request a cassette. You can write to us at Voice for Choice, P.O. Box 905, Bloomington, IL 61702.

Well the elections are over and we couldn't be more disappointed. Our new Attorney General is rabidly anti-choice, he is a cohort of the Right To Life and opposes abortion in all cases, including rape and incest. With a Republican controlled legislature don't be surprised to see an increase in anti-choice legislation being introduced into the Illinois House.

Locally we now have a Christian Coalition member on the Unit 5 school board and in District 8 of the McLean County Board. This is just the start we fear. Christian Coalition member Jerald Janulis was defeated in his run for Normal Town Council but these folks will be back. It is up to those of us who believe in choice, justice and freedom to continue to monitor this groups activity at the local, state and federal level. Their goal is to reform this nation, some factions even advocate a return to Biblical law, including stoning for gays and adulterers. We suppose that adulterous gays would be stoned twice but we have no clarification on this.

Daily injections of a human growth hormone have reversed the severe loss of weight and muscle common in AIDS patients, a study by researchers at the University of California at San Francisco says.

Dr. Morris Schambelan, a professor of medicine at San Francisco General Hospital, which is affiliated with the university, said patients who received the hormone also showed improved endurance.

"The people who gained weight with growth hormone gained lean body tissue," he said. "In fact their gain of lean tissue exceeded their gain in weight because they were losing fat at the same time." He reported the findings at the Third International Symposium on Nutrition and H.I.V./AIDS.

In the two-year trial, with 178 AIDS patients at 12 medical centers nationwide, the subjects who received growth hormone injections gained an average of 3.6 pounds in the first three months of therapy, including 6.6 pounds of muscle. The 172 men and 6 women who took part had lost at least 10 percent of their normal body mass before entering the study, said Dr. Schambelan, who directed the study.

Half of the patients injected themselves daily with the growth hormone while the rest injected a placebo. Neither patients nor doctors knew who was receiving growth hormone in the first three months of the trial, during which time the patients were monitored for changes in weight, body composition, endurance and other factors, he said.

After the three months, all the participants were allowed to use the hormone and those who began at that time also began gaining weight, the researchers said. Of the 50 participants in the San Francisco area in the initial phase, for instance, all have continued to take the hormone, Dr. Schambelan said, with some gaining as much as 30 pounds so far.

Dr. Donald P. Kotler, an AIDS researcher at St. Luke's-Roosevelt Hospital Center in Manhattan, said Dr. Schambelan's growth hormone therapy held great promise because it aimed to improve a patient's metabolism by stimulating the body's cell-creating processes.

"You deal with disease either by trying to cure it or trying to make people feel better," Dr. Kotler said. "AIDS-associated wasting affects the way a person feels and performs independent of immune function. At the present time we can't improve immune function.

Growth hormone is one of the therapies that is based upon trying to improve quality of life.

Dr. Kotler said Dr. Schambelan's hormone therapy appeared to be more beneficial than other weight gain treatments. In fighting AIDS, he said, the body steals protein from muscles to combat the various inflammations.

"If you were to just put extra food into the body, very often what happens is that you add more fat," Kotler said. "In the study that Dr. Schambelan did, the body burned more fat."

Schambelan said the added protein-rich muscle mass might also help patients survive flare-ups of AIDS related infections that might otherwise prove fatal.

Kotler said the hormone therapy might have wide applications beyond the treatment of AIDS. "In so many other chronic diseases - lung disease, heart disease, kidney disease, joint disease - muscle wasting is a problem that limits performance," he said. "In stroke patients, for example, muscle strength is the difference between someone getting therapy and going home or being warehoused in a nursing home for the rest of their life."

Common side-effects of the hormone treatment include joint and muscle aches and minor swelling of the hands and feet. The side effects disappeared when dosage was decreased or therapy discontinued.

