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MONTANA WOMEN'S RESOURCE

Vol. 4, No. 3

Spring 1980

Violence & Victimization

By Jane Burnham

**A twenty-six year old woman was brutally raped by her date, a man she had known several months, after she declined to have intercourse with him.

** A forty-five year old woman's husband raped her and threatened to kill her because she had not stayed awake waiting for him to come home. This occurred when he finally did get home at four a.m., six hours late. After spending a few days at a battered women's shelter, the victim moved back home; she felt she deserved the beating.

** Pornographic films are becoming more and more violent, and much more common in Montana; not only in "adult" theatres, but in large, commercial theatres.

** A twenty-three year old female apprentice technician was pinched, patted, squeezed, and kissed on the buttocks and breasts by her male assistant manager. This incident occurred when the woman's work demanded her complete, motionless, attention. She knew that if she stopped her work long enough to stop the man, her work would have an obvious flaw in it. She also knew that her boss, who hadn't wanted to hire a woman anyway, would see it. She did nothing because she was afraid of losing her job.

** A woman walking down an even busy street, will hear the same harassing catcalls she might have heard ten or thirty years ago.





Advertisement originally appeared in STUFF Magazine, and reprinted in MS Magazine.

thing -- like, boys will be boys? Do the victims secretly enjoy it, and subtly ask for their beating? Or is the whole thing just a horrible nightmare from which women will someday be awakened, (perhaps by a kiss from Prince Charming?). Or is it much more complex -- none of the above?

It is a very complicated issue. The roots of masculine violence toward women lie deep in our socialization process. Children see the connection between violence and manhood at a very early age. Little boys have mock prize fights, or play cowboys, gangsters, and soldiers, with guns provided by their parents. Boys who don't fit into the mold, who run away from fights or cry when they're hurt, are called sissies, fairies, or queers. Before they understand what a "queer" is, they don't want to be one, and to avoid it they must behave as their seniors do. The overall message becomes only too clear: the much coveted trait of manhood is synonymous with force.

As little boys become grownups, armed with their knowledge of the world around them, they try to control not only each other, but practically everything -- animals, nature, people. They tacitly accept force as a normal, indisputably desirable, characteristic.

The virility of men who do not buy into this ideology is summarily dismissed.

Sexual violence is the ultimate proof of manhood. This violence is manifested in appalling ways. After the My Lai massacre a woman's body was found, eagle-spread, with an Eleventh Brigade patch between her legs, apparently signifying the total conquest of the village. This picture illustrates the juxtaposition of dominance and aggression with sex. Sex becomes conquest, amusement, contest, or barometer of control. The opposite of violence - pacifism - becomes suspiciously feminine. Thus the American male largely views feminine traits as unfavorable, while he rough-houses with his sons, grooming them to carry on their violent heritage as proudly as

they will someday display their grandfathers' war medals.

The proliferation of aggression and domination continues, essentially unchallenged. Except that more subtle, more refined symptoms of sexual dominance emerge as our society becomes more sophisticated. The Porn industry caters to the he-man described above, so naturally the themes of violence and domination are foremost.

In addition to the obvious anti-female images that pervade porno, particular attention should go to another aspect of the industry: the exploitation of its actresses. Linda Lovelace, the star of "Deep Throat," has written a book -- Ordeal, which tells of her intense struggle to leave the man who forced her to act in his movies. He beat her, threatened to kill her, and he systematically controlled every aspect of her life. Linda Lovelace's story is a graphic example of the porn trade. Increasing feminist awareness and support for women in the porn industry might lead to uncovering the magnitude of a problem which may be as widespread as battered women.

Not all violence against women is obvious. Sometimes porn and the treatment of women in the media perpetuate male sex fantasies. And sexual harassment and coercion can be subtler still and by far are the most pervasive.

Sexual harassment is defined by the Working Women United Institute as: "... any repeated and unwanted sexual advances, looks, jokes, innuendoes, etc. from someone in the workplace which make you uncomfortable and/or cause you problems on your job. It is being judged by your looks or your body rather than your ability, experience, or job performance when you seek a job, promotion or raise. It means your job security is eternally dependent on how well you please your boss. It is being fired because you have aged, because you are too independent, "uncoopera-

continued on P. 18

continued from page 1

What do all of these things have in common? First of all, they all happened in Montana, and I know of them personally. Second, all are expressions of violence against women. As women begin to speak out, a problem of huge proportions is emerging. Accurate statistics on the number of women affected are difficult to obtain because so many victims tell no one about their experiences. Recent estimates are that at least half of all married women will experience violence within their relationship sometime, that 80% of all working women will be sexually harassed at some point in their careers, and that one out of every three women will be raped during her life.

Why does it happen? Is there a group of men who meet secretly from time to time to set standards for the rest of their brothers? Do they devise new and imaginative ways to terrorize women? Or is it a more natural

Violence vs. Women

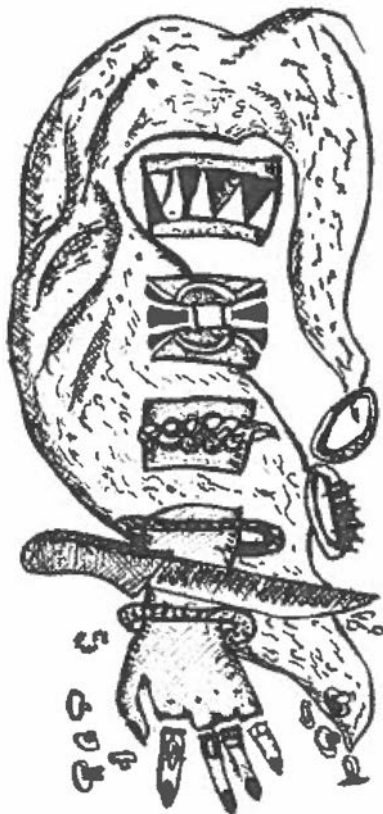
By Diana E.H. Russell

Most women have preferred to turn a blind eye to the hatred of women expressed in pornography. It is upsetting -- particularly for hetero-sexual women -- to face the depth and extent of men's antipathy. Our understanding of the "normality" of rape used to be blocked for the same reason. Confronting such woman-hatred is inclined to result in a healthy dose of reactive man-hatred, and women are scared of such feelings. Our movement would surely be considerably stronger if we were afraid of what causes them. But aside from demonstrations across the U.S. in 1975 and 1976 against the "Snuff" movies, which purported to show the actual killing and dismembering of women, most feminists have chosen to ignore the degrading nature of pornography, and those outside the movement who have acted against pornography have invariably ignored the misogyny inherent in it -- that is, the fact that it is vicious, anti-woman propaganda. Before disagreeing with this statement, go see some of it! The titles are self-explanatory: "Lesson in Pain," "Corporal Punishment," "Slave Girl," "Golden Pain," "Club Brute Force," and "Water Power" ("water film" is the term used for movies about men urinating on women).

There is now a substantial body of research which proves that adults and children behave more violently after viewing movies in which violence occurs. Yet pornographic movies and live shows are getting increasingly violent, and the media continue to promote violence in the name of entertainment.

Why have most women in the women's movement shied away from pornography as a woman's issue for so long? Until a greater portion of the women are with us on this, we aren't going to get very far.

I believe there are many reasons why. One reason is that we have observed that the anti-pornography forces have almost always been conservative, homo-phobic, anti-sex, and pro-traditional patriarchal family. They have equated nudity and explicit sex with pornography. They are often



against abortion, the ERA, and the women's liberation movement. We have been so put off by the politics of these people that our knee-jerk response is that we must be for whatever they are against.

