

HORIZONS

WOMEN'S NEWS AND FEMINIST VIEWS

An interview with

Margaret Atwood

Could her chilling tale
of the future really happen?

► **What Will Expo '86 Offer Women?**

► **The Politics
of Planned Parenthood**

How the state has crept back
into the bedrooms of the nation

► **A Parent's Dilemma:**

What happens when a
hockey mom is a feminist



MAIL ORDER

Straight from Florida's shores



Goidex-800 offers bright beautiful authentic seashell ornaments and jewellery.

Attractive giant polished pink Conch shell from the West Indies is a favorite decoration. \$19.00

The Chambered Nautilus has been known to man since the middle ages. Today, the Chambered Nautilus is said to be limited to the Philippines and neighboring archipelagos, living in huge schools in water depths of about 600 to 1,200 feet. Nautilus seashell electric clock. \$59.00.

This 20" Coconut wheel coconut shell necklace is a unique warm weather creation. \$39.00 retail.

The Mother-of-Pearl necklace (24") gets its name because of its rainbow-like coloration and resemblance to the pearl family. \$39.00 retail.

Precious coral is valued for jewellery and when polished, charming colors of red, rose and pink are displayed. 30" Philippine Pink Coral necklace. \$39.00 retail.

Full catalogue of Shell, Shell Products and Jewellery - \$5.00. Distributor kit available. Includes one each of above items with a 25% discount. Prices include shipping. All prices quoted are in Canadian dollars. Necklace lengths are approximate. Gift cards can be included upon request.

ORDER BY MAIL:

Send checks, money order, certified checks or credit card authorization to: GOLDEX-800, 500 Gulfstream Blvd. #101, Delray Beach, Florida. 33444-4349

ORDER BY PHONE:

Call 1-305-276-3905 anytime with your credit card number and bank.

Corporate Impressions



Corporate images create lasting impressions.
Photography and custom processing and enlargements for:

- Display
- Portrait
- Decor
- Advertising



ADC Camera Originals Inc.
90 Market Avenue
Winnipeg, Manitoba R3B 0P3
(204) 942-5541

HERIZONS

JANUARY ■ FEBRUARY ■ 1986

- 4 Editorial
- 5 Letters
- 7 Bulletins

FEATURES

- 18 **The Politics of Planned Parenthood.** The government's own family planning division at Health and Welfare Canada quietly closed last spring. Now due to massive budget cuts, Planned Parenthood of Canada is in jeopardy and has been forced to seriously reduce services. Debra Pilon reveals how women's reproductive health has suffered as a result of mounting political pressure in Ottawa.
- 20 **An Interview with Margaret Atwood.** While discussing her latest book, *A Handmaid's Tale*, Margaret Atwood details the political setting of her book and describes the undeniable parallels that exist today.
by Sue Matheson
- 24 **Collaboration in a Broader Sense.** A unique exploration of art
by Jill Pollack
- Experiencing Friendships and Loyalties**
by Sara Berger

RUBRIQUE FRANCAISE

- 16 MENU
- 17 **A lire absolutement**
Petit conte a la traverse
par Nicole Morin

NEWS

- 8 **An Unconventional trip to Ireland** by Nelle Oosterom
Birth Technology: confronting the consequences.
by Somer Brodribb
- 11 **Battered Women in Israel**
by Liz Ormiston

FICTION

- 30 **Graduation** by Anne Campbell

COLUMNS

- 40 **Going Places:** The Culturefare of Expo '86
by Gail Buente
- 39 **Notions & Potions:** Help Yourself
by Sharleen Johnson McCooey
- 38 **Mother Matters:** Living through Hockey
by Luanne Armstrong
- 41 **Satirically Yours:** Good, Bad and Questionable Victims
by Lyn Cockburn

POETRY

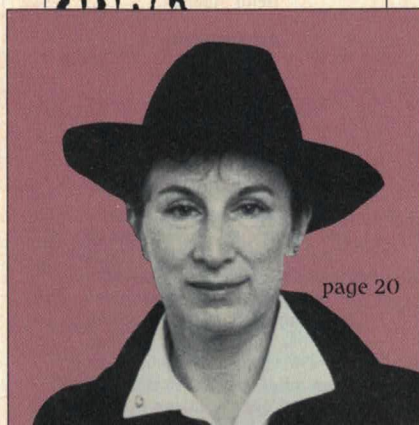
- 35 by Celia Frey, Angela Hyrnuik and Donna M. Costley

REVIEWS

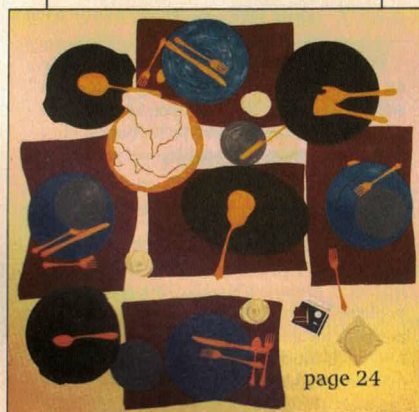
- 42 **Always and Sheer Madness** reviewed by Judy Millen
- 43 **A Very Private Eye** reviewed by Pamela Fairbank
- 45 **The Healthsharing Book: Resources for Canadian Women** reviewed by Mary Martin
- 44 **A Certain Mr. Takahashi** reviewed by Heidi Muench



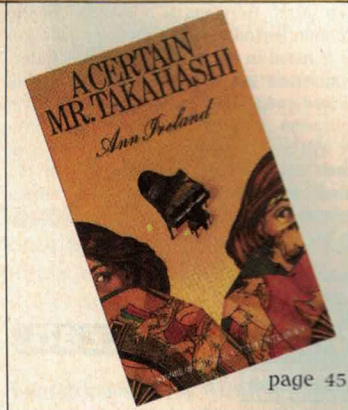
page 18



page 20



page 24



page 45

editorial

AIDS Plagued by Media



AIDS. The Gay Plague. Doctors had originally wanted to call it GRID or Gay Related Immune Disease. With help from the mainstream media they were almost successful in convincing the public that "decent", God-fearing heterosexuals could not be affected by the disease — somehow HTLV-3, the virus thought to cause AIDS, would know if a body was queer or not. But AIDS is a disease, like most any other, ignorant of sexuality, race or class. HTLV-3 looks only for uninfected T4 lymph cells. It doesn't care whose they are.

As simple a concept as this may be it was heralded with mass hysteria by the media last summer. *Enquirer*-type tabloids wrote of raving homosexual terrorists who had set out to infect the world with "their" fatal illness. Weekly newsmagazines drew frequent parallels between AIDS and the epidemics and plagues of the middle ages.

More often than not prostitutes have been blamed for bringing the disease to the straight community, even though in Canada there is not yet one reported case of a prostitute with the illness. The lesser reported facts are that only two per cent of the known cases have been passed on through heterosexual sexual activity, and that the sharing of used needles is still the most predominant method of transmitting the disease between heterosexuals. So although news reporters are now more hesitant to dub AIDS a "gay disease," they still feel justified in blaming it on deviants and marginals. All this in spite of the fact that AIDS has been epidemic in the heterosexual population in parts of Central Africa for ten years or longer. But of course to members of North America's predominantly white, middle-class media and medical profession Black Africans are marginal too.

As of early November 369 people in Canada had contracted AIDS. Seventy-five per cent of them were gay or bisexual men. Almost six per cent of them (22) were women. Almost five per cent of them (18) were children under the age of 15. One hundred sixty eight of them have already died. AIDS is a health issue that concerns all of us.

Most of the women with AIDS have been sexual partners of men who have been exposed to the virus, primarily intravenous drug users and bisexuals. When sexually transmitted, HTLV-3 passes more easily from man to woman than from woman to man or from woman to woman. Therefore it is especially important for heterosexual women to educate themselves about AIDS.

But AIDS is more than a health crisis. It is a political crisis that is having severe consequences for individuals with the disease and for members of the groups most likely (at this point in time) to be affected by it: gay men (and by implication lesbians), prostitutes and intravenous drug users. Haitians have also suffered politically, although they are no more susceptible to the virus than the rest of the general population. Some candidates in Ontario's recent municipal elections called for the quarantining of people with AIDS: gay men are being denied life insurance coverage; cities around the world are forcing the closure of gay bars and meeting places; right-wing campaigns against lesbians, gays and prostitutes are gaining momentum. Workers at the AIDS Committee of Toronto have stressed that AIDS is not just the concern of gay men. It is important for all progressives to become active.

As feminists we have much to offer in the fight against AIDS and the fight against those who use AIDS as fuel in right-wing campaigns. We are experienced in criticising and analysing a medical system that often fails to respond to our needs. We have techniques for implementing and running self-help and support groups. We are, by necessity, skilled at responding quickly and thoroughly to government initiatives to regulate our lives. We are accustomed to advocating on behalf of ourselves and others.