Source: New York Times

## CLINIC VIOLENCE CHRONICLE MAY - NOV. 8

May 27-29, 1994	US Taxpayers Party Wisconsin State Convention organizes militias and calls for death to abortion providers.	October 11, 1994	Kalispell, Montana clinic of Dr. James Armstrong partially destroyed in arson fire.
July 29, 1994	Murders in Pensacola, Florida., Dead: Dr. John Britton & James Barrett, Janet Barrett wounded.	November 3, 1994	Pipe bomb exploded in driveway between the headquarters of Planned Parenthood of Marin, Sonoma & Mendocino Counties (San Rafael, CA) and a building housing an architectural firm. Authorities expect the attack was directed at Planned Parenthood. Over the years there has been constant picketing at the site, which also houses the affiliate's main clinic where abortions are provided.
July 30, 1994	Commonwealth Women's Clinic in Falls Church, VA firebombed	November 8, 1994	Dr. Garson Romalis shot in his home in Vancouver, British Columbia. The physician, who performs abortions was fired at (at least 3 times) and hit in the leg with an AK-47 rifle. Dr. Romalis remains in serious to critical condition.
August 9, 1994	Planned Parenthood of Northern New England's St. Alban, Vt. fire bomb found.		
August 10, 1994	Planned Parenthood Minnesota-Brainerd Clinic firebombed.		
End of August	Bomb threat to PPFA Northern Regional Office, Chicago.		
October 9, 1994	Planned parenthood Shasta-Diablo's Chico Clinic destroyed in arson attack.		



90 minutes after Chico attack, 70 miles away, the Feminist Women's Health Center in Redding, CA firebombed.

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# Continued

During the investigation into the shooting of Dr. George Tiller by Rachelle Shelly Shannon, a 125 page manual on how to shut down abortion clinics was discovered buried in her backyard. Entitled "The Army of God," the book talks about how to obtain and use butyric acid to make a clinic uninhabitable, and how to make and use bombs. It says, in part, "The editors of this manual hope and pray that the information contained herein will be useful to those who are committed to pro-life activism, and may perhaps provide the catalyst to inspire others to such a commitment." It concludes, "Those who proceed with intelligence, caution and diligence can expect to produce an explosive that will make baby killers tremble in their boots." Shannon is serving a 10 year sentence for shooting Dr. Tiller. Joshua Graff, serving a three year sentence for arson at a Houston clinic, also had a copy of the manual.

Despite this evidence, and the admission by Shannon to involvement in numerous attacks on abortion clinics, some officials believe there is not enough evidence of a national conspiracy to destroy abortion clinics, murder doctors and other clinic personnel and to terrorize their families and clients. Source: Planned Parenthood

A Mormon feminist who wrote that God's equal partner in heaven is a woman was put on probation by her local church board October 13.

In the first such case since selection of a new church president raised hope of a truce with the faith's critics, the board could have excommunicated Janice Allred at the 8 1/2 hour disciplinary hearing.

Instead, Allred said, the leaders placed her on probation while they consider other action during the next couple of weeks. No date was set for another hearing.

"My feeling is that they really didn't want to excommunicate me," she said.

In her statement to the board, Allred said: "If you punish me it will be because I refused to give up my freedom to believe, speak and act according to my conscience. If you punish me it will be because I refused to deny my testimony of Jesus Christ."

On probation, Allred cannot partake of the sacrament; cannot enter any Mormon temple, where certain rites are performed, and cannot preach in church. She can continue working in the church nursery.

In her essay, called "Toward a Mormon Theology of God the Mother" and published in the journal Dialogue, she said there is a "heavenly mother" who is God's partner in heaven.

Church leaders say the existence of a heavenly mother is a logical and reasonable doctrine but doctrine does not say whether she is God's equal.

Increasingly, one of the standards defined by the 9 million member church's all-male hierarchy is strict obedience to a prohibition on public contradiction or criticism of the leadership.

Since September 1993, at least seven high-profile feminists and academics have been excommunicated for apostasy or public criticism. Source: Chicago Tribune

In Monroe, Michigan, the parents of a 14 year old rape survivor have sued a government mental health agency for failing to hospitalize her 13 year old attacker after two earlier sexual assaults. The boy has been under psychiatric care for three years. He pleaded no contest to raping the girl. The parents filed suit in Monroe County Circuit Court against the Monroe County Community Mental Health board and three officials. It says they ignored "overwhelming information" that the boy needed hospitalization and treatment.