But we don't have to ally ourselves with them. We have not, and won't! The women amongst them can relate to our focus on the abuse of women by pornography better than we can relate to the "sin" approach. They can come to us if they can accept the rest of our politics too.

A second reason why most feminists have so far ignored the issue is that most of us bought the male liberal and radical line that being against any aspect of the so-called sexual revolution meant being a reactionary, unliberated prude. Men were seen as the sexually liberated sex, women as the sexually repressed sex. To be liberated, women at least had to tolerate and accept male sex trips, including porno-

graphy, and sometimes try to imitate them, as in *Playgirl* magazine. But all this assumes that there can be a sexual revolution without a sex role revolution, too and that change means women changing to be more like men. No thank you!

Thirdly, most of us have refused to look for ourselves at pornography. It is so painful to face the hatred of women so evident in it. We resent what we are forced to see in our newspaper ads, in the grocery stores, in the red light district posters and neon signs. Yet few of us follow through and say: "My Goddess! This stuff is hateful. I need to check out what is going on inside some of these places!" Like some Jews in Germany early in the Nazi period who didn't want to read the writing on the wall, many women prefer not to know the depth and dangerousness of misogyny. Heterosexual women in particular, have a hard time facing this aspect of male culture since they don't want to see this side of the men they relate to. But most lesbians haven't made an issue out of it either, and a few have even confused male abuse of lesbians in pornography with lesbian pornography. Far more disturbing yet, a few are actually arguing that sadomasochistic sex is fun and healthy for lesbians. Sadly, few of us have been immune to the liberal-radical line on pornography.

A fourth reason is that we have been deceived like everybody else by the male scientist and so-called experts who claim that there is no evidence showing that pornography is harmful. We are told that is a fact that pornography helped diminish the problem of rape and other sex crimes in Denmark, and that any feelings we may have to the contrary about pornography are irrational. I am satisfied that feminists have thoroughly refuted the conclusion of the Government Commission on Obscenity and Pornography, as well as other almost exclusively male scientists who have done research in this area. Suffice it

The Socialized Penis

By Bettina Escudero

Women and men are still socialized to accept and even to embrace different aspects of violence. I'd like to talk about an article by Jack Litewka, a poet and essayist, entitled, "The Socialized Penis." As a man he has probed the male socialization process in this society, how they learn from an early age to see women as things or objects. I think everyone should read this article. When I first read it, I wanted to share it with my friends because it helped me understand why some men tried to relate to me the way they did -- and it also explained why I responded with anger. Maybe it can help more of us understand some of the societal traps we're in and make it easier to reject them and create new, personal, ways to relate to each other.

He begins: "This is, to a certain degree, a personal story. I felt the need to make it public because I have sensed for a long time, and now see more clearly every day, the disaster of sexuality in its present forms. Some women have been struggling with this reality. They have attempted to expose the male/female myth in the hope of creating a healthier reality. But most men have been (at best) silent or (at worst) dishonest -- and often ignorant and defensive. This essay is an attempt to help men begin talking among themselves and hopefully with women."

Women, too, sometimes refuse to analyze the dynamics of relating because it demands a deep analysis of our own goals and ideals, because it's so scary, because it requires honesty, and possibly even disruption of our lives.

Jack Litewka began to examine female/male relationships when on two different occasions in a period of a year, he was impotent. "My immediate concern," he says, "was my own fright. The 'no erection at the right time' syndrome had happened to me twice. I was

scared, very scared. Images of impotence hung in the air and wouldn't disappear."

He goes on to talk about the male norm: a young man learned how to "perform sexually on desire or request," and he explains how men who didn't or couldn't, "felt incomplete, unskilled, or unmanly." Men, too, are victims of socialization. After talking with many other men, Litewka says that a very definite and sequential pattern became evident. "I'm talking about actual (overt) sexual events not subliminal or imagined or representational sexual experiences . . . I'm thinking about things you did sequentially as you got older. With a few total exceptions and an odd irregularity or two (like fucking a 'whore' before you'd kissed a 'girl') among the many men I have known and talked with, the sequence runs roughly as follows."

The Initiation of Young Males starts with: "You kiss a girl. . . you learn to use your hands to round out the orchestration, at first with simple clumsy chords and later with complex harmonies (with the woman, of course, being the instrument made to respond to the musician.)."

The complexities of "making out" continue until they reach "rainbow's gold" -- that is, the assault on the nipple. While a kiss was exciting, and cupping a breast breath-taking, the conquest of the nipple was transcendent. Partly because it was the only part of a female's anatomy that we have dealt with so far that isn't normally seen or even partly exposed." And afterward, depending on age and circumstance came the "assault on the crotch, in steps similar to those of the battle of the breast." Sounds like a game, no? Yet, he has this to say: "There was always an elementary duality: while apparently the aggressor and conqueror, you were captive to a judgement by the female who would accept or reject

you."

These events were clinically "reported to/discussed with male friends. Or gone over in your own mind, again and again, detail by detail. How every step along the initiation route was stimulating and could/did cause an erection." Litewka states, "what stuns me now is that the origins of the tragedy of sex emerge clearly from that process of socialized sexuality."

He clearly delineates the development of male sexual stimulus and response into Objectification, Fixation, and Conquest. By Objectification, he means that "males are taught by everyone (except mom?) to objectify females. This generalized woman is a concept, a lump sum, a thing, and an object, a non-individualized category. The female is always "other."

"Males learn to objectify through a process of definition. By simply identifying female attributes: 'girls have long hair, wear ribbons in it, have on dresses, and like pink and yellow things. And, of course, they play with dolls. Then comes a sexual understanding: females have no penis, bear children, have breasts, thinner waists, and hips that swell. Until we realize the vagina's existence, we think females are missing their penis and in its absence is a void (are they incomplete?). As we accrue this knowledge, the female social role has already been defined everywhere for us. If we play hospital, the little girls are, of course, the nurses and we of course, the doctors. If it's time for exercise at school, they play hopscotch while we play football. When it's time to learn practical living skills, they sew and bake while we use tools and build. They are easily recognized as different. There's them and there's us. And who'd want to do a silly girl's thing anyhow?"

"THE MALE CONQUERS WHEN HE SUCCEEDS IN REDUCING THE FEMALE
FROM A BEING INTO A THING AND ACHIEVES SOME FORM OF
SEXUAL GRATIFICATION "

When Objectification has been mastered, Fixation follows. As part of their initiation, they're "learning to fixate on portions of the female's anatomy: at first breasts, and later, that hidden unknown quantity, the vagina . . . in movies, on TV, in advertisements, where else can we look when the camera's eye focuses on breasts? So our eye is trained and we fixate. Emotionally, too. We learn that if we do that, we will eventually get pleasure and have fun. And be men. Be seen as male. Be reacted to as male."

He explains how young men learn to control and create their erections by repression in public or by merely objectifying a chosen female, fixating on the parts of her body that excite, and by manipulating that body.

As for the grand finale - The Conquest: "To conquer is a highly valued skill in our society. We are taught to alter the enemy into nothingness, to convert the bear into a stuffed head and rug, to gain power and rule . . . Male initiation rites and activities always require trophies (e.g. sports) and the more numerous and advanced your 'awards,' the more of a man you are. In sexual matters, the male conquers when he succeeds in reducing the female from a being into a thing and achieves some level or form of sexual gratification."*

Do we, as women, realize the implications and ramifications of what Litewka says? He thinks they are too staggering and too numerous for an article. But he does stress one example, "that seems realistic: that male sexual responses have little (or nothing) to do with the specific female we are with at any given moment."

