



NEW COLLEGE

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DIANE LAWLESS

PLAY BALL!

The Notso Amazon Softball League . . . SEE STORY PAGE 5.

INSIDE BROADSIDE

FEATURES

THE ACT OF PORN:

Pornography is not a set of images dreamt up out of thin air, it is a practice, an act which causes harm to women, says Susan G. Cole. Looked at this way, the red-herring issue of censorship becomes meaningless. Women can call on human rights legislation, and sue pornographers and their distributors for damages. Page 6.

BEYOND THE PALE: Jewish lesbians are personae non gratae in Jewish cultural life. Not only are they women in a misogynist culture, they are women without a family and women independent of men in a family-oriented, patriarchal culture. Cherie Miller looks at Jewish traditions, and the place of women within them, both stereotypical and real. Page 3.

OUTSIDE BROADSIDE:

Don't miss this issue's calendar of Toronto women's events, for August and September, 1984. Page 11.

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POLITICAL FORUM:

Members of the Ontario Coalition for Abortion Clinics encourage women to use the coming federal election as a time to bring feminist issues of rights and choice to the public attention. The election process may not be revolutionary, but it is a time when people talk politics. Page 5.

NOTSO ATHLETIC: The Notso Amazon Softball League has over 200 members and a waiting list. But baseball is not always the number one priority of this lesbian gathering: sex of course is high on the list, as is time out for a cigarette. Kelle Dunlop reports. Page 5.

THE CHOICE TO SUBMIT:

In July, Judge Parker ruled against the fight of Drs. Morgentaler, Scott and Smoling for women's right of choice, saying that while marriage and motherhood are traditions for women and ought to be protected, abortion is not. And, he added, if women suffer from the current abortion laws, that's their choice! Page 4.

NEWS

STATUS QUO. Hours before Parliament closed up shop for the summer, amendments to the Indian Act were defeated by a one-vote veto in the Senate. Indian women who are declared non-status by virtue of marrying a non-Indian man will continue to suffer discrimination. They will likely have to wait till April 1985, when the Canadian charter goes into effect, to start the fight all over again. Lisa Freedman reports. Page 4.



Baquta Rubess as Anna

BRENDA LEDSHAM

ARTS

SISTERHOOD IS

POWERFUL: Based on the real-life story of the Ensslin sisters, Margarethe von Trotta's film *Marianne and Juliane* explores the bond that survives the alleged suicide of Marianne while in prison for a terrorist act. Juliane, the feminist journalist, becomes obsessed with discovering the truth. Donna Gollan also reviews *Kamilla*, an excellent film by Norway's Vibeke Lokkeberg. Page 8.

POLITICS OF

RETRIBUTION: The Anna Project collective explores women's response to violence in *This is for you, Anna*, a complex performance work about a mother who kills her small daughter's murderer. Reviewed by Nancy Worsfold. Page 9.

BOOKS: *Hard Earned Wages* and *Union Sisters*, two anthologies published by Women's Press, reviewed by Gail Meredith; *Sweet Suffering: Woman as Victim*, reviewed by Vivian Thomas. Pages 9 and 10.

LETTERS

Women and Peace

Broadside:

With reference to the article "Pure but Powerless: the Women's Peace Movement" (July 1984):

We who work for peace and social justice issues, and have been for many years, hear these arguments from time to time. They almost always come from people on the outside looking in and not from those who are actively engaged in a productive process.

The times are urgent, elections are coming soon in Canada and the US; the women's perspective needs to be understood not as "biology is destiny" but as an educational process. President Reagan is pushing the arms race and militarization all over the world - particularly dangerously in Japan, Germany, China, Saudi Arabia and other parts of the middle east.

Women (and men) who aren't happy with a particular group's analysis or way of working should find one with whom they are, or create one. There is ample space for everyone who cares. I work with about eight and respect the diversity of each. Other than Voice of Women, they are all mixed groups.

To my mind, one of the best articles to explain patriarchy and militarism in the context of their opposites, feminism and non-

violence, is Lyla Hoffman's "Feminist Education: A Key to Peace" (*Bulletin*, Vol. 13, nos. 6 & 7, 1982). There is also *Reweaving the Web of Life: Feminism and Non-Violence* and *Piecing it Together: Feminism and Non-Violence*. All of these help dispense with the other arguments so women and men can work together creatively and in a healing, loving manner to create the conditions that will allow peace to exist.

Dorothy Rosenberg
Montréal

Broadside:

"A prevalent defence of the women's peace movement lies in the appeal to the superior quality of women's 'nature.'" So says the Radical Feminist Organizing Committee (RFOC) in "Pure but Powerless: The Women's Peace Movement" (July 1984). For my part, I had to question why the authors failed to draw more of a distinction between those women who stress their biological role and those who focus directly on sexist conditioning and how it affects women and men in very different ways. The RFOC seemed to be equating a particular view held among some women as being representative of the movement as a whole.

I found the article generally closed and unreceptive to radical feminist theory in the peace movement. This was apparent in their premise that "we could still have peace and men would still oppress women in countless ways." For some women, peace is not simply the absence of war, but the eradication of the "causes of war and violence," and they stress that fighting for peace doesn't mean "ignor-

ing the violence on the streets and in our homes." (from *Piecing it Together: Feminism and Non-violence*, by a British feminism and non-violence study group). Radical feminists, by their definition, go to the roots of oppression. In their booklet, the study group demonstrates how sexism enables the state to rely on the predominantly male members of the police and armed forces to exhibit aggressive and 'manly' behaviour. Such behaviour perpetuates the polarization of values held between women and men.

Both the RFOC and the study group share a desire to eliminate the polarization of values between the sexes, but the latter is not afraid to acclaim some of the values and behaviour conditioned in women. In affirming our qualities, it does not mean that radical feminists are denying that men can change. Nor does it mean that women are incorruptible. If one looks at the ways in which women have organized themselves (not only in the peace movement), with their emphasis on non-hierarchical decision-making, it is obvious that they recognize, and are contending with, the corruptible force of power on women and men. In the peace movement, women acknowledge and are inspired by Virginia Woolf's *Three Guineas*: "We can best help you prevent war not by repeating your words and following your methods but by finding new words and creating new methods." (quoted in the booklet, *The Greenham Factor*).

The RFOC worries about the harm the women's peace movement does to us "in our relationship to men as a group." (This concern seems "rooted in helplessness," if we are to fret about what men will think of us.) The RFOC contends that women in the peace movement are behaving as men would have women behave. Is that what countless arrests and trials and fines demonstrate? And why

does the media choose to show certain kinds of women that their audience may feel unsympathetic to (lesbians, for example, or women who have deserted their homes and children to live in filthy conditions)?

Does not the reaction of the media, the law and the state show instead that women are challenging patriarchal values?

Valerie Free
Toronto

Broadside:

I am writing in response to "Pure but Powerless: the Women's Peace Movement" (July 1984) written by the Radical Feminist Organizing Committee (RFOC). While there are interesting criticisms raised in the article, there is much with which I disagree as a feminist activist.

There are many of us in the movement who do not base our anti-militaristic position on motherhood. But is it fair of us to invalidate the concerns of women for whom motherhood is an important role? Is not their response to the threat of war historically informed? Women, as we know, have been socialized to be mothers, have watched the menfolk (often unwillingly) go off to the slaughter, and have been left with the responsibility of the dead, the rubble and the living. I agree that it is up to all of us, whether we be woman or man, to preserve life. We are not intending to establish an opposition to men nor take full responsibility for nurturing - we too think men are capable of this. Rather, we are criticizing the structure that the dominant male class has

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EDITORIALS

The Deep Roots of Inequality

William Parker is a judge. What he says makes legal history. His recent decision concerning Henry Morgentaler's claim that the Canadian abortion law is unconstitutional is historic and dangerous. Parker argued that the constitution doesn't guarantee a woman the right to privacy that would allow her to choose to terminate a pregnancy.

He goes on to say that only those rights explicitly stated in our constitution are to be protected, and the right to an abortion is not one of them. He would have made an exception if he had perceived that those rights to be protected were so "deeply rooted in the conscience and traditions of our country as to be ranked fundamental." He could not include women's right to privacy among those "deeply rooted" rights.

Of course, if the only rights we have as women are the ones deeply rooted in our

traditions and conscience, that doesn't leave us with much. Judge Parker allows that the right to marry is "deeply rooted"; so is the right to have children.

What about equality? Is that deeply rooted in our political traditions? Of course not. Does that mean that our constitution may provide us with no guarantees to equality? If our judges continue to interpret constitutional law the way Judge Parker does, it may turn out that way.

Legal decisions such as this are landmarks in developing our constitutional vocabulary and values. Judge Parker's variation on law foreshadows an ominous struggle between the forces for constitutional equality and those that are determined to plug our new constitution into a pre-existing sexist framework that will turn our safeguarded rights into an elaborate sham. ●

Hustle on the Hustings

Cheap shots at the expense of politicians, political parties and the process as a whole, come thick and fast these days. The Mondale/Ferraro candidacy for the US presidency has been described as a ticket to nowhere on the not unreasonable supposition that Ronnie Reagan will romp to victory in November, leaving the first American female vice-presidential candidate just a footnote in history books. Our very own federal election has been described as a struggle between Tweedle Dum and Tweedle Dee, or so the third Tweedle keeps telling us.

Yet these are the only politicians we have, the only parties, the only process, and no matter how imperfect, they could be worse. Spreading gloom and despondency is probably the single most reactionary thing anyone can do. To do so under the guise of political sophistication and in the name of radical feminist politics amounts to sabotage and could plunge us into circumstances that are worse than the ones we've got. Getting the best possible deal from an imperfect or downright bad situation is what politics (not to

mention life) is all about.

So all smart-alec cynicism aside, it does matter that the New Democratic Party not be decimated; it would help if the Liberals picked up some seats west of Winnipeg (especially in BC) and if the Tories managed to break the Grit hegemony over Québec. It will even make a difference, just a bit, if we get out and vote for the least obnoxious candidate.

Walter Mondale's choice for his Vice President - a woman who is pro-choice and strong on other women's issues - is a big plus on our side. Geraldine Ferraro's high profile involvement throughout the campaign, win or lose, makes concrete women's increasing clout in the political arena. Sure she was selected to help the Mondale ticket and not out of any real concern for the needs of women. But just the fact that an American political party acknowledged that a woman on a national ticket might be an advantage - that's good news. Besides, when Big Brother to the south takes women seriously enough to bother with hypocrisy, our copycat politicians can't be far behind. For us all, Geraldine Fer-

This is Broadside

Item: As usual, the *Broadside* collective is taking a break in August. There will be people in and out of the office, but not on a consistent basis. And we won't be publishing a September paper: look for your next issue in early October (in fact, it will be on the stands beginning September 27).

Item: We may be taking a break, but we'll still be on the scene. On **Thursday, August 23**, we're having another *Broadside* dinner, this time at the Beaches' home of two long-time supporters of the newspaper. It will be a four-course dinner, catered by Caroline Duetz, with beer and wine donated by the breweries. Since space is limited, there are only 25 tickets available. If you enjoyed (or missed) our other two dinners (held at Crispins and Sloanes restaurants) hurry now and reserve a space. Tickets are \$25 per person and can be obtained by calling the *Broadside* office, or the dinner's organizer, Charlene Roycht, at 691-5459.

Item: Our next issue - Volume 6, number 1 - marks our fifth birthday. We are proud of our successes and grateful to our supporters; and we will, in the fall, be holding a celebration party to launch us into our sixth year. More details to come in October. ●

raro makes the unthinkable thinkable.

Still, she is as yet a figurehead and female political clout cannot stop there. Our own political activity around election time has to be just as noisy and high profile as Ferraro's nomination. The strategy is described in the article (see page 5) written by the Ontario Coalition for Abortion Clinics (OCAC). In the article, the OCAC encourage feminists to attend all-candidates meetings to ask pointed questions, especially about abortion law, but about other feminist concerns as well. The idea is to make it plain that women matter and can't be ignored.

Admittedly all we may get out of it is the lesser evil among highly unsatisfactory choices. But total resignation consigns us to the kind of political oblivion that makes it harder for us to survive in this world, not easier. ●

Jewish Lesbians: No Man's Footstool

by Cherie Miller

A greater understanding of traditional Jewish culture and religion can help us to determine what role we want Judaism to have in our lives. We can reject what no longer applies to us and we can own and transform the aspects which are positive and relevant to us.

This background to Judaism also gives us insight into stereotypes and myths about Jewish women, like the "Jewish Mother" or the "Jewish American Princess." By looking at the Jewish past and the present struggles of Jewish feminists, we can begin to create more positive and whole images of ourselves.

The family is the foundation of traditional Judaism. Within the family, strict, sex-defined roles have been very important. The mother remains in the home, setting an example of Jewishness by keeping the dietary laws, preparing for the Sabbath and other religious celebrations. The father, ideally, dedicates himself to prayer and study, performing the religious ceremonies outside of the home, in the Shul.

The women are the servers and nurturers, enabling the men to maintain their higher status as the spiritual caretakers of the family. Although the children live in a Jewish atmosphere in the home, the serious religious education takes place outside the home, with the men.

Women are seen as more earthly, physical and involved in the material world while men are more intellectual, spiritual and concerned with "higher" matters. The physical is separated from the spiritual and they are not equal. Even though Jewish women are told that their role is vital and noble - to be the cultural educators of the family - it has less significance than the male, religious role.

Often, in the European Shtetl, the women were also the money earners, especially if the man was gifted enough to devote himself to the intellectual and spiritual role. The women worked as pedlars in the towns and villages, bargained in the marketplace, bore and raised the children and were supposed to be deeply grateful for their link to God, through their husbands.

The role models which these men and women represent, differ from the gentile model. The man is seen as gentle, sensitive, kind and caring. He is involved with moral, spiritual and emotional concerns. The woman is strong, shrewd, capable and aggressive, since she is responsible for the physical and material survival of the family.

According to Orthodox Judaism, because the woman represents the physical, she is not allowed to be seen or heard by a man praying in the synagogue. Her very presence could sexually arouse him and distract him from his religious activity. Women are seated in a balcony and behind a screen in Orthodox synagogues.

There are many problems with this traditional way of life, both in religious and cultural terms. Judaism has not included women's perspective during the creation of the laws or the interpretation of the religion. Women's spiritual symbolism and view of the world has been completely invisible. Judaism is patriarchal, male-dominated, and degrading for women.

Jewish feminists have been concerned with women having an equal role within the religion, ie, becoming Rabbis and being included in the minyan for the communal prayer services. Some women in this movement have also challenged Judaism to the core. They want to transform the religion to include women's spiritual visions (for example, the goddess or a whole image of God which does not separate the male and female), to restore images from the Kabbalah which are women positive, and to create new feminist religious rituals for Passover, and other holidays.

Jewish feminists feel that without this transformation Judaism will no longer be relevant to modern life. And yet, many of them are afraid to be too radical and thereby risk breaking from the traditional institutions.

The Reformed Jewish religion has made some progress. Women participate in the organized religion and can become Rabbis, but the whole patriarchal foundation of Judaism has yet to be questioned.

The Jewish culture idealizes the family unit. The Jewish family is considered a safe-guard against the threatening, external, anti-semitic forces which continuously try to eliminate Judaism. Within the family, the woman has the main responsibility of keeping the family together. The men are seen as gentle, supportive and non-violent, while the women are strong, secure and stable.

Mimi Scarf, in *On Being a Jewish Feminist*, discusses wife beating in Jewish homes. Often Jews believe the myths connected to the Jewish family (for example, Jews are not alcoholics, Jewish fathers do not desert their children, there is no child abuse, and Jewish men do not beat their wives.)

These myths prevent Jewish women from seeking help when they are being beaten. Often Jewish social services will tell her that wife beating is rare and unusual in Jewish families. From the various studies done, wife beating does occur regularly in Jewish homes. Jewish women feel extremely guilty and responsible in the situation.

Considering the rigid and conservative attitudes towards proper sex-roles in the family, in the Jewish culture, any alternative life style is seen as undesirable. Alternatives are also considered dangerous and ultimately threatening to the survival of Judaism itself.

Single heterosexual women who are unmarried or widowed, do not have a real place in the Jewish world. The culture supports marriage and children. Judaism does not acknowledge or accept lesbianism. We challenge all the basic foundations of the traditional Jewish way of life. We support ourselves and each other rather than men. Not only do the sexist roles within Judaism need to be challenged, we need the whole concept of the family to be broadened to include a lesbian life style.

In many ways Jewish lesbians are alienated from both worlds. The Jewish culture does not acknowledge our chosen life style and generally sees any alternative to marriage as threatening to Judaism itself. If we totally reject the Jewish world, we are left to function in a predominantly gentile environment, which usually does not value our Jewishness and can be anti-semitic. How do we maintain our Jewish identity and live as lesbians? What does being a Jew mean to us? How can we integrate these two identities?

The first step towards integration is identifying as a Jew and coming together with other Jewish lesbians. Having a support group where these issues can be discussed on a regular basis is important. And with other Jewish lesbians in our lives, we can create our own Jewish feminist rituals in order to celebrate Passover, Channuka or Yom Kippur.

Understanding traditional Jewish attitudes towards women and their role in the "old world" helps explain some of the myths and stereotypes about Jewish women, in particular the "Jewish Mother."

Many of the characteristics that were valued and necessary in the Shtetl are seen as masculine traits in North America. Women needed to be in control, shrewd and capable in order to bargain in the marketplace and peddle their own wares to support their families. In America these traits are negatively labelled loud, pushy, domineering and aggressive. These labels also indicate a conflict of cultures. The poor European Jewish immigrant or "greenhorn" was considered vulgar by the wealthier, more educated American.

It is important to not idealize the role of women in the Shtetl. It was too narrow a role for women who wanted an education or an equal role in the religion. This aspect is portrayed in Singer's story and the film *Yentl*. But many strong characteristics which do not conform to the gentile ideal were respected and valued in the "old world."

The Jewish Mother is also nurturing, loving, able to care for all of her husband's and children's needs, but she is overbearing, suffocating, insensitive and uses guilt to control her family. Male Jewish authors show her as a destroying and devouring force, such as in Philip Roth's *Portnoy's Complaint*.

Of course, not all Jewish women fit the stereotypes. We are not all aggressive, or nurturing. It is necessary to reclaim the characteristics which do apply to us personally and have been unjustly criticized. Being strong and capable is very positive and not unattractive.

Erika Duncan's article, "The Hungry Jewish Mother" in *On Being a Jewish Feminist*, discusses the Jewish Mother myth. She says:

Too well we know the feeder whose hard-wrung offerings are imbibed as poisons. Yet we do not know enough of the other hungry one who feeds others because it is the only access she knows to a little bit of love. The mothers themselves are starved in every way, sucked dry and withered from being asked almost from birth to give a nurturance they never receive.



Flowering Brushes: coloured lithograph by Ben Shahn

Duncan concludes, through examining Jewish feminist literature, that the only solution for Jewish women is to give this nurturing and love to ourselves and each other, instead of only to our men and children.

This conclusion is deeply relevant to our choice to live as lesbians. By using our great abilities to nurture for ourselves, we become whole and full, rather than hungry. This is an encouraging new vision for Jewish lesbians.

The Jewish American Princess stereotype, or JAP, is another common stereotype which Jewish women have to confront on a regular basis. Anti-semites, who want to discredit a Jewish woman, say she is a JAP. That is, vain, spoiled, materialistic and shallow. A woman who feels she should be indulged by men rather than take responsibility for herself.

This attitude assumes that all Jews are wealthy and upper class. Many Jews were poor when they immigrated to North America, or lost all their possessions in Europe during World War II. Many Jews are still poor, middle or working class, even if they encourage their children to become educated and hopefully professionals.

The Jewish woman as "Sexual Temptress" is a stereotype evident within Judaism, as well as imposed from outside. From an anti-semitic perspective, we are sexually exotic and not worthy of respect. Within Judaism, women represent the physical and sexual nature, which is dangerous and unclean. In the Orthodox religion a husband does not sleep with his wife while she is menstruating and after menstruation the woman must go through a purification ritual, or mikvah.

The Jewish distrust of sexuality is also seen in the ancient Lilith myth. Lilith, the original woman, was created equal to Adam. When he wanted to subjugate her, she left the Garden of Eden. She then became a demon woman who seduces religious men, causing them to "spill their seed," and murders newborn babies. The message is clear that powerful women, who choose equality and independence, will become uncontrollably sexual and destructive.

It is extremely important for Jewish women always to be aware of these and other myths and stereotypes, which we have internalized from Jewish culture or anti-semitic attitudes. We also need to create images of ourselves which are positive and strong.

Our sexuality comes out of our identities as Jews, women and lesbians. A clearer understanding of our past heritage, Jewish tradi-

tions and heterosexual training will allow us to be more content with our lesbianism.

Those of us who grew up in a traditional Jewish home, religious or cultural, have been strongly encouraged to be "good" girls, to marry nice Jewish boys and to have healthy children. To give our parents luck and happiness.

To decide to live as a lesbian is a rejection of many of the traditional Jewish values. Although many of us still feel a strong connection to Judaism, to the values which include social and political concern, or to the festivals and celebrations, and although we identify as Jews in a gentile world, it is very difficult to merge and integrate the two identities. We need to learn how to fulfill ourselves as lesbians in our women's community and to preserve our loving connections to our Jewish families; and friends.

This is a beginning! •

Some further reading

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Cherie Miller is a Toronto Jewish lesbian. This article was based on a workshop on Jewish lesbianism she gave at the Lesbian Sexuality Conference in June.

MOVEMENT MATTERS

Non-status, No Status

by Lisa Freedman

Canada recently celebrated its first amendment to our own home-grown constitution. The amendment, which was proclaimed on June 21, 1984, dealt with Canada's first citizens - the aboriginal people - and involved a number of their rights. The rights referred to have derived from various sources including the common law, the Royal Proclamation of 1763 and certain treaties signed between the Crown and various Indian Nations and tribes. But one part of the amendment stands out as a glowing example of just how illusory paper rights can be.

The amendment is clear enough. A part of it reads: "... aboriginal and treaty rights are guaranteed equally to male and female persons." Unfortunately the constitutional amendment extends the concept of equality to aboriginal and treaty rights only and does not apply to federal legislation. What this means is that the amendment does absolutely nothing to eliminate one of the most discriminatory and embarrassing pieces of legislation that Canada has on her books - the federal Indian Act.¹

The Indian Act states that an Indian woman who marries a person who is not an Indian forfeits her right to full Indian status and subsequently the status of her children. (Compare this to the situation of a Canadian woman marrying a non-Canadian male - not only is she not excluded from Canadian society but her child is automatically granted Canadian citizenship). No similar penalties are applied to Indian men marrying non-native women. In such cases the Indian man is automatically entitled to confer on his wife and children all of the rights and privileges of full Indian status.

The implications of losing one's status as a reserve Indian are far reaching. Aside from the psychological effect of being stripped of one's heritage, the tangible benefits that this estimated 20,000 women and 40,000 children are being deprived of are numerous. These include the right to own property on the reserve and to inherit property left by one's parents, access to tax free land, free medical benefits and free education, and the right to return to live with one's family on the reserve in the event of illness, divorce, separation or dire need. Finally one loses the right to be buried on the reserve with one's forebears.

How can we, as a nation devoted to "basic principles of democracy," as a nation whose constitution is an "embodiment of the aspirations of our Canadian society, reflecting both what we are as a nation and what we want to become" allow such a discriminatory law to remain on the books? Furthermore, what possible rationale is being used to defend this

act of discrimination?

The Indian Act originally embodied European cultural values, particularly the notions of private rights in land inherited through male heirs. But these European cultural precepts not only did not apply to the Indians of Eastern Canada, but were in direct contradiction to native cultural norms.² Iroquois society was matrilineal, descent was traced matrilineally and post marital residence was matrilineal (after marriage the husband went to live with the wife's family).

The 1869 legislation that introduced the discrimination against Indian women was intended as a measure to reduce the number of Indians and half breeds on reserves as part of the government's stated policy of doing away with reserves and of assimilating all native people in the Euro-Canadian culture. The welfare of the Indians was not the main basis of the legislation nor did it recognize the wishes or customs of Indians. The law appears to have been motivated simply by government self interest.

Indian women recently came within sight of regaining their status. The introduction of Bill C-47 would have ended the discrimination of native women. The bill simply needed Senate approval - a formality, or so it seemed. But on the final afternoon of Parliament, Charlie Watt, an Inuit senator, denied the unanimous consent needed to pass the bill.

What possible interest could anyone have in allowing this discrimination to continue? The Indian Brotherhood has always argued that allowing Indian women to return to the reserves with their non-native husbands and children would in time result in an outnumbering of the natives and that this could result in non-natives eventually taking over the reserves. More recently the principle opposition to reform has come from major Indian bands and organizations on rich Alberta reserves who are reluctant to share their revenue with returning band members. These Alberta bands own 95% of all of the money native tribes have in trust and they don't want these monies spread more thinly than they already are. Without a firm guarantee of federal government financial assistance these bands are not prepared to entertain the idea of changing the law.

Some might argue (as does Barbara Amiel in a recent column in *Maclean's*) that the right to discriminate and to hold those beliefs and act upon them is a basic human right and what a liberal democracy is all about. In other words we may identify as discriminatory, for example, traditional Jewish matrilineal law that children of a Jewish mother and a non-

Jewish father will be accepted as Jews, while children of a non-Jewish mother and a Jewish father will not. Similarly the Indian's idea of who is and who is not an Indian may be discriminatory, but whether this discrimination is tolerable is a matter for the group to decide. In the case of the status of Indian women the argument goes that the government should stay away from passing any legislation and let the group change, if it will, according to its own schedule and values.

What this argument fails to comprehend is that this discrimination was not the wish or the idea of native groups initially, nor is the analogy valid. In the case of the Indian Act it was the government that legislated the discrimination in the first place, even if now native males are hopping on the sexist bandwagon. Nobody would stand for allowing the government to pass legislation that embodied the discrimination found in the Jewish religion. Ethnic self definition by group is one thing. Government dictated discrimination is quite another.

Of course the government has already had its say on this issue. In a court case that dealt with an Indian woman losing her status, the government argued that there was no sexual discrimination involved. Indian women merely switch from one status, that of a registered Indian, to another, that of a Canadian married woman. The statuses are different but they are not unequal. What the government really means is that an Indian woman, whether on or off the reserve, must obtain her status, her personal self definition from a man, either her father or her husband.

Every woman deserves the right to enjoy and exercise full human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field. With an anachronism like the Indian Act still on the books, equality isn't worth any more than the paper it's written on.

1. In order to redress this discrimination inherent in the Indian Act, it must either be amended by Parliament, or the Supreme Court of Canada must declare the offending section contrary to the general equality section of the Charter (s. 15) which prohibits sexual and other forms of discrimination when it comes into effect in April, 1985.

2. For more on this, see *Indian Women and the Law in Canada: Citizens Minus*, by Kathleen Jamieson.

Lisa Freedman is a Toronto feminist, recently called to the bar.

Entrenched Hypocrisy

July 20, 1984 marked a grim period in the history of women's rights. At 10 am, Judge William Parker announced to a hushed courtroom that the pre-trial motion by Drs. Henry Morgentaler, Robert Scott and Leslie Smoling was dismissed. The doctors' motion argued that our current abortion laws (s. 251) are beyond the powers of the federal government, that they contravene the Bill of Rights and that they are inconsistent with the Canadian Charter of Rights and Freedoms.

Not only did the 96-page decision by Judge Parker reject all of defence lawyer Morris Manning's arguments, but the rhetoric reflected sexist values and beliefs women have been fighting against for centuries. Furthermore, the entire underpinning of the decision seems to take the responsibility for abortion laws, that are an administrative nightmare, away from those who have created the situation - be it Parliament, provincial Health Ministers, individual hospital boards or individual doctors - and thrusts the responsibility for the inequality of the laws onto women's shoulders. This isn't the "woman-as-victim" syndrome, but "woman-as-culprit."

The most distressing parts of the decision have to do with Judge Parker's comments on "equality," and his definition of the "right to liberty and security of the person." Manning argued that s. 251 violates the right to equality before the law found in the Canadian Bill of Rights, in that it does not require qualified hospitals to set up therapeutic abortion committees, creating unequal access to TACs across Canada; it formulates requirements ensuring that many women throughout Canada do not have an opportunity to qualify for a therapeutic abortion; it denies women an opportunity to apply for a therapeutic abortion if they reside in an area with no committee; and it uses an ambiguous and vague standard which ensures that access to therapeutic abortion is unequal throughout Canada.

Judge Parker stated that if discrimination isn't obvious on the "face of the legislation" then there is no denial of equality. Although there might in reality be unequal access to abortion, this only proves that there is unevenness in the "administration" of the law and this is for Parliament, not the courts, to correct.

The biggest blow to pro-choice groups was Judge Parker's interpretation of the right to liberty and security of the person. Morris Manning had argued that liberty and security of the person contained a right to privacy, such that a woman may choose to have an abortion during at least part of the gestation period. In deciding the scope of this right, Parker decided that a determination of the rights encompassed should begin with an inquiry into the legal rights Canadians have at common law or by statute. If the claimed right is not protected by our system of positive law, the inquiry should then consider if it is so "deeply rooted in the conscience and traditions of our country as to be ranked as fundamental." Parker found that certain parts of his analysis would support the proposition that the right to privacy may be covered under the right to liberty and security. But this is limited. He stated, for example, that the decision to marry and to have children is fundamental to our way of life and deeply rooted in tradition. But he concluded that, "No unfettered legal right to an abortion can be found in our law, nor can it be said that a right to an abortion is deeply rooted in the traditions or conscience of this country."

The final word must go to Parker. In response to Manning's arguments that women are subjected to cruel and unusual treatment because of the way the law operates, Parker's observation is that women are not being subjected to cruel and unusual punishment. It is women, not the state, who subject themselves to any cruel treatment, by choosing to have an abortion. So, if there is any cruel and unusual treatment or punishment, it is essentially inflicted on women by themselves. And this last line in and of itself may be the most malignant interpretation of "a woman's right to choose" that we have yet to see.

- Lisa Freedman

Wanted: 10 Million Women

For three years, women's space has been created at Greenham Common in Berkshire, England. Women have continually made links between nuclear weapons and other struggles, especially the violence being done to millions of people all over the world. This planet of ours is not big. All of us register at least small amounts of radioactive fallout. It is called natural, but it is from the atmosphere and it is from nuclear tests.

It needs all of us together to make a miracle happen and create a world we can live in. The women of Greenham Common are calling 10 million women to England for 10 days

Outside the Church

MONTREAL - The pope will be coming to Canada in September, and will be in Québec September 9 to 12. *Le Devoir* of September 6, 1983, said: "The pope condemns fornication, homosexuality, abortion, contraception, marriage of priests, ordination of women, and reaffirms the indissoluble nature of marriage."

Women in Montréal have responded by circulating a petition entitled "Outside the Church... Women Find Salvation." It states that, "Women are born for freedom, not submission! We affirm that, for some years, we have chosen to live our everyday lives outside

(September 20 to 30, 1984) to create a tidal wave of women's energy. During this time, NATO exercises will be taking place, and millions of men (10 million, maybe?) will be practicing for war, practicing for the end of life on this planet.

So, women, come to Greenham Common in September and bring your friends. Come self-sufficient (with water and food), get as near to the base as you can, and camp. Let nothing obstruct you! (For more information, write: Lynn Jones, 78 Gloucester Ave., London NW1, England.)

of the institution that endorses the maltreatment of women, and we choose to speak out against anti-woman laws. We, the undersigned women, publicly renounce our affiliation with the Roman Catholic Church."

Copies of the petition are available to women, in both English and French, as well as a second petition for women not brought up as Roman Catholics, who "denounce the retrograde position on women of the Catholic Church." Write: Centre de santé des femmes de Montréal, 16 est, boul. St.-Joseph, Montréal, PQ, H2T 1G8; tel. (514) 842-8903.

Action from Mediawatch

TORONTO - Fresh from their general meeting in Vancouver, regional Mediawatch representatives across Canada have arrived. Mediawatch is the only national organization dedicated to improving the portrayal of women and girls in the media by eliminating sexist and pornographic images and encouraging the creation of images that reflect the changing and diverse roles of women in Canadian society.

Much of what Mediawatch does involves their complaint forms: if you have a complaint, they supply you with a form, plus a carbon copy, and then they distribute it to the pertinent bodies. That means one form, one stamp and one address. And they get action! This past June a complaint about a Sergio Valente jeans bus ad resulted in the offensive images being pulled from circulation within two days. Reps are also available to speak to groups and present their video on Sex-Role Stereotyping in the Media.

If you or your group would like some forms, please contact your rep through the Vancouver headquarters at 209-636 West Broadway, Vancouver, V5Z 1G2 (604) 873-8511. In Ontario, you can contact the new rep, Jane Farrow, at 119 Bellwoods Ave., Toronto, M6J 3N4. All materials are available in French as well.

Working Women: Personal and Political

by Gail Meredith

Hard Earned Wages: Women Fighting for Better Work, by Jennifer Penney. Toronto: The Women's Press 1983, 241 pp.

Union Sisters: Women in the Labour Movement, Linda Briskin and Lynda Yanz, eds. Toronto: The Women's Press 1983, 421 pp.

Both *Hard Earned Wages* and *Union Sisters* cover similar topics - women, work and unions - but in very different ways. Both are exciting, readable and nicely put together. Both are anthologies in which women share hard-won understanding and analyses of their lives and their work.

These books bridge the knowledge gap that exists between my life experience and that of my sisters. They also contribute to closing the gap that exists because women have differing skills; some have the ability and opportunity to live out these experiences, and some to research and write those experiences. Both are equally valuable. I find it exciting that a synthesis is taking place, that we can share and learn from each other, and that we don't all have to go through it all.

In the 1970s, there was much literature about women finding their way into non-traditional jobs, organizing, getting into and working within unions, and becoming generally active and directive in relationship to our work lives. Now much of that has happened, or been tried, and where are we? These books address themselves to that question.

Hard Earned Wages is a look at women's work lives in their own voices. Wisely, Jen-

nifer Penney provides space for women to talk and then steps out of the way. There is no interviewer, no cute or penetrating questions, just women talking in their own words. Particularly powerful, I found, were the stories by two women who worked in a fish packing plant in Nova Scotia, owned by Lizmore Seafoods. Their words are authentic and moving, as are the words of a Cree woman from western Canada who became a social worker, and those of a miner's daughter from Sudbury who went to work at Inco. From all the stories that women tell us in this book - although it is hard to restrain a feeling of anger at what happens to us - what emerges is such a sense of the strength of women, and a feeling of respect for the clarity with which they view their experience.

We see, because they have so clearly seen, that: women can tackle and succeed at almost any job; that the native Indian experience is very different from most of ours; that management, far from being the all-knowing, all-efficient being of myth and legend, consists of multitudes of lower and middle echelon types, any of whom are very limited and largely stupid. We see that unions vary, some are great, and, in some unions, women have to battle the bureaucracy the same way they do management. We find that some male co-workers can be supportive, and some don't know the meaning of the word. We see that women's work lives affect their home lives and vice versa. And it is clear that what happens to most women is similar, despite the many different places women live out those similarities. Most

importantly, we get to live through part of these women's lives with them, learn from them, and enjoy their successes.

Union Sisters says of itself that "is an attempt to document the struggles and victories of the movement of union women, as well as provide some direction to working women and unions as they fight to defend the interests of working people." Linda Briskin and Lynda Yanz use a format which divides the book into sections. The section titles include - Background, Union Issues, The Challenge of the Unorganized, Inside Unions, The Power of Alliance, and Resources. Within each section, women contributors (and one man) focus on related topics.

The Background section has much useful and wide-ranging statistical information, as well as a brief history of women in the Canadian Labour Movement, 1870-1940. In the other sections, articles explore affirmative action, microtechnology, equal pay, part-time work, lesbian and gay issues, organizing domestic workers, daycare, etc. Almost any topic of interest to working and union women is covered.

An attempt is made to outline some of the pro and con positions taken in the labour movement on these issues. Many of the articles include contract language that deals with, or begins to deal with, a particular issue. Some of the language has been bargained into existing collective agreements, and the employer's arguments and manoeuvres during the bargaining process are also outlined. The wording of some of the contract clauses is

more universally applicable than others, sit workplaces, unions, and situations vary greatly.

Further into the book there is a discussion of women's committees in unions, and an excellent article entitled *Wives Support a Strike* at Inco in 1978. The section called *Women Building Alliances*, which includes an article on trade union women and the NDP, ends the discussion sections of the book. The book is then rounded off by a resource section. This contains a quite comprehensive listing of films of interest to working women with a brief description of each film, and information on who distributes it. There is a section on French language resources, one on trade union resources, and a selective bibliography.

Union Sisters does cover quite a bit of ground, updates much useful information and gives a good overview of our work lives as they now are - in process.

Although each of *Hard Earned Wages* and *Union Sisters* certainly stands on its own merits, the two books together are, I think, an interesting balance for one another, and both are useful. Both should be read however, with the knowledge that the economic situation has severely worsened, even in the time that it has taken for these books to come together, and that much of what was possible may well no longer be, perhaps for some time.

Gail Meredith has worked with SORWUC and the BC Federation of Labour, and lives in Vancouver.

Not a Bedtime Story

by Nancy Worsfold

In Germany, 1980, Marianne Bachmeier shot the man who had murdered her 5-year-old daughter, Anna. Her story, *This is for you, Anna*, played at Theatre Passe Muraille in Toronto for two weeks in May after having been performed in Montréal. It toured Ontario in June, and may surface again in Ottawa next February. Billed as a "Spectacle of Revenge," it raises many complex feminist issues, both with subject matter and with style of presentation.

The piece, as I hesitate to call the performance a "play," speaks of women's response to violence and what happens when women are driven to revenge. For millennia, women have submitted to male violence and have not sought revenge. *This is for you, Anna* tells the stories of the few women who have struck back. The subject is difficult for many women. Self-defence seems to be acceptable, but, as a woman said to me of Marianne Bachmeier, "Wouldn't it have been better to put him in jail?" The problem, as presented in *This is for you, Anna* is that institutional means of retribution don't seem to work. Battered wives only rarely call the police and charges are even more rare. In the Bachmeier case, little Anna was being accused of having been "seductive." (The leap in logic from seduc-

tion to murder is a little beyond me.)

Violent revenge is presented as a possible response to oppression, but, as in the film *Born in Flames*, which featured a women's army in response to male violence towards women, this is not left as an easy or morally unproblematic solution. The piece gives the audience many threads but leaves us much to decide for ourselves.

The piece was created by a collective of seven women (five performers, a stage manager and an administrator) who call themselves "The Anna Project." In March 1983, a half-hour project was presented at the Women's Perspective Festival in Toronto. The idea went into hibernation until this spring when it was workshopped and the current show created. The women work politically while creating political work: their collective is non-hierarchical, no one is a star and no one is a director.

This is for you, Anna skillfully weaves together four stories to create a polyphony of voices which seem almost miraculously to hold together in a very watchable and compelling avant-garde theatre piece. Layers of symbols are interwoven and subtly changed to uncover new meanings. Chocolate given to a lover, instead of an offering, becomes the pacifier. An accordion creaks back and forth unmusically, ominously, instead of playing the usual happy drinking music. I had assum-

ed that the 'this is for you Anna' of the title referred to the shooting of Anna's murderer - which it did and it didn't. The performance began with a silent mime of Marianne Bachmeier shooting, then, another actress, another Marianne Bachmeier, poured a glass of milk and held it out saying, "This is for you, Anna." This image goes through a final transformation at the very end when a woman pours a glass of milk, and keeps pouring as the milk splashes onto the floor.

There are echoes of a Brechtian style in little touches, like a woman who hangs up signs on a clothes line. But a more important Brechtian influence is shown in the impossibility of identifying with any single character. The roles constantly shift from one actress to another; all five actresses in turn play Marianne and there are sometimes two Mariannes at once. This is occasionally confusing, but I found myself learning to follow the rhythms of the piece quite quickly.

The stories are very upsetting. The performance starts with women as victims and moves to a woman making herself a victim. The story of Lucrece cuts very close. She was a truly 'pure' woman, wife of a Roman Emperor, who killed herself, after she had been raped, to save her husband's honour. While telling the story as part of a bedtime story motif, the women keep trying to change the story so that Lucrece kills her rapist instead of herself. *This is for you, Anna* avoids the trap of portraying women as a moaning mass of victims, both by offering revenge as a possibility and by maintaining a sense of humour.

The jokes in *This is for you, Anna*, and there are many, sparkle and offer much needed relief, but the humour also touches vulnerable spots. Instruction on "how to be a (perfect) victim" are interspersed with satires of advertisements for diet pills and breath-fresheners.

This is for you, Anna both provides an exciting theatrical experience and raises a number of interesting questions. It is an important show, so I hope that more women will be able to see it.

Nancy Worsfold is a feminist-at-large in Toronto.

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NEOCONSERVATISM
TERRORISM

by Susan G. Cole

Since feminists made pornography an issue in the mid-seventies, we have found ourselves caged by an intense debate over censorship and the granting of arbitrary powers to the state. The following article gives a critical analysis of the problem of pornography and tries to begin the process of unlocking those cages, giving feminists new options to consider at the same time. Special thanks to the authors of the Minneapolis Ordinance¹ - Andrea Dworkin and Catharine MacKinnon - for many rays of light.

THE PROBLEM

The problem, put simply is that pornography - soft core, hard core, explicitly violent, or just sort-of-violent, everything from *Playboy* to "Snuff" - can cause harm. While many women will tell you this purely on the basis of their own experience and feelings, the fact that pornography causes harm has received a great deal of support from academics, usually male, who have devised clinical studies to prove the point.

You can read about these studies in various academic journals and you may have heard about this body of work because most of the heavies in the field, like Ed Donnerstein and Neil Malamuth, were at the February Symposium on Media Violence and Pornography that was held in Toronto and reported in *Broadside* (Vol. 5, No. 4, February 1984). What's interesting about all this is that unlike other areas in the social sciences, this one doesn't seem to be producing any body of work to refute the findings. When Donnerstein reports that prolonged exposure to pornography, particularly the kind that fuses sex and violence, increases aggression levels of the viewer and that the aggression tends to be acted out on females, we would expect another researcher to counter with an opposing study. Competition, after all, is as serious in the free market of ideas as it is in the free market. But this has not happened. When Donnerstein and his associate, Malamuth, report that prolonged exposure to films in which women are depicted as enjoying rape (ie, having an orgasm) tends to make the viewer believe that women like to get raped, we would expect another researcher to come back with a study that says, no this is not true. This has not happened. And when Dolf Zillman reports that so-called non-violent erotica (movies without explicit violence and with explicit sex only) also increase aggression levels, we would expect a study to refute the finding. This has not happened.

Instead, certain columnists and academics have fulminated against the studies, poking holes in the methodologies and sneering at some of the assumptions. This has prompted the researchers to fill the gaps, clean up the methods and, indeed, to replicate their findings. Most of the people who continue to argue against these findings have either not read the studies or have a political or career stake in not recognizing the validity of the research. These are the people who glibly quote the pathetically outdated American Commission on Obscenity and Pornography which published its findings in 1970 and which seldom asked the right questions anyway. In the meantime, while various representatives of civil liberties groups and other like-minded people (sometimes pornographers themselves are included among them) quibble with methodology, *there has not been a single study that refutes the findings that pornography increases the aggression levels of the viewers and changes male viewers' attitudes toward rape.*

Once out of the ivory tower and into the real world, we discover the *actual* harm pornography causes. It is easy to get the evidence. Talk to women. Surveying some of the victims of battery, I have encountered women who openly confess that their sex lives changed considerably once their husbands got into pornography. The pornography, often from magazines, gave their spouses all kinds of ideas about what was sexy, and made their spouses wonder why their wives were not being sexy in the way the pornographic models were sexy. Many of these women report being forced to replicate sexual acts in the pornography. I'm not referring here to the thousands of women who are offended at the *sight* of pornography and who

"Fundamental to the understanding of the harm pornography causes is . . . the world-changing act of believing women and what they say."

believe in their guts that pornography puts them down. I am talking about the women who know that the pornography is related to their own *practices* of sexuality as they are forced into them. In other words, pornography makes something happen in the bedroom.

Then, there is the truth about what goes into the making of pornography. Many women, even anti-porn critics, seem to think that pornography comes out of thin air and is transformed by some magic into "images." But there are real women in the pornography. In fact, you can't have hard core pornography without the traffic in real women. If you ever have the chance to see porn, watch it carefully. Ask yourselves some questions. Why are some women "only" naked, while others are penetrated? Why does one woman perform fellatio on several men while others "only" stand around and fondle themselves? Who is sleeping with the director? Who's controlled by a pimp? How many of these women are really victims of female sexual slavery?²

A good working text for understanding how the syndrome works is Linda Lovelace Marchiano's autobiography *Ordeal*.

Combatting the Practice of P

In it she describes how she was pimped, pushed around and forced to make "Deep Throat" (the single most commercially successful porn film, about a woman with a clitoris in her throat) under life-threatening conditions. What is most interesting about Marchiano's story is how hard it is to get people to believe it. Marchiano says that the only thing people remember about her in the film was her smile. How could she have been forced if she was smiling? Because she was brutalized by her pimp, but he's off camera. *People only believe what they see on camera.* In the end, Marchiano's escape and survival tends to be used against her. If she was forced, how did she get away? (*Ordeal* tells how.) Catharine MacKinnon has remarked that the only way Linda Marchiano would be believed is if she were dead.

We've come to the crucial point. Fundamental to the understanding of the harm pornography causes is the radical, rare, provocative, laboratory-transforming, even world-changing act, of believing women and what they say. When a woman says, "I didn't want him to take the picture," even if the photograph shows her "enjoying it;" if she says, "He put the magazine in front of me and said 'do it' and when I didn't he beat me;" when she says that he'd never thought of ropes or paraphernalia, and without porn he never would have had the network to secure the toys he'd need to get the sex the porn advertises - *we must believe her.*

WHOSE FREEDOM COUNTS?

Armed with the knowledge that pornography causes harm, feminists can enter the debate on censorship much better prepared to discuss the issue with women's interests as a priority.

The anti-censorship position breaks down into two parts. The first element states that freedom of speech is a fundamental value in a liberal democracy and to threaten that right is to violate one of the primary tenets of the social contract. Of course, women have been asking since the beginning of the porn debate, "Whose social contract is it?" The very persistence of pornography proves that the value of freedom of speech is celebrated in a world where everyone does not have equal access to that freedom. We all know that it takes training, resources, contacts, money in particular, to "speak" in this society and none of these prerequisites is doled out in equal numbers to men and women.

In a body politic committed to the free forum of "ideas," it's the pornographer who builds his empire of propaganda forced sex, while women voice our protests in the face of liberal platitudes. Let's face it. The three words used most effectively to subvert women's outcry against pornography have been the words "freedom of speech." And one of the most effective agents in freezing women's speech has been the pornographer, who has reduced women to objects who can have nothing to say in the first place. Why should we allow the pornographer to "speak" when he does whatever he can to keep *us* silent?

Besides, if we analyze how pornography is used, how it works, then pornography doesn't look very much like "speech" at all. It looks far more like a concrete practice: of defining how women can be; of convincing men that women like rape; of conditioning the consumer to fuse sex with aggression, conditioning them through sexual arousal so that they learn it *in their bodies*. It is the practice of traffic in real women. *Pornography does something.*

Look at "Deep Throat." The pornographer's "speech" there was at another time Linda Lovelace's life³. Look at any pornography: the pornographer's "speech" could at any time be another woman's life. What's happening is that feminists are finally taking a stand on which is more important.

But should the state be the vehicle for protecting women (and anyone else so victimized by porn) against the harm pornography causes? Feminist theory has always been ambivalent about the role of the state, and the practice of state censorship has not done a great deal to resolve the question. In theory anyway, if pornography causes harm, then eliminating pornography should reduce some of the violence done to women (though never eliminate it: I've never heard anyone say that ending the practice of pornography would end the entire cycle of violence against women that is systematic). This is a strong argument for viewing the state as a potential force for mitigating the impact of porn. The guardians of individual freedoms (not as mindful of women collectively) argue - and this is the second element of the anti-censorship position - that the granting of state powers to restrict expression is dangerous. The state is not neutral, they say, and the powers we grant the state will be used against us, radicals, dissidents, critics of the status quo - change-makers in general.

At this point in the development of feminist ideas, we can say that as long as the state is male-dominated and the system that creates it male-defined, we will never know whether the state can ever be neutral, or whether women can ever exercise enough clout to transform the practice of the state in a non-sexist world. In the meantime, regardless of what role we may fantasize for a future government, it is our responsibility to examine the specific practices of present governments and assess our positions.

OBSCENITY AND THE STATUS QUO

Let's begin with obscenity, the state's main attempt to cope with pornography. According to Section 159 of the Criminal Code; the distribution of materials that unduly exploit sex, or sex and violence, or sex and horror, or sex and cruelty, or sex and crime, violate obscenity law. Most of the court's decisions have been hopelessly skewed to create a body of law devoted to sex only, and which tends to ignore the issue of violence entirely. It is true that the undue exploitation of sex *and* violence is, according to the law, obscene, but judges have tended to set up peculiar standards as to what constitutes the real combina-

tion. Often, only the presence of an erect penis will convince a judge that sex is involved at all. Although the Stephen Borins decision in Ontario in the Rankine case (*Regina vs Rankine*) was able to see sex without penetration and may have set some important precedents, for the most part the depiction of women gagged, manacled, with clips on their nipples, are not necessarily considered for prosecution. Nudity does not lend "sex" to the image in the legal sense. Penetration does.

Unfortunately, this has been the extent of the feminist critique of obscenity and the litany of distressing legal precedents. In developing this critique, feminists have tried to isolate the violent material only as that which should be called "obscene," trying desperately all the way to convince observers that we don't mind the sexual depictions, that we are very pro-sex and that the "sex" in pornography causes us no problems. Count this writer among those who tried to go this route and who criticized obscenity legislation which makes it illegal to depict a woman sucking a penis but perfectly legitimate to depict her sucking a gun.

But what do we do with the real facts, the ones that tell us that it isn't only the violent materials that are being used to keep women down or used as sex manuals forced on the victims of battery? What about the fact that the so-called "non-violent" materials are often made under near violent conditions? In fact, much of the pornography implicated in the battery of women has been these so-called non-violent materials. More to the point, the items through which women are forced into sexual acts are very often soft core items that, even given the long arm of the law, obscenity legislation cannot and will not touch.

Playboy and the rest of the girly mags, after all, do not violate Canadian contemporary community standards, the very standards used to determine whether materials are obscene. Indeed, anyone with eyes and ears in this media-laden culture might conclude that *Playboy* is our community standard. In a sexist society, community standards are bound to be sexist and hence obscenity legislation is not likely to have a great deal of practical value.

Besides, if a judge were to decide his case on the basis of these standards, how could he know what they are in a practical sense. He may want to look at what magazines sell but that wouldn't help him determine a uniform Canadian standard. He may want to look at film classification and refer to the provincial censor boards which also establish policy according to community standards. He won't get much help there. Consider what happened to the movie "Pretty Baby." It was controversial because it contained sexual scenes with then

"What would happen if a judge decided that a meathook in a woman's vagina does not violate community standards?"

twelve-year-old Brooke Shields. The Ontario Censor Board asked the film's distributor to cut certain sexual encounters; the Quebec board made no fuss and gave it a restricted rating. Saskatchewan banned it outright. But even without the inconsistencies of the censor boards as evidence, anyone who's ever travelled across this country has to suspect that the idea of a contemporary Canadian community standard has to be something of a national joke.

The judges carry on though, and usually they decide what the community *won't* tolerate. This has made certain depictions become *de facto* "wrong," and has done a lot to deny minority rights, especially those of gay men whose sexually explicit materials have been the subject of a disproportionate number of obscenity cases, and more to the point, obscenity convictions.

What would happen if a judge decided that a meathook in a woman's vagina does not violate community standards? Would that make the woman any less real? Or the meathook in her vagina any less real? The business of "community standards" makes it seem that the pornographer's crime is having the bad manners to have chosen the wrong audience⁴ and that if only he could find an audience that *would* tolerate his battery of women, then he will have been a good citizen of our society.

In the end, our obscenity legislation does a lot more to protect the sexual status quo - *Playboy*, homophobia and the pimp's power - than it does to protect women from exploitation.

CENSORSHIP'S TRADEOFF

It's about time that we recognized that the Ontario Censor Board's track record is growing more dreadful by the day:

Item: Lizzie Borden's film "Born in Flames," sponsored by *Broadside* and FUSE magazine, is submitted to the Theatres Branch and can't get a public screening unless a five second shot of an erect penis being fitted with a prophylactic is eliminated. The context is, "A woman's work is never done," but the censor board doesn't worry about context. It worries about erect penises. In the same film, an army of women on bicycles blow whistles to subvert a rape attempt. The scene, an empowering one for women, falls under the board's arbitrary category of "threat of rape" and is given as the reason for classifying the film as restricted.

Item: The Censor Board has always had the advantage of having it both ways. On the one hand, the board eliminates ex-

rnography

licit violence because the Criminal Code does *not* find explicit violence uncoupled with sex to be obscene. But the board also eliminates explicit sex (and erect penises) precisely because the legal precedent *has* found them obscene. Which is? Filmmakers want to know. They have not been satisfied with having the board state policy on the basis of community standards which are too difficult to pin down. It was exactly this vagueness of the community standard test that prompted an Ontario court decision (in the case involving the Ontario Film and Video Appreciation Society and the Ontario Board of Censors) that the Censor Board policies were unconstitutional. The courts urged the Theatres Branch to construct clear guidelines so that film distributors would know their parameters.

This provided a splendid opportunity for the Board to give some clarity. It was a time for some creative decision-making; clear-cut guidelines; a chance to change censorship policy and adapt it to real social needs. The Ontario government came back with new legislation and The Film Review Board. It was a breathtaking display of arrogance: the law changed very little and parroted the former policies, laying them down as legislative guidelines as if that would be an improvement over their in-house use only. The "threat of rape," regardless of context, continues to influence film classifications; erect penises and penetration, our current definition of obscenity, are still being eliminated. Rather than cashing in on feminist political support by, for example, softening the arbitrary power given to the Board, and considering context, the Board nerrily carries right on with policies that threaten feminist artistic and political initiatives.

Item: What the government's new amendments did do was grant the Theatres Branch new powers over hard core pornographic video tapes leased for home use. During the week of the announcement of the new Film Review Board, the police wasted no time before they let community artists know who's boss. They raided A Space, a video art gallery on the night A Space was screening videos on the subject of gay sexuality. These video were neither pornographic, hard core, nor leased for home use.

It is becoming harder and harder to shrug off these excesses as the price we have to pay to keep pornographers in line. This is not to say that the state can never be a foil for the imbalance of power that exists in a liberal democracy where the more money you have the more speech you can buy. Rather it is to recognize that the Ontario government, anyway, is not neutral, and its practice is such that we have to conclude that the tradeoff - we'll let you make a few mistakes by taking away a few artistic frames of film as long as you take away many frames of pornographic film - is not working in our favour. And it becomes easier to come to terms with the failure of censorship when there is another alternative.

HUMAN RIGHTS OPTION

All of this legal lingo must not cloud our eyes for a single second to the fact that pornography is still linked to serious injuries and harms done to women. All we've concluded so far from the excesses of the Censor and the ineffectual implementation or the misuse of obscenity law is that we empower the state at our peril.

But we are still left with the legal option of empowering *women* instead.

This is essentially the intent of the Minneapolis Ordinance, which gives women the right to sue in their own person those who traffic in the pornography that causes them harm. This is a civil rights approach to pornography that in a Canadian context could be adapted quite handily into a human rights framework.

There are three steps to this legal strategy:

1. Pornography must be defined legally in such a way as to embrace all sexually explicit depictions of the subordination of women, including those that appear in soft core magazines. (See box.) This is especially important in a soft core pornographic culture like Canada's.
2. Then we must define how pornography is a practice of sex discrimination. The Minneapolis Ordinance gives us the basic language to work with (though plainly a Canadian definition would be consonant with Canadian human rights vocabulary):

... pornography is central in creating and maintaining the civil inequality of the sexes. Pornography is a systematic practice of exploitation and subordination based on sex which differentially harms women. The bigotry and contempt it promotes, with the acts of aggression it fosters, harm women's opportunities for equality in rights of employment, property rights (etc)... promote injury and degradation such as rape, battery (etc)... contribute significantly to restricting women from full exercise of citizenship and participation in public life... undermine women's equal exercise of rights...

3. The commission of certain acts connected to the discriminatory practice of pornography allows the women harmed to sue the perpetrators of those acts, specifically the traffickers and manufacturers in pornography. These are *acts*, not images, depictions or things said, and they are as follows:⁵

A. *Coercion and fraudulent induction into pornographic performance in the manufacture of pornography.* Anyone who forces a woman to pose or perform sexually either for a camera or an audience can have an action taken against him.

B. *Assault or physical attack due to pornography.* This allows victims or their agents to file suit, in addition to assault charges against the assailant, and against the pornographers because the pornographers have been complicit in the crime.

C. *Intrusive display.* Anyone or any institution that displays pornography in such a way as to interfere with a person's right *not* to see it may have an action taken against him or her.

Here's how it might work. Human Rights legislation that made the above practices sex discriminatory would allow women to appear before human rights commissions (see box) and file for damages against the traffickers in pornography. Whereas the rules of evidence are strictly adhered to in a court of law, they are somewhat more relaxed in a human rights setting, thus making it possible for a woman to make her case.

This doesn't mean this strategy can swing into gear without some crucial public education. We aren't as litigation-happy as our American neighbours; we have to sort out how to develop a feminist legal think tank that can represent women and inform them of their legal rights, and *not* at the expense of the women's community. Plainly this is a new idea that needs a great deal of fine-tuning.

But look how many problems it does solve, even in its rawest form. The human rights approach reduces the dichotomy between public and private that is nurtured by obscenity and censorship law. Obscenity and censorship are fashioned to deal with the public face of pornography, the business going on in the public realm, and not the private acting out of pornography going on in the bedroom. The civil libertarian likes to insist on this and spends a great deal of his energy fighting for the individual's right to privacy. This public/private line is not unlike the civil libertarian's freedom of speech line in that it does not take into account women's experience. Feminists know that the greater part of violence against women takes place *in private*, away from the jurisdictions of official censorship, and wonder whose privacy the civil libertarian is trying to defend. If we take the route of human rights as we've outlined them here, women could redress the damages done to them even if they occurred away from public view.

Allowing women to sue for damages also does a lot to take the profit out of pornography, something many people agree would reduce considerably the amount of pornography in our world. Of course, the way to eliminate the profit is to eliminate the market, which can occur through long range solutions like sex education and wholesale changes in our sexual assumptions and practice. In the meantime, awarding damages to women is an attack on the profit incentive of pornography and actually makes the practice of pornography financially risky. It makes the distributors think twice, since they can never be sure that the pornography they are moving across the country will not be used against women in a situation of force.

And it is a great improvement over taking fines and putting them into government bank accounts, as if obscenity harmed the government. Obscenity, after all doesn't cause any harm in the first place. Pornography does. And once we've extracted the monies for the damages done by pornography, we can finally put these funds where they should go - to the women who have suffered.

**"Feminists know
that the greater part
of violence against women
takes place
in private, away from
the jurisdictions of
official censorship,
and wonder whose privacy
the civil libertarian
is trying to defend."**

Now the censorship debate has become irrelevant. Except for the role of a court-like apparatus like the Human Rights Commission, the agents of the state - police officers, crown attorneys, and government appointees - have been largely eliminated from the scene. They are replaced by those better situated to know the damages done: those who experience pornography in their lives. This kind of legislation does away with the potential misinterpretation by law enforcement officers and empowers women instead, all in the context of a law *that favours equality*.

Now is the time for these kinds of legislative changes. We are at the precise point in our constitutional history when we can take advantage of what we know about pornography. We are just now developing a social contract for Canada. Unlike our neighbours in the US, we do not have a 200-year history of constitutional law that has imbedded in stone "freedoms" that have protected pornographers and have posed obstacles for women fighting against pornography. We have the chance to enter a new human rights in a vocabulary that is distinctly Canadian and at a time when our decisions will define the basic constitutional priorities for the future.

Think about it. This human rights approach to pornography would pose no threat to the development of alternative erotic materials; nor would such a law make sex education materials subject to prosecution; it would not allow the law to say that sex was dirty. It *would* allow the law to make a strong statement in favour of equality; it *would* make it harder for the consumers of pornography to think their sex discriminatory practice had anything having to do with freedom; it *would* allow women who are dehumanized in the making and consumption of pornography to reclaim humanity through court action.

And it *would*, you can bet on it, cause a great deal of trouble for pornographers. ●

WHO WOULD HAVE A CASE?

1. The family of Barbara Schlifer. Her rapist/killer explained in court that he had a pornographic magazine in his hand as he cut her open. The traffickers of the pornography, including the national distributor and the owner of the store where it was bought, would find themselves in front of the Human Rights Commission.
2. Vanessa Williams. 1984's Miss America was forced to give up her title when nude photographs of her appeared in *Penthouse* against her will. She claims that the release form was never signed (even *Playboy* representatives, explaining why they refused the photos, have stated publicly that all is not well with the release form) and that the stated intentions of photographer Tom Chiapel were to photograph Williams in silhouette only. This is a classic case of coercion and fraudulent induction into pornographic performance.
3. Any female medical student who finds herself looking at a pornographic slide in the middle of an anatomy class (a favourite joke among anatomy professors) could file suit against the teacher and the medical school for intrusive display.
4. Any person forced to look at pornography while in the process of paying their bills at a variety store would have a case against the proprietor for intrusive display.
5. The hundreds of women who are forced to replicate sexual acts in pornographic materials will finally be empowered to sue the traffickers of the pornography for violation of these women's human rights.

A DEFINITION OF PORNOGRAPHY AS DEVELOPED BY ANDREA DWORKIN AND CATHARINE MACKINNON IN THE MINNEAPOLIS ORDINANCE:

Pornography is the sexually explicit subordination of women graphically depicted which also includes one or more of the following:

1. Women are presented dehumanized as objects, things or commodities; or
 2. Women are presented as sexual objects who enjoy pain or humiliation; or
 3. Women are presented as sexual objects who experience pleasure in being raped; or
 4. Women are presented as sexual objects tied up or cut up or mutilated or bruised or physically hurt; or
 5. Women are presented in postures of sexual submission; or
 6. Women's body parts are exhibited such that women are reduced to those parts; or
 7. Women are presented as whores by nature; or
 8. Women are presented being penetrated by objects or animals; or
 9. Women are presented in scenarios of degradation, injury, abasement, torture, shown as filthy or inferior, bleeding or bruised, or hurt in a context which makes these conditions sexual.
- (The use of men, children or transsexuals in the place of women above is also pornography.)

BIBLIOGRAPHY:

For the full text of the Minneapolis Ordinance, write c/o C.A. MacKinnon, 285 Law Center, University of Minnesota, 229-19th Avenue South, Minneapolis, Minnesota, 55455. For more information, write The Pornography Research Center, 734 East Lake Street, Minneapolis, Minnesota, 55407; or phone (612) 822-1476.

"Not A Moral Issue," a critique of (American) pornography and obscenity law by Catharine MacKinnon, will be published in an upcoming edition of the *Yale Review of Law and Social Change*.

Andrea Dworkin, *Pornography: Men Possessing Women*, Perogee, New York, 1981

Andrea Dworkin, *Right Wing Women*, Coward-McCann Inc.: New York, 1983.

NOTES:

1. The Minneapolis Ordinance was an attempt to amend the Minneapolis Civil Rights Ordinance to include pornography as an act of sex discrimination. The Minneapolis Ordinance was passed by the City Council, vetoed by the Mayor, then reintroduced and defeated, then reworded, introduced and finally passed, then vetoed again by the Mayor.

The last section of this article is based - sometimes loosely, sometimes closely - on the Minneapolis Ordinance, and is an attempt to adapt the ordinance to a Canadian context.

2. As Kathleen Barry defined it in her book *Female Sexual Slavery*: "present in all conditions where women or girls cannot change the immediate conditions of their existence; where regardless of how they got into those conditions, they can't get out; and where they are subject to sexual violence and exploitation."
3. MacKinnon discusses this in her paper "Not A Moral Issue," delivered to the February Symposium on Media Violence and Pornography, Toronto, 1984.
4. *Ibid.*
5. The Minneapolis Ordinance includes "trafficking," the implications of which are complex and, though I don't oppose including trafficking as actionable, the topic warrants another article.

ARTS

Settling Accounts

by Donna Gollan

Marianne and Juliane. Written and directed by Margarethe von Trotta. Prod.: Eberhard Junkersdorf. Asst. Dir.: Heleka Hummel. Cin.: Franz Rath. Ed.: Dagmar Hirtz. Music: Nicolas Economou. Sound: Vladimir Vizner. Prod. man.: Gudrun Ruzickova. Cast: Barbara Sukowa; Jutta Lampe; Rudiger Volger; Verenice Rudolph; Luc Bondy. Germany, 1981. A Cinephile release.

There is really only one good German film, and I have seen it several times. It is the story of coming to terms with a Nazi past and grappling with the challenges of the future, choosing a path that will prevent its deadly recurrence. What makes *Marianne and Juliane*, made by Margarethe von Trotta in 1981, much more powerful for me, as a feminist, is the fact that von Trotta has cast the story in terms of women involved in the women's movement. Her characters are strong and she neatly sidesteps the usual trap of casting a woman as the helpless, uninformed, swept away past. Certainly the characters are metaphors but more than that, they are people.

The actual story and personalities involved in *Marianne and Juliane* are based on the true personal history of the Ensslin sisters. Gudrun (Marianne) was imprisoned as a terrorist and died in prison in 1977. Christiane (Juliane), to whom von Trotta dedicates this effort, worked on a feminist magazine entitled *Emma*. Christiane virtually gave up her life, her social contacts, her work, to prove that Gudrun did not commit suicide. In the film's fictionalized account, we watch with despair, always probing our own dedication, our own beliefs. Can it be worth the cost to know? Can we afford not to know?

Everything that happens to Marianne and Juliane epitomizes the belief that the personal is political. The film leaps from present day to childhood memories for two sisters who seem conscious of the consequences of their every act. As an adolescent, Juliane is stubborn and difficult, openly rebelling against her minister-father and defiant of school rules that force her into the role of "nice little girl." Marianne, on the other hand, is the pet of the family who plays the cello and does what she's told. Together they suffer through countless film sessions of Nazi atrocities, vowing each in her own way, to make the world a better place. Juliane grows up to help found a feminist newspaper, demonstrate with her pro-choice friends, communicate in print and push for reforms. Something in Marianne snaps. She drops bombs to bring attention to the plight of people in the third world. Juliane feels responsible for Marianne. Marianne feels Juliane has lost the clarity and strength she once had. As each explores her past, neither wishes to take responsibility for the future.

The future is Marianne's son Jan, who is consistently photographed in moving vehicles watching the world speeding by. Marianne hoped that in having him, she would give his depressed father a reason for living. He dumps the child with Juliane and commits suicide. Juliane does not want the nurturing role and since she cannot contact the child's mother, a known terrorist, she places Jan in a foster home. When she tells Marianne what she has done, her sister is not perturbed. After all, the future of Germany will be comfortable and well fed, compared to the children of the third world.



Marianne (left) and Juliane

It is interesting that Juliane's boyfriend is angered by her refusal to nurture Jan. Wolfgang is a liberated man who finds this role very stressful to bear. He makes no attempt to nurture the boy himself, just as Jan's own discouraged father failed, but freely admits to Juliane that while he resents every moment she spends on Marianne, he would not object to time spent on caring for Jan.

As the film progresses, Juliane spends more and more of her time coming to terms with Marianne. Once Marianne is captured, she visits her often in jail. Blood-sisters, they speak clearly as two sister-factions of the women's movement. One is on the radical end of the spectrum, the other verges towards the liberal. Their methods are divergent and each is as passionately against the other's actions as she is involved in trying to comprehend exactly how it feels to stand in the other's shoes. All that they share is past history and it is crucial for Marianne to cast off her past, in order to reconcile her actions as a terrorist with her belief that she is causing positive change. It is just as crucial for Juliane to prove the worth of that past in order to force Marianne to face her history as Daddy's little girl. How far is a terrorist from a Nazi? How far is a liberal from a conservative?

When Marianne dies in prison, Juliane gives up the last threads of her everyday life to begin her obsession with history and proof that her sister did not take her own life. If it is important to us as feminists that radicals and liberals share a history and with it, a bond of sisterhood, then it is crucial to Juliane to prove that her sister did not give up the struggle of her own free will. She tenaciously clings to that bond of sisterhood and so dissolves the bond that binds her to Wolfgang. He is furious that he is no longer the centre of her life. He has been slowly squeezed out and now leaves in anger. We are sorry to see him go, even as we realize that he is right to be angry, Juliane is obsessed. Even so, she is right to be obsessed.

By the time Juliane has proven Marianne was murdered, it is no longer news. Meanwhile, the hostile world has not been kind to Marianne's son Jan. He has been fire-bombed by someone who discovered the identity of his mother. This time Juliane is ready to nurture, perhaps shocked into it by the realization that a good home and food are not sufficient. Jan demands his past. He waits for her to explain his mother, her motives, her past. Juliane, strengthened by the knowledge that Marianne held to her convictions to the finish, begins to record history and so, to nurture the future.

Kamilla. Dir: Vibeke Lokkeberg. Prod.: Terje Kristiansen. Written: Vibeke Lokkeberg in assoc. with Terje Kristiansen. Cin.: Paul Rene Roestad. Ed.: Edith Toreg. Sound: Svein Hovde. Cast: Nina Knapskog; Vibeke Lokkeberg; Helge Jordal; Kenneth Johansen; Karin Z. Haerem; Renie K. Thorleifsson. Norway, 1981. A Cinephile release.

Melos, the Greek word for song, plus *Drama*, or melodrama, has come to mean sentimental in a trashy, overdone style. We have become so used to movies which rely heavily on the violin section to bring tears to our eyes that we have forgotten the original power of the word. *Kamilla*, Vibeke Lokkeberg's 1981 film from Norway, which I suspect is based on her own childhood, is a richly emotional film, complex and evocative, melodramatic in the finest sense of the word.

Kamilla is a seven-year-old child who tries frantically to understand what is happening to her once-secure existence as her parents marriage disintegrates before her eyes. The camera retains that child's-eye point of view, reluctantly giving up secrets and only hinting at situations that remain as murky to us as they do to the hapless Kamilla. Acting on her childlike perceptions of a frightening situation, she often edges nearer to the truth than even she can understand.

Vibeke Lokkeberg co-wrote and directed the film, and played one of the leading roles, that of Kamilla's mother. Having a major role in the film does not seem to have prevented her from coaxing some excellent performances from child actors, Nina Knapskog as Kamilla and Kenneth Johansen as her playmate Svein. Lokkeberg claims she could have made this film without being a mother herself; perhaps this is true. It is certainly apparent that there is a tremendous depth to her role as Kamilla's mother that adds layer upon layer of emotional complexity as mother watches daughter watching mother.



Kamilla in clown face

Kamilla's sympathies lie with her mother when her father moves downstairs to live with his pretty, blonde shop assistant, Siri. The little girl tries to puzzle out what her father sees in Siri, even going so far as to sit between her legs to discover what smells different down there. When Siri buys a black silk apron in order to wait on customers in the little shoe repair-cum-laundry shop, Kamilla steals it for her mother to wear, "because Daddy will like

you in it." Daddy insists that a cotton apron is good enough for his wife, who must do the messy work in the laundry room.

It is apparent that this non-too-subtle favouritism is puzzling to the little girl, though she is quick to catch the flashes of fury that dart from her mother's eyes. When Kamilla overhears her father persuading Siri to elope to Canada with him, she tries to reconcile this picture with the holiday that her mother promises. Are they going to Canada on their holiday? Why is Siri coming with them? A huge fight ensues and Kamilla, understanding only vaguely what is happening but with perfect clarity what is at stake, steals the black silk apron once more and irons several large holes into the delicate fabric.

Kamilla's parents are not her only source of love and comfort. She and the neighbour's son, Svein, have an emotional pact that appears at once mutually essential and charmingly unreal. A scene in which they run away together is shot to look like babes in the woods, asleep beneath a covering of feathery ferns. There is little to make us smile, though, in the many scenes where they cling to each other for very real comfort. "My parents are divorced now too," Kamilla tells Svein. "Oh, has he been drinking?" replies the worldly-wise six-year-old. "No," she sighs, "he's been hitting."

Much of the magic of this film stems from its child's-eye view of a world which often seems too large, the streets too long, too empty. Physical objects are too awkward and heavy to carry, as are Kamilla and Svein's emotional burdens. Kamilla delivers mended shoes for her father which she can barely carry. Svein scrapes clean tins he can just lift at the bakery to make up for his mother's forced tardiness in arriving at her job.

In one memorable scene, Kamilla and Svein deliver the family's paper route. Together they drag the cart and baby up the steep streets and down rickety stairs. Sometimes the struggle sees them slip backwards, losing their feet. Sometimes they can barely restrain the cart as it flies down the hill. It is a good metaphor for the loads they bear at home, comforting their mothers and longing for their absent fathers. Neither understands that their tasks are larger than their capabilities. Their performance as miniature adults playing house is touching. The scene in which Svein is forcibly taken away to an orphanage, while Kamilla looks on, is heartbreaking.

The emotional intensity which Lokkeberg achieves consistently in *Kamilla* is sharp and painful but it does not render us passive, defeated spectators. We are participating through the eyes of a child who does not fully understand the motives of the actions she sees, but dearly loves the parent on each side. Kamilla tries to mend her saddened, deserted father with clown face and flowers. She tries to heal a serious rift between her parents with social cups of tea. It is the reactions that grow from her half developed understanding that touch our hearts, as witnesses to her pain.

In the beginning, Kamilla stole a hairpin from her sleeping mother and put out the eyes of her favourite doll. In the end she takes an axe to the window through which she can see her parents fighting. Smashing a jagged hole in the glass directly between their heads she reminds them that there has been an effect on her too. As they turn to stare back through the hole, at her, at us, they are frozen, perhaps shocked that we have seen. Kamilla turns to run and she too is frozen, suspended in flight. ●

Wanted: As soon as possible, for film on women, peace and power.

We are collecting photographs for possible inclusion in a cross-Canada montage of local peace actions, activities and initiatives. We are interested in mundane and imaginative actions, large and small, not just marches, involving a variety of ages, with a special emphasis on women. Describe the event briefly, including any response or impact it had. Indicate if you want your photo returned, and identify carefully with return address on back. Snapshots okay.

For further information call Bonnie Klein, Terri Nash or Dorothy Rosenberg at NFB, Studio D, (514) 333-3494 or 333-3265.



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Bathurst United Church, Toronto
Saturday, October 6, 13, 20, 27 & November 3
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Call (519) 885-4277 for details.

Working Women: Personal and Political

by Gail Meredith

Hard Earned Wages: Women Fighting for Better Work, by Jennifer Penney. Toronto: The Women's Press 1983, 241 pp.

Union Sisters: Women in the Labour Movement, Linda Briskin and Lynda Yanz, eds. Toronto: The Women's Press 1983, 421 pp.

Both *Hard Earned Wages* and *Union Sisters* cover similar topics - women, work and unions - but in very different ways. Both are exciting, readable and nicely put together. Both are anthologies in which women share hard-won understanding and analyses of their lives and their work.

These books bridge the knowledge gap that exists between my life experience and that of my sisters. They also contribute to closing the gap that exists because women have differing skills; some have the ability and opportunity to live out these experiences, and some to research and write those experiences. Both are equally valuable. I find it exciting that a synthesis is taking place, that we can share and learn from each other, and that we don't all have to go through it all.

In the 1970s, there was much literature about women finding their way into non-traditional jobs, organizing, getting into and working within unions, and becoming generally active and directive in relationship to our work lives. Now much of that has happened, or been tried, and where are we? These books address themselves to that question.

Hard Earned Wages is a look at women's work lives in their own voices. Wisely, Jen-

nifer Penney provides space for women to talk and then steps out of the way. There is no interviewer, no cute or penetrating questions, just women talking in their own words. Particularly powerful, I found, were the stories by two women who worked in a fish packing plant in Nova Scotia, owned by Lizmore Seafoods. Their words are authentic and moving, as are the words of a Cree woman from western Canada who became a social worker, and those of a miner's daughter from Sudbury who went to work at Inco. From all the stories that women tell us in this book - although it is hard to restrain a feeling of anger at what happens to us - what emerges is such a sense of the strength of women, and a feeling of respect for the clarity with which they view their experience.

We see, because they have so clearly seen, that: women can tackle and succeed at almost any job; that the native Indian experience is very different from most of ours; that management, far from being the all-knowing, all-efficient being of myth and legend, consists of multitudes of lower and middle echelon types, any of whom are very limited and largely stupid. We see that unions vary, some are great, and, in some unions, women have to battle the bureaucracy the same way they do management. We find that some male co-workers can be supportive, and some don't know the meaning of the word. We see that women's work lives affect their home lives and vice versa. And it is clear that what happens to most women is similar, despite the many different places women live out those similarities. Most

importantly, we get to live through part of these women's lives with them, learn from them, and enjoy their successes.

Union Sisters says of itself that it "is an attempt to document the struggles and victories of the movement of union women, as well as provide some direction to working women and unions as they fight to defend the interests of working people." Linda Briskin and Lynda Yanz use a format which divides the book into sections. The section titles include - Background, Union Issues, The Challenge of the Unorganized, Inside Unions, The Power of Alliance, and Resources. Within each section, women contributors (and one man) focus on related topics.

The Background section has much useful and wide-ranging statistical information, as well as a brief history of women in the Canadian Labour Movement, 1870-1940. In the other sections, articles explore affirmative action, microtechnology, equal pay, part-time work, lesbian and gay issues, organizing domestic workers, daycare, etc. Almost any topic of interest to working and union women is covered.

An attempt is made to outline some of the pro and con positions taken in the labour movement on these issues. Many of the articles include contract language that deals with, or begins to deal with, a particular issue. Some of the language has been bargained into existing collective agreements, and the employer's arguments and manoeuvres during the bargaining process are also outlined. The wording of some of the contract clauses is

more universally applicable than others, since workplaces, unions, and situations vary so greatly.

Further into the book there is a discussion of women's committees in unions, and an excellent article entitled *Wives Support the Strike at Inco* in 1978. The section called *Women Building Alliances*, which includes an article on trade union women and the NDP, ends the discussion sections of the book. The book is then rounded off by a resource section. This contains a quite comprehensive listing of films of interest to working women, with a brief description of each film, and information on who distributes it. There is a section on French language resources, one on trade union resources, and a selected bibliography.

Union Sisters does cover quite a bit of ground, updates much useful information and gives a good overview of our work lives as they now are - in process.

Although each of *Hard Earned Wages* and *Union Sisters* certainly stands on its own merits, the two books together are, I think, an interesting balance for one another, and both are useful. Both should be read however, with the knowledge that the economic situation has severely worsened, even in the time that it has taken for these books to come together, and that much of what was possible may well no longer be, perhaps for some time.

Gail Meredith has worked with SORWUC and the BC Federation of Labour, and lives in Vancouver.

Not a Bedtime Story

by Nancy Worsfold

In Germany, 1980, Marianne Bachmeier shot the man who had murdered her 5-year-old daughter, Anna. Her story, *This is for you, Anna*, played at Theatre Passe Muraille in Toronto for two weeks in May after having been performed in Montréal. It toured Ontario in June, and may surface again in Ottawa next February. Billed as a "Spectacle of Revenge," it raises many complex feminist issues, both with subject matter and with style of presentation.

The piece, as I hesitate to call the performance a "play," speaks of women's response to violence and what happens when women are driven to revenge. For millennia, women have submitted to male violence and have not sought revenge. *This is for you, Anna* tells the stories of the few women who have struck back. The subject is difficult for many women. Self-defence seems to be acceptable, but, as a woman said to me of Marianne Bachmeier, "Wouldn't it have been better to put him in jail?" The problem, as presented in *This is for you, Anna* is that institutional means to retribution don't seem to work. Battered wives only rarely call the police and charges are even more rare. In the Bachmeier case, little Anna was being accused of having been "seductive." (The leap in logic from seduc-

tion to murder is a little beyond me.)

Violent revenge is presented as a possible response to oppression, but, as in the film *Born in Flames*, which featured a women's army in response to male violence towards women, this is not left as an easy or morally unproblematic solution. The piece gives the audience many threads but leaves us much to decide for ourselves.

The piece was created by a collective of seven women (five performers, a stage manager and an administrator) who call themselves "The Anna Project." In March 1983, a half-hour project was presented at the Women's Perspective Festival in Toronto. The idea went into hibernation until this spring when it was workshopped and the current show created. The women work politically while creating political work: their collective is non-hierarchical, no one is a star and no one is a director.

This is for you, Anna skillfully weaves together four stories to create a polyphony of voices which seem almost miraculously to hold together in a very watchable and compelling avant-garde theatre piece. Layers of symbols are interwoven and subtly changed to uncover new meanings. Chocolate given to a lover, instead of an offering, becomes the pacifier. An accordion creaks back and forth unmusically, ominously, instead of playing the usual happy drinking music. I had assum-

ed that the 'this is for you Anna' of the title referred to the shooting of Anna's murderer - which it did and it didn't. The performance began with a silent mime of Marianne Bachmeier shooting, then, another actress, another Marianne Bachmeier, poured a glass of milk and held it out saying, "This is for you, Anna." This image goes through a final transformation at the very end when a woman pours a glass of milk, and keeps pouring as the milk splashes onto the floor.

There are echoes of a Brechtian style in little touches, like a woman who hangs up signs on a clothes line. But a more important Brechtian influence is shown in the impossibility of identifying with any single character. The roles constantly shift from one actress to another; all five actresses in turn play Marianne and there are sometimes two Mariannes at once. This is occasionally confusing, but I found myself learning to follow the rhythms of the piece quite quickly.

The stories are very upsetting. The performance starts with women as victims and moves to a woman making herself a victim. The story of Lucrece cuts very close. She was a truly 'pure' woman, wife of a Roman Emperor, who killed herself, after she had been raped, to save her husband's honour. While telling the story as part of a bedtime story motif, the women keep trying to change the story so that Lucrece kills her rapist instead of herself. *This is for you, Anna* avoids the trap of portraying women as a moaning mass of victims, both by offering revenge as a possibility and by maintaining a sense of humour.

The jokes in *This is for you, Anna*, and there are many, sparkle and offer much needed relief, but the humour also touches vulnerable spots. Instruction on "how to be a (perfect) victim" are interspersed with satires of advertisements for diet pills and breath-fresheners.

This is for you, Anna both provides an exciting theatrical experience and raises a number of interesting questions. It is an important show, so I hope that more women will be able to see it.

Nancy Worsfold is a feminist-at-large in Toronto.

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Another Mother Tongue: Gay Words, Gay Worlds. By Judy Grahn. \$27.50.

Women in Development: A Resource Guide for Organization and Action. By Isis. \$19.95.

Letters from page 2

constructed over these many centuries - particularly their war machine. We are angry women who value our lives and as feminists we see male supremacy sustained by the patriarchal-military organization.

Militarization and nuclear war, contrary to the opinion of the authors, are special interests because they do oppress us; because if we do not speak out against them they will destroy us through their many reprehensible ways. Let me point out that: nuclear missiles back up the imperialist war machine and will potentially be used against national liberation struggles; the testing of the cruise missile over Alberta denies legitimacy to native land claims; microchip manufacturing, an integral part of the nuclear industry, threatens the health of and exploits Asian women; nuclear testing in the South Pacific has displaced women and their communities, destroyed entire islands and caused radioactive poisoning of entire populations that has resulted in genetic mutations; nuclear reactors spill radioactive waste into our water systems while a million gallons of nuclear waste are yet to be buried; the uranium plants expose workers to unacceptable levels of radiation: Joanne Young's husband, cancer victim, Eldorado Nuclear Ltd., Port Hope, Ontario, 1956; Karen Silkwood, Oklahoma, exposed to plutonium, murdered, 1974; Donna Smyth, Nova Scotian nuclear critic, charged with libel, 1983.

Militarism, in its sexist and racist forms, is an integral part of the patriarchal-capitalist system: it will take strength, courage and ingenuity to crack it. Our opposition is made concrete and visible through mass non-violent actions, which require that we step out of our passive, acquiescent roles and speak out against male authority. The women's actions at Litton Systems, Toronto (producers of the guidance system for the cruise missile), the peace camps at Cold Lake, Alberta; Seneca, New York; Comiso, Italy; and Greenham Common, England, are actions which publicly identify nuclear war production and deployment. More significantly, the actions place us in an audible position to openly criticize and call into question the oppressive policies that maintain male privilege and male superiority. Our analysis points out that this position is maintained by military power, and that that power has multiple effects on our lives. For instance, consider the military and: pornography, rape and prostitution; militaristic language, media imagery and fashion; war toys; multi-million profits and global economic control; social eutbacks, hunger, disease, death; legal protection of military property and industry; aggressive male attitudes, especially towards women. "War is not just about killing. War is more about how to crush the living." (Rose McAllister, Republican, Belfast, Ireland, quoted in *The Armagh Women*, ed. Nell McCafferty, Co-op Books (Publishing) Ltd., 1981.

I think it is a mistake to belittle the efforts and advances the women's peace movement is making. It is an even more serious mistake to suggest a redirection of strategy that would diffuse it. The momentum of the women's liberation movement depends on us exerting pressure at all levels. Opposing militarism is but one way of criticizing male violence and

initiating alternatives. It is equally as important as establishing rape crisis centres and abortion clinics. Perhaps our work doesn't lead to immediate results, but understanding militarism's structure prepares us for the very real struggle involved in dismantling it, and in turn, bringing an end to patriarchal control.

We need to be critical of our strategies and we are certainly open to constructive suggestions; it's too bad the authors did not offer us any to consider. But we still need to work in solidarity with each other's efforts, and we cannot and will not turn a blind eye to patriarchy's war machine. Our resistance is growing stronger - maybe it's just more dynamic in the women's peace movement.

Beth McAuley
Toronto

Broadside:

The article "Pure but Powerless: The Women's Peace Movement" (July 1984) does an excellent job in focusing on the non-political make-up of the peace movement. Calling for peace in the name of feminism, as Simone de Beauvoir put it, "is absurd - because women should desire peace as human beings, not as women!" The issue of peace as presented in the entire peace movement is motherhood: "It is a cause that no sane person would oppose."

However, the authors go on to state, "It is time we put ourselves first. No one else will."

I disagree. The notion that feminists should work for their rights in a vacuum, oblivious to the other injustices of society, is falling in the very trap the status quo has laid. Being a single-issue, narrow-minded movement will deprive women of the broader picture of their oppression.

Statements such as, "Certainly men would rather see women climbing fences than disturbing male privilege," once again throw men against women. It is the wrong struggle. The main contradiction is not male vs female but the very class structure of society.

By fighting injustice and poverty, we simultaneously fight for our rights too. Statistics prove it is women that are over-represented in the unemployment category and live at below the national poverty level. It is women that face job discrimination and sexual harassment. Yes, it is time to fight, but if we utter, "It is time we put ourselves first," we once again fall to the oldest trick in the book - divide and conquer. The struggle must be a united front against injustice and poverty in all forms. Biology is the excuse - the problem, and therefore the solution, is political.

Maria Wallis
Fort Smith, NWT

Sex and Class

Broadside:

In response to the letter in *Broadside* (July 1984) from the Lesbian Sexuality Conference organizers:

We are sorry that we did not inform you that our letter was also being sent to *Broadside*. We realize that this created fears that we don't want a dialogue. This was an oversight on our part, and was not meant as a public embarrassment to you - our intention was to open up discussion.

We also acknowledge that we did not elaborate enough in our criticisms of the sliding scale used in the conference. We are in the process of writing an article that will more clearly articulate our problems with sliding scales as they have been used in the community so far, and will include further suggestions for improvement.

We still feel that our criticisms of the class workshop, work exchanges, and the sliding scale are valid. These problems have come up in many events in the city, and we look forward to more constructive and supportive dialogue between organizers and the community about this issues.

Anna Willats
Janet Rowe
Lilith Finkler
Toronto

Broadside:

The following is a response to the letter appearing in the July issue of *Broadside* addressed to the Branching Out Collective:

As members of the Branching Out Collective, we appreciate your efforts to constructively criticize certain aspects of the Lesbian Sexuality Conference. We value your ideas and welcome the opportunity to share with you. We thank you for your recognition of our hard work, and we too realize that there are issues which arose in organizing the conference that need to be dealt with. We acknowledge that you took a risk in writing and publishing your letter and we would like to respond.

Regarding the workshops, we agree that in the future there will have to be even more outreach done in the community than has been accomplished so far, so that Branching Out can make more connections with women of various sectors of the community and be more responsive to their needs. We also agree that the situation you describe concerning the class workshop (and the communications around it) should not have happened. We now realize that a workshop dealing with the general issue of class was inadequate to meet the needs of the women who would attend a class workshop. We have learned that we need to give more thought to the planning and application of workshops.

We spent a lot of time discussing the ranges of our sliding scale and we expected that women of medium to high income would pay the upper ranges, making the lower ranges more accessible to women of lower incomes. This did not happen. In the future we will give more thought to the concept and implementation of the sliding scale, work exchanges, and the possibility of more adequate subsidies.

As you so aptly pointed out, Branching Out as a whole does not have a clearly defined class analysis, although various individuals have their own perspective on this issue. However, we do recognize the necessity of developing and integrating a unified class analysis into the present philosophy of Branching Out.

In closing, we would encourage more input; however we do not wish to monopolize the Letters section of *Broadside*, so please contact us again at: Branching Out, c/o Maitel Communications, 2 Bloor Street West, Suite 100, Box 141, Toronto, Ontario, M4W 3E2.

Some members of
the Branching Out Collective:
Jan Champagne
Barb Hawthorne
Kelly Mason
Ruth Ann Tucker
Toronto

44 Steps to Misery

Sweet Suffering: Woman as Victim, by
Natalie Shainess, MD.

Reviewed by Vivian Thomas

"If someone bumps into you on the street, do you find yourself apologizing?" "Do you tend to postpone asking for things that are important to you until it is too late?" "Are you always lending people money?" "As a child were you very much afraid of one or both of your parents?" "If your husband or lover wants sex and you don't, do you give in rather than 'make a fuss' over it? These are some of the 44 questions Natalie Shainess asks to pinpoint masochistic tendencies. More than one-third "yes" answers indicate a likelihood of serious masochism.

Natalie Shainess is a New York psychiatrist and psychoanalyst who has been in practice for almost 40 years. The women's movement has made no change in the number of masochistic women coming to her for treatment, she says. Far fewer men stay trapped in masochism in adulthood, she believes, because "the cultural elements that continually reinforce masochistic behaviour in women are largely absent for men." Women "bear such liabilities as inferior social and economic status, lesser biological strength, and reproductive handicaps."

The purpose of this book is to try to make women aware of what masochism is, to help them spot telltale signs of it in their own behaviour, and to learn there are steps they can take to overcome it. Dr. Shainess likens masochism to colour blindness. Only part of the behaviour spectrum is visible to masochists, just as only part of the colour spectrum is to the colour blind. The difference is that colour blindness is innate and cannot be changed. Masochism, however, is a self-defeating way of seeing, feeling and behaving that is learned early in life, and it can be changed.

Freud was wrong to conclude that masochists enjoy their suffering, Dr. Shainess contends. Masochists follow the self-punishing patterns they learned early in life because they know no others, not because they enjoy suffering, in her view.

What is masochism anyway? Dr. Shainess sees it in two parts: the set of feelings the masochist possesses, and the process by which she communicates her feelings to others (her masochistic style, which makes life perpetually difficult for her).

Masochistic feelings evolve from "abuses of power in the relationship between parent

and child, abuses that leave the masochistic person fearful of others, filled with self-doubt, and utterly unable to resist, refuse, offend or insist on limits. Her feelings of guilt are all-pervasive, her streams of apologies constant, her capacity for self-punishment and self-denial seemingly endless. She does not dare to question, too quickly takes things at face value, too readily accepts someone else's premise. She is dependent upon the wishes, whims and judgments of any authority figure. If you were to ask a masochist to define her own best interests, she would not know where to begin."

The masochist's style is the use of self-damaging words - the key to her system of self-punishment. "In her exchanges with other people, she does not express herself; she tries, rather, to anticipate what will please or placate them. She readily articulates her impotent positions: 'I'm weak... I'm not worth much... please don't hurt me.' These announcements lead her into further trouble, whether a social slight, a lost promotion, or the ultimate danger, a lost life."

Dr. Shainess takes a very wide-ranging look at the many ways masochism is acted out: in the sado-masochistic partnership; in the long-suffering of a wife or mother; in sexual masochism; in women's vulnerability to violence; in distorting one's body through obesity or its opposite, anorexia nervosa (which she defines as the phobic fear of fat). She offers some suggestions for dealing more wisely with particular situations as she describes the masochistic way, as she goes along.

The book's main weakness, however, is that, though Natalie Shainess strongly urges "digging out," only one chapter deals directly with steps a woman can take to do that - and she turns to the Bill of Rights that Patricia Ball and Elizabeth Wyman proposed for battered wives in their book, *Victimology* for her guidelines, which do seem a very logical list of 13 "allow yourself's," such as, to be angry; not to be abused; to change situations; to leave a battering environment; to develop talents and abilities; to prosecute an abusive spouse (or respond appropriately to anyone who injures you).

Overall, this book left me with the same feeling that *Alcoholic Mother* did: wondering if it was really worthwhile wading through all the depressing stuff to sift out the hopeful. I cannot help wishing there had been more emphasis on overcoming and a little less on victimization.

Take Back The Night March

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All women welcome.

● **Wednesday, August 1:** Toronto Workshop Theatre's production of "for colored girls who have considered suicide/when the rainbow is enuf." Toronto Theatre Workshop, 12 Alexander St. (Yonge and College). \$6 - \$10. Info: 925-8640. To Sunday, August 26.

● **Saturday, August 4:** Faith Nolan performs at the New Trojan Horse Cafe. 179 Danforth Ave. \$4 cover. 9 pm. Info: 461-8367.

Week of August 6

● **Monday, August 6:** "Send these lips to Houston" for the US National Lip Synching Contest - contest benefit and party for The Clichettes. The Rivoli, 334 Queen St. West. 9 pm. \$5. Would-be contestants call Joanne, 536-5744.

● **Monday, August 6:** Hiroshima Day protest, City Hall, 12 noon. "No More Hiroshimas - Stop Cruise Testing - Protest to Survive." Info: 362-0354.

● **Monday, August 6:** The Women's Group, a support group for lesbians. 8 pm. 519 Church St. Info: Raechel, 926-0527. Also Mondays, August 13, 20 and 27.



● **Thursday, August 9:** Michigan Women's Music Festival with Cris Williamson, Ferron, Alix Döbkin, Carol MacDonald and Witch, Terese Edell and Betsy Lippert, Teresa Trull and others. Prices include camping, food, concerts and workshops. Women under 16 and over 60 admitted free. Sliding scale on advance tickets only: 4 day, \$85 - \$100 (US), 2 day, \$65 - \$75 (US). At the gate: \$100 and \$75 (US). For tickets send money order and self-addressed envelop to WWTMC, 1501 Lyons St., Mt. Pleasant, MI 48858. Info: (517) 772-0582. Near Hart, Michigan. To Sunday, August 12.

● **Tuesday, August 7:** Come and share an afternoon picnic with the Scarborough Women's Centre. Activities for adults and children. Juice and coffee will be supplied, bring your lunch. Scarborough Women's Centre, 91 Eastpark Blvd., Scarborough. Info: 431-1138.

● **Tuesday, August 7:** Women's Committee to Re-elect Dan Heap meeting to discuss women's issues in Spadina Riding. 7:30 pm. 730 Bathurst St. (Bathurst St. United Church). Info: 537-1217.

● **Tuesday, August 7:** Lesbian Phone Line open tonight for calls from women. 7:30 - 10:30 pm. 960-3249. Also Tuesdays, August 14, 21 and 28.

OUTSIDE BROADSIDE

TORONTO WOMEN'S EVENTS CALENDAR

August/September 1984

Compiled by Catherine Maunsell

● **Wednesday, August 8:** Anna Gutmanis sings original songs. Free Times Cafe, 320 College St. 9 pm. \$2 cover. Info: 967-1078.

● **Thursday, August 9:** Married lesbians group, a support and discussion group sponsored by Spouses of Gays. 206 St. Clair Ave. West. 1:30 pm. Info: 967-0597. Also Thursdays, August 16, 23 and 30.

● **Friday, August 10:** Singer Marianne Girard performs at the Free Times Cafe, 320 College St. 9 pm. \$3 cover. Info: 967-1078. Also Saturday, August 11.

● **Saturday, August 11:** Peace Concert at the New Trojan Horse Cafe. 179 Danforth Ave. \$4 cover. 9 pm. Info: 461-8367.

Week of August 13

● **Wednesday, August 15:** Birth films and discussion about choices and childbirth. Midwife's Collective of Toronto. 519 Church St. 7 pm. \$3. Info: 537-2959.

● **Thursday, August 16:** Women's Action for Peace, Legal Defence Fund Benefit: a feminist film by Quebecoise Louise Carré, "It can't be winter if we haven't had summer yet." Rivoli Cafe, 334 Queen St. West. 7 and 9:30 pm. \$3.50. Advance tickets at DEC, \$3. (Subtitles).

● **Thursday, August 16:** *The Mary Shelley Play*, produced by The Theatre Centre, about the author of the classic horror *Frankenstein*. Poor Alex, 296 Brunswick Ave. 8 pm. \$6.25. Info: 927-8998.

● **Thursday, August 16:** Women's Liberation Working Group meeting. 7:30 pm. 67 Albany. Info: Susan, 977-6698.

● **Sunday, August 19:** Educating for Change: Women in the Next Decade, a national conference co-sponsored by the Canadian Congress for Learning Opportunities for Women (CLOW) and the Adult Education Department, OISE. Information and registration: Eleanor Christopherson, CLOW, 692 Coxwell Ave., Toronto M4C 3B6. To Tuesday, August 21.

● **Sunday, August 19:** NFB screens "Shanaditti: Last of the Beothuks," a journey of research into the life of a woman who died in 1828, the last survivor of the Beothuk Indians of Newfoundland. Also "The Pacific Connection: Ties That Bound." Royal Ontario Museum Theatre. 1 pm. Free with admission to the ROM. Info: 369-4094.

Week of August 20

● **Thursday, August 23:** Broadside Summer Dinner, at the Beaches home of a *Broadside* supporter. 7:30 pm. \$25, includes 4 course dinner with wine and beer. Limited to 25, so call soon to reserve: 691-5459 (leave message).

● **Saturday, August 25:** Evening of feminist poetry and song with Rhea Tregobov, Erin Mouré and Suniti Namjoshi. New Trojan Horse Cafe, 179 Danforth Ave. \$4 cover. 9 pm. Info: 461-8367.

Week of August 27

● **Friday, August 31:** Dandelion Community sponsors "Women in Community" a conference exploring communal life as it affects the lives of women. Workshops on women's culture, women and work, feminist therapy, communal childrearing, women's health, relationships, etc. Sliding scale \$35 - \$75. To register write: Dandelion Community, R.R. 1, Enterprise Ontario, K0K 1Z0 (near Kingston). Info: (613) 358-2304.

● **Friday, August 31:** Deadline for articles on "Women and Language" for a special issue of RFR/DRF. Submit 1500 words, abstracts, original, or published work to Marguerite Andersen, PhD, OISE, 252 Bloor St. West. Toronto, M5S 1V6.

September



● **Saturday, September 1:** "Our Time is Now" Canadian Women's Music and Cultural Festival, features Rita MacNeil, Connie Kaldor, Heather Bishop, Beatrice Culleton, Beverly Glenn-Copeland and many others. Childcare available (pre-register). Interpretation for hearing impaired at Sunday night concert. Advance tickets: weekend - \$20, day - \$11, half-day - \$6. Tickets at gate; weekend - \$25, day - \$13, half-day - \$7. Mail order: Canadian Women's Music and Cultural Festival, 745 Westminster St., Winnipeg, Manitoba R3G 1A5. Info: (204) 786-1921. To Sunday, September 2.

● **Tuesday, September 4:** Lesbian Phone Line open tonight for calls from women. 7:30 - 10:30 pm. 960-3249. Also Tuesdays, September 11, 18 and 25.

● **Wednesday, September 5:** Lesbian Phone Line general meeting. Interested women, prospective volunteers welcome. 7:30 pm. 348 College St., 3rd floor. Info: 960-3249.

● **Thursday, September 6:** Married lesbians group, a support and discussion group sponsored by Spouses of Gays. 206 St. Clair Ave. West. 1:30 pm. Info: 967-0597. Also Thursdays, September 13, 20 and 27.

● **Friday, September 7:** "Reflections" - Gay Community Appeal of Toronto launches its 1984 campaign with a birthday celebration. 8 pm. St. Lawrence Market. Tickets \$10 (available at Glad Day Books and Toronto Women's Bookstore).

● **Saturday, September 8:** Yard Sale, annual fundraising event of The Elizabeth Fry Society. 10 am to 4 pm, 215 Wellesley St. East (between Sherbourne and Parliament). Proceeds to go towards operation of half-way house for adult women. Info: Joan, 924-3708.

● **Saturday, September 8:** Co-operation and Power, an intensive workshop with Hogie Wyckoff, author of *Solving Problems Together* and editor of *Love, Therapy and Politics*. \$160. Info: Wendy Wildfong, 535-4709. To Sunday, September 9.

● **Monday, September 10:** Women's Liberation Working Group meeting. 427 Bloor St. W. Info: Susan, 977-6698.

● **Monday, September 10:** The Women's Group, a support group for lesbians. 8 pm. 519 Church St. Info: Raechel, 926-0527. Also Mondays, September 17 and 24.

● **Friday, September 14:** Women's Independent Thoughtz (WITZ). A seminar/discussion groups for the exchange of ideas and creative endeavours in art, literature, philosophy and political thought. Topic: Assertiveness workshop. Info: Vera, 766-0755 or 536-3162.

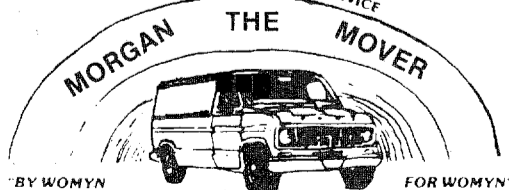
● **Friday, September 21:** Take Back the Night march, sponsored by the Toronto Rape Crisis Centre. Meet at 519 Church Street, 7 pm. Info: 964-7477.

● **Saturday, September 22:** Street Beat Strut - dance sponsored by the Toronto Rape Crisis Centre. The Party Centre, 167 Church St. 9 pm. \$5 advance, \$6 (or pay what you can) door. All women welcome. Info: 964-7477.

● **HOT FLASH!** . . . Womynly Way Productions and the New Trojan Horse Café present **Castleberry and Duprée**. Friday and Saturday, September 28/29. . .

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FREE SERVICE! Weekly calendar of events in Toronto's gay community: dial 923-GAYS.

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FEMINIST WOMEN'S HOUSE seeks fourth woman to share bright, spacious, communal home. Large room available, basement for work or darkroom, garden, supportive atmosphere, non-smoking pref., steps from public transportation. College and Dovercourt. \$300 inclusive. Call Pat (416) 536-0478.

NEW WOMEN'S HOUSING CO-OP. Join a woman-controlled, non-profit community. Newly built; 1, 2, and 3 bedroom apartments. From \$420 - \$720 plus utilities. Shuter and Parliament, Toronto. December occupancy. For information, call (416) 925-2475, ext. 330.

THREE BEDROOM, well-equipped east end house to share with lesbian. Over 30 preferred. \$270 plus utilities. Call Natalie (416) 463-4322, 966-6150.

WARM, CO-OPERATIVE HOUSE of two women and two men seeks feminist woman to share our cozy but spacious household. Broadview-Danforth area, quiet with garden, near subway. We're looking for someone open, who has a sense of humour and enjoys good food and talk. Available September 1st, \$275 a month plus utilities. (416) 461-4918 (message) or 463-1662 (evenings).

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