Source: Chicago Tribune

## TAKING THE LAW INTO YOUR OWN HANDS

Have you ever heard of Curtescine Lloyd? Well she is truly an amazing woman.

Ms. Lloyd is a middle-age nurse who lives with an elderly aunt in the rural hamlet of Edwards, Miss., near Jackson.

This is her story, most of it taken from a court transcript.

One night, Ms. Lloyd was awakened by a sound. She thought it was her aunt going to the bathroom.

Suddenly a man stepped into her bedroom. Terrified, she sat up. He shoved her back down and said: "Bitch, you better not turn on a light. You holler, your'e dead. you better not breathe loud."

He declared his intentions, which were to rob her and commit sexual assault. He phrased it far more luridly.

Then he took off most of his clothing and jumped into bed.

According to court records the following transpired:

"Ms. Lloyd: 'I got it. I grabbed it by my right hand. And when I grabbed it I gave it a yank. And when I yanked it, I twisted all at the same time.'

"He hit me with his right hand a hard blow beside the head, and when he hit me I grabbed hold to his scrotum with my left hand and I was twisting it the opposite way. He started to yell and we fell to the floor and he hit me a couple of more licks, but they were light licks. He was weakening some then."

With Ms. Lloyd still hanging on with both hands, squeezing and twisting the fellow's pride and joy, they somehow struggled into the hallway.

"He was trying to get out and I'm hanging on to him, and he was throwing me from one side of the hall wall to the other. I was afraid if I let him go, he was going to kill me.

"So I was determined I was not going to turn it loose. So we were going down the hallway falling from one side to the other, and we got into the living room and we both fell. He brought me down right in front of the couch and he leaned back against the couch, pleading with me.

"He says, 'You've got me, you've got me, please, you've got me.' I said 'I know damn well I got you.' He said, 'Please, please you're killing me, you're killing me... I can't do nothing. Call the police, call the police.'

"I said, 'Do you think I'm stupid enough to turn you loose and call the police?' He said 'Well what am I gonna do?' I said 'You're gonna get the hell out of my house.' He said 'How can I get out of your house if you won't let me go? How can I get out?' I can't get out."

"I said 'Break out, son-of-a-bitch, you broke in, didn't you?' And I was still holding him."

"He said, 'Oh, you've got me suffering lady, you've got me suffering' I said, 'Have you thought about how you were going to have me suffering?' He said, 'Well, I can't do nothing now.' I said, 'Well that's fine.'"

Ms. Lloyd, still twisting and squeezing dragged the man to the front door, which had two locks, and told him to unbolt them.

It was a difficult process because he kept collapsing to the floor and she kept hauling him back to his feet.

When he finally unlocked the doors, he screamed "I'm out, I'm out."

But, Ms. Lloyd, now confident that she had the upper hand and a full grasp of the situation said: "No, damn it, I'm taking your ass to the end of the porch. And when I turn you loose, I'm going to get my gun and I'm going to blow your [obscenity] brains out, you nasty, stinking, low-down dirty piece of [obscenity] you."

"And when I did that, I gave it a twist, and I turned him loose. And he took a couple of steps and fell off the steps and he jumped up and grabbed his private parts and made a couple of jumps across the back of my aunt's car."

"And I ran into my aunt's room, got her pistol from underneath the nightstand, ran back to the screen door, and I fired two shots down the hall the way I saw him go. And then I ran back in the house and dialed 911."

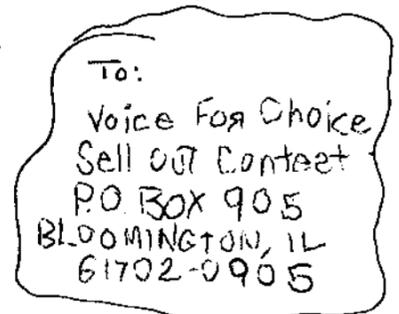
The police came and examined the man's clothing. Inside the trousers was written the name Dwight Coverson. They found Coverson, 29, at home, in considerable pain and wondering if he could ever be a father.

A one-day jury trial was held. As Coverson's court appointed lawyer put it: "The jury was out 10 minutes. Long enough for two of them to go to the bathroom."