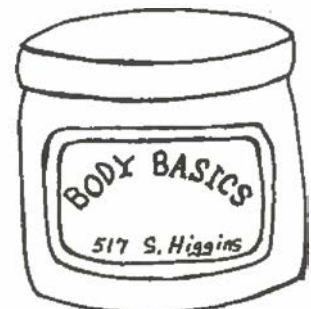
Jack Litewka proceeds to explain how men objectify their own penis, just as they do it to women. They objectify it, fixate on it, and conquer it. They "thingify" their penis, make it "other," so they can talk about

it and apologize for "its" behavior. They even give it a name like, "John Thomas or Peter, which states positively to the world" that their "penis is its own man. (And therefore not responsible for its actions?)."

The article continues to make other important and serious observations, but as a woman, I cannot sufficiently stress that violence against women logically becomes easier when women are seen as things and objects, totally dehumanized. As things, it becomes so much easier to throw and punch us around, to rape and kill us.

*My emphasis

Reprints of "The Socialized Penis," by Jack Litewka, are available. Send 50¢ to The Women's Resource Center, University of Montana, Missoula, Mt 59807.



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Battered Women

By Vivian Miller

To solve the problem of battering, an understanding of both the man and the woman is necessary. To realize how widespread it is, one survey reported that one out of every six couples had a physically violent episode, an estimated 7½ million couples nationally. At least 28% of all married women, or 13 million couples, will experience violence in their marriage. Almost 4% had used guns or knives in their attack. When the rate reaches almost 1/3 of all families, it is indicative of a serious family disorder.

These figures are low, as some researchers say one out of every two women will experience some kind of battering. Researchers also agree that whatever the number, wife beating cuts across class lines. There can be as many calls from the well-to-do, from the middle class, as from the lower income groups of women.

The FBI reported that 50% of the murders of women were done by someone who had had intimate relations with those women. One fourth of all murders in the U.S. occur within the family, and half of these are husband-wife killings. One out of every five officers who lost his life in 1974 did so trying to break up a family fight. Of the women interviewed who had been battered for many years, 10% said they called the police at times, 90% went unreported. They felt reporting to the police was ineffective, so they retreated further into isolation. Women say they fear the batterers and are capable of killing them to end the beatings.

A woman tends to lose her self esteem after beatings, she becomes passive. She feels she can't escape -- there is no place to go. Breaking up a home is the hardest. The batterer often threatens the family, yet the woman often both hates and loves him.

After analyzing 120 battered



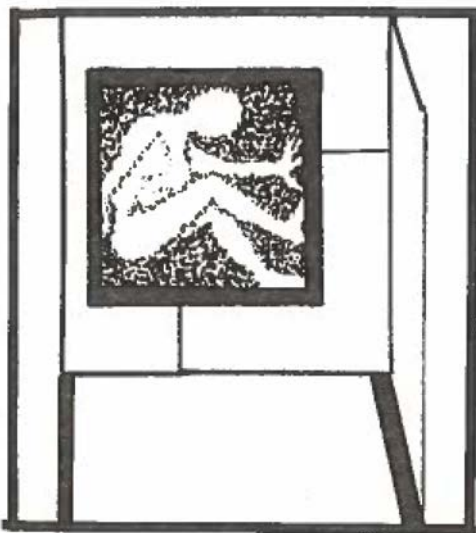
Showing of "Violence vs. Women in the Media," during Pornography Conference, May 16-17, 1980, in Missoula.

women's versions of their battering relationships, Lenore Walker came up with a cycle theory of battering. This cycle appears to have three distinct phases which vary in time and intensity both within the same couple and between different couples. The three phases are: The tension building phase, the explosion or acute battering phase, and the calm, loving respite. It has been difficult to discern how long a couple will remain in any one phase or the length of any one cycle.

Phase one, or the tension building phase, is described as one in which the tension begins to rise and the woman can sense the man becoming somewhat edgy and more prone to react negatively to frustrations. There can be little episodes of violence which are quickly forgotten. He may lash out at her for some real or imagined wrongdoing and quickly apologize or become docile again. Most women have learned to catch these little outbursts and attempt to calm down the batterer with techniques that have had previous success. She may become nurturing, compliant, and anticipate his every whim; or she may stay out of his way. She believes that what she does will prevent his anger from escalating. If she does her job well, then the incident will be over; if he explodes, then she assumes the guilt. To maintain this role, the battered woman must not permit herself to get angry with the batterer. She reasons that perhaps she did deserve the abuse and often identifies with her aggressor's faulty reasoning. And this works for a while to postpone the second phase or acute battering incident.

Women who have been battered over a period of time know that these minor battering incidents will get worse. However, to help themselves cope, they deny this knowledge. They also deny their terror of the inevitable second phase by attempting to believe that they have some control over the batterer's behavior. During the initial stages of this first phase, they do have some limited control. As the tension builds, they rapidly lose this control. Each time a minor battering incident occurs there are residual tension building effects. Her anger steadily increases even though she may not recognize or express it. He is aware of the inappropriateness of his behavior even if he does not acknowledge it. He becomes more fearful that she may leave him which is reinforced by her further withdrawal from him in the hopes of not setting off the impending explosion. He becomes more oppressive, jealous, and possessive hoping his brutality and threats will keep her captive. Often, it does.

As the batterer and the battered woman sense the escalating tension, it becomes more difficult for their coping mechanism to continue to work. Each becomes more frantic. The man increases his possessive smothering and brutality. Psychological humiliation becomes more barbed and battering incidents become more frequent and last longer. The battered woman is unable to restore the equilibrium. She is less able to defend herself psychologically against the pain and hurt. The psychological torture is reportedly the most difficult for her to handle. She usually withdraws further from him which causes him to move more oppressive



ly towards her. There is a point toward the end of the tension building phase where the process ceases to respond to any controls. Once this point of inevitability is reached, the next phase, the acute battering incident, will occur. Sometimes, the battered woman cannot bear the tension any longer. She knows the explosion is inevitable but doesn't know how or when it will occur. These women will often provoke an incident. They don't do it to be hurt. Rather, they know that they will be abused no matter and would prefer to get the incident over with. Somehow, these few women reason, if they can name the time and place of the explosion, they still have retained some control. They also know that once the phase two is over, the batterer will move into the third phase of calm, loving behavior. Thus their reward is not the beating as the masochistic myth would have it, but rather a kind, loving husband for even a short period of time.

During phase two the batterer fully accepts the fact that his rage is out of control. The battering behavior in phase one is usually meted out. The battering incident in phase two may start out with the man justifying his behavior to himself; however, it usually ends with him not understanding what has happened. In his blind rage, he usually starts out wanting to teach her a lesson and doesn't want to inflict any particular injury on her. He stops only when he feels she has learned her lesson. Most victims report that to fight back in a phase two incident is only to invite more

serious violence. Many women, however, have been damming up their anger during phase one and only feel safe letting it out during the second phase. They know that they will be beaten anyway. The women describe the violence that occurs during this period with great detail, almost as if they are speaking of what happened to someone else. The batterers cannot describe the details very well.

Phase two is the most violent of the cycle. It is also the shortest. There is a high incidence of police fatalities when intervening at this time. It is important to acknowledge the self propelling nature of the violence during this phase when helpers try to intervene. Since the women report that only the batterer can end this phase, the most important need they have is to find a safe place to hide from him. Why he stops is still unclear. Perhaps he gets exhausted. Battered women describe incidents which can't be logically explained. It isn't uncommon for the batterer to wake the woman from a deep sleep to begin his assault. Although most are severely beaten by the time phase two is over, they are usually grateful for its end. They consider themselves lucky it was not worse. They often deny the seriousness of their injuries and refuse to seek immediate medical treatment. Sometimes they do this to appease the batterer and make certain phase two really finished and not just temporarily halted.