Those of us with the privileges of good health can be talking about AIDS with friends and family, perhaps working out our own biased attitudes. We can fight for better medical education for both doctors and patients and for the eradication of sexism and homophobia from the health care system. We can pressure our governments to increase the amount of funding allocated for research on AIDS.

Mary Louise Adams

Co-Editors:

Brigitte Sutherland, Penni Mitchell

Managing Editor:

Debbie Holmberg-Schwartz

Editors:

Western Region: Betsy Warland
Eastern Region: Mary Louise Adams
Fiction: Di Brandt
Poetry: Betsy Warland
Rubrique Française: Nicole Morin

Financial Manager

Patricia Rawson

Circulation Manager

Marie Montreuil

Advertising Manager:

Mona Brisson

Administrative Assistant:

Heidi Muench

Art Director:

Erica Smith

Cover Photo

Brian Condron

Typesetting

Jude Gaal

Contributors:

Sue Matheson Angela Hyniuk
Sara Berger Donna M. Costley
Margaret Fulford Somer Brodribb
Jill Pollack Joan Baril
Anne Campbell Suzanne Newman
Debra Pilon Nelle Oosterom
LuAnne Armstrong Maureen Medved
Sharleen Johnson Debra Rooney
McCooley Marian Lydbrooke
Gail Buente Lyn Cockburn
Judy Millen Pamela Fairbank
Mary Martin Liz Ormiston
Celia Frey

The aim of this magazine is to provide an alternative means of communication with a feminist perspective in order to stimulate, to inform, to effect change, and to unify women's strengths, serving as a forum for women.

Herizons magazine is located at 200 - 478 River Ave., Winnipeg, Manitoba, Canada R3L 0C8. Phone (204) 477-1730. Herizons is published 8 times per year. Subscriptions \$17 per year for individuals; \$25 for businesses and institutions; outside Canada add \$6.00. Stripping by Lithostrip Winnipeg Man. Printing by Michalski Printing Service Ltd., Winnipeg, Man. Herizons is a member of the Canadian Periodical Publishers Association and is listed in the Alternative Press Index. Submissions are welcome. Editing rights reserved and submission does not guarantee publication. A self-addressed, stamped envelope will ensure submissions are returned to author. Views expressed are those of the writers and do not necessarily reflect Herizons policy. Second Class Mail Registration No. 5899. ISSN 0711-7485

Canadian
Periodical
Publishers'
Association

CCAB

JANUARY 1986



Dear Herizons,

In your September "Letters" Louise Garand wrote about how much she enjoyed correspondence courses from various universities. She also suggested that *Herizons* publish a list of universities offering home study courses. As a result, I am writing to let you know about Athabasca University, an institution which specialises in distance education and offers more than 125 home study courses which can be taken either for credit or for general interest. Students enrolling in any course are assigned a telephone tutor who can be called toll-free from anywhere in Canada. Many courses are also supplemented with seminars, teleconferencing, audiotapes, radio and television programs, workshops or laboratories. Athabasca University has an open admissions policy and provides a credit co-ordination service to students who may register at any time of the year and work at their own pace. A wide range of support services are also available.

Your readers may be interested in knowing that three Women's Studies courses (Perspectives on Women: An Introduction to Women's Studies, History of Women in North America: 1830 to the Present, and Issues and Strategies in Counselling Girls and Women) are currently available and several more are being developed. We hope that in the next few years we will be able to develop a degree program in Women's Studies, particularly since more than 60 per cent of our students are women.

If readers would like further information, I would encourage them to write to Athabasca University, Box 10,000 Athabasca, Alberta T0G 2R0 or call collect to (403) 675-6111. Questions about Women's Studies should be directed to me while more general inquiries should go to Student Services.

Yours sincerely,

Rebecca Coulter
Co-ordinator of Women's Studies
Athabasca University

To whom it may concern:

The situation at Big Mountain, Arizona is critical. Fourteen thousand people are facing forced relocation, and President Reagan has stepped up the deadline to December 1985, although the official deadline is July 1986.

The trouble is Public Law 93-531, forced relocation of the people from their lands, sacred shrines, way of life. The purpose is to open the area to uranium mining.

The Navajo of Big Mountain are the most culturally intact Native American people. They are self-sufficient. Women own the sheep herds, make the decisions concerning the sheep, and weave the rugs of wool, the livelihood of the people.

The United States answer is National Sacrifice. It is a term coined by the National Academy of Sciences for arid lands subject to exploitation. Forced relocation is a means to this end.

"The National Academy of Sciences recommends that such areas (arid regions such as the Colorado Plateau) either be spared the burden of mining, or that they be declared 'National Sacrifice Areas', where reclamation will not even be attempted."

Mining uranium poses a unique threat. In a statement by the Nuclear Regulatory Commission:

'Uranium mining and milling are the most significant sources of radiation exposure . . . from the entire nuclear fuel cycle.'

The National Academy of Sciences says:

. . . Perhaps the solution to the radon emission problem (from mining and milling operations) is to zone the land into uranium mining and milling districts so as to forbid human habitation.'

A scientific profile was prepared to estimate the consequences of such destruction and radiation exposure of the Colorado Plateau. It was summarised:

'In view of the research correlating atmospheric electricity to microbiotic animal, plant and human health and

behaviour, serious attention is warranted concerning the effect of man-made interference with the geology of the Colorado Plateau.'

Back at the land the law is inflicting great hardship on the people. The government has outlawed home building and improvements of the Joint Use Area and so many people are forced to move. Orders were made to reduce sheep, 90 per cent were slaughtered from governmental helicopters. The elder women are the core of the resistance. Elders have signed a Declaration of Independence of the United States, unbound by Public Law.

Support these people in defense of peace, in honour of life.

My thanks,

Jane Kelly
P.O. Box 42640
Portland, OR 97242
(503) 236-0399
Big Mountain Office

(The above letter has been edited for length.)

Dear Herizons,

This evening I was flipping through my Roget's Thesaurus and I made a discovery:

A good woman is a "virgin, innocent, goddess, queen, Madonna, ministering angel, heaven's noblest gift," and bad woman is a "jade, Jezebel, hellcat."

Scary isn't it?

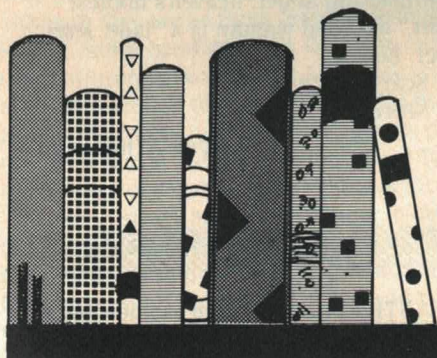
Sincerely,

Alayne Armstrong

WANTED: To hear from women interested in exploring the formation of an anti-nuclear farm family in Manitoba. We have the nuclear family and the farm. Write Box 6, Herizons, 200 - 478 River Ave., Wpg., Man. R3L 0C8

COME & BROWSE YOU'LL FIND A TREASURE

- **ARIEL BOOKS LTD.**
2766 West 4th Avenue
Vancouver, B.C. V6K 1R1
733-3511
- **A WOMAN'S PLACE
BOOKSTORE**
1412 Center St. S.,
Calgary, Alberta T2G 2E4
263-5256
- **SPECTRUM BOOKS**
10180 - 101 Street
Edmonton, Alberta T5J 3S4
488-4140
- **OTTAWA WOMEN'S
BOOKSTORE**
380 Elgin Street
Ottawa, Ontario K2P 1N1
230-1156
- **BROAD HORIZONS**
625 Mill Street
Port Elgin, Ontario N0H 2C0
832-6025
- **S.C.M. BOOKROOM**
333 Bloor Street West
Toronto, Ontario M5S 1W7
979-9626
- **TORONTO WOMEN'S
BOOKSTORE**
73 Harbord Street
Toronto, Ontario M5S 1G4
922-8744



- Advertise here! This section is reserved for bookstores that distribute HERizons! Call today and reserve your space. Very reasonable rates. Call Mona Brisson, Advertising Sales Manager.

bulletins

WESTERN REGION

LESBIAN MUMS

Support/Discussion Group holds monthly meetings to talk about us, our kids and issues specific to our lives. Open to all concerned women. Childcare can be arranged. If you can't spare the time to come or groups aren't for you, we can pair you up with another lesbian mum for individual support. For more information, times and locations, call Sue or Anne at the University of Manitoba, Womyn's Centre at (204) 261-9191.

EASTERN REGION

WOMEN AND THERAPY (Part 2)

A major event for all who are involved with women's mental health. This conference will take place from **May 20-23, 1986** at Victoria College, University of Toronto with a view to improve counselling effectiveness and to find positive responses to social conditions and personal situations which influence the mental health of women. For information contact the sponsor Professional Development Associates, 3 Cameron Crescent, Toronto M4G 1Z7, or call Jane Stickney, Director, at (416) 486-6925.