The judge gave Coverson 25 years in prison. Source: MadWoman Magazine



Hey kids don't forget to send us your nomination for pro-choice sell-out of the month. Perhaps you know of someone in our community who claims to be pro-choice but yet continues to sell out in order to rise to political power within the local party ranks. Or maybe you know someone who claims to be pro-choice but opposes a clinic in our community. Well send us their names and (in 200 words or less), why you believe they should be named sell-out of the month. Send your entries to Voice for Choice, Sell Out contest, P.O. Box 905, Bloomington, IL, 61702-0905. The author of the winning entry will get a pro-choice bumper sticker.



# Rape Crisis Center of McLean County

We're a non-profit volunteer group whose main purpose is to offer assistance and support to victims of sexual assault and their friends and families.

Female and male volunteers answer your calls and are available for crisis assistance, information and speaking engagements. You may request to speak only with female volunteers.

If you want to talk to one of us  
**Call PATH 827-4005**  
and ask for the  
**RAPE CRISIS CENTER**



CAMPAIGN RUBBISH, 1994

# Ollie's Fun Page

Well, hello folks, it's your old pal Ollie North again, with another curious conundrum for you to consider. Things are getting back to normal here in Roanoke--wife Buffy and the kids send their best. It was a little rough for a while, what with the tremendous loss in capital from all the electioneering...I mean CAMPAIGNING that we did. But at least we got a few more of those good old boys from the Grand Old Party into the game.

And that's the subject of this month's puzzle--the large amounts of cash which mysteriously changed hands through numerous unusual transactions and what-not which went on during our campaign.

As your Post Amerikan story indicates, Bloomington mayor Jesse Smart is intimately involved in various financial goings-on, and his name is well known to "Us" (and here I'm of course referring to the upper Republican elite, of which I myself am the leader and principal stockholder)

His name was used in this message as a coverup while we secretly reveal to Rutherford some of the sources of all that money which mysteriously arrived in his unlisted P.O. box. Although it looks like we are rebuking Smart for some unknown activity, in reality there are the names of three large corporate contributors to Rutherford's campaign, hidden somewhere inside this message (here's a hint--see the article in this very paper for clues). You can find them, too, just like old Danny boy did, if you know where to begin...

All Choices Read Once;  
State Truth In Context--

1: Perhaps he isn't lying, isn't plotting, mostly only robbing Rutherford in stages.

2: Even most people rightfully expect sincerity. Smart really isn't very earnest regarding both or all these charges, and so implied nothing other.

3: Never underestimate the real actions. Smart was easily expected to channel only regulation political orders. Rutherford always took it over next.

...answers are elsewhere  
in this issue!

What Kind of Person  
DOESN'T READ the  
Post Amerikan?

So KIDS! TAKE THIS QUICK TEST! WOULD YOU RATHER DISCOVER A SPACE AGE FORMULA FOR CHIP-FREE NAIL POLISH THAN A MIRACLE PROTEIN COMPOUND TO END WORLD HUNGER?

IF YES, DON'T CLIP THIS COUPON

AND MAIL TO: POST AMERIKAN P.O. BOX 3452, BLOOMINGTON, IL 61702

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MY SISTER THE PUNK ROCKER T-SHIRT

L  XL (CHECK SIZE) \$10.00

YOUR NAME \_\_\_\_\_ DON'T FORGET YOUR CHECKS!

YOUR ADDRESS \_\_\_\_\_

YOUR CITY \_\_\_\_\_ YOUR STATE \_\_\_\_\_ YOUR ZIP \_\_\_\_\_



# Interview With the Breadline

The room is dark. The audience sits--quietly at first, then restlessly--through eight minutes of recorded artillery fire. The lights rise slowly on a man in a tattered tuxedo. He is on his hands and knees with a scrub brush and bucket of water--scrubbing and scrubbing; and scrubbing...

It was a news release about cellist Vedran Smalovic playing requiems for the dead in war-torn Sarajevo that eventually led to the formation of The Breadline Theatre Group, an exciting new theatre company from Bloomington-Normal, Illinois. Breadline began in 1993 when Illinois State University graduate students Robert Caisley and Paul Kampf came together with directing graduate Michael Oswald to produce Caisley's *The 22-Day Adagio*. (ISU graduate Keytha Graves has since joined the company). Caisley took Smalovic's story and fictionalized it, creating the image of a breadline massacre in which 22 people are killed. The lone survivor, a musician, returns daily to the site of the massacre and plays music for the people who have died.