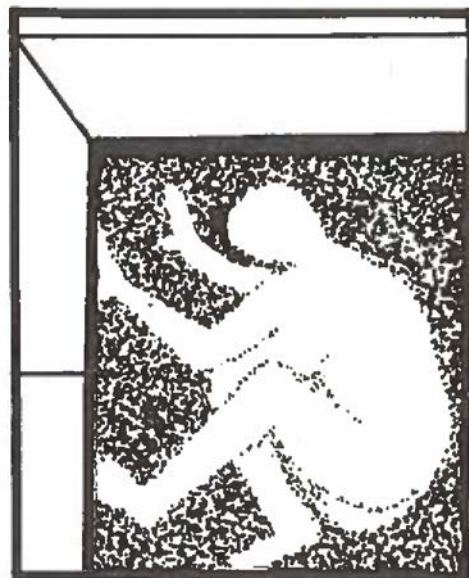
Both parties welcome the end of phase two and movement into phase three. Just as brutality is associated with phase two, extremely loving, kind and contrite behavior characterizes the third phase. During this phase of the cycle, the battered woman's victimization is completed. Her man repents genuinely, and tries with the same sense of overkill seen in previous phases, to make it up to her. He dreadfully fears that she will leave him and he attempts everything to make sure this doesn't happen. He believes he can control himself and he never again will hurt this woman whom he loves. He manages to convince all concerned that this time he really means it -- he will give up drinking, dating other women, visiting his

mother, reducing the workload on the job, or whatever else effects his internal anxiety state.

The battered woman wants to believe that she will no longer have to suffer abuse. His reasonableness supports her belief that he really can change, as does his loving behavior during this phase. She convinces herself that he can do what he says he wants to do. During phase three, the woman gets a glimpse of her original dream of how wonderful love is. This is her reinforcement for staying in the relationship. The traditional notion that people who really love each other will overcome all kinds of odds against them prevails. She chooses to believe that the behavior she sees during phase three signifies what her man is really like. She identifies the "good" side of this dual personality with the man she loves. The "bad" or brutal side will disappear, she hopes.

Since almost all of the reward of being married or coupled occur during phase three for the woman, this is the time that is the most difficult for her to make a decision to end the relationship. It is also the time during which helpers usually see her. When she resists leaving her marriage and pleads that she really loves him, she bases her reference to the current loving phase rather than the previously painful phases. She hopes that if the other two

continued on P. 18



There is no difference between being raped
and being pushed down a flight of cement steps
except that the wounds also bleed inside.

There is no difference between being raped
and being run=over by a truck
except that afterward men ask if you enjoyed it.

There is no difference between being raped
and being bit on the ankle by a rattlesnake
except that people ask if your skirt was short
and why you were out alone anyhow.

There is no difference between being raped
and going head first through a windshield
except that afterward you are afraid
not of cars
but half the human race

The rapist is your boyfriend's brother.
He sits beside you in the movies eating popcorn.
Rape fattens on the fantasies of the normal male
like a maggot in garbage.

Fear of rape is a cold wind blowing
all of the time on a woman's hunched back.
Never to stroll alone on a sand road through pine woods,
never to climb a trail across a bald
without that aluminum in the mouth
when I see a man climbing toward me.

Never to open the door to a knock
without that razor just grazing the throat.
The fear of the dark side of hedges,
the back seat of the car, the empty house
rattling keys like a snake's warning.
The fear of the smiling man
in whose pocket is a knife.
The fear of the serious man
in whose fist is locked hatred.

All it takes to cast a rapist to be able to see your body
as jackhammer, as blowtorch, as adding-machine-gun.
All it takes is hating that body
your own, your self, your muscle that softens to flab.

All it takes is to push what you hate,
what you fear onto the soft alien flesh.
To bucket out invincible as a tank
armored with treads without senses
to possess and punish in one act,
to rip up pleasure, to murder those who dare
live in the leafy flesh open to love.

Marge Piercy

Originally called "The Missoula Rape Poem."

Rape: Linking Sex and Violence

By Sarah Vichorick

This article is based on excerpts from RAPE: IT HAPPENS HERE, by Rona Finman.

Traditional ideas about rape do not fit the facts. The news sensationalizes murder-rape or the pervert jumping out from behind the bushes. Everyone has also heard the expression, "You can't thread a moving needle," when referring to rape. Expressions like these deny that rape, a violent act against someone has occurred, and they deny that the victim is a human being. Somehow because of tradition people often find themselves blaming the victim, and not the attacker.

We need to redefine our attitudes toward rape and toward women. We can start by looking at who the victims really are, who the attackers are, what motivates them, and what factors in our lives contribute to rape.

Any woman can be the target of rape. It happens to women of all ages and in almost any place. Women are raped by friends and relatives, not just strangers in the bushes. Young children are raped by relatives and babysitters. Old women and babies are raped. Some men are raped.

There is one thing that all victims of rape have in common vulnerability. Can she be intimidated? Can he lead her into a trap? Is there anyone to come to her aid? All these factors are considered by the rapist when he chooses a victim.

The rapist is looking for a way to get the feeling of control and dominance which he lacks in his everyday life. He is looking for a safe easy target: a vulnerable person -- most often a woman.

When we try to define who the victims are, we end up talking about rapists. It is the rapist who defines the victim, she's not looking for a rapist.

Many people consider rape to be a "crime of passion," motivated by a man's uncontrollable sex drive. This belief reflects the attitude that men are beasts whose instincts must be kept un-

der constant control and satisfied at all costs. It also assumes that men "lose control" when they have no sexual outlet. The facts prove these assumptions to be wrong.

Patterns of Forcible Rape, by Menachim Amir, reported that most rapes are planned, and even those rapes which were "spontaneous" were not motivated by uncontrollable sexual urges. Over 95% of the rapists studied had available sexual partners.

Amir's study also dispelled the myth that rapists are "crazy." Tests have shown that the majority of rapists are psychologically and sexually indistinguishable from ordinary men. They did, however, have a slightly higher tendency to violently express their anger.



By their own admission, rapists have defined their crime as a need to get back at someone or something -- the need to dominate or humiliate. Some stated that anger was their motive. They used forced sexual intimacy as a devastatingly personal weapon to hu-

miliate and degrade their victims.

For some men, sex is a status symbol. Nearly every man has been asked, "Did you get any?" or "Did you score?" What kind of sex, whether loving or forced, doesn't matter, as long as you get it. And rape is a way of getting it.

We can see that sexual satisfaction is not the motive for rape. Sexual intimacy does not include force. Sexual power does. The need to dominate and control, to take what he wants, motivates the rapists, not his desire for sex.

The obvious common factor in these examples is that one person for whatever reason, is taking what he wants at the expense of another. This same factor is present in all assault cases from robbery to murder. Rape is clearly not a sexual crime, but a violent one. There is another, underlying factor in rape. The dehumanizing of its victims -- women. The rapists explain their crimes in terms of their own needs, whether they be power, anger, or control. The victims, if described at all, are seen as a means toward these ends, not as living, breathing, feeling people.

To fight rape we need to examine and change the attitudes which contribute to it. Where do we learn that women are objects? That rapists are crazy? That rape is inevitable? Attitudes are seldom based on facts and figures. They come from what we see every day. Three major factors contribute to our attitudes toward rape and its victims: History, Sex Roles, and Sexual Violence in the Media.

Historically, rape was not considered a crime against the victim, but a crime against either her father or her husband, the man who owned her. Women were property, and rape was destruction of property. Women have been part of the spoils of war, just as other enemy property.

continued

"Ordinary men could perform atrocities at Buchenwald and My Lai because. . . they believed that the people they were killing were not really human beings, not as they and their families were human beings "(AGAINST RAPE).

Being female in this society puts one into the same kind of category and crimes against them are often not viewed as the serious, criminal acts they are.

This view of woman as property leads directly to today's concepts of sex roles. Stereotype male and female roles play a major part in breeding the rapist and the victim. Ironically, it is just the very "feminine" traits of women which are typical of the perfect victim, and the very "masculine" traits of men that are typical of the rapist.

Young girls are taught to be passive, and to accept what happens to them. They are taught to be "daddy's little girl" until they become someone else's wife. They are taught to be dependent and to look to men to defend them. In subtle ways women are still property. Women are taught not to respect themselves. Respect belongs to men, their fathers, bosses, husbands, to men in general. This automatic respect makes it easy for a rapist to manipulate his victim. She has been trained to look up to and obey men.

The traditional male role is exactly the opposite. Men are taught to be aggressive, to get ahead, to be tough. A man is supposed to "stand up for himself" and to take what he wants. The strong, hard ideal man is also successful with women. He may measure his "manhood" by how many women he has "had." For some, this score-keeping leads to rape.

The female role is seen by most men as everything a man should not be. "Girls" and "sissies" are synonymous when insulting a man. Knowing that a man is not supposed to be like a woman breeds a lack of respect and contempt for women. This contempt, coupled with the belief that women "belong" to men, makes any woman an easy target for abuse.

Images of women as objects, as property, and as acceptable targets for violence abound in our society. We see them every day

THE LINKING OF SEX AND VIOLENCE PROMOTES THE IDEA THAT PAIN AND HUMILIATION CAN BE "FUN," FOR BOTH THE ATTACKER AND THE VICTIM.

in advertising, on TV, in books, magazines and on record covers. Not only are these images widespread, they are deliberately developed to promote products. Sadly, they also sell contempt for women.

Although the pornographic industry blatantly uses images of women as objects-to-be-used-and-abused the most, the depiction of violence has increased, and women are the most common target of that violence.

The linking of sex and violence promotes the idea that pain and humiliation can be "fun" -- for both the attacker and the victim. Psychologist and researcher Edward Donnerstein at the University of Wisconsin found that: "The (pornographic) material does appear to have an effect on a subject's willingness to endorse rape and his tendency to view rape as not being violent." (Wisconsin State Journal, 9/20/79). Of more danger perhaps than pornography, is the popular media. Here the images are more subtle, but the message and the effect are the same.

Two factors are needed for an effective image of woman as victim.

The first is a distorted view of women and sexuality. The media reinforces the sex role stereotypes we discussed earlier by portraying women as sexual objects. Their worth and importance lies in their sexual desirability. We have all seen automobile advertisements where a man drives off in a plush car with a beautiful woman at his side. The message is that a "successful" man has two very expensive and exotic possessions, his car and his woman.

In advertisements and in movies we see women portrayed as parts of bodies. In TV jargon, it's called, "T and A", meaning "tits and ass." A recent trend in TV has been to use a quota of T and A in all programming to draw audiences. When women are viewed as a collection of body parts, it becomes easier to disqualify them

as human beings and makes them more acceptable targets for violent acts.

The second ingredient in the woman-as-victim image is violence. All TV and movie viewers know how often violence is depicted. Most children will witness 13,000 murders on TV by the time they are 15 years old. Murders, rapes, and beatings are witnessed at the rate of eight per hour. Three out of four programs feature violence. And, most often women are the helpless victims of that violence.

Studies are revealing that, as violence in the media increases, acceptance of violence as "the way things are," grows, and the real acting out of violence increases. Men are depicted as the natural aggressors and women as the natural victims.

Portraying women as sexual objects meant for men's use and pleasure and the portrayal of violence as acceptable and even enjoyable behavior makes it acceptable for a man to aggress against a woman. Aggression is seen as enjoyment. Yet, the real and painful consequences of aggression are not portrayed by the media. And, they become easier to ignore for would-be aggressors.

In summary, the messages we are receiving from history, from tradition and from our present day stereotypes are:

Women are objects that belong to men.

Women are not human in the same way that men are.

Women are "natural" victims. Women like and expect to be victimized.

Women are safe targets for brutal behavior.

A "normal" man is sexually aggressive in a brutal and de-meaning way.

Victimized women are entertaining and amusing to watch.

As long as we tolerate these images, as long as our behavior reflects these attitudes, we will have rape.

Women's Community

Women's Resource Center

The Women's Resource Center serves a large number of students community and state residents. The WRC provides a supportive setting to give people information about women's and men's changing roles in society. We also offer referrals to other university and community agencies.

An increasing number of women are consciously choosing to go to schools that show an active response to the needs of women. As a volunteer drop-in center, the WRC helps women acquire new skills, as well as share those skills in a diverse atmosphere.

WRC activities include:

- Brown Bag discussions
- Assertiveness training
- Dorm programs
- Free film series
- Referral files
- Special programming
- Library of books (over 500

titles by and about women), periodicals (over 25 different subscriptions, vertical resource file (over 150 topics).

- Employment counseling
- Educational programs and resources
- Womens Studies courses
- Special interest workshops
- Rape and Violence Task Force
- Conferences
- Montana Women's History Project
- Women and Technology Network
- Returning women students support group
- Statewide Newsletter
- Drop-in Center

For specific information on summer schedules, please call 243-4153. Our summer hours are M-F 10-2.

COMING THIS SUMMER:

Women's Studies: "Women in Appropriate Technology." For information, contact Judy Smith at the Women's Resource Center.

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210 N. Higgins, Room 218
Rape crisis counseling and advocacy. Rape education and information.

Women's Resource Center
Weekdays 9-4 243-4153
Referrals and information

Blue Mountain Women's Clinic
218 East Front, Room 106
542-0029
Abortion counseling and health information and self-help clinic.

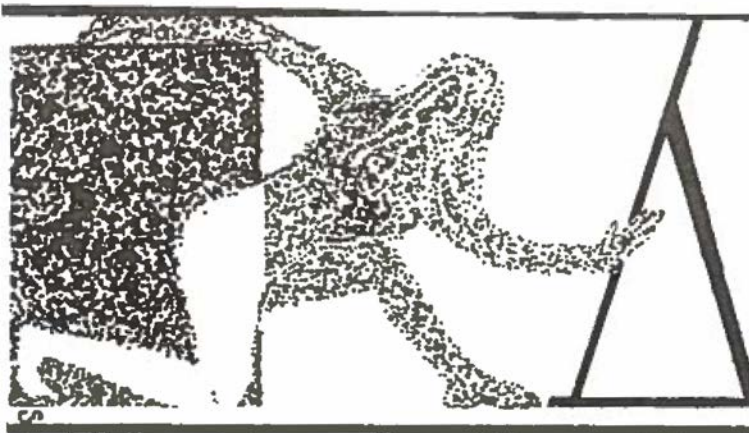
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Direct Action

By Kathleen Coyne

"Direct action: the use of strikes, demonstrations, and sabotage to achieve an end."
(American Heritage Dictionary)

"Take Back the Night" marches bring women together to reclaim the streets and walk without fear; self-defense classes for women focus on both physical and emotional self-defense; the destruction of a theater window to stop the showing of a movie depicting the murder and dismemberment of women are all examples of direct actions used by feminists.

Feminists have recognized the importance of direct action to fight violence against women since the first rape speak-outs in the early 1970's. Direct action is used as a tactic to empower women in a society in which violence and threats of violence are used to keep us powerless.

Direct action can work on many levels. A self-defense class which also focuses on teaching us to recognize the ways we have learned passivity and victimization, helps us fight back against violent situations. A speak-out against rape gives us time to share our experiences with other women, to show the scope and extent of violence against women and is a way to break down the isolation between individual women. A brick thrown through a theater window demonstrates very clearly that feminists will not tolerate the murder of women as "entertainment."

Direct action is often the result of frustration and rage felt by women when the existing system of police, courts and hospitals fails to deal adequately, or even ignores, the problems of rape, battering, sexual harassment or incest. It is almost always used as a tactic to educate and reach other women, to define the problems of violence and begin to fight back as a group rather than as isolated victims.

Direct action attempts to address the cultural roots of violence against women, rather than dealing with the criminal justice system which treats the "symptoms" of victims and criminals. However, we must recognize the value of working to end violence against women from both inside and outside the system of legislative change and direct service to victims. Just as working within the established channels for change has certain limitations, so does direct action.

Direct action can polarize a community and increase the distance between two groups. For example, a woman speaking at a "Take Back the Night" march might announce that the police are not doing their part of making the

streets safe for us at night. This statement certainly expresses the feelings of many feminists yet does little to encourage the police to work with feminist groups and often, understandably, angers police departments.

Direct action also has the drawback of not creating a dialogue between groups. This is particularly true of sabotage and destruction of property. When feminists in Los Angeles threw a brick through a theater window to stop the showing of "Snuff", it was accompanied with a statement saying why the action was taken. The anonymity that was necessary to avoid prosecution for throwing the brick, a blatantly illegal act, prevented not only a dialogue between the theater owner, but also with some other feminists as well.

Direct actions frequently have a specific goal: the apprehension of a rapist, the closing of a movie, safety for women and children. The pressure and public attention created by direct action often is very influential in achieving these goals. But police and theater owners are reluctant to admit to succumbing to such pressures, often leaving us without a sense of accomplishment and victory.

Direct action still remains an incredibly effective tactic in fighting back against violence. Most importantly, direct action does work. It focuses pressure and attention on the criminal justice system and helps to bring about changes in laws, enforcement and the treatment of victims.

Direct action teaches us the potential of our own power. A woman alone may not be safe, but when surrounded by hundreds of women, we can indeed reclaim the streets and walk without fear.



Women Get Strong

By Joan Zygmunt

Women want to get strong. That seems obvious when a weight training class for women fills up the afternoon of the first day of registration. A total of about 60 women are taking weight lifting classes this spring at the U. of M. and numerous others come in and work out regularly. Why are so many women choosing weight lifting as a form of exercise? As I have gained physical strength in the past 6 weeks I could feel a number of pleasant changes in myself. I wondered if other women were experiencing similar changes. As I talked with my classmates I discovered they were.

Certainly, the most apparent change is physical. Everyone of us is getting stronger. When I started this class I could bench press forty pounds, now I have doubled that. I have not gained or lost weight but I have put on a great deal of muscle in my arms and back as well as firming and strengthening my thigh and calf muscles. Does this mean I'm starting to look like Arnold Schwarzenegger? No, but the mus-

cle I have gained is a dramatic change compared to two months ago. Women will not gain the same muscle mass that men will, to enable them to push the same amount of weight. So a woman who can bench her weight may look firm and somewhat muscular, yet won't have the bulky muscles that a man can develop. This is a plus since many women are scared away from weight lifting for fear of developing bulky muscles and thereby not looking traditionally feminine.

Many women are weight training to lose weight and gain strength at the same time. A few women really don't like the use of the phrase "getting strong." For them it conjures a competitiveness that they want no part of. It is clear that they want to be in the best shape possible, often so they can engage in other activities better. Still, in the general population, many women place little value on being physically powerful. They have been trained since birth that females are dainty and cute. Around puberty that socialization often manifests itself in greatly reduced physical

activity and strength. Males will protect them. It seems that many women are reluctant to give up that supposed protection. They feel they may have to if they enter into physical activities that are normally considered the domain of males. Increasingly many women are willing to do so.

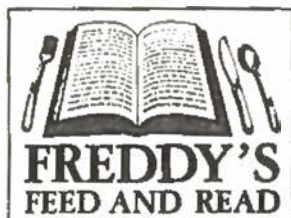
The biggest motivation for me, in taking weight training was getting stronger. But the benefits of strength reach a lot further. I feel better, I sleep better and most of all it has affected me psychologically. One of the most beneficial aspects of being physically strong is self-confidence. A woman who looks strong is much less likely to be a target of violence. A potential rapist is not going to attack a woman who walks with strength unless he wants a good fight. He is looking for someone who is vulnerable and an easy victim. I feel better about myself knowing my body is strong and can be powerful when I need it. It's a shame that so many women are denied the knowledge of the potential strength that is within them.



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WOMEN IN THE ARTS: FROM OBJECT TO SUBJECT

by Angela Helvey

A discussion of the conference, fits in well with the theme of this issue of the newsletter. Art can be viewed as a social response, an expression of culture, and thus it plays a major part in the objectification of women. The objectification has been expressed by male artists in works depicting both nudes and clothed women alike. Often, the women portrayed are passive objects waiting for male response, even if that response is violent.

Julie Codell, in a statement of the issues at the Conference on Friday, April 11, discussed the question, "Does feminism conflict with artistic standards?" which has been posed by Hilton Cramer, an art critic for the New York Times. Codell's answer to this was "No" because artistic standards "no longer emanate in decrees from academic institutions," and because "anything goes" in art, at least on the surface. "Most art critics have been male, above the concerns of the rest of us, and they evade even their own experiential influence," she said. Male critics place more importance on form in art than on subject. Their critical comments are crucial, for

they "articulate the critic's values and validate his prejudices, which perpetuates the male value system." Many male critics value work for its sexual appeal, Codell said. Women assumed the role of decorations in the paintings.

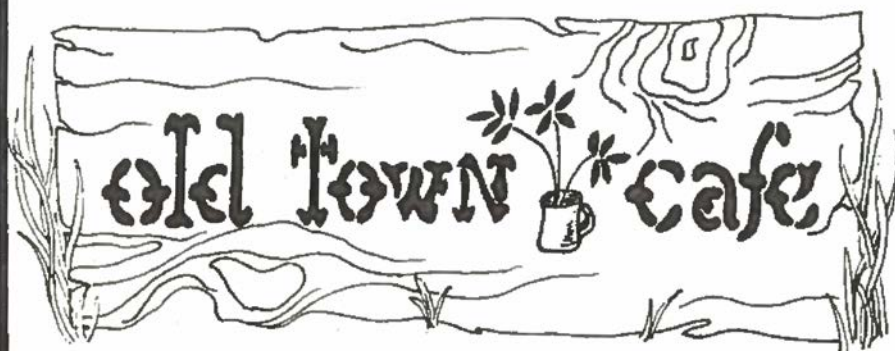
Some women artists, such as Artemisia Gentileschi, portrayed women with modest covering, with powerful, substantial bodies. Male artists, such as Auguste Renoir, portrayed women as soft objects in frontal positions, with coy attitudes to express the fantasies of their male creators.

Talented women are freaks, a third sex, she said. Art, while being considered feminine does not accept that women make valid statements, because art has been male-dominated. "Artists should take pride in their receptivity to the female and male voices within them."

In a Saturday morning panel discussion, a dancer, a poet and writer, an artist, and a filmmaker contributed to the discussion of women and art. Juliette Crump, of the UM Dance Department, said, "Modern dance was invented by women involved in improvisation, aesthetic expression, and physical conditioning." This art form does not discriminate against women, but rather encourages them.

Mary Warner of the UM Art Department mentioned that women's art and men's art, such as geometric prints and quilts, are not much different visually; they are different only in their positions within a culture. Men have been credited with "high art," and women with "craft." This is changing, yet, that Georgia O'Keeffe is not included in art critic Jansen's latest book "makes me wonder how many other great women artists have existed and are lost."

Naomi Lazard, Visiting Poet, spoke of a "double bind," she feels. "You're damned if you do (make something of yourself) and damned if you don't (use your mind)." Lazard said she discovered that she could use the written



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word as a tool to make sense out of her own experience. She mentioned that novels of ideas by women are not easily published even today. Confessional stories sell better, she said.

Monica Dunlap, a filmmaker, discussed films women have made. Dunlap has taught filmmaking to children, and noted that girls were chosen as camera operators more often than boys. "We don't need to start from scratch to produce great women filmmakers." She said. As more women become producers, they will move out of the role of "props for men's emotions. We're battered by these images all the time," she said.

Diane Gelon, main speaker of the Conference, discussed the Dinner Party Project, conceived by Judy Chicago, and worked on by approximately 400 people, most of which were women. The project consists of 39 ceramic dinner plates which rest on needlework runners, commemorating famous women in Western Civilization. A Heritage porcelain floor with 999 names of famous women accompanies the triangular table and place settings. Gelon showed slides of this work to an audience of about 200, Saturday, April 12.

Gelon described her experience in joining the Dinner Party team. She said she was "hungry" for art by women, and read about Judy Garowitz (now Chicago), in Time Magazine. She came across Judy Chicago again when she attended the opening of the Women's Building in Los Angeles, in 1973, where Chicago's work was being shown. As she looked at it, Gelon was "blown away." She bought one, and eventually went to lunch with Chicago, "trembling" with awe. Chicago asked her to do some historical research for her on the project, saying, "We'll trade art." Gelon researched the names of famous women artists for the Heritage floor, and then moved on to administrating the project.

Gelon speaks of it with much enthusiasm, seeing it as a vehicle of expression for the women's

culture that has been stifled, and as a way to create a support group for women artists.

In a wrap-up session on Sunday, women in the conference discussed "Where do we as women artists go from here?" The group decided that a network of women artists, established by means of a mailing list for each artist, would be an effective way to stay in touch for future shows of women's art, for organizing a women's gallery, and for a support group. If any of you readers would like to be part of this list, write to the Women's Resource Center for a copy, in care of Angela Helvey.

The conference "Women and the Arts: From Object to Subject" was sponsored by the Women's Resource Center, ASUM, ASUM Programming, and the UM Art Department. It was funded in part by the Montana Arts Council, an affiliate of the National Endowment for the Arts, Washington, D.C.

The Montana Women's Resource does not necessarily reflect the views of the Women's Resource Center.

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continued from Page 3

to say here that even the Pornography Commission research in no way establishes the harmlessness of pornography; and some important research shows it to be harmful. However, there is even more sound feminist logic to establish that it is dangerous to our survival and well-being. For if it is cathartic for men to watch women being beaten and raped on the screen, why don't we have movie houses in every town where parents who have the urge to batter and abuse their children can go and watch other parents doing this while the children pant with pleasure? Why don't we deal with racism in the same way? Why is it primarily with women that the catharsis model is applied? And men are supposed to be logical!

A fifth reason why so few feminists have confronted pornography is that we have often, for practical and strategic reasons, taken a piecemeal approach to problems. We focus on battered women or rape, or the molestation of female children, or whatever. But all these crimes against women are linked. How can we stop rape and women battering by staffing rape crisis centers and refuges when there are countless movie houses, thousands of publications, and a multi-million dollar industry that sell the idea that violence and rape of women is sexually exciting to men, and that we like it too?

Sixthly, as with prostitution, many of us get confused by the argument that it is an issue of survival money for some women. This is true, but I think it's important to recognize that women's role in pornography is not the primary problem. It is the men who profit most from it, and who are the consumers of it -- it is they who must be attacked and exposed. But beyond that, we cannot automatically support every institution that happens to provide money to some women. We have to consider whether the institution is operating in such a way as to be destructive to women as a class. I believe the consensus of this conference is that it is -- extremely so. And money aside, many women including ex-pornography models, have made a strong case for the destructive effect on the women involved.*

Last, but certainly not least, is the fear that being anti-pornography means we are necessarily pro-censorship. For people who have worked through all the other reasons, this one often still bothers them. With few exceptions most feminists, as well as liberal and radical non-feminists, have been so hung up on the censorship issue that they have refused to allow themselves to recognize pornography as a problem for women, refused to analyze what is going on in pornography and why, refused to even allow themselves to feel outraged by it. They simply say: "I'm against censorship of any kind!" And the meaning of the first amendment becomes the topic of discussion. In this way the freedom of speech issue has been used, not always consciously, to freeze us into saying and doing nothing against pornography. I would hope that whatever your particular view is on the first amendment, you will avoid this short circuiting process, and you will point out to others when they are doing it. Rather than focusing on the first amendment, we must focus on why and how pornography is harmful and how we can best work to eradicate it. The relevance of the first amendment to this goal is just one of many theoretical and strategic issues to be discussed. We do not need consensus on it before proceeding with the monumental and urgent task of taking action against pornography.

Reprinted from "Newspage," WAVPM, with permission by Diana Russell, a nationally known feminist/author and one of the main speakers during the "Conference: Liberty, Decency, Feminism, Three Perspectives on Pornography," held in Missoula, May 16-17, 1980.



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RECOMMENDED READING:

PATTERNS IN FORCIBLE RAPE, by Menachem Amir, (University of Chicago Press, 1971).

STOPPING WIFE ABUSE, by Jennifer Baker Fleming, (Doubleday, 1979).

FEMALE SEXUAL SLAVERY, by Kathleen Barry, (Prentice Hall) Excerpted in MS Magazine, November, 1979.

AGAINST OUR WILL: MEN, WOMEN, AND RAPE, by Susan Brownmiller (Simon and Schuster, Bantam).

CONJUGAL CRIME, by Terry Davidson (Hawthorne Books, 1978).

BATTERED WIVES, by Martin Del (New Glide Publications, 1976).

RAPE: IT HAPPENS HERE, An Educational Manual on the Problem and Solutions for Montanans, by Rona Finman, (Missoula, Women's Place, 1979).

THE VIOLENT SEX: MALE PSYCHOBIOLOGY AND THE EVOLUTION OF CONSCIOUSNESS, by Laurel Holliday (Bluestocking Books, 1978).

RAPE, by Carol V. Hows (Tobey Publishing, 1974).

ORDEAL, by Linda Lovelace with Mike McGrady (Citadel Press, 1980)

SEXUAL HARASSMENT OF WORKING WOMEN by Catherine A. Mackinnon (Yale University Press, 1979).

AGAINST RAPE, by Andra Medea and Kathleen Thompson (Farrar, Straus, and Giroux, 1974).

SCREAM QUIETLY OR THE NEIGHBORS WILL HEAR, by Erin Pizzey (Ridley Enslow, 60 Crescent Place, Box 301 Short Hills, NJ 07078, 1974).

THE POLITICS OF RAPE: THE VICTIM'S PERSPECTIVE, by Diana Russell (Stein and Day, 1975).

FIGHT BACK! A SELF-DEFENSE TRAINING PROGRAM FOR WOMEN, by Pauline M. Short and Paula Short (Portland, Oregon, Anderson's PMS 1974).

SEXUAL POLITICS, by Kate Millett, (DOUBLEDAY, 1969, Avon Books).

continued on P. 17

Rape Task Force

By Maureen Regan

The UM Rape and Violence Task Force has been investigating the incidences of violence on campus for the past two years. This year the task force continues to work on numerous projects dealing with the problem of violence.

This summer a violence report form will be distributed to all auxiliary services and other organizations that might be contacted by victims of violence. This report form will give the Task Force a more concrete grasp of the extent of violence on the UM campus. It will allow a more accurate picture of what problem areas still need to be addressed.

Past investigation by the Rape and Violence Task Force has shown that many students and auxiliary services were not aware of what support systems were available to victims of crime. In response to this problem, a resource guide, "Handling Violence" was completed and distributed this past spring quarter within the University community.

Additionally this quarter, the group sponsored educational programs on the subjects of rape and battering. The films "Violence Behind Closed Doors" and "Rape Culture" were shown to dispel some of the myths surrounding the violent crimes against women. A two part lecture series was held on the battered woman syndrome. Marti Adrian, from Women's Place, lectured on the myths and realities of battering. Karen Townsend, the Assistant County Attorney, discussed the legal policies and procedures that battered women face when they seek help from the court systems.

The UM Rape and Violence Task Force is currently working on some other projects. The Task Force hopes to institute a women's self-defense course for credit in the Health and Physical Education department. Dr. Sharkey, acting

Chair of that Department is optimistic that it could be offered by next year's fall quarter. If you are interested in taking it, watch for posters announcing it.

On May 16th, the Task Force will hold a meeting with representatives from Campus Security, the Administration, auxiliary services and the ASUM presidential office to discuss the possibility of upgrading security on campus. The Task Force has received many complaints from students on some of the procedural policies of Campus Security.

The group would like to see a twenty-four hour security answering service by trained employees, mandatory training of all security personnel on how to deal with victims of violence, women security officers and a strict follow up procedure for all reported crimes.

The UM Rape and Violence Task Force plans to continue meeting next school year with more projects. Anyone interested in donating time will be welcomed and appreciated.



Greeting during the Pornography Conference tour of porn businesses in Missoula.

continued from P. 16

Articles:

"The Red Spoils of War," by Susan Brownmiller, MS, December, 1975.

"Violence and the Masculine Mystique," by Lucy Komisar, Washington Monthly, July, 1970. Reprinted by KNOW, Inc., P.O. Box 8603, Pittsburgh, PA 15221

"Linda Lovelace's Ordeal," by Gloria Steinem, MS., May 1980.


Newsletters:

Aegis: A Magazine on Organizing to Stop Violence Against Women, National Communications Network Feminist Alliance Against Rape, Box 21033, Washington, DC 20009, (\$8.75 indiv.).

Newspage, Women Against Violence in Pornography and Media, (WAVPM) P.O. Box 14614, San Francisco, CA 94114, (50¢ regular issues).

Response: to Violence and Sexual Abuse in the Family, Center for Women Policy Studies, 2000 P Street, N.W., Suite 508, Washington, DC 20036.

SANEnews: (Spouse Abuse Northeast News), Domestic Violence Component of the Community Health Center, Inc. P.O. Box 1076, Middletown, CT 06456.



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continued from Page 2

tive," or because you said NO. Sexual harassment can range anywhere from a look to a rape. It can be any or all of the following: verbal suggestions or jokes, constant leering or ogling, "accidentally" brushing against your body, a "friendly" pat, squeeze pinch, or arm around you, catching you alone for a quick kiss, the explicit proposition backed by the threat of losing your job and forced sexual relations."

Women are reluctant to report sexual harassment because they feel guilty; they feel they must have provoked it. However, studies have shown that it's arbitrary, as is other forms of sexual violence, often directed toward an especially vulnerable woman, the newest one on the crew, or the one who needs the job desperately. Also, since the harasser usually has economic power over the victim, she fears retaliation and doesn't complain.

What about the victims? Why doesn't a woman just leave if she doesn't like what's happening to her? Why don't they complain, or file a lawsuit, or at least report it to the police? Why do they keep coming back for more, if it's really that bad? What about the woman who takes part in a stag film? Whatever happens to her is surely her own fault. Isn't it?

In fact, the cultural norms that train men to be aggressive and dominant concurrently reinforce females who are shy, submissive, obedient, and compliant. A little girl receives applause for her gentle, passive spirit. (Her brother must renounce these traits to survive in the Little League Jungle.) Women learn early that the most important task in their life is to attract a man. No wonder so many women never learn how to be anything BUT easy objects of male control.

Is it a coincidence that high heels and skirts, "... those very clothes which are thought to be flattering are those which make it impossible for a woman to defend herself against aggression.

The woman who says "no" to the norms of her culture arouses the same hatred and suspicion as the man who cries.

Obviously the socialization of men and women in our culture is complicated. Countless social, cultural, and economic factors influence the upbringing of an individual. Cultural norms change slowly.

Barbara Sinclair Deckard writes in The Women's Movement: Political, Socioeconomic, and Psychological issues:

"The roots of the physical abuse of women lie in our society's beliefs about appropriate sex roles and in the institutional arrangements that result from these beliefs. Men are expected to be aggressive and physically assertive, to be head of the household. Women are expected to be dependent and passive. Within the traditional family structure, women are economically dependent upon their husbands and thus basically powerless. Under these circumstances, it is not altogether surprising that men take out their frustrations by beating their wives -- often the only persons over whom they have power."

Things are changing. Consciousness is being raised, women are talking to each other, women are educating, being educated, fighting back. Women are waging legal battles, while other women are advocating informally for changes in the systems that victimize women. At the same time pacifists are questioning the mentality that dictates aggression in the name of peace or political necessity. People are successfully boycotting companies that pose battered women as seductive in advertising. More and more men are starting to reject the violent norms they were taught as children. Women are learning to take control over their own lives. In short people are beginning to realize that they have choices about how they will live, and some are choosing to challenge societal structure. The real change, then, must occur at the root of the problem -- the pervasive attitudes and power relationships

in our lives.

1. "Sexual Harassment on the Job: Questions and Answers" Ithaca, NY. Working Women United Institute, 1975.

2. Rape: The All-American Crime Susan Griffin, Ramparts, 1976.

3. The Women's Movement: Political, Socioeconomic, and Psychological Issues, Barbara Sinclair Deckard, Harper & Row, NY, 1979, p. 437.

2. Susan Griffin, Rape: The All-American Crime, Ramparts, 1976, pp. 26-35.

3. Barbara Sinclair Deckard, The Women's Movement: Political, Socioeconomic, and Psychological Issues, Harper & Row, NY, 1979, p. 437.

Battered Women,
Continued from P. 7

if the other two cycles can be eliminated, the battering behavior will cease and her idealized relationship will magically remain. If she has previously been through several cycles, the notion she has traded her psychological and physical safety (and maybe that of her children) for this temporary dream state adds to her own self hatred and embarrassment. Her self image withers as she copes with the awareness that she is selling herself for the few moments of phase three kind of loving. She, in effect becomes an accomplice to her own battering.

The length of time that this phase lasts is not yet known. It seems as if it is longer than phase two yet shorter than one. In some cases, it is so brief, it almost defies detection. There does not seem to be any distinct end and before they know it, the minor battering incidents and tension begin to build again and the cycle begins anew.

No Comment



THE POLITICAL PROCESS AT THE MADISON FOOT BRIDGE IN MISSOULA

STAFF:

Editor: Bettina Escudero

Contributors: Jane Burnham, Sara Benson, Kathleen Coyne, Bettina Escudero, Angela Helvey, Vivian Miller, Maureen Regan, Diana Russell, Marge Piercy, Sarah Vichorick, Lydia Vizcaya, Joan Zygmunt.

Graphics: Cheri Smith

Photos: Lydia Vizcaya, Jeanne Wilkinson

Ads: Maureen Regan

Lay-out: Janet Bush, Bettina Escudero, Angela Helvey, Kay Inman, Maureen Regan.

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