INTERNATIONAL

SUMMER HEALTH INSTITUTE

Convenes **July 20-July 2, 1986** for the third time to help upgrade the teaching of women's health issues. Application deadlines for the 40 participants is **March 15, 1986**. Candidates must be endorsed by community colleges, medical schools, universities, schools of nursing, women's study courses and women's health clinics throughout the U.S. as well as outside of the country. The Institute will be held on the Berkeley campus of the University of California. For applications: School of Social and Behavioural Sciences, School of Nursing, N-631-Y, San Francisco, CA 94143.

INTERNATIONAL CONGRESS ON RAPE

To be held in Israel **April 7-11, 1986**. For details and registration write: Secretariat: Rape, P.O. Box 394, Tel Aviv, 61003 Israel; Telephone 03-650863; Telex 33803.

STATUS OF WOMEN —

Study Tour/India and Nepal with Fran Hosken, editor of W.I.N. News on **March 3-22, 1986**. The focus will be on health and economic projects in these countries. Cost: Land and air from New York \$3,365 (U.S.), single supplement \$425. For information and itinerary: Odyssey Tours, 1821 Wilshire Blvd. Suite 524, Santa Monica, CA 90403 or call (800) 654-7975, (213) 453-1042.

WOMEN WORKING FOR CHANGE

Health, Culture and Societies: NWSA '86. The Eighth Annual Convention of the National Women's Studies Association on **June 11-15, 1986** will address the issues of women's health and status in societies and cultures throughout the world. Contact: Paula Gray and Jeann Rice, coordinators, NWSA '86, Office of Women's Studies, UIUC, 304 Stiven House, 708 Matthews Ave., Urbana, IL 61801 USA.

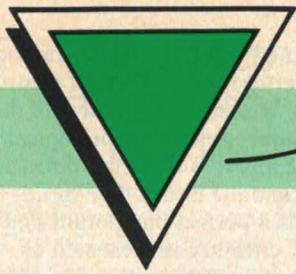
SUBMISSIONS

A LABOUR OF LOVE

Excellent submissions wanted for an Anthology of poetry on pregnancy and childbirth. The work may be published or unpublished. Send short biography and acknowledgements for published poetry. Deadline: **February 14, 1986**. (Also looking for interesting quotes on pregnancy and childbirth.) Send with SASE to: Mona Fertig, P.O. Box 1157, S. Delta, B.C. V4M 3T3

WRITE YOUR WAY THROUGH UNIVERSITY

A scholarship or three years of tuition fees will go to the winner of the best article or short story on the topic "Am I a better driver when my friends aren't around?" The article should be approximately 1,200 words and must be submitted by **May 15, 1986** in either French or English. Each school may submit one entry from students enrolled in grades 11, 12, 13 or CEGEP. Young Drivers of Canada and Goodyear Canada Inc. are committed to promote defensive driving and the development of good driving habits. For contest entry forms write to: Monique Vezina, Public Affairs Director, Young Drivers of Canada, 2084 Danforth Ave., Toronto M4C 1J9 (416) 422-5577.



on the herizon

Victory for department store workers



Kresge workers outside Port Arthur store.

Joan Baril

Kresge's Port Arthur employees now have a first contract, following a lengthy strike that dragged out for five months and mobilised community support in favour of the department store workers.

After initially refusing to bargain, management was prodded to the table by community pressure from women's groups, as well as union and church groups. A national boycott against the K-mart Corporation, which owns Kresge's, K-mart, Big Top and other stores, was also influential in securing the agreement, according

to members of the United Food and Commercial Workers' Union.

Strikers said slowing store sales also helped their cause, since shoppers were respectful of the picket line, set up since April 18. Under Ontario labour law if an agreement hadn't been reached by the sixth month of the strike, the company would no longer have had to negotiate, and a first contract might never have been reached.

The store workers, predominantly women, will now get a 6 per cent increase, or a 25-cent-per-hour raise in the first year.

The union maintained that sexist attitudes on the part of the company were a major stumbling block in settling the contract, since Kresge's attitude was that women working in the store are only secondary wage earners. The same attitude was sometimes expressed by passers-by on the picket line, although many women at Kresge's are self-supporting. This point, which may be logistically unimportant, was nonetheless a factor in educating the public about women's right to economic security.

Eaton's layoff sparks labour criticism

Penni Mitchell

The T. Eaton Co. in Brandon, Manitoba plans to lay off 46 of its 89 recently certified employees early in the new year, because it says an economic strain on the company has resulted since the Manitoba Labour Board imposed a first contract on the company and employees late last year.

The company's insistence that the economic strain has ensued since the unionisation of Eaton's employees as members of the United Food and Commercial Workers, appears to contradict company statements made during Labour Board hearings that the company opposition to the union wasn't related to money. The top wage of a sales clerk, under the new agreement, after two years, reaches \$6.48

per hour, with average wages closer to \$5.00 per hour and there is a large pool of part-time labour. Investigations into labour practices at Eaton's in Brandon revealed that some staff were earning less than the minimum wage prior to certification.

Labour officials in Manitoba, who decry the Eaton's lay off as a scare tactic to break the union, point out that the panel which imposed the first contract, comprised of both business and labour representatives, unanimously supported the terms of the contract. They also suggest that even with pay increases awarded to employees, they are still earning less than other retail firms in rural and northern Manitoba, where some retail sales staff earn \$8.25 per hour.

Nelliegram

A REAL-LIFE RAMBO DOLL — Announcements that toy-maker Coleco Industries may come out with a "Rambo" doll, or "action figure", have prompted Mike Felker, a hospital corpman with the Marines in Vietnam, to encourage them to also develop a "battered Barbie" — that doll, says Felker, would serve as "the Rambo action figure's significant other, who must suffer the consequences of his flashbacks and his bouts of rage resulting from post-traumatic stress."

Felker also suggested that the Rambo doll should, in the interest of accuracy, feature removable hands, feet, legs and arms, which could be replaced with "tiny mechanical hooks and limbs." Should injuries be severe, Felker recommends, "a little electrical wheelchair after the doll has been paralysed from the waist down by a piece of 'play' shrapnel."

HER SAY

Nelliegram

MCNUGGETS OF WISDOM? — Our quote of the month comes from Cal Thomas, syndicated columnist and moral majority officer, who in a recent column took to task philanthropist Joan Kroc, widow of Ray Kroc, the magnate of McDonald's. Thomas says Kroc has been "monkeying around in the field of nuclear weapons and strategic defense" by donating funds to disarmament groups — she even spent more than a million dollars to send out copies of Helen Caldicott's anti-nuclear weapons book, *Missile Envy*.

Kroc's a crock, says Thomas, and she's fallen into the "canyon of moral equivalency" that's "occurred by so many of her fellow travelers." Said Thomas as he asked Kroc to go back to the kitchen. "The Pentagon doesn't make McNuggets and Joan Kroc ought not to be trying to make policy on nuclear weapons."

HER SAY



Birth Technology Conference participants: (left to right) Janice Raymond, Renate Duelli Klein, Gena Corea, Jalna Hanmer.

Birth Technology: Confronting the consequences

Somer Brodribb

Last July 80 women from 20 countries gathered in Sweden for an emergency feminist conference on reproductive technologies and genetic engineering. Although the technologies have been aptly criticised because of the dangers they pose to fetal health and because they follow the logic of a capitalist economy, few critiques have emerged which focus on the implications these technologies will have for women.

Participants at the conference, sponsored by FINRRAGE (The Feminist International Network of Resistance to Reproductive and Genetic Engineering) discussed the state of development of these technologies in each country, feminist organising and responses, and current movements in medical ethics and social policy. In presentations women told how these techniques have not been developed as a response to female infertility, nor are they part of any significant move to research and remedy its environmental and iatrogenic (medically induced) causes. Rather, the new reproductive technologies are about male control, making history and making points; they are part of an aggressive competitive thrust towards the mastery of the birth process. Scientific discussions of the new reproductive technologies are based on a masculine model of sexuality, on division, quantification and control. For example, Simone Novaes from the Centre National de la Recherche Scientifique in Paris, reported that French doctors hope to produce sperm bank babies who are better than "bébés banals."

Discussions during the five-day con-

ference highlighted the shared situation of women internationally. We are either sick with fertility, or sick with infertility, depending on our race and location in the underdeveloped or developed world. Presentations from Bangladesh revealed plans to involve women in economic production in order to reduce their opportunities to "breed." While they are valuable as producers, not breeders, we in the Western world are important as breeders and consumers.