At a time when most local and regional theatre companies play it safe, repeating plays that were Broadway hits and dredging up old "classics," Breadline Theatre takes risks, creating their own pieces or retelling old stories in new ways. Breadline's 1994 summer season included *Sightless Sounds*, written by company member Paul Kampf, *The Love for Three Oranges*, a collaboration by Caisley and Kampf, as well as an adaptation by Caisley of Henrik Ibsen's *Peer Gynt*. Kampf's *Sightless Sounds* is a journey through the human mind; it is a story of separation, struggle and acceptance of the past. *The Love for Three Oranges* places Soviet director Vsevolod Meyerhold and Soviet composer Sergei Prokofiev in Lubyanka prison in Stalinist Russia, where they perform Prokofiev's opera "in order to save themselves from accusations of crimes against the state." Caisley's reworking of *Peer Gynt* uses three actors to play over forty characters as it takes the

audience on Peer's adventures and journey of self-discovery.

These works were created through a unique process of collaboration between the playwright, actors and director. The group begins with an idea, original script or "classic" text. Through a rehearsal process which involves improvisation, discussion and revision, the actual production is created.

Caisley reveals that "very few new plays interest" him because "not only do they not challenge what they are saying but they don't challenge how they say it." He observes that the trend in playwrighting today is twofold. One tendency is to write plays with the screen in mind; the cinematography is already written into the script. Breadline, however, is committed to the art of storytelling for the theatre. The members know that they cannot compete with the representational realism of film, nor are they interested in doing so. Kampf, noting that audience-members may be distracted by special effects, says that "you can go to Steppenwolf and see it rain on stage in *Grapes of Wrath*. This takes millions of dollars in technical support, but does it really get at what it's like to have it rain and have your crops saved?" Breadline is interested in creating "the heart of what is going on without painting the obvious." They achieve this partially through the use of metaphor, and nonrepresentational props.

A piece of fabric becomes a whip. A piece of wood is transformed into a gun. They are not interested in hiding the machinery of the theatre, but in exposing it.

The other trend in theatre, according to Caisley, is to write plays that are very site specific. Caisley refers to them as "Midtown plays--plays about New Yorkers who weekend in the Hamptons or Wendy Wasserstein type Seven Sister School plays." And although *The 22-Day Adagio* is about a very specific event in Sarajevo, it is about something larger as well. Kampf says that the play is about loss, and when

he performs it, it becomes for him "an hour and fifteen minute mourning period." Oswald comments that *Adagio* is "political but doesn't talk about politics; it talks about what it is like to be in those moments--a remembrance of things that can no longer be, because of war." Much has changed--and much hasn't--since the play was first staged in 1993. Kampf hopes that "each time we remount the play it can have a different meaning." Similarly, Oswald observes that while *Oranges* is set in Stalinist Russia, the play becomes less about Stalinist Russia and more about "hopes that have been dashed. Russia is the perfect metaphor for ideologies that have been perverted."

Oswald shares Aristotle's belief that theatre should "instruct and delight" and believes that if he touches one member of the audience then he has done his job. Oswald hopes that the company's plays are socially instructive, raising questions but not necessarily providing answers.

Many theatre-goers believe that "political" theatre is too didactic or sacrifices theatrical quality in its attempt to deliver a message. Not so with Breadline. Kampf believes that "the only way to affect someone, to make them think or feel is to do it in a way that pleases them." While the group would like to challenge the audience in some way, Oswald says "if you don't like the content, if you don't 'get it' there should be a beautiful visual aspect."

And beautiful visuals abound in Breadline productions, images that leave you breathless and remain with you long after you have left the theatre. The Stalin masks of *Oranges*. The opening tableaux of *Peer Gynt*, modeled after Michelangelo's *Pieta*. Peer taking his dying mother on an imaginary sleigh ride.

