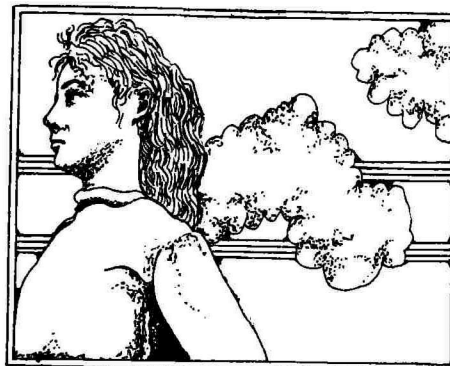


**Isis: Women's Media
1976 catalogue**



There is a man who calls me wife
who knows me but does not know my life
and my two sons who call me mother
see me not as any other
yet if the fabric of my day
should be unwound and fall away
what coloured skeins would carelessly
unwind where I live secretly?

... Miriam Waddington

The Secret life
1968

ISIS: WOMEN'S MEDIA CENTRE

The services we offer are:

DISTRIBUTION

We have a constantly growing library of 16mm films, video tapes, slide/sound productions, audio tapes and print packages that can be borrowed for only the cost of postage, insurance and basic maintenance. Our materials have been made by women from all over North America and most of them relate to topics specifically concerning women, eg. women in the work force, woman as artist, working mothers, women's health, native women etc. Over the last year these productions have been enthusiastically received throughout B.C. in Junior and Secondary schools, colleges, Health Units, by Women's Centres, Status of Women groups, art groups, church groups, Transition Houses etc.

PROGRAMME ASSISTANCE

We have found that sharing some of the experiences we have had when showing our films in the past has been very helpful to women who are setting up their own film or media programmes. On our tour in 1974 and from the many screenings we have conducted since then, we have been able to gain some knowledge about guiding group discussions, initiating introductory games, and what materials are most effective in certain situations. We have also been helping groups plan their own festivals - this includes P.R., setting up auxiliary activities and exhibits, using film projectors, slide/sound units and video equipment, arranging for insurance etc.

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graphics: Barbara Etches

BOOKING MATERIALS

1. Order materials by phone or mail as far in advance as possible.
2. Give your name, address and phone number.
3. After your booking you will be sent an invoice and confirmation. Please pay cheque or cash as soon as possible.
4. Materials are usually sent by mail. When the booking schedule is full we use the bus parcel express. We use a parcel pick-up to take the material to and from the bus depot. The bill for this (\$1.50 per parcel) comes to us and we will include this charge in your bill.
5. Materials must be returned immediately after your screening. If they are late, others who have booked after you will miss their screening.
6. PLEASE INSURE ALL MATERIALS when you are returning them. The invoice you receive will indicate how much you are to insure each item for.
7. Once you have received the materials, you are responsible for them. If any are lost, stolen or destroyed you will be billed for the cost of them. Please take care when using the films, videotapes, etc. Become familiar with the equipment before using it.
8. No admission may ever be charged for our materials. This was the condition of sale for our materials.
9. Rewind all films and tapes and return them to us in their original containers and on the original reels.
10. If damage has occurred, please report it to us so that we can make repairs before sending the material out again.
11. Evaluation sheets will be sent with the material. These help us to assess the value of our materials for different audiences.
PLEASE FILL THEM OUT.

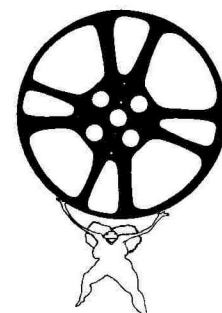
RATES FOR MATERIALS

We charge minimum rates for the use of our materials as we want to encourage their use by schools and women's groups who cannot afford to pay high rates. These charges cover only maintenance of the films plus insurance and postage. However, as we are a non-profit society funded by government grants, we ask those groups who are well funded to contribute what they find reasonable for the use of our materials. And for those who cannot afford more than the postage we may waive the rental fee. In this way, we can both support our distribution centre and ensure that our material is available to everyone.

<u>16MM. FILMS</u>	<u>Schools and Community Groups</u>	<u>Universities, Colleges Health Units, Institutes</u>
up to 10 minutes	\$ 3.00	\$ 6.00
11 to 21 minutes	\$ 4.00	\$ 8.00
over 21 minutes	\$ 5.00	\$10.00
<u>VIDEO, SLIDE SHOWS, PRINT PACKAGES</u>	\$ 3.00	\$ 4.50
<u>SLIDE/SOUND</u>	\$ 4.00	\$ 6.00
<u>AUDIO TAPES</u>	\$ 2.50	\$ 3.50

NOTE: There is no maintenance rate charged for the following Working Mothers Series, as these films are on loan to us from us from the National Film Board.

Extensions of the Family	Mothers are People
Would I Ever Like to Work	Our Dear Sisters
The Spring and Fall of Nina Polanski	Tiger on a Tight Leash
..And They Lived Happily Ever After	It's Not Enough
Luckily I Need Little Sleep	Like the Trees
They Appreciate You More	



16mm. films

AFTER THE VOTE

Bonnie Kreps Canada 1969
22 min. b/w

A feminist documentary that is not only very informative but is enlivened by a sense of humour as well. This is one of the few films to focus on women's rights with specific reference to Canadian facts and statistics. Made in 1969, there are several things about the film which Kreps now feels are inappropriate - a very articulate male sociologist makes most of the statements about women, for instance, but the film still stands as one of the more enjoyable examples of its category.

After the Vote has been used successfully with all age groups. Teachers have found it an especially good introduction to discussion on the conditioning of women. It contains beauty contests (even one for little girls), a look at a high school dance (to the music of "You are Sixteen Going on Seventeen"), a fashion show ("I Enjoy Being a Girl"), and an interview with Ti-Grace Atkinson, the well-known American Feminist.

This film makes a good partner to Women on the March- Part 1., which can be borrowed from the National Film Board. Women on the March- Part 1. deals with the struggle for the vote for women. Showing After the Vote as a follow-up to this points out that little has changed in the quality of life for women, despite their supposed greater political power.



GROWING UP FEMALE: AS SIX BECOME ONE

Julia Reichert & Jim Klein USA 1971
60 min. b/w

A film which shows socialization through a personal look into the lives of six females. Their ages range from 4 to 35, their backgrounds vary from poor black to upper middle class white. "Seeing Growing Up Female is one of those painful experiences that's good for you. With a minimum of comment, the film shows how female human beings are brainwashed into passivity, mental sluggishness, and self-contempt." - Susan Sontag

Some women have criticized this film for being out of date and rather long and slow paced. We have included it in our catalogue because everything that is said in it is still relevant today, and women's groups are continuing to send back good feedback following screenings. Generally, high schools and colleges seem to respond better to more recently produced, shorter introductory films such as "It's Not Enough", "Anything You Want to Be", and "After the Vote".

ONE WOMAN

Ann Wheeler Edmonton 1972
23 min. colour

Two days in the life of a young middle class woman who is leaving her marriage. The film realistically depicts the financial, emotional and social circumstances a woman must face when she chooses to set out on her own. It illuminates all the common elements of women trapped in affluent contradictions, defined by their fathers and husbands. Best suited to those groups who are just beginning their exploration of women's issues.

ANYTHING YOU WANT TO BE

Liane Brandon USA 1970
8 min. b/w

Anything You Want to Be humorously depicts the conflicts and absurdities that beset a high school student. In her bid for class president, she finds herself running for secretary; in her desire to become a doctor, she leaves the guidance office convinced to be a nurse; her history book is mysteriously replaced by the Joy of Cooking. Coaxed by voices from T.V., movies and magazines, she mimics female stereotypes; the worldly sophisticate, the wholesome homemaker, the sexy chick, the sweet young thing, the imperious matron, and a harried housewife.

It is an eye-opener to discuss this film with students, as the satire is sometimes lost on them. Many think that the stereotypes shown are what women really should be. - a testimonial to the ingrained social expectations of women. Perhaps those of high school age, not yet having had to live these roles, still fall for the romantic fantasies of marriage and motherhood. Contrast this vision with the grim reality in the National Film Board "Working Mothers Series" film, "Would I Ever Like to Work."



NOBODY'S VICTIM

Ramsgate Films USA 1972
20 min. colour

An introductory film on self defense for women shows specifically and practically, how to avoid assault, injury, harassment, and robbery. It demonstrates physical defense skills that women can use against attackers that are easily learned and that do not require great strength.

We suggest using the film as the focus for a workshop. One way would be to stop the film after each demonstration and practise it on each other as you go along. (remember to shut the projector lamp off first, then the motor, or you will burn the film)

Self-Defense classes for women have been offered in Vancouver through the Women's Studies course at U.B.C., and the Y.W.C.A.

This film is good for schools. Although the situations shown are mainly urban phenomena, many of us from rural areas end up living in a large city and remain naive about the dangers of living there. One woman remarked that she wished she had seen this film in school before coming to Vancouver, as many of the methods of crime prevention shown in the film are simple and common sense.

SHELTER

Mark Dolgoy, Edmonton 1973
23 min. b/w

An inside look at a women's overnight shelter and the women -- mostly Indian and Metis -- who live and work there. While in some ways powerful, this is a poorly edited and put together film, and a lot of its points seem to be sacrificed to gimmicks that don't work. The film is made by men, the perspective shown makes that apparent. However, the subject matter is interesting and relevant enough at times to overcome these flaws.

SELF HEALTH

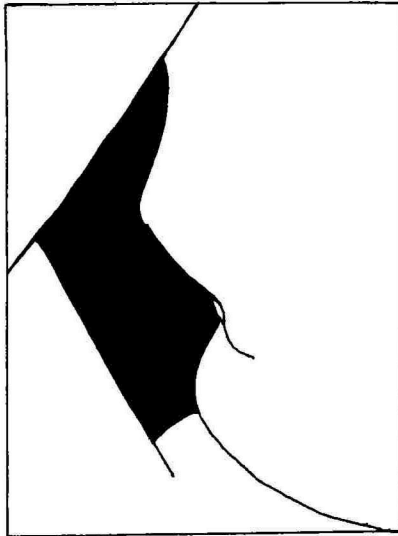
Catherine Allan, Judy Irola USA
23 min. colour 1975

Self Health is a film made by women expressedly for women to use as a learning guide in the exploration of their bodies. Self Health is based on the concern that no meaningful understanding of self or sexuality is possible without an understanding and acceptance of one's own body.

Made with the help of the San Francisco Women's Health Centre, the film provides clear instruction in methods of self-examination for the purpose of self-discovery and preventive medical care. Breast and vaginal self-examinations are demonstrated. The anatomical explanations and examination instructions are lucid and easy to follow. The presentation is made by the members of the health centre in a relaxed atmosphere of warmth and caring.

The self-alienating aspects of these same procedures as experienced by women at the hands of their doctors are discussed and demystified. The film is a clear call to women to take their bodies into their own hands. Self-examination is shown as an exciting step in finding through self-knowledge the meaning of being a woman.

Self Health is perfect for community, school and medical use. For women in touch with the self-health process, the film is helpful in promoting discussion about sexuality; it has been amazingly successful with both men and women in this area. For instructional purposes and to instill a positive attitude toward women's bodies, it is ideally suited for health centres, colleges, professionals and students in medicine, sex therapy, counselling, and related professions.



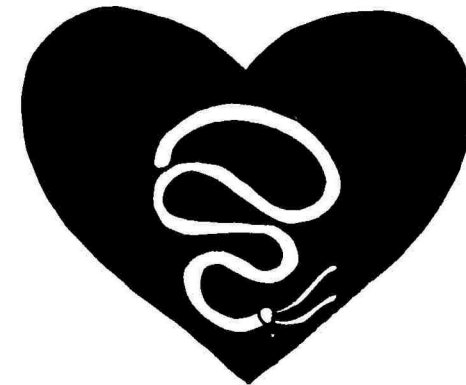
HOPE IS NOT A METHOD

Perennial Education USA 1976
16 min. colour

Hope is Not a Method is based on the premise that young couples today (married or not) are sexually active, and that most couples get into problems of unwanted pregnancies because they don't really know about birth control. Often using comical animation sequences, the film clearly imparts information on the seven major methods of birth control, plus discussion on vasectomy, tubaligation and abortion.

Although the film was made specifically for students, any audience interested in birth control will find it worth watching.

Hope is Not a Method works in perfect conjunction with "The Birth Control Thing" (see slide/sound productions)



IT HAPPENS TO US

Amalie R. Rothschild USA 1972
30 min. colour

"Women speak candidly about their abortion experiences. Their stories--sometimes horrifying, sometimes reassuring, sometimes amusing--reveal the problems of illegal versus legal abortions. The film also presents medical information and discussion of the contradictions in the morality that produces unwanted pregnancies".
Amalie Rothschild

We've found this film good for all audiences--schools and women's groups alike

HOME MOVIE

Jan Oxenberg USA 1973
10 min. colour & b/w

A combined personal and political statement about growing up gay in America. Scenes of a Gay-In, Orange County March, lesbians playing football, and old home movie footage of the filmmaker as a child mimicking her mother's roles. The narration, often very comical, is a personal history which most women can identify with. The lyrics go: 'We are together, we have each other, we aren't waiting to be free'.

Occasionally, women have been reluctant to show "Home Movie" because they feel they may alienate their group by showing a film about lesbians, but this is a very warm, human film and we encourage its use by all groups. We have never had an unsuccessful screening and many people have thanked us for suggesting it.

MAKEOUT

1970
5 min. b/w

A teenage girl and boy 'parking'. The sound track carries the thoughts of the girl as the boy puts the 'make' on her. Teenage audiences always respond with alot of discussion - but you don't have to be a teenager to be touched by the memories and hassles that may still be current in our lives.

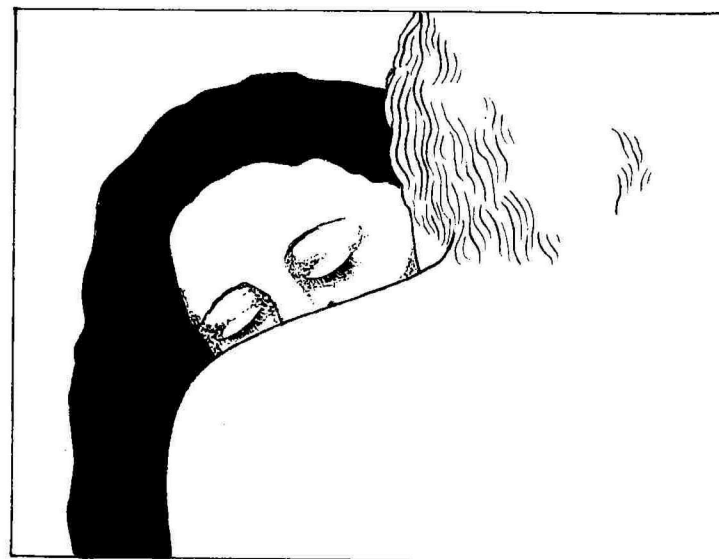
Lesson plans on the use of this film have been drawn up by a teacher who has used this film extensively with his grade 10-12 students. He found that showing the film first without the sound stressed the appalling lack of communication between the couple. Evaluation sheets, done by the students after the class, are very revealing.

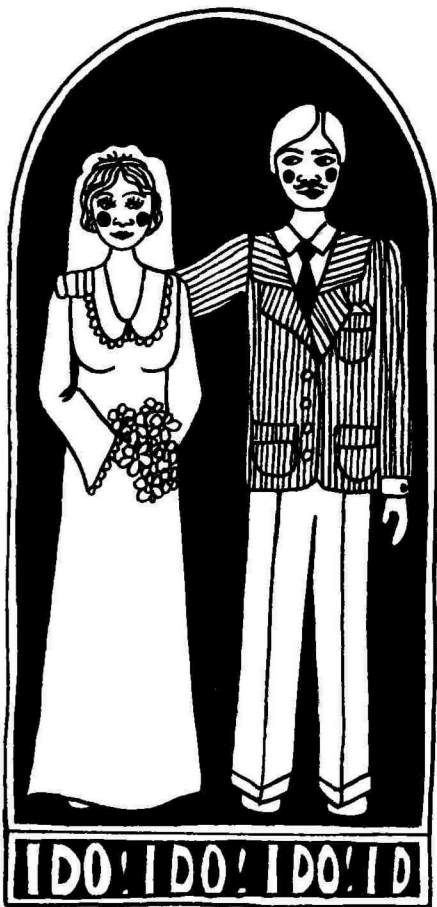
'The film was a good one because it shows that there is still guilt and that other people think the way you do.'

'The film and discussion were very helpful in clearing my views of what goes through a girl's head.'

'What really means the most is that her thoughts are very common and I think it would be good if the film was shown to all kids - in mixed classes. The discussion really helped me.'

Copies of the lesson plan are available from Isis.





SO WHERE'S MY PRINCE, ALREADY?

Reelfeelings Vancouver 1976
20 min. colour

This film, made by a Vancouver women's media production group, is one of the newest in our library. Intended for all ages, it is a romantic fantasy done in the style of a black soap opera. It follows the experiences of a young girl, who believes in all those 'Hollywood dreams', as she tries to fulfill her fantasies in catching a man and marriage. Needless to say, not all goes well and the ending isn't roses.

JUST A MINUTES

Women across Canada 1975 - 76
2 six minute films colour

During International Women's Year, Studio D of the National Film Board in Montreal, initiated a type of do-it-yourself training programme for women in Canada who have some filmmaking skills but don't have enough experience to get jobs in the industry. Dozens of women across the country responded to the challenge and proceeded, sometimes with the assistance of experienced filmmakers, to set up their own crews to produce a one minute film. The completed productions, although certainly not super-slick are all technically competent and reveal the kinds of things women get into when given two hundred feet of film to shoot and edit. The films definitely dispel the myth that the women's movement lacks humour. Screenings generally elicit enthusiastic cheers and laughter.

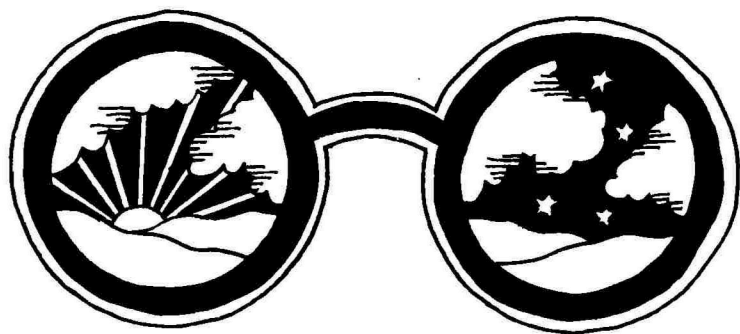
We have edited many of the 'Just a Minutes' together into two separate sequences, each 6 minutes long. We suggest that they be used as shorts before a featured film, as teaching aids, or as part of a screening of films made by Canadian women. Both sequences, covering everything from childhood conditioning to advertising to role reversals, can be used very effectively as catalysts for discussion in classes or workshops relating to the women's movement.

Just a Minutes #1.

6 one minute films, most of which were made by B.C. women. a combination of live action and animation, serious and comic.

Just a Minutes #2.

6 one minute shorts linked together, made by women from all across Canada. Again, a combination of live action and animation, serious and comic.



WAYS OF SEEING

Programme 2 of a four part series produced by author/art critic John Berger for BBC-TV
Section 1 18 min. Section 2 12 min. colour

How do traditional European oil paintings of nudes compare with the present day images of women in advertisements and magazines? Is there really much difference between the 'Judgement of Paris' and a Miss Universe contest? Do European paintings really celebrate women, as we are taught to believe, or do they merely provide titillation for the male voyeur?

In the film Berger considers the ways that men have seen women in the past and how this has influenced the way that women see themselves today.

We have divided this film into two sections, (on separate reels) the first part being as described above. The second section is a discussion between Berger and five women. We have found that when an audience passively watches such a discussion on film, they rarely become involved in their own analysis of what they have just seen. Therefore, we recommend that only Section 1 be shown as it is much more effective in generating audience participation in discussion.

WHAT I WANT

Sharon Hennessey USA 1971
11 min. colour

'What I Want' is a minimal movie starring the filmmaker. She reads an endless list of 'wants' on behalf of humanity, with special emphasis on women's demands. The juxtaposition of demands from "I want my daughter to be toilet trained" to "I want Nixon out of office" makes this an amusing film. On a long, slow zoom the camera inches backward with every phrase.

An entertaining film, this could be perhaps one woman's answer to "What is it that you women want, anyway?"

CATS IN THE DARK

Gabrielle Minot Canada 1973
3 min. colour animated

This Vancouver filmmaker says of her film: "There is a complete freedom for the imagination in animation as it lacks the restrictions of reality. Cats is a distortion of reality - a thing easily achieved in animation because it still has the quality of film, that is, to simulate reality. Ordinary housecats turn green and purple."

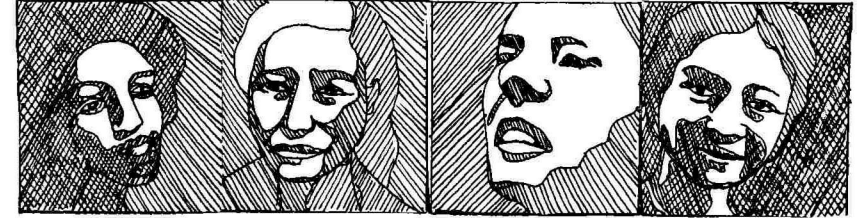
Only three minutes long, this film has been very successful as a 'breather' between two issue oriented films. Children are enchanted by it and it is of interest to art classes.

ZODIAC

Audrey Doray Canada 1972
9 min. colour animated

Audrey Doray is well known as a Vancouver artist. In the film, the four elements, water, air, fire and earth are animated with the twelve signs of the zodiac. A spirited metamorphosis of images with drumbeats creates a rhythmic fantasy.

Zodiac is of interest to those studying animation, art and/or the work of B.C. women artists.



THE WORKING MOTHERS SERIES

This series of ten short films was produced by the National Film Board for the Challenge for Change program. Directed by Kathleen Shannon, the films (with the exception of The Spring and Fall of Nina Polanski) are discussions with a number of Canadian women from a wide range of cultural backgrounds and economic classes. The films were made in the homes and workplaces of these women and deal with their feelings as working women; how they cope with the issues facing them and their children, such as inadequate childcare facilities and job discrimination. Some face double discrimination because of ethnic origin, others because they are poor.

The films were conceived as tools for discussion, not passive entertainment. They are not 'solution' films. Their use has been encouraged in communities all over Canada, and workshops on their use have been held, often led by Ms. Shannon, and attended by people who could use these films in their work in the community. Along with the description of each film, we have indicated some methods of use and some previous audience reaction. For all the films, small groups work best so that everyone can participate.

We're wary of suggesting too strict a program; feel free to experiment; you know your group and each group is different. Sometimes it is better to show the films to women only, as some women are inhibited in the presence of men, and men sometimes usurp the conversation. This is apparent even in highschools, but some of the films are particularly eye-opening for men, so whatever is most comfortable for you and suits your purpose is what you should do.

Let us know what happens.

IT'S NOT ENOUGH

15 min. colour

It's Not Enough includes many very candid interviews with women, the purpose of which is to bring out information and statistics on working women in Canada, and to provide an overview of the situations working women are in. (Isis provides sheets detailing the statistical information given in the film.) The fact that most women work because they must do so, not just to supplement the husband's income, has an impact on most audiences. This film is an ideal general introduction to any program or film series dealing with women's issues.



MOTHERS ARE PEOPLE

7 min. colour

A widow tells of her need to work and the problems that she encounters in trying to care for her two children while doing so. She is a most articulate person, succinctly pointing out the inadequacies of the daycare system in Canada. Obviously she needs to work, but she says that mothers should be able to work anyway, as "having children shouldn't be the end of your life." This is a very persuasive film, and should lead to a discussion on daycare in Canada, as it compares with daycare in other countries (the woman in the film is from Jamaica), where extended families still exist.



TIGER ON A TIGHT LEASH

7 min. colour

Cathy is a university department head in a Maritime city. She is the mother of three school-age children. She speaks of the insecurity she experiences because of unpredictable daycare arrangements. The difficulty of finding adequate childcare for their children is also reflected in the work of her students. "They don't work as creatively as they could."

The idea is still fairly prevalent that the woman's place is in the home ... If she has to go out to work, or if she chooses to go out to work, that's alright providing she does both.

People of all ages find it sometimes hard to identify with Cathy as she is not in a financially desperate position. A readiness to accept the premise that all women have the right to work, and that a society should be responsible for all its children, is necessary for the understanding of this film. An unfortunate but common reaction is that Cathy is seen as selfish, and "should never have had children if she wasn't prepared to care for them."

WOULD I EVER LIKE TO WORK

8 min. colour

A welfare mother with seven children talks about her life, her frustrations, her dreams of working. Married at an early age to a jealous and abusive husband, Joan is in the desperate situation of trying to cope with many children, little money, and little freedom for herself. The film is interesting to all age groups, and particularly good to show to high school students. It is an excellent catalyst for discussion as it brings out the core issues facing women: the welfare system, single-parenthood, socialization of women and expectations of marriage and motherhood, inavailability of voluntary sterilization and lack of birth control information, lack of daycare facilities and when available, its prohibitively high costs.



OUR DEAR SISTERS

15 min. colour

Whose concern is it that our children are well cared for? Some cultural assumptions are being shaken. A native North American performer and filmmaker speaks of how she spends her time and what she sees.

The following is a quote from 'Interlock' by a woman who saw the film at the Western Canadian Women's Media Conference. "Our Dear Sisters, a fantastic film from the N.F.B., with an ending so full of love and support for all women that most of us were crying and jubilant at the same time. Although a session on Women in Art was to follow, I took my leave at this point, as I felt that anything following the film would be an anti-climax, and I wanted to hoard the tremendous elation I felt."

LUCKILY I NEED LITTLE SLEEP

7 min. colour

Kathy is a nurse who works part-time and lives on a farm with her family. She is quite satisfied with her life, and it is hard to believe that anyone who works so hard can cope so well, but a question is whether a woman should have to cope with such a heavy workload. She does everything; she works outside the home, on the farm, sews for her children and keeps house. Perhaps this film would be of special interest to rural women.

EXTENSIONS OF THE FAMILY

14 min. colour

Members of a communal house discuss the advantages of this arrangement -- the sharing of childcare and housework. All members work, and would like to see their lifestyle extended to the community, especially the concept of childcare as a societal responsibility, freeing parents, especially women, to assume productive roles outside the home. Audiences are always interested, but sometimes feel a little uneasy with the communal arrangement, skeptical of the feasibility of such a scheme for them. This is good to show after a discussion is underway about the difficulty women face in raising children in a nuclear family or single-parent family, as it assumes that people realize this difficulty, and approaches a kind of solution for some people. Good for all audiences, men and women, students too.



THEY APPRECIATE YOU MORE

14 min. colour

A middle-class couple talks about their nuclear family and how they faced the fact of the mother working -- how they share housework and relate to each other. Since both Aliette and Pierre work outside their home "full time" and divide the housework, they feel that this role-changing has affected the dynamics of their family. This is very good for mixed audiences of men and women, and excellent for showing students. The three children in this family take active part in the running of the household, which may account for the success of the film with students.

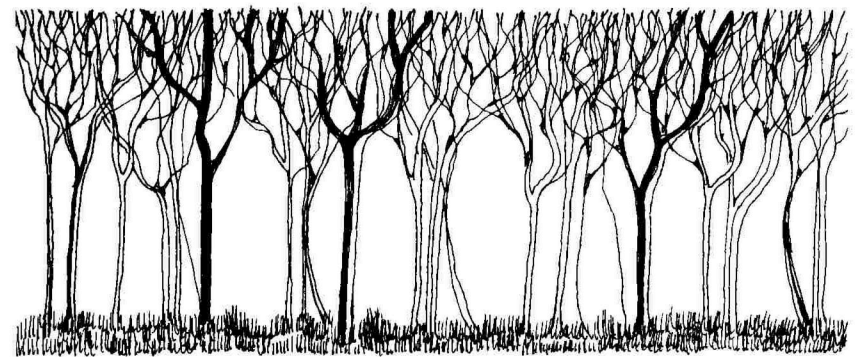
With audiences of both men and women, lively discussion often ensues on changes in the home life of couples when men are encouraged to take their share of the housework and childcare.



LIKE THE TREES

14 min. colour

A Metis woman finds the solution to her problem fitting into white or Indian society by tracing her roots as a Metis. She illustrates her bad experiences trying to live and work in white society, her ensuing fight for rights in political activity, and her despair in changing the system. She responds to this by withdrawing from society, going 'back to the land,' and the old ways of living. This is a good film for general discussion of the relationship between minority groups and society -- both racial and sexual inequalities. It is easy to see why she opted out of society, but it can be questioned whether or not this is the best solution for one in her position. We showed this to large groups of Indian students who identified strongly with this woman, and were pleased to see some of their struggles shown to the public. Good for all audiences.

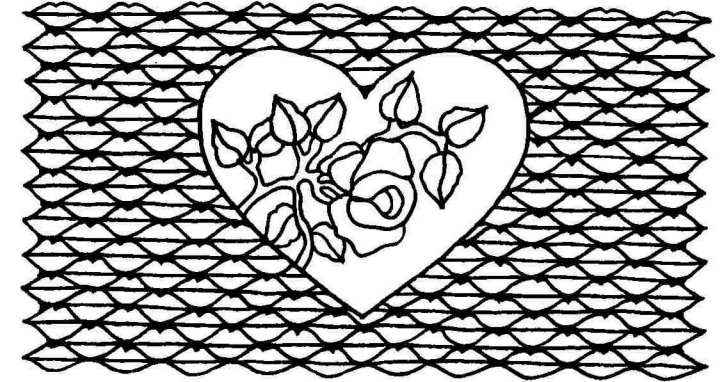


THE SPRING AND FALL OF NINA POLANSKI

6 min. colour

A gentle animation film by two young women which makes its statement about motherhood in paintings and sounds. The graphics, animation and sound effects are indescribable! Wonderful colours and images! The end of the film leaves the viewer deciding what the future of Nina Polanski might be. This makes it an excellent tool for discussion.

In an Edmonton workshop we played a game when Kathleen Shannon showed this film. After viewing, large sheets of paper and coloured pens and crayons were handed out. We divided into groups of 6 or 7 and each of us drew or wrote a sequel. When we were finished we described what we had drawn to the group. We were amazed at the different ways people had perceived the film. Impressions ranged from joyous optimism to abysmal pessimism. This exercise has been enthusiastically received in schools, colleges and women's groups across Canada.



"...AND THEY LIVED HAPPILY EVER AFTER"

12 min. colour

Do girls tend to grow up thinking, "I'll be somebody when I become Mrs. So-and-so"?

Does marriage help us find our identity?

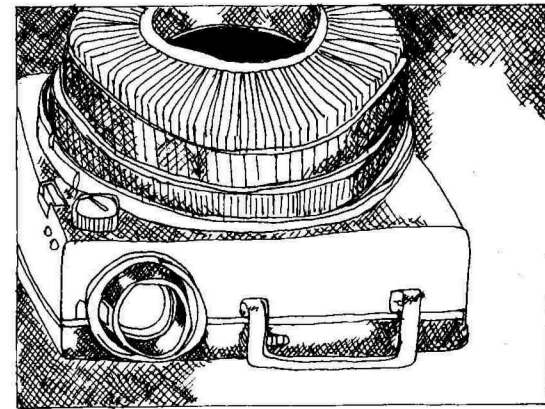
How does society pressure people to perceive themselves as 'half a couple'? Is this healthy?

How well does advertising reflect the marriages you know?

This film explores the myths and illusions behind the still primary expectation of most young girls-- marriage and children. We have found that it works exceptionally well with any group of young people. Always a lively discussion.

slide/sound programmes

In the last few years slide/sound productions have gained definite status as simple, high quality, low cost media tools. Their usefulness is increased even more by the fact that most slide/sound programmes are produced locally which means they often include information that is not available on film. Slide/sound productions are easy to operate and very effective. They consist of one or two carousel trays which are usually synchronized to an audio tape.



BOOKING SLIDE/SOUND PRODUCTIONS

Most of our slide/sound productions are synchronized sound. (listed below each productions title) In order to make our productions available to as many groups as possible, we offer two methods of operating the sync-sound programmes.

Method #1. You will need:

- one carousel slide projector - all current Kodak projectors except the Kodak/600H, the S, and the pocket models will work. Try to find one with an automatic focus.
- a stereo reel-to-reel tape recorder with separate volume controls (usually left and right), external jacks for speakers and one speaker.
- Isis provides the synchronizer and instructions on how to set it up. If you are going to use this system, be sure to ask for a reel-to-reel audio tape of the programme you have booked.

Method #2. You will need:

- a 'Wollensak' or 'Audiomate' cassette slide/tape unit. This unit includes a slide projector like the one described above and a built in synchronizer.
- If you plan on using this system, be sure to ask for the cassette audio tape.

We also offer all our slide/sound programmes in non-sync sound. (this is if the equipment listed above is unavailable) Non-sync sound means you advance the slides manually when you hear a low beep on the audio tape. For this you will need a carousel projector like the one described above plus any cassette tape recorder.

The equipment listed above is generally easy to locate. If you don't know anyone with the required equipment and you live in a small town, then try the schools. They are usually helpful. At Isis we have a 'Wollensak Unit' that we rent for a minimal charge to lower mainland groups.

WOMEN IN CHINA

Mo Simpson, Mary Jane Cowan Isis 1975
15 min. colour & b/w
sync. sound

"How sad it is to be a woman. Nothing on earth is held so cheap.."

For centuries this was the position of women in Chinese society. Mao has stated that until the Revolution, Chinese women did not exist. The story of Chinese womens' continuing struggle towards liberation is fascinating. This slide/sound, through music, interviews, and narration, traces women's advancement in the context of China's political and social revolution. Women honestly discuss their equality in terms of marriage, employment, education, etc. (taped in China by Vera Rosenbluth)

Always sure to generate much discussion, this programme has been used by women's groups, schools and colleges.



HOW FAR DO YOU HAVE TO GO?

Ann Bishop, Isobel Gordon Isis 1974
11 min. colour
sync. sound

Asks the question, "How much must a female worker compromise herself to get or keep a job? Should she be required to bring coffee to her boss? Must she wear certain kinds of clothing? What kinds of reasons for not being hired, or being fired constitute discrimination under the human rights code?"

The use of sexist ads, often with humorous narration or music, makes this a very enjoyable production. We have used it successfully with both schools and women's groups. Slides of women doing what have been traditionally male jobs (tree planters, bus drivers, carpenters) provide a positive alternative to the usual media images of women.

PIONEER WOMEN

Susan Sutherland B.C. 1974
16 min. b/w
sync. sound

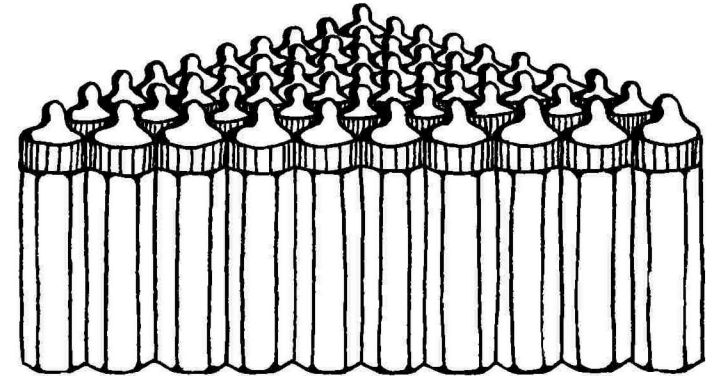
A visual montage of original photographs of B.C. women, many of them taken by such women as Mattie Gunterman, around the turn of the century. Despite the occasional historical ambiguity, and an irregular sound mix, this programme is very entertaining. The narration is recorded with slow, funky music.

WHAT CAN MOTHER DO FOR MOTHER?

Roberta Kalagirou Isis 1976
14 min. colour
sync. sound

A beautifully photographed personal account of a mother with a small child. What changes becoming a mother has made on her marriage and her need to become a more fulfilled woman. Looks at mother-child programmes such as YWCA's women's weekend camp on Salt Spring Island, and Family Place, an innovative family resource centre which is serving as a model for other centres in the province.

Useful for groups of mothers, fathers, single parents, childcare workers, pre-natal classes, etc.



THE BIRTH CONTROL THING

Elizabeth Walker Isis 1976
15 min. colour
sync. sound

This programme begins with a comical and informative survey of the methods of birth control used throughout history. Following this, men and women of all ages talk about the many different ways and means of birth control they have used and the effects they have encountered, both physically and psychologically. There are some amusing anecdotes of the 'pros' and 'cons' of the pill, diaphragm, condom, etc.

We have found this programme is perfectly suited to follow "Hope is Not a Method" (see films) which is a more clinical explanation of the various contraceptive methods.

AN OLD STORY

Martha Miller Isis 1975
15 min. colour
sync. sound

Three women candidly discuss their menopause. Molly, Joan and Crista are of different sensibilities, yet express remarkably similar feelings.

The presentation is suitable for any audience.

"An Old Story asks questions. We must all find our own way."



SISTER

Mo Simpson Isis 1975
10 min. colour
sync. sound

A joyous celebration of sisterhood. Most of the photographs were taken and music recorded (Rita McNeil, Sumas, etc.) at the Western Canadian Women's Festival. (spring 1975)

For men and women who want to understand better the warmth and support women receive from each other - and for women who already feel good with each other.

MAYBE NEXT TIME

Nomi Promislow, Merrill Fearon - Reelfeelings 1974
Produced for Civil Liberties Assoc.
10 min. colour
non sync. sound cassette

A slide/sound presentation about a female tree planter who doesn't get a contract because there are no facilities for women on the site.

Her frustrations are very real - can be transferred to many job situations.

A WOMAN'S PLACE

Nomi Promislow, Merrill Fearon - Reelfeelings 1974
Produced for Civil Liberties Assoc.
8 min. colour
non. sync. sound cassette

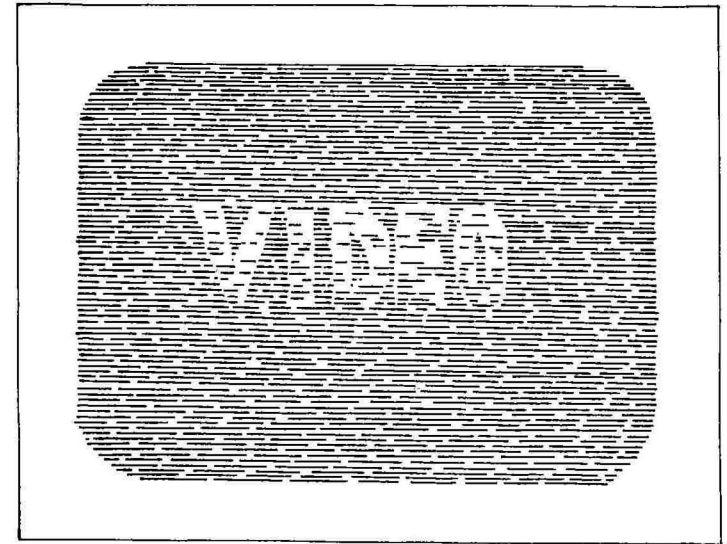
When a married woman decides to apply for a loan to purchase a car, she is unaware of the problems she will have to contend with because she is a woman. She soon learns.

This programme has served as a catalyst for workshops and discussions on women in the power structure and women and the world of finance and big business.

videotapes

All our videotapes are 1/2 inch black and white and can be played back on any 1/2 inch deck (generally Sony or Panasonic) and monitor. Schools and colleges are the most reliable sources of video equipment, but sometimes large companies or community groups have portapaks. Video equipment is simple to operate so don't be intimidated by it.

We are trying to expand and develop our video library and increase distribution. Our hope is eventually to have video programmes that not only cover the general aspects of the women's movement, but also fill in the gaps of contemporary legal and local issues. Your feedback about ease of use, quality, and usefulness of these programmes would be very helpful to us.





SEXUALITY AND COMMUNICATION

Ortho Pharmaceutical Canada 1971
55 min. colour

An entertaining and extremely informative program made by the Chernicks, a husband and wife doctor team. They deal with the physiological aspects of human sexual intercourse and, through the medium of role-playing, the psychological aspects of sexuality and communication within marriage. The simple, open presentation creates an excellent atmosphere for discussion.

SELF-HELP CLINIC

Mo Simpson, Jan Cornflower Vancouver 1973
20 min. b/w

Produced with the Vancouver Women's Health Collective, the tape records a woman's first visit to the clinic. She learns of the origin and ideology of the clinic, and learns from the paramedical staff how to give herself a vaginal examination. A doctor also examines her. Pamphlets on the work of the Vancouver Women's Health Collective - their phone lines, self-help clinic, and their training program - will be sent with this tape.

WOMEN AND THE ARTS

Reelfeelings B.C. 1973
30 min. b/w

Six women artists, each involved with a different medium (dance, poetry, sculpture, theatre) are recorded at work by Reelfeelings, a Vancouver women's production group. Several of the women discuss very personally their commitment to their work and how it has been shaped or affected by marriage, children, etc.

WOMEN SCULPTORS

Leigh Deering, Mary Gillies Isis 1975
30 min. b/w

During July and August of 1975, the Vancouver School of Art hosted an international Stone Sculpture Symposium. Twelve sculptors from all over the world came together to create from huge blocks of marble, and the resulting sculpture has become a part of Vancouver's artistic inheritance. This programme is about the three women from Canada, Yugoslavia and Germany who participated in the symposium. Both at the symposium site and at the house where they were staying they speak of what it is to be a woman stone sculptor and of the energy and the concepts communicated in their work.

LITTLE PEOPLE

Leigh Deering, Mary Gillies Isis 1975
30 min. b/w

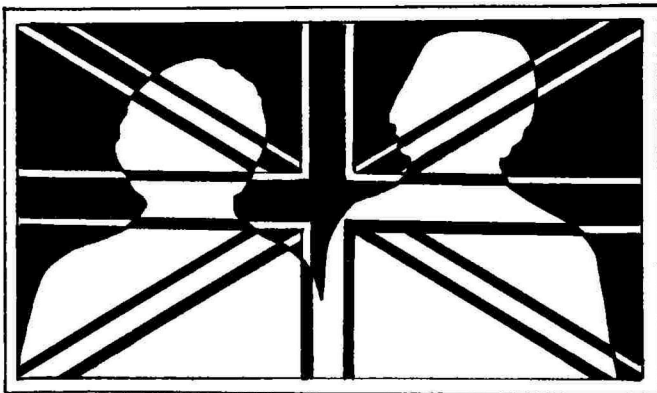
Helen Gruft works with various childrens' groups throughout Vancouver. She visits pre-schools and community centres to conduct weekly series of classes centering on sound and movement. This programme shows her with one of her classes at the Dunbar Community Centre. Helen comments on the activities of the class and in an interview in her home she talks about the events of her personal background which make her realize the importance of movement and sound in working with children, as well as her basic philosophies about childrens' needs in learning to relate in a sensitive manner to our modern world.

SHOULDER TO SHOULDER Parts 3, 4, 5, 6

A series of four b & w one-hour video tapes.

Produced by the BBC., this series is a brilliant dramatization of the Women's Rights movement as it developed in Britain from 1898 to 1918.

We taped these programmes off Channel 9, Masterpiece Theatre, when they were broadcast in the winter of 1975 (unfortunately we missed the first two parts of the series). The story of the Suffragettes is awe-inspiring and powerful, especially since the production is of such high quality, both in script and in acting. Each programme is fully introduced and complete within itself. You can book them singly or as a series. The political and social struggles within the suffragette movement so closely parallel what is now happening in the women's movement that everyone should see them.



WOMAN ALIVE PROGRAMMES

A series of half hour in-studio interviews produced by the Vancouver Status of Women. These programs are particularly relevant to the women's movement in B.C., and for this reason we have found them very valuable. Because of their in-studio format, we suggest showing only one or two at a time.

1. MEDIA IMAGES OF WOMEN b/w 1975

Two women talk about their active involvement in fighting sex discrimination in advertising. They discuss mostly magazine and newspaper ads, and to a lesser extent, television, billboards, theatre and rock music. They also give practical information on what a person or group can do to combat sexist advertising. The weakest point of the programme is the fact that none of the objectionable advertisements can be referred to directly because the programme was made for T.V. For this reason, we send along with the tape, a file consisting of magazine and newspaper ads which relate to the programme. We feel this tape would generally work best with a group that is currently studying or discussing the images of women in media.



2. VERBAL SELF-DEFENSE colour 1976

"When we as women stop laughing at the things we have always felt we had to laugh at we are, in effect, mocking the requirement that we be those things." (from the Verbal Self-Defense Handbook, Vancouver Status of Women)

This is a lively and often amusing programme on the art of verbal self-defense. Women need to know how to handle verbal put-downs and this programme gives lots of ideas on what to say to things like: "You're sure a cute chick!", "Why aren't you married yet?", "Are you one of those bra-burners?", "I don't understand how you women can go out to work when you have children at home."

3. WOMEN IN THE CLERICAL AND SALES FIELDS colour 1975

Three women from the Vancouver Status of Women talk about their experiences while working in offices or retail sales. They discuss the roles they were forced to adopt in order to keep their jobs, the unstated rules of behaviour, the difference between the ways men and women are treated in office and sales situations, and the myths that are still prevalent today about women workers. The programme gives young women an insight into what they may have to cope with if they are planning to enter into these fields.

4. CHRISTIAN FEMINISM colour 1976

"Christ was a feminist." A comment by one of the two women interviewed in this programme who attended the Canadian Conference of Women in Religion (1975). They talk about the concept of feminism in Christianity; what it means, what it is founded on, the place of women in the times of Christ, the present-day problems of ordination and of the authoritative hierarchical structure of the church, and also about the conference itself.

5. MEN IN THE WOMEN'S MOVEMENT b/w 1975

This is an interview with three married men whose wives' experiences brought them into sympathy with the women's movement. The programme gives the unusual perspective of how men view the movement and its meaning to their lives. They also talk about their marriages and how they are trying to cope with constricting role playing.

6. MEN'S LIBERATION colour 1976

The man interviewed in this programme is involved with a men's group. He talks about men's liberation -- that is, the emerging awareness in men of their own lives and expectations, what men want to be liberated from, how his own group got started and the connection between men's liberation and feminism. Certainly well worth watching.

7. OUR HIDDEN HERITAGE PART II colour 1976

Women in B.C. History was an exhibition at the Victoria Museum for International Women's Year. This programme is a narrated documentation of that exhibition, ending with interviews with women who have contributed to B.C.'s history (including a member of the "Flying 7"). Although the presentation is sometimes a bit tedious, this programme is full of fascinating information on women in B.C.'s history.

8. ABORTION b/w 1975

The practical and legal aspects of abortion are discussed in this interview with a woman lawyer and a woman from the Vancouver Women's Health Collective. There is an explanation of the different methods of abortion and of the services offered by the Health Collective. Diana Davidson talks about abortion and the law.

9. RAPE RELIEF b/w 1975

This interview, with a woman from Rape Relief in Vancouver and another from the Vancouver Status of Women, is packed with information on all aspects of rape. The programme covers police procedure in dealing with rape, the functions of Rape Relief and the Rape Relief Study Committee, what the Criminal Code says about rape, and the myths and educational needs concerning rape. The criminal code on rape has very recently been changed (for the better!) but this does not end the social stigma and prejudices about rape which are discussed in the interview. Printed information about Rape Relief in Vancouver will be sent with the tape.

10. POLICEWOMEN colour 1976

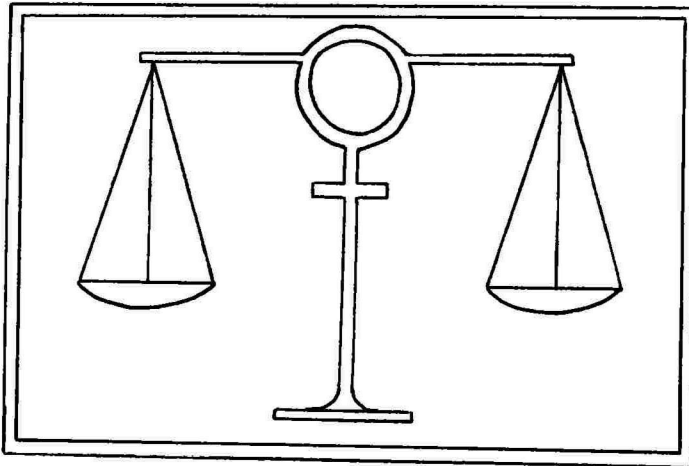
Three policewomen, one a 17-year veteran of the Vancouver police, one a police student, and one a member of the RCMP, talk about what it is like to be a woman in policing. They each talk about their personal history, experiences they had in training, what the job entails and how they have dealt with the attitudes of their co-workers and the public.

11. HIGH SCHOOL WOMEN b/w 1975

Three high school women (grades 10, 11, 12) discuss the sexist problems they encounter in their schools. The areas of discussion range from sports, curriculum, teachers and textbooks, to dating, clothes and competition. This tape would be good for young women's consciousness-raising groups, and for older women it could promote discussion of how the pressures at school have affected our identity.

NEW WOMEN & THE LAW VIDEOTAPE SERIES

The following 8 videotape programmes have just been produced by Elvira Lount and moderated by Gail des Lauriers of the Vancouver People's Law School. Most of the series is technically excellent and all are packed with vital information. The format of slides with voice over, combined with studio interviews, is sustaining when only one tape is viewed and discussed, but could become boring if all 8 were shown. For this reason we recommend that only one or two tapes be shown at a single session.



Part 1. GETTING MARRIED b/w 30 minutes

An outline of everything you should know when you get married. Includes a brief history of marriage, deals with topics such as engagement, age of consent, who you cannot marry, when marriages are invalid, marriage contracts, change of name, domicile, nationality and credit.

Those interviewed: Penny Bain, Diana Davidson

Part 2. MATRIMONIAL PROPERTY b/w 30 minutes

Includes a brief description of the present system of separate property, touching on the proposed system of community property. Deals with topics such as bank accounts, family home, joint tenancy, pledging credit and inheritance.

Those interviewed: Penny Bain, Diana Davidson

Part 3 WHEN YOU HAVE CHILDREN b/w 30 minutes

Deals with your legal responsibilities towards your children, the Protection of Children Act, your children and the law, and children's rights.

Those interviewed: Diana Davidson, David Cruickshank

Part 4 SEPARATION AND DIVORCE b/w 30 minutes

Covers the more straightforward aspects of separation and divorce such as separation agreements, court orders for separation, grounds for divorce -- marriage breakdown grounds and marital offence grounds -- and briefly outlines the procedure for obtaining a divorce.

Those interviewed: Alison Burnet, David Cruickshank

Part 5 MAINTENANCE AND CUSTODY b/w 30 minutes

Covers the more difficult aspects of separation and divorce -- maintenance, custody and access -- who gets them, how and why. Briefly discusses proposed changes.

Those interviewed: Alison Burnet, David Cruickshank

Part 6 COMMON-LAW MARRIAGE b/w 30 minutes

Deals with the difference between legal and common-law marriage. Covers the rights of the common-law spouse and any children in regards to property, wills, income tax, support, Workers Compensation and Canada Pension Plan. Also discusses the law as it now stands in regards to illegitimate children and briefly outlines proposals for change.

Those interviewed: Penny Bain, Diana Davidson, David Cruickshank

Part 7 COMMUNITY PROPERTY b/w 30 minutes

Briefly outlines the history of community property, where the system is used and how it works in those areas. Explains the system of community property as proposed by the Berger Commission Report. Includes a discussion on the pros and cons of the scheme.

Those interviewed: Penny Bain, Nancy Conrod

Part 8 CHANGING THE LAW b/w 55 minutes

Shows how the lay person can go about changing the laws, how to lobby for changes already proposed and changes you want to see made. Members of a panel discuss how their groups were formed and the changes they made.

Panel Audio Interview: Nancy Conrod, Diana Davidson, Johanna den Hertog, Marilyn Miley, Marilyn Callaghan, Gene Errington, Rita MacDonald



audiotapes
slide shows
print packages

AUDIO TAPES

All our audio tapes are reel-to-reel.

BRITISH COLUMBIA WOMEN'S MUSIC

The British Columbia Women's Music Project was funded under the Federal Opportunities for Youth Programme. On a small budget and a van donated by one of the major automobile manufacturers, the project, co-ordinated by Adrienne Potts, set out to tape the music of women's everyday lives. They travelled to over 47 towns, villages and reserves; met and heard the music of women from all cultures and class backgrounds.

Visit the living rooms of the province and listen to each woman's story. Write to Isis for a list of the tapes available.

FEMALE SEXUALITY

Vera Rosenbluth for the C.B.C.
45 min.

An interesting and thought-provoking discussion by three Vancouver women (aged 31, 36, and 41), who, with Vera Rosenbluth, talk about some of their experiences and attitudes towards their sexuality.

"Afterwards, we sat around for hours talking and exchanging experiences. I felt really supported when I discovered that others in the group had, at some time, many of the same fears and questions that I've had."

College Women's Studies Group

SLIDE SHOWS

The following slide shows each consist of a set of slides accompanied by either general printed information about the slides or a specific written narration to be spoken or read with the slides.

B.C. WOMEN ARTISTS - selections from their work

Barbara Etches
Isis 1974

A slide show representing more than 100 women artists of all ages and backgrounds, from throughout B.C. We are continually expanding our slide library, however it is impossible to represent every woman artist in B.C. We have therefore prepared a selection of slides which we hope reveals, both in style and content, the diversity of works done by women in this province. Written information about the artists' work and their lives is included.

Women's groups, Art Galleries, and libraries all over B.C. have found this show initiates a great deal of interest and discussion.

We have used the slides both as the focus of a programme where everyone sits and discusses the work, using the information sheets, or, as an ongoing event when they are part of a larger festival or art gallery exhibit, and the slides advance automatically in the projector. As people are attracted to them, they stop and watch for several minutes. Both work well.



THE ROLE OF WOMEN IN B.C.'S HISTORY

The following two slide shows were made as part of a Research Project on B.C. Photography. The slides are copies of original early photographs.

These shows are generally used in their entirety, although often women have picked out particular sequences of slides and used them in conjunction with other materials.

THE ROLE OF WOMEN IN B.C. TO 1914

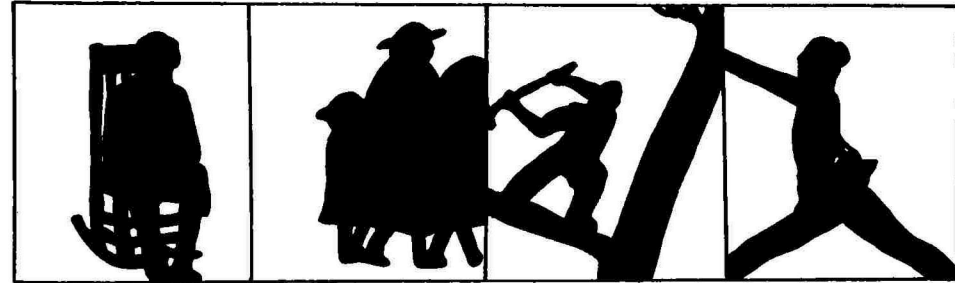
Ann Hogan B.C. 1973
67 slides b/w

Not only are the slides in this show an interesting (and sometimes surprising) glimpse into our past, but the accompanying narration is very well researched, providing copious information on every facet of women's lives in pioneer B.C.; schools, marriage, working in canneries, hospitals and on farms, as phone operators, fighting for protective laws, working during the First War.

HISTORY OF WOMEN'S WORK IN B.C. 1914 - 1950

Ann Hogan B.C. 1973
17 slides b/w

Although this show has few slides, the accompanying narration is extremely well researched and informative. It is divided into several sections of a few slides each. Each section covers a specific subject such as: the Vancouver Women's Building, the Suffragette Movement, Vancouver's first Alderwoman, the Depression, the first woman taxi driver, women's work during the Second World War, etc.



PRINT PACKAGES

Each package is a series of ten to fifteen 8" X 10" black and white photographs. Easy to handle, they are mounted and ready to display. Print packages have been successfully used as resource materials, as teaching aids to illustrate a particular theme, as exhibits for libraries and art galleries, and as displays for seminars, workshops and conferences.

OLDER WOMEN

Marian Penner Bancroft Isis 1976

The images of women that we are most often exposed to are those that present women as young and plastic; consumers of products which are sold to us by means of their images in advertising. Many of us have come to accept these images as our own standard of what is beautiful.

There is a wonderfully different kind of beauty in older women, a beauty that is the result of experience and the embracing of life's challenges.

This series of portraits represents an attempt to communicate that sensibility.

YOU HAVE A CHOICE

Marian Penner Bancroft Isis 1976

When young people think of women's careers, there are several that automatically come to mind; teacher, secretary, nurse, stewardess.

This group of photographs provides images of woman in a variety of occupations which most young women don't easily project themselves.

WOMEN AND THEIR BODIES

Barbara Tranter Isis 1976

This picture package is a series of photographs portraying women in different physical activities. (diving, running, kayaking, etc.)

More personally expressive forms of movement have also been photographed. Dancing is a form of movement which demands body awareness of oneself and also awareness of others - not in a competitive way but rather in a creative exchange.

IMAGES OF WOMEN

Barbara Tranter Isis 1976

This portfolio consists of portraits of women varying in age from childhood to motherhood. The majority of the photographs are of women in their traditional roles as mothers - although the role is traditional hopefully the portrayals are not.

"There are several photographs included of women whose lifestyles seem to be a result of socialization - women as seen in advertising, woman as desirable object -. These attributes are negative ones. I have always wanted to explore women's sensuality photographically and I hope that these particular photographs are not confused with this consumer consciousness."

Barbara Tranter

MEDIA RESOURCE CENTRES

The following centres distribute materials that often relate specifically to women, and aren't in our library. Generally they can be borrowed free of charge or at a minimal cost.

B.C. Teachers' Federation

- B.C.T.F.
2235 Burrard
Vancouver, B.C.
731-8121
- A growing collection of films for schools on stereotyping, the history of women in Canada, etc. Also has CUPE film 'Don't Call Me Baby'.

Canadian Union of Public Employees

- 228-4925 Canada Way
Burnaby, B.C.
291-8415
- Although the CUPE-financed film 'Don't Call Me Baby' makes no reference to non-federated unions and fails to give a clear picture of the problems women are having in male-dominated unions, it is a powerful statement about women unionizing, the need for organizing, and the pressures against women in the trade union movement. Good for non-union women as well as for union women not in CUPE.

Co-op Radio

- 333 Carrall Street
Vancouver, B.C.
684-8494
- Audiocassettes available from a regular series called 'Women Unlimited' (produced by, for and about women) on poetry readings, middle-aging, wages for housework, a Chilean testimonial, etc. Write for catalogue.

Health Units

- V.D. Control
Room 100, 828 West 10th
Vancouver, B.C.
- There are many provincial and municipal health units throughout the province. They very often distribute films and slide shows on health issues. For example, V.D. Control in Vancouver has a film on V.D. called 'It Takes Two' which has been used very successfully in schools.

IDERA (International Development Resource Centre)

- 2524 Cypress Street
Vancouver, B.C.
738-8815
- Distributes a large selection of films, slide/sound programs and videotapes on international development. Only a few deal exclusively with women, but all are concerned with issues vital to everyone. Write for catalogue.

National Film Board

- 1155 West Georgia
Vancouver, B.C.
or
- N.F.B.
811 Wharf Street
Victoria, B.C.
or
- N.F.B.
545 Quebec Street
Prince George, B.C.
- Distributes many films by or about women. Last year the N.F.B. printed a catalogue called 'Projecting Women', which is available from all Film Board offices around B.C. When booking films, make sure to check the year the film was made, because some are very out of date.

Video Inn

- 261 Powell Street
Vancouver, B.C.
688-4336
- A video library with an international collection of non-commercial videotapes. The library includes a section on women. Write for catalogue.

Women in Focus

- Women's Office
Box 85, S.U.B.
U.B.C. Vancouver, B.C.
- Produces and distributes a videotapes series covering such diverse topics as 'Fashion as a Social Control'. 'Margaret Atwood', 'Women in the Third World', etc. Write for catalogue.