Sultana Kamal, head of the Women's program in Bangladesh, reminded us that new medical techniques are not utilised for women's self-determination. Rather as the Director of Bangladesh's Social Research Association, Farida Akhter argued, women's bodies are now being used by government and international contraceptive companies. The commercialisation of human reproduction is at the expense of women. She pointed out that we do not need a technical response to social problems, we need instead a feminist critique of science and the redevelopment of a non-dominant view towards nature.

Paula Bradish, a biologist from Germany, emphasised the political history of genetics, its racist biases and the implications it has for the lives of disabled people who were the beginning point in the eugenics rationale. Jalna Hanmer, from the conference organising committee, identified the links between state legislation, medical ethics and business interests. International scientific exchanges and training visits are underway and some in vitro fertilisation techniques have already been patented.

The new reproductive technologies, a powerful means of social control, have emerged in the context of the New Right's search for biological/genetic answers to social, political and economic issues. The trend towards a perfect population and a worthy citizenry is presented as something which will serve the best interests of the child. But will women have the right to refuse these technologies: first amniocentesis and fetal monitoring, now in vitro fertilisation, and next embryo flushing, replacement after manipulation and checking for defects?

Rhetoric about the "rights of children to be wellborn" could lead to accusations of selfishness against "inadequate" women and men who insist on using their own genetic material for reproduction. It's a concept reeking of present methods of evaluating and policing women as fit mothers. In Australia, men and women are already "asking" to use sperm and eggs of the more adequate, more beautiful, more intelligent. And women whose eggs have been damaged by toxic substances in hazardous workplaces are being targeted as candidates for donated eggs. In this context, it is the population and not the environment that will be "cleaned up."

Through the conference women confronted alarming news, yet they were quick to agree to strategies and resolutions of resistance. FINRRAGE will continue to monitor developments in the areas of reproductive and genetic engineering internationally, and to assess the implications of these practices for women's well-being. In 1986, there will be a FINRRAGE planning session attended by the network's European members to further a feminist critique of science, and to organise an International Tribunal on Medical and Scientific Crimes against Women. The Tribunal will focus on reproductive and biogenetic engineering.

FINRRAGE has already published two information packages, and proceedings and information arising from the conference are available. To order information packages or join the network, write the Canadian contact person: Jane Gordon, 1642 Chestnut St., Halifax, Nova Scotia B3H 3T4. ▽

Somer Brodribb is a graduate student at OISE in Toronto.

Coming together on sexuality

Mary Louise Adams

Women talking about sex is not a new thing. Women talking to strangers about sex is. Coming Together: A Women's Conference on Sexuality, was organised by a feminist resources group called Side by Side. Various women have described it as inspiring, affirming, unchallenging or tame but most agreed that sex *per se* was rarely on the agenda, even if it was on everyone's mind.

Justifying the political importance of a conference on sexuality, speaker Connie Clement, a health activist and collective member of *Healthsharing* magazine, said the more we talk about our sexuality, the more we define it and the easier it will be to reject the convoluted/contradictory definitions this society offers us. She spoke of our fears of talking about sex, of our lack of appropriate words, of the ways we've learned not to talk about it. "It's hard to talk about sex as pleasure," she said.

In her opening address writer Susan Cole also emphasised the political necessity of the conference. "Sex is political. It's what keeps women on the bottom and men on the top," which may well be true in a heterosexual context. But for women who don't sleep with men, and for women who don't sleep with anybody, there's a difference between "sex" and "sexuality" as defined in a patriarchal culture. Cole was careful to say that sex that feels good is not in itself a mark of political change. She suggested that feminists pursue the eroticisation of equality in explorations of sexuality. I had hoped to hear her speak more about the sex lives of feminists. (The title of her talk was "Is there sex after feminism?" Are they complicated or liberated by our politics?)

The theme of the three main talks (the third was by JoAnn Loulan, a lesbian therapist from San Francisco) seemed to be what makes sex difficult for women. It's interesting that each of the speakers spoke of wanting to talk of sexual pleasure although none of them did.

At 32 workshops women discussed topics ranging from anger in relationships to ritual and sexuality. For lesbians there were workshops on coming out, having children, and healing our sexual lives; for bisexual women



Susan Cole and Connie Clement at the Coming Together conference.

there was an open workshop entitled "Bisexual Women: Do we really exist?" and a closed support group; there was a workshop to explore the possibility of celibacy within and outside long-term relationships; and for heterosexual women there were closed workshops examining power and politics during heterosexual sex and the specific challenges facing heterosexual sex and the specific challenges facing heterosexual feminists within their relationships and within the feminist movement. At an open workshop, differently abled women spoke about their sexualities and issues of concern to them. There was also an insightful and provocative series of performance pieces called, "Sexual Acts".

We still need practice discussing sex in public, even among other women. As both Susan Cole and Connie Clement said, we still need the language to do it with. And because women have been denied their sexuality for so long and because so many women still live in isolation from each other, it's hard to know where to start. But it's important that we do. In creating a feminist model of sexuality we must listen to each other so we can integrate the many different women's sexualities. We have to start taking risks, whatever they might be for each of us individually, and they will be different. Coming Together was a start.

Doors close for women

One of Winnipeg's most valued women's resources, the Fort Garry Women's Resource Centre, has been forced to close its doors because neither the federal or provincial governments have responded to repeated requests for core funding.

Although its location in the south-

west district of Fort Garry and its name give the impression that its resources for women were limited to women in the Fort Garry area, the Centre served as a major counselling, referral and service centre for all women in Winnipeg.

Women re-entering the paid workforce, recovering from divorce, seeking counselling on abuse, and women working to establish more effective parenting skills utilised the Centre, and after its establishment in 1983, it quickly became a strong support in the local women's community.

The Centre employed full-time staff, set itself up in a shopping mall in order to maintain a visible presence in the city, and established a large pool of volunteers and community workers who were effective on a grass-roots level, both to individual women seeking assistance, and to the community at large.

Initial funding for the Centre was provided through a Federal Government Job Initiatives Grant, and temporary funding was further secured over the summer from the Manitoba government. However, provincial and federal governments have not provided the core funding needed to sustain the Centre at press time, and the Centre's staff and Board of Directors are still trying to negotiate funding.



WOMEN DON'T GET BITE OF APPLE — Even the relatively non-sexist ads of Apple Computer are being re-aimed at business males, as the computer industry decides to target only men.

Howard Furer, vice-president for research at Infocorp, a Monte Vista, California market research firm, told *The Wall Street Journal* that because men are 80 per cent of the computer market, companies like Apple are shedding their egalitarian aims to go where the money is. For instance, Apple used to advertise its computers with a basketball-playing businesswoman, but now is chasing a new customer with ads that speak of "computers as superbly tailored as your tie."

Says Furer, "The computer is non-sexist but our society is still sexist. What's happening with the computer is a real sad commentary on that."

HER SAY

Depo horrors

In spite of the fact that Depo-Provera isn't approved for use as a contraceptive in North America, doctors in the U.S. are prescribing it to an estimated 20,000 women.

Because Depo-Provera can be prescribed for a variety of illnesses, including PMS and endometriosis, doctors can technically prescribe it for any reason at all. The drug not only causes cancer in lab animals, but has also been linked to hair loss, weight gain, menstrual irregularity, depression, and decreases in sex drive.

Upjohn Corporation, makers of Depo-Provera, currently sell the drug to developing countries, where it is used on women who are not knowledgeable about the drug's side effects. Similarly, women who have been prescribed Depo-Provera in the U.S. tend to be poor, minority or mentally handicapped women.

Upjohn has applied to both the U.S. and Canada to approve Depo-Provera for contraceptive use.



Sparing treatment for breast cancer

According to a study conducted by the National Cancer Institute, women with breast cancer had an equal chance at cancer recurrence whether they had a modified mastectomy, a lumpectomy, or a lumpectomy plus radiation.

Almost 2,000 women across Canada and the U.S. were part of the study. They were randomly assigned to one of the three treatments, and in order to qualify for the study, their tumors could not exceed 4 cm (1½ in.).

The five-year results of this ongoing study, conducted by Dr. Bernard Fisher of the University of Pittsburgh, indicated that there was no difference in the spread of this disease or survival between any of the three treatment groups.

"Whether you irradiate or don't irradiate, whether you lumpectomise or take the breast off, there is no difference," Fisher concluded.

An unconventional visit to Ireland

Nelle Oosterom

Nelle Oosterom recently visited Ireland, where she spoke to women involved in the Women's Movement about the biggest impediment to women's equality and self determination — the influence of the Catholic Church.

(DUBLIN, IRELAND)—Ronald Reagan was the last American visitor who really made a splash in Dublin — that is, until Rosemary Curb and Nancy Manahan came to town. Their arrival this fall was trumpeted on the front page of *The Irish Independent* with the headline "Customs Seize 'Sex-in-Convent' Book". Curb and Manahan, authors of a book that deals with lesbian sexuality among nuns, had touched down in this predominantly Catholic country — and they were in a lot of trouble.

First, they were ejected from their hotel. Then demonstrators armed with pickets, candles and rosary beads marched on the offices of a television station where they were scheduled to appear. Court challenges ensued. There were death threats. It became apparent that for the former nuns to promote their book *Breaking Silence* on the Irish talk show circuit was not unlike tossing a lighted match into a confessional full of dynamite.

"We really don't know what to expect," Curb said later of the phenomenal uproar their presence created in a country where common law is sometimes indistinguishable from papal encyclical.

Along with some excitement, their visit also generated a surge of energy into the dispirited Irish women's movement. Not only did it bring lesbians out of invisibility and into the headlines, but it also drew fresh attention to the larger issue of women's subordinate role in the church and society. And for a movement whose demonstrations are routinely ignored by the Irish media, any attention is welcome.

Breaking Silence, which chronicles the stories of a number of lesbian nuns and ex-nuns, throws open the windows of the convent and reveals what those in control don't want to acknowledge and what those who obey the church don't want to see: that nuns experience the same range



Entrance to Irish Women's Centre.

of human emotions as everyone else, and including, of course, sexual feelings.

Michael Carroll, mayor of a town in the northwest of Ireland, typified the reaction of authorities and devout Catholics when he complained that the women were getting an "opportunity on Irish television to cast a slur on and tarnish the image of nuns."

Nuns in the Republic are highly visible and numerous. Dressed in a variety of habits, affiliated with countless orders, they comprise the bulk of the teaching and nursing professions. That they are placed on an unrealistically high pedestal is evidently not so much because of their selfless work, but because they are chaste. By contrast, ordinary women are punished everyday because they are not chaste.

At a gay community centre in Dublin, where Curb and Manahan spoke to an all-women gathering in a packed upstairs room, the air hung heavy with frustration and anger. "A woman's place is in the wrong," cried one woman during a discussion, explaining patriarchal authority will always find an excuse to put women down. "If you're a lesbian, you lose your job. If you're not a lesbian but you have an illegitimate child, you lose your job. You're wrong if you live with a man. You're wrong if you marry a man but don't have children. You're wrong if you have children but practice birth control. It doesn't matter what you do, you're always in the wrong."

Next Month: "Birth Control in Ireland".

photo: Nelle Oosterom

Shelters for Israeli women

Elizabeth Ormiston

For over 20 years, Miry Goldman accepted beatings from her husband as a part of married life. A Jew of Persian descent, she grew up in Iran, and was married at the age of 13. She and her husband soon immigrated to Israel, where their four children were born. The beatings became more severe over the years, and it wasn't until Goldman read a newspaper article about shelters for battered wives that she realised she could change her situation.

She left her husband and spent a total of eight months in a shelter in Jerusalem. Her husband would not agree to a divorce, and under Israel's rabbinical law, she cannot obtain one without his consent. Without a divorce, it is difficult to get alimony or child support. For over a year now, Miry Goldman has supported herself and her children with two part-time jobs and a small amount of government aid.

With the opening of four shelters for battered wives over the last eight years, the problem of marital violence has come increasingly into the Israeli public eye.

It is a touchy issue for Israelis to deal with.

It challenges a strong tradition of marriage and family. Israeli women still marry relatively young, and courtship is often brief. A single

woman of 24 is considered over-the-hill in most segments of Israeli society. In downtown Tel Aviv and Jerusalem, shops displaying traditional wedding finery are outnumbered only by felaful stands. Young married women are encouraged to have large families to keep up the state's population.

On another level, bringing wife-battering into the open challenges the image of Israeli women as strong and equal partners in the building of the state. Young women do army service alongside men, and Israel has had a woman prime minister, Golda Meir. Many Israelis will tell you their women are more equal than those in most western countries, and that a feminist movement and special programs for women are unnecessary.

There are no official statistics on the number of battered wives in Israel. Feminists who work at the shelters estimate between one tenth and one quarter of Israeli wives are battered.

Yosepha Steiner, head of the government's Special Division for Women and Girls in Distress, cites one small study of lower middle class wives which showed close to half were battered.

The suspected high rate of battered wives can be attributed to "a very macho, military society," says Ruth Reznik, director of the Carmela Nakash Women's Aide Centre in Herzlia.

The majority of women who come to the shelters are from lower socio-

economic, Sephardic (Jews from Middle Eastern and Asian countries) families. But, as in western countries, the problem of wife-battering exists at all levels of society.

"It is a myth that Ashkenazi (Jews of European background) men don't beat their wives," says Reznik. "We have some Ashkenazi women here, including those from ultra-Orthodox families."

Hava Foguel, who works at the Beit Zipporah Shelter in Jerusalem, lists wives of doctors and army officers among those who seek help at the shelters.

In permanently leaving her husband, Miry Goldman is the exception among Israeli battered wives. Workers at the shelters say at least 85 per cent of those who leave return to their husbands.

The divorce laws are a major stumbling block. The country's secular court system can grant a woman a legal separation without her husband's consent, and along with this, the right to alimony and child support. But only the patriarchal rabbinical courts, with the husband's consent, can grant a divorce.

Foguel points out that if a woman applies to rabbinical court for a divorce and is unsuccessful, she cannot later apply to the secular courts for a separation. Most wives prefer to try for a divorce, and don't realise they are jeopardising their chance to receive alimony and child support should a divorce not be granted.

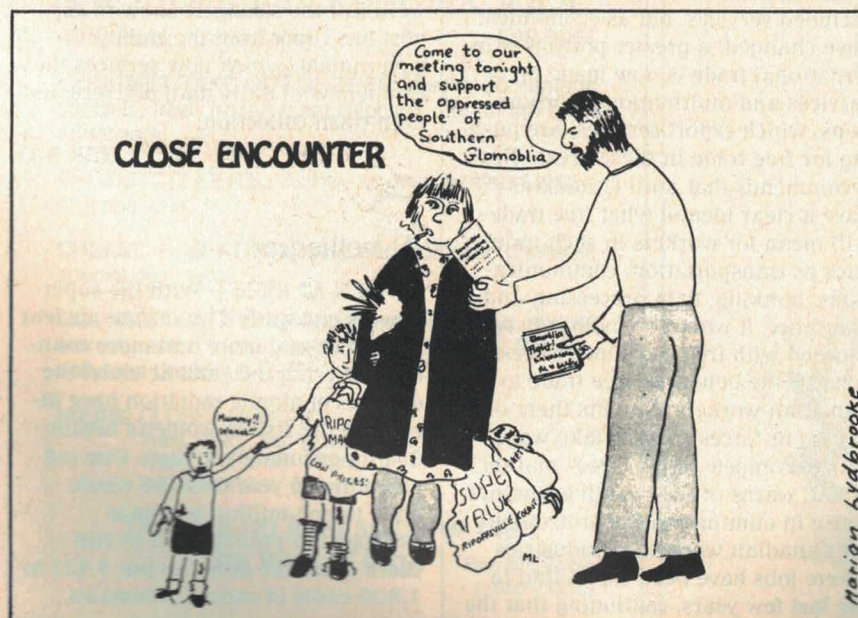
Family pressure also makes it difficult for a woman to break away, says Reznik. Many Sephardic Jews equate divorce with prostitution.

The four shelters, located in Ashdod, Haifa, Herzlia and Jerusalem, were established by feminists in the late 70s. For the most part small and crowded, they can provide space for about 1,000 women and children annually. Three to four times that number of women contact the shelters for advice, says Reznik.

The shelters survived at first with private donations and the work of volunteers. A major increase in donations came in 1979, after a woman's husband broke into the Herzlia shelter and stabbed her to death.

Today, each shelter receives a quarter or less of its funding from the Ministry of Labour and Social Affairs' Special Division for Women and Girls

(cont'd. on next page)



in Distress, which was established in 1983.

Steiner says the Division has long-term plans to establish subsidised housing and job-training programs for women trying to leave abusive husbands. But recent cutbacks in all social service funding due to the country's failing economy make the realisation of these goals a distant reality.

Dworkin seeks \$50 million from *Hustler*

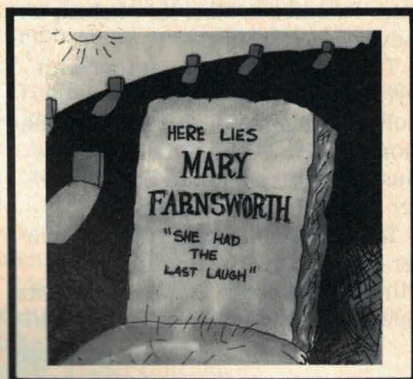
Andrea Dworkin, feminist anti-pornography activist and author, has filed a libel suit in Wyoming against *Hustler* magazine and its publisher Larry Flint.

Dworkin, whose suit asks for \$50 million for personal damages and \$100 million in punitive damages, charges *Hustler* with publishing cartoons, verbal descriptions, and pictures of women engaged in degrading sex acts specifically and falsely labeled as Dworkin.

Dworkin's complaint claims that *Hustler's* conduct is intended to "still and chill her constitutional right" to speak out against pornography and pornographers. Priscella Moree and Judith Fouts, representing the Wyoming and Jackson City chapters of the National Organisation of Women (NOW) have joined in the suit claiming that attacks on Dworkin also intimidates them in their work against pornography.

Dworkin, along with Katherine McKinnon, another prominent anti-pornography activist, has strongly advocated that women use civil courts and law suits to fight against pornographers.

Kinesis



Will women pay for free trade?

Penni Mitchell

The National Action Committee on the Status of Women is greatly concerned that a free trade agreement with the United States will have an adverse effect on women's labour.

NAC states that while the idea of free trade sounds good because it is "free", there will be a cost which may be steepest for those who are already most disadvantaged in the labour force — women.

Before Canada enters into negotiations on free trade with the U.S., NAC recommends that the disparate effects of free trade should be examined with regard to specific industries, regions and groups of workers. Because women work in the industries which are most vulnerable in a free trade market, NAC feels they have the least to gain.

In the manufacturing sector, women represent almost two thirds of the workers: textiles, clothing, small electrical products, sporting goods, toys, games and leather products would all be industries adversely effected by free trade, says NAC. A high portion of workers in the vulnerable industries are immigrant women who will have little chance of finding other jobs when their manufacturing jobs disappear.

The effect of a free trade agreement on services also needs to be examined. So far, trade agreements have excluded services, but as economies have changed, a greater portion of international trade is now made up of services and multinational corporations, which export services, are pushing for free trade in these areas. NAC recommends that until Canadians have a clear idea of what free trade will mean for workers in such industries as transportation, communications, banking, data processing and insurance, it would be foolhardy to proceed with free trade in services. What is the benefit of free trade to Canadian workers if it puts them out of jobs or forces them to take wage cuts to compete in the "free" market?

NAC warns of the overall economic sense in eliminating the protection for Canadian workers in industries where jobs have been expanding in the last few years, cautioning that the only ones who might be likely to

benefit from the illusory "free trade" are multi-national companies, who will likely increase their profits and not the standard of living for working Canadians. NAC says it recognises the value of enhancing Canada's international trade, but cautions the government against bargaining away workers' jobs and livelihoods.

NAC is currently producing a detailed study on the impact of free trade on women.

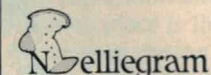


PEACE CAMP DANISH STYLE — The women of the Greenham Common Peace Camp in England should have it so good — their counterparts at a Danish camp are so well liked that they're even treated to government services.

The women's peace camp near the Fingerup Military base in Ravnstrup, Denmark had a tough beginning, according to *The Progressive* magazine — with evictions for the campers and property damage and threats of other violence to the farming couple who gave land to the 30 or 40 campers after their eviction.

But the early days are past, says the magazine, and the campers have won support from other farmers and even some government officials. One farmer sells the peace demonstrators organically grown corn at a cut-rate price while another farmer, who's also a national guardsman, lets the women draw all the water they want from his well. But the strongest show of support has come from the county government, which now services the campers with daily mail delivery and even trash collection.

HER SAY



WOMEN AT RISK — With the superpowers engaged in an insane nuclear arms race and more and more countries entering the "atomic club," the dangers of atomic radiation have increased the risk to women's health disproportionately to men. One rad given in one year over the whole body to one million people is estimated to produce 182 to 756 cases of cancer in males but 3,421 to 1,306 cases of cancer in females.

Women's World

Midwives face criminal negligence trial

Gloria Lemay and Mary Sullivan, two British Columbia midwives, will be tried in May on a charge of criminal negligence causing death as well as charges of unlawfully practising medicine while acting as midwives.

The infant boy's death of asphyxiation occurred on May 8 when the midwives encountered a rare complication of birth called shoulder dystocia which, because of its undiagnosable nature, is also known as the "nightmare of obstetrics." Shoulder dystocia occurs after the baby's head is delivered, when the shoulders become lodged in the bones of the mother's pelvis. This condition can and has been fatal to infants in the past during delivery in a hospital setting.

Public support for the midwives is strong. A coalition formed by the Homebirth Support Group, the Maternal Health Society, and other interested individuals is called the Sullivan-Lemay Action Group. Since

the maximum sentence for these charges is life imprisonment and legal costs will run about \$25,000, the action group has undertaken a massive fundraising effort on behalf of the accused. For information or to make donations write to: Sullivan-Lemay Legal Action Fund, Box 46563, Stn. G, Vancouver, B.C. V6R 4G8.



The video showed a deaf woman, speaking with her hands. The voice over the flying hands told of sexual abuse, starting with the woman's father when she was barely more than an infant. Father was followed by brothers, cousins, uncles, foster fathers — after all, she was deaf and could not tell.

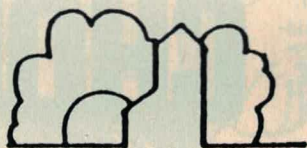
Introducing the audience to abuse of the handicapped was Alice Le-Barre, a therapist at St. Paul Ramsey Hospital in Minnesota. She told that 50 to 80 per cent of handicapped children were abused.

The Minnesota Women's Newspaper



Rx FOR RAMBO FEVER — The members of the American Medical Women's Association expect to pass an "anti-Rambo" resolution because "violence, like smoking is injurious to your health. Violence profoundly affects our medical practice, particularly when it is waged against women, children and the elderly," says president Clair Callen. They have targeted "Rambo" and all his marketing spin-offs because the sales of war toys have increased 350 per cent over the last two years; five of the top-selling toys in the U.S. are now war toys; the average child now sees 800 ads per year promoting war toys and from four to eight cartoons per week have war themes. Callan says, "We want to ask the manufacturers to reassess their marketing plans for these toys and to realize these are encouraging violence to be accepted by the very young. That is the age group where it starts."

HER SAY



PRAIRIE DAYS

GOURMET FOOD SHOPPE

4910 Roblin (at Dieppe)

888-0951

GOURMET TAKE OUT SHOPPE: Weekly homemade specials, fresh frozen meal selection, pop in the oven appetizers...

FROZEN DELIGHTS: "Bake your own" croissant dough and desserts.

CHEESE & MEAT: Imported and domestic cheeses, special deli-meats.

GOURMET CATERING: Appetizers, party trays, special entrées, entire meals, desserts, dainties. Full Service, delivered or pick-up.

HOURS: CLOSED MONDAYS

Tues., Wed., Sat. 10 am - 6 pm

Thurs., Fri. 10 am - 7 pm

OPEN SUNDAY Noon - 5 pm

*'There is no love sincerer than
the love of food'*

Bernard Shaw
(1856 - 1950)

WINNIPEG SQUARE, SCOTIA BANK CONCOURSE
200 PORTAGE AVE., WINNIPEG R3C 3X2 — 943-7833

WELLWEAR
F A S H I O N S

New to Winnipeg. Imported Designer Fashions from Orient, Europe, U.S.A.
For the well dressed Winnipeg Woman
Hours: Mon. - Fri. 9 - 5:30, Sat. 10 - 4:00




judgements.




Shocking and inappropriate language, was used by Ontario Provincial Court Judge Meen in a recent judicial decision on Toronto trespassers, according to the Canadian Abortion Rights Action League. CARAL has joined with Ontario Coalition for Abortion Clinics and the National Action Committee on the Status of Women in asking the Attorney-General to refer the matter to Ontario's Judicial Council. As Judge Meen pronounced sentence (a fine) on seven accused for trespassing at the Morgentaler Clinic he said that the demonstrators were "doing whatever they could to stop the loss of human life. And it was not as though those human lives were being taken lawfully, for in fact the clinic was operating outside the law, and such was therefore murder."

CARAL Newsletter




A U.S. Federal Court Judge has upheld a law that extends immunity from law suits to contractors in nuclear test programmes. The ruling forced families of 33 victims of nuclear weapons testing to drop their suits against the U.S. Government and its contractors. A lawyer for the plaintiffs said the decision could affect the rights of as many as 250,000 people, many of them ex-servicemen and their families. They are not allowed to sue for compensation for injuries or death resulting from their participation in atmospheric nuclear tests from 1946 to 1966.




Occupational therapists, home economists and dieticians in the public service across Canada have been awarded more than \$2 million in equal pay settlements approved by the Canadian Human Rights Commission. Under the settlement, the federal government will pay back wages from March 1, 1978 to between 150 to 200 members or former members of the Professional Institute of the Public Service of Canada (PIPSC). Also their salaries will rise between 12 and 26 per cent to bring them up to equal pay.

In the complaints, filed six years ago, PIPSC charged Treasury Board with discriminating against employers in two female-dominated groups on the bias of sex by paying them lower wages than five groups dominated by males in the same scientific and professional category. Treasury Board agreed that in comparison with the largely male professions in agriculture, biology, chemistry, forestry and physical sciences, the female groups had suffered wage discrimination. Jobs were compared on the basis of skill, effort, responsibility and working conditions.

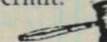
Canadian Human Rights Advocate



British authorities passed a law making it a criminal offence to enter the base at Greenham Common. Recently released police figures show that the law has done little to stem the human tide into the nuclear missile storage site. In three months, police had to make 14,000 arrests. *Spare Rib* reports that because of the mountains of paperwork, authorities have wound up slashing sentences of peace campers from about a week in jail to a brisk 10 minutes. What effect have the continued protests and peace rallies had? According to *The Guardian*, the military has had to cut cruise missile exercises by 25 per cent.




Sandra Kirkman, whose husband levelled their home after learning of her decision to divorce him, has now sued the city of Enumclaw, Washington for \$67,000 charging the city with negligence for issuing her husband's demolition permit.




Panelists at a recent Women and the Law conference reported that fathers' rights groups, which have grown considerably over the last few years are using rhetoric and feminist imagery to gain sole or joint custody of their children following a divorce. Fathers are seeking one-half the costs of child-rearing from mothers who often don't earn as much as men because of pay inequities in the work force. Still many more women than men are sole parenting their children after divorce and the new U.S. federal law requiring states to pass law permitting the garnishing of wages, withholding of tax refunds and placement of liens on property owned by parents behind on child-support payments, is expected to


affect some two million households.



The California State Supreme Court ruled that "Ladies' Night" discounts at bars and other businesses were illegal and sexually biased.



The California Supreme Court ruled that the parents of a woman born with Down's Syndrome cannot have her sterilised without her consent.



Also in California, the November issue of *Hustler* was withheld from subscribers in prison because of a layout showing the rape of a female guard by inmates. Corrections Department Staff Attorney Mike White said: "We feel it's an operator's manual on how to sexually victimise a female guard. We got quite a few calls from all over the state, from male as well as female officers, who are vehemently opposed to seeing the issue released." State law permits the department to restrict a prisoner's civil rights when prison security or public safety are at stake.

HER SAY

CHOICE

update

Still ain't satisfied

Suzanne Newman

It is obvious that our so-called accessible abortion services, as provided for under Section 251 of the Criminal Code, don't work.

The sad fact of the situation is that although abortion is legal under some circumstances, it definitely is not accessible to all who need it. Depending on where you live, the option may not exist at all.

Hospitals are not required to have Therapeutic Abortion Committees, and there is no guarantee that committees, once in place, will function effectively to provide services at all. Moreover, Therapeutic Abortion Committees are at the mercy of the political tide, swayed by any change in government or the make up of hospital boards.

(continued next page)

Committees in many hospitals across the country are being disbanded at an alarming rate. Saskatchewan, a case in point, is closing virtually all access to abortion in that province.

A solution adopted by Quebec, the U.S. and other countries, is to permit the development of free standing clinics to provide abortion services.

Clinics are not only considered safe facilities, but procedures done in them are statistically safer than procedures done in hospitals. (In November 1983, the College of Physicians and Surgeons in Manitoba removed abortion from the list of procedures which they said must be carried out in hospitals.)

The reasons for the safety in a clinic atmosphere include:

1. Delays inherent in the hospital system (2-3 weeks) are eliminated, making the procedure healthier emotionally as well as physiologically. Although abortions done in the first 12 weeks are very safe, in fact seven times safer than childbirth, every week's delay increases the risk to a woman's health and adds significantly to her recovery time.
2. Clinics use local anaesthetics,

removing the greater risk of general anaesthesia which is used in most hospital abortions. Local anaesthetic means less bleeding, shorter recovery time, and a lower complication rate both during and after the procedure.

The safety factor is only one of the reasons that free-standing abortion clinics are more capable; economics is another.

In Winnipeg, where physician fees are among the lowest in the country, a first trimester procedure with no complications done in hospitals costs between \$600 and \$700. Costs increase dramatically in second trimester procedures, or where complications result.

By contrast, clinic procedures can be done for \$250 or probably less. In addition to saving the health care system money, having abortions done in free-standing clinics frees up hospital beds for those who really need them. A woman requiring an abortion is not sick and does not need to be hospitalised. Since the procedure itself is extremely low risk and medically very simple to perform, it is not only unnecessary but wasteful to use critically-needed hospital space and personnel.

Hospital staff working rotations may not always be comfortable assisting with abortions. Therefore, clinic staff can offer a far greater climate of support since they are dedicated to women's reproductive freedom and are experienced and knowledgeable in the unique needs of women needing abortions. The woman-as-person philosophy inherent in free standing clinics makes it possible for staff to treat each woman as an individual with dignity and respect. Clinics can be set up to provide complete abortion services, which include both pre and post-abortion counselling, for the woman as well as her support person if desired.

We can ask why the rest of Canada need be so far behind Quebec's example in terms of a safe and sane attitude towards abortion services. All of us deserve as much.

It is unfortunate that women are being told that abortion services are sufficient. In fact we are being asked to settle for a barely adequate system, when we know that a far more enlightened and humane system is possible and is our right. ▽

Suzanne Newman is a member of the Man. Coalition for Reproductive Choice.



From the sublime to the ridiculous, there's a frame to be found for all manner of images at Frame Works. Rumored to be Winnipeg's least expensive and most invisible frame shop.

FRAME WORKS

Erin Linington
Winnipeg, MB
489-4426



Canadian Women's Music Festival

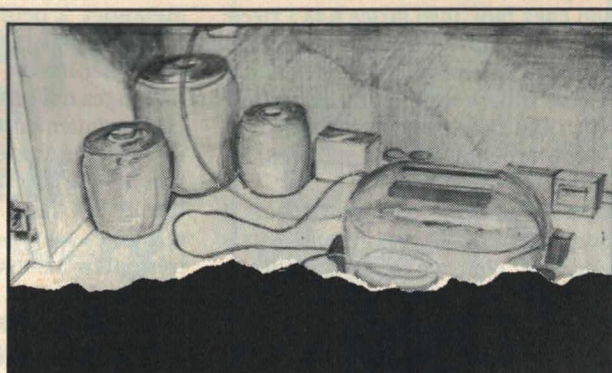
Big Top Sweatshirt \$14.00
Short-Sleeved
Sweatshirt \$13.00
Sleeveless T-Shirt \$6.00
S, M, L, XL
Youth Sweatshirt \$9.00
6, 6X, S, M, L

All shirts are white with pink and navy design.

Send \$2.00 extra for shipping to:

HERIZONS

200-478 River Avenue
Winnipeg, MB
R3L 0C8
477-1730



Get the Whole Picture

Order Your

Manitoba Fund For Women 1986 Herstory Calendar

Send your cheque or money order
for \$6.36 payable to Herizons
Calendars produced by:

The Manitoba Fund For Women, Inc.

307 - 210 Masson St., Winnipeg, MB., R2H 0H4
Ph. 237-5775

RUBRIQUE FRANÇAISE

MENU

You know that women and food are inseparable but now time has changed and women at work sometimes don't have time to eat. Therefore they will resort to fast food as an immediate solution.

**FONDUE AU FROMAGE
CROQUETTES DE FROMAGE
BLANC ET CEREALES
TARTE DES 3 MARIE**

Imaginons-nous un repas à prendre pour une fois avec une amie, tout en écoutant la musique du groupe Wondeur Brass, à commander à la Maison du disque, 175 Marion (en espérant qu'on la changera peut-être un jour pour le nom d'une femme Métisse).

C'est que dans notre monde moderne, servir un repas devient une occasion spéciale de sortir du fond de l'armoire ou des tiroirs des petits plats favoris; Sortir le livre des hautes calories, dans l'achat de la bouteille d'huile d'olive à celle pressée à froid, de lin; dessert rituel chez moi, mes tartes à la Crisco; jaser de "Recipes for a Small Planet," d'Ellen Buchman Ewald, préfère-t-elle la baguette française, ah oui, elle apporte le vin, j'ai du bon fromage au lait, le pot de confiture-maison. Les pommes, les raisins et le sucre brun.

Faut-il plaire encore à tous les goûts et assumer le végétarisme des uns mais je préfère pour ce souper toute la puissance à discuter à la table de la désindexation des allocations familiales: ça fait partie de ma survie financière aussi!

A tous les jours, je me questionne à savoir si notre famille prend la dose quotidienne de protéine suffisante, que l'on soit en camping, en pique-nique, en réception ou le plus souvent qu'à son tour, seule, pour se préparer un repas. Manger n'est pas seulement se nourrir. Le choix du menu révèle un certain art de vivre, jusqu'à l'analyse des rapports entre différentes sociétés, par exemple l'américaine et la cuisine française, d'où l'analyse des rapports entre le cru et le cuit, entre le sec et l'humide, réflexions sur les différentes cultures du monde dans le style d'Alice Toklas. Son livre de cuisine nous livre une partie de son existence avec Gertrude Stein aux Etats-Unies, sous l'Occupation en France, les

NICOLE MORIN



recettes des amies, des volailles, poissons et gâteaux, et leurs aventures avec Tante Pauline: leur voiture. Du livre d'Alice Toklas, Les Editions de Minuit 1981.

LES FONDUES AU FROMAGE, page: 136. . .

Mélangez 2 oeufs entiers et 3 jaunes d'oeufs, ajoutez lentement une tasse et deux cuillerées à soupe de farine, mélangez doucement. Le mélange doit être parfaitement lisse. Ajoutez un quart de cuillerée à café de sel, une pincée de poivre et de noix du muscade. Ajouter un litre de lait chaud. Mettez à feu très doux et tournez jusqu'à ce que le mélange soit très épais, mais ne laissez pas bouillir. Retirez du feu et ajoutez une tasse de gruyère ou de parmesan râpé. Etalez sur une plaque de marbre ou sur un grand plat. Le mélange doit avoir environ 2,5 cm d'épaisseur. Egalisez les bords. Quand la crème est refroidie, découpez-la en carrés. Tremper dans de l'oeuf battu, chapelure et friture juste avant de servir!

Comment prendre assez de temps pour se prendre en main, aller chercher l'énergie nécessaire à relever le défi "manger sainement pour bien se porter"? Le titre de ce livre de recettes du Docteur C. Kousmine dans l'art et la manière de présenter un plat pour le manger des yeux:

"Comme un cheveu sur la soupe" — il faut que je dise un mot au sujet de la lecture de Margaret Atwood à Act 2 dernièrement. Fantastiques, les extraits de textes de quelques-uns de ses chapitres!

CROQUETTES DE FROMAGE cela veut dire "passer les restes de viande", les herbes séchées puisque la saison fraîche des herbes aromatiques de la saison passée m'a fait cadeau de fenouil, de la sauge et de l'origan et les amandes dans ce mélange. Empruntez-moi la recette. . . mais pas non presse-ail tout neuf! J'aimerais ici glisser un mot de bienvenue aux vitamines, indispensables, nécessaires. Je ne doute pas de l'effet salubre pour les enfants très actifs, qu'on parle d'ajouter au lait leurs précieuses aides. Et pourquoi pas aller magasiner avec nos jeunes dans un marché d'alimentation naturel de l'eau de rose, le yogourt au lieu des éternelles gâteries en argent de poche qui me tyrannise par le choix de calories inutiles? Edition Delachaux. Paris 1984.

Du dessert, la tarte des 3 Marie. . . Faire une pâte à tarte avec le gras que vous préférez, moi, c'est à partir de la graisse végétale et la farine de blé entier, sur la grande table de la cuisine. La garniture correspond à l'appellation des 3 filles, soit une rangée des pommes couvrant le fond de la pâte pour commercer; puis, rangée de raisins secs, et finir en parsemant d'un peu de sucre; couvrir d'une étendue de pâte avec des trous de dés à coudre ou de dessins sur le dessus avec un couteau à votre fantaisie.

Cuire les 10 premières minutes à 450 far. . . puis, 350 degrés far. 30-35 minutes! Buon appetito!

Pour en lire plus long sur l'alternative de choisir l'auto-éducation dans le choix de produits plus naturels:

Des plantes pour calmer les nerfs de Sarah Beckett, Héritage Amérique 1972. The Children's Doctor by Sharon Crawford in *Alive*, fall, No. 4, Vancouver.

CORRECTION

Prendre note que l'article sur Louis Riel et sa grandmère Marie-Anne Gaboury aurait dû se lire: pendu en 1885 et non 1855: Centenaire cette année de ce chef métis.

WONDEUR BRASS, c'est comme manger une pomme par toutes petites bouchées. La pochette du disque de Diano O'bom-sawin nous présente un grenouille en plein saut, comme toutes les chansons font courir notre imagination, la fait plus que sursauter dans le monde des "band" de femmes. C'est la chanson "it's insane" qui me frappe le plus par son audace autant dans le rythme que les sons. Ecouter RAVIR, le nom du disque, m'y fait sentir toutes mes approches de la musique qui entre en moi, me renvoie à des états Want to get you. . . dans ce duel un peu fou, exténuant pour les sens, les cervelles de nos temps flous, dit modernes.

A Lire Absolument

A New View of a Woman's Body: a fully illustrated guide by the Federation of Feminist Women's Health Centers, illustrée par Suzanne Gage, photographies de Sylvia Morales, a Touchstone Book published by Simon and Shuster, New York, 1981.

Ce livre est un outil essentiel pour deux raisons: d'abord, par sa vision féministe du contenu: enfin un livre pour les femmes et par les femmes. En deuxième lieu, c'est une encyclopédie complète illustrée par des dessins et aussi un montage de photographies saisissantes: nous pouvons voir et lire notre corps de notre auto-examen du clitoris, des seins, les menstruations, et les problèmes à travers nos différents âges. Un livre pour toutes et tout groupe qui veulent en connaître, des méthodes contraceptives à la perspective de la connaissance si importante de notre épanouissement, vivre dans l'expansion du rythme cyclique de sensibilité, de la parole de notre corps en évolution.

Petit Conte A La Traverse

Epilogue

En cette longue journée du voyage, par ce lundi qui s'éclaircit, le Lac Supérieur nous jette au nez son odeur fraîche de Grand Lac, sa route 17 très collineuse. Conservant notre comportement d'attitudes gaies dans l'espace relativement étroit du camion de plus la récompense de la découverte de tant de sites pittoresques flanqués sous nos yeux quel bon choix de rouler, s'instruisant en écoutant le murmure présent des eaux: Belle, belle Nature!

Surprise, conquise par ses côtes sinueuses, coin magnifique! Le sentiment de hardiesse s'ingéniait de plus en plus; j'ai si hâte de revoir mes deux amies, que le lendemain arrive! Sachant la maison louée d'avance, des amies prêtes à nous dépaqueter le ménage en commun, je m'amenais en excitantes heures en parcourant ce passage de pays. Détailler ce privé en évolution de nos précieuses attentes, le lien de famille ne cesse de grandir. Pourtant je sens sourdre la peine de la séparation des amies éloignées moi j'aime pas les histoires tristes m'écarter les ailes; ça tiraille intérieurement. Je suis du regard le feu du soleil surplombant les différents paysages comme je pense au bonheur des trois filles dans ce futur, réussir à se délivrer pendant le jeu de la cachette, tirer les ficelles du jeu, se caractériser en démarche continuelle, bâtir, chercher, trouver, comprendre la grammaire du verbe quand il doit s'écrire à l'infinif.

Des femmes travaillent à la réfection de la route avec leurs panneaux de signalisation et surtout leurs sourires m'encourageant. J'écoute la radio de Northern

Ontario en français, d'autres villages, puis North Bay, d'autres petits lieux, arrêt pour l'achat de cartes postales, après deux bons cafés, filons encore, oublions le souper, frôlons la ville frontrière, nos gâteaux sucrés à l'estomac. Le soleil s'étire à l'horizon, changeons l'heure. Pas question de continuer les phares allumés, surtout, après douze heures de concentration sur les routes en réparation; j'arrête à Upsala. Météo: il gèlera cette nuit!

Imaginez un relais de camions, le bruit du va-et-vient, parking éclairé, à quatre, tassées dans le nôtre unes contre les autres, dans nos sacs de couchage. Dans ma tête, les nuits de Montréal au Lilith se défilent, vêtue d'habit blanc, galante et connivence, n'ont pas de suite. . .

A notre réveil, engourdis, O.K., mais quelle saison a drapé le toit de la voiture d'une couche de frimas? Déjeunons sur la route car à midi, j'éveille les enfants endormis, nous sommes là, dépassées les traits de limite sur la carte routière de la terre maintobaine, arrivées à destination, les lignes franchies derrière nous! ►

Embark On A Voyage Of Self Discovery

What are the forces that influence your decisions and control your life?

Why do you do the things you do and say the things you say?

Why do you maintain the relationships you do — while avoiding potentially more rewarding and meaningful relationships?

Why can't you attain that weight loss that you so dearly desire?

Why, despite a genuine concern for your health and countless attempts to quit, are you still smoking?



Why, in spite of the fact that you may be working far below your capacity, are