Caisley comments that Kampf is the dreamer of the group, to which Kampf replies "I merely remove my veil to make a suggestion and then I go back to my Buddha sleep." These suggestions include a theatre space of their own, bringing visiting artists from Berlin and Macedonia to work with the group, as well as an international tour. Kampf talks about when, not if, the group will build or convert their own theatre space in Bloomington/Normal. A German playwright and Macedonian actor will join the group in 1995 to begin work on their next production, which will be based on three different versions of the Faust myth (by Goethe, Thomas Mann and Christopher Marlowe). Caisley admits that the visiting artist project is a "colossal undertaking" and Kampf says that he has heard "a lot of jeers" from people both in and out of the company, but Breadline is committed to the project. The production will premiere at ISU in February to be followed by a spring tour of the United States and trips to London, Berlin and Macedonia in the summer.

*The 22-Day Adagio* ends where it began. The stage is dark. Kampf remains on hands and knees, scrubbing. The audience is exhausted. After all, Oswald doesn't believe that an audience "should be released from a play; [they] should merely get to go home."

Sherrin Fitzer



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# New Age Resource Center Opening In Bloomington

The New Age Resource Center consists of a group of people dedicated to bringing about the dawn of a true New Age. The center is founded on the realization that while there is a growing New Age community in this area, offering a wide range of services and experiences, the general public is, by and large, unaware of it. Peggy Burton, Carolyn Garrabrant, and I decided that we would create the Center so as to address that issue.

The public's first question might be "Just what is the New Age?" I personally believe that the term "New Age" was sent in from spirit as a way to prepare our minds for the profound changes that are coming to the planet. To a great degree, this will mean that many of us will begin to learn from the ancient wisdom that humanity has gained from many sources. So, in that sense, it is not new. What I do see as new is the opportunity now for many people to draw from these many sources and to create, collectively, a synthesis that honors all these sources. It will then be possible to apply that new creation to the healing of the world.

The New Age is not administered exclusively by any single group or contained in any single book. It is a communal effort of many people, each finding his or her own way to offer heart-felt service to the greater whole of which they are a part.

It is in this spirit that we chose to dedicate the Center to the service of The Light and The Highest Good.

The next question might be "What services and experiences does the New Age community make available to this area?"

A partial list of what is available would include the following:

- several New Age bookstores
- several New Age study groups
- groups studying Native American spirituality
- groups that are learning the ways of the Goddess
- natural food stores
- groups that are doing healing work
- channellers
- numerologists
- astrologers
- groups studying the UFO phenomenon
- groups studying Buddhism and Taoism
- Course in Miracles groups
- Edgar Cayce Groups
- environmental groups
- New Age musicians

If you want us to be aware of your group or service, please send information to the address listed below. In the meantime, we are distributing copies of some of the New Age newspapers and magazines published regionally. We have a supply of them and provide copies free of charge to interested people.

It is possible that in the future we will be able to sponsor programs focusing on various topics of interest. Much else is possible. At this point, we are just kind of taking it step by step, and waiting to see how it evolves.

Peace.

-Gregg Brown

If you have any questions or would like to participate write to  
**The New Age Resource Center**  
 P. O. Box 3161  
 Bloomington, IL 61702-3161

# Holidays In the Land Of Anti-Fat

Holiday guilt--oh, the consumption it sparks! Those presents that you don't really want to buy for people that you barely like, the overpriced holiday folderol, the pressure to cast aside all displays of Grinchiness--it's part and parcel of the season. As are the diet ads.

Every year, you can count on the diet and fitness hucksters to roll out new campaigns now, playing on our combined guilt and fear of fat. Nordic Trak has a glossy new walking machine out: they say it's for fitness and increased energy as well as weight loss, but when they strut out the teevee testimonials, every one focuses on losing inches from yer waistline. When it comes to the fitness biz, the bottom line is cosmetic. Extra energy? That's what coffee and Diet Coke are for!

Perhaps the most offensive of this year's line of ads are Jenny Craig's teevee commercials. ("One-Eight-Hun-dred-Ninety-Four-Jen-nee . . ." Oh, if I could get that damn jingle out of my head!) A series of short testimonials to the power of Jenny Craig (one scary lookin' Stepford matriarch), these ads have been flooding the daytime airwaves for weeks now.

The post-partum wife-and mother who aches to lose that weight for the holidays, so she can be as slim as her sisters. The black college grad who wants to slender down to be competitive in the job market. The blues guitarist offended at his own middle-aged spread. Each vignette speaks to so much that's screwed up about our culture.

Let's tally up some of these messages, shall we?

1.) The only way to measure up to your family's expectations is to be skinny. Our new mom is just dying to show off her new thin shape to her sibs, and in that statement one can imagine the years of familial brow-beating that've already occurred over the holiday table. Considering the hereditary nature of body size, it makes you wonder what kinda supportive messages mom is gonna give to her own kid?

One of the ways that Madison Avenue has subverted the messages of feminism has been to sell the idea that matronly softness is more than a physiological response to child bearing--it's a mark of ideological character as well. This goes hand-in-hand with the message that fatness is a condition of weakness, something potential employers and the rest of the world can use to gauge every fat adult they see. Which brings us to . . .

2.) Job discrimination is okay. Forty years ago, the only way our ambitious young black grad would've gotten into the job pool would have been to downplay her blackness. These days that particular message would've gotten hooted off the airwaves--we prefer our racism less explicit, thank you. Fat-bashing is another matter, however.

3.) Aging is *not* okay. Arguably, the most obnoxious of the current series has to be the sequence narrated by the self-proclaimed Blimp of the Blues. Let's ignore the fact that blues history is filled with great fat belters (check out Howlin' Wolf's "Three Hundred Pounds of Heavenly Joy" for the definitive statement on that subject); what comes across most strongly in the ad is the image of a middle-aged man railing about the inevitable effects of aging. Can you say "Mid-Life Crisis"?

Because this commercial's protagonist is a whiteguy, the copy writers apparently felt they could make him as blunt as possible. No gingerly talking around the issue here: at one point he describes the horror of looking down at his guitar and seeing "this large roll of flab hanging over my belt," a line that got those in our house trying to work up a chorus for the "I've Got a Large Roll O' Flab Hangin' Over My Belt Blues."

Jenny, Jenny. What would the season be without ya?

As our ad mavens continue to sell lipophobia, two of the season's biggest family blockbusters (*The Santa Clause* and *Junior*) hinge around the image of grown men with big bellies. In both flicks the image is both object of low humor and a symbol of their developing sensitivity. Both images have a canny sense of pop schizophrenia (Ahnold, the fitness freak, as a ballooning matron?). But for my movie money, the one most reflective of the nineties has to be that of Tim Allen--a comic who has made fat-bashing a regular feature of his top-rated sitcom--swelling into surrogate Santahood in the latest model movie fat suit.

-Bill S.





# LARGER-THAN-LIFE FIGURES IV:

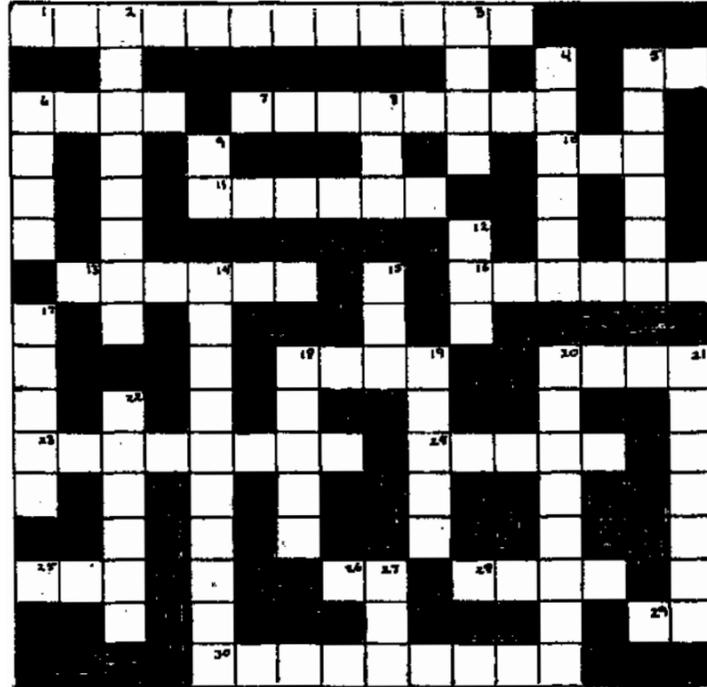
## HISTORICAL "HEAVY HITTERS"

NOTE: In researching this puzzle, I found that I must rely on pictorial representations provided by encyclopedia and other reference texts. Many of the figures herein may not have been people-of-size throughout their lives, but at the time of the photographs or paintings within these texts were rendered, they exceeded the modern standard of what is considered plus-sized. Therefore, I chose them as larger-than-life influences which have helped shape the world as we know it today.

--Becky Fox

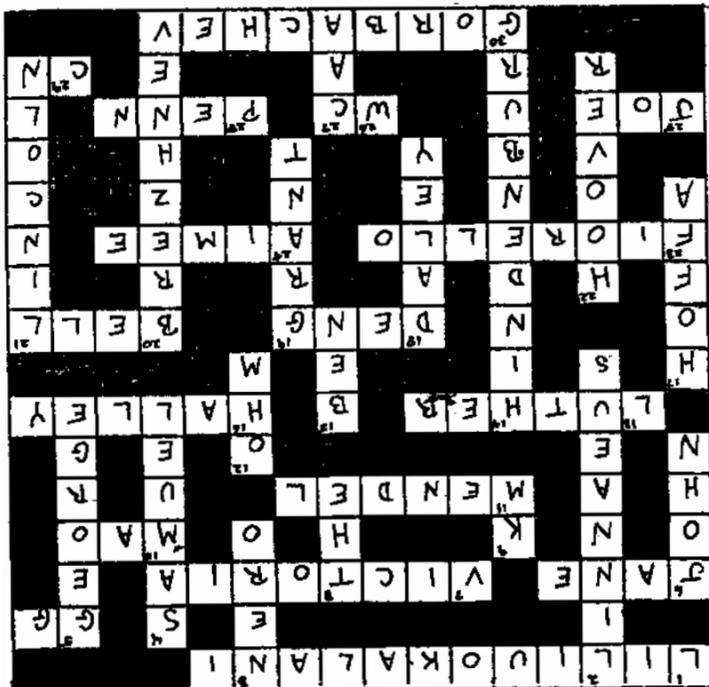
### ACROSS

- 1 Last ruler-queen of Hawaii
- 5 Nicknamed "Fat King ?" by American colonists
- 6 Frontierswoman Calamity ?
- 7 1st female US presidential candidate, ? Woodhull
- 10 People's Republic of China chairman
- 11 Austrian monk who picked peas for his genetic experiments
- 13 German theologian who refused to indulge in "Indulgences"
- 16 Watch the skies for this astronomer's comet every 77 years
- 18 Chinese leader who strongly influenced move to modernization
- 20 "Watson, come here. I want you."
- 23 NYC mayor - you may have flown into "his" airport
- 24 Controversial "foursquare" evangelist, ? Semple McPherson
- 25 Communist-bashing witch-hunter ? McCarthy
- 26 "We have not yet begun to fight." (init)
- 28 Quaker founder of state that bears his name
- 29 Famous temperance movement "hatchetationist" (init)
- 30 Winner at Glasnost, Perestroika and world peace



### DOWN

- 2 Swedish botanist (remember binomial nomenclature?)
- 3 Roman emperor who sang around the "Rome" fires
- 4 English dictionary creator ? Johnson
- 5 Invented 1st astronomical telescope (init)
- 6 XXIII pope (in)famous for Vatican II
- 8 Russian empress Catherine ? Great
- 9 Russian founder of scientific socialism (init)
- 12 This German physicist has an electrical law namesake
- 14 Giant flying gas bag was named for this German leader
- 15 Got a real charge out of flying kites
- 17 Missing Teamster boss who may now sleep with the fishes
- 18 Chicago mayor & demagogue
- 19 From Union general to US president
- 20 USSR invader of Afghanistan & Czechoslovakia
- 21 Honest Abe's Mary Todd ?
- 22 FBI director & cross-dresser
- 27 21st US president (init)



*Becky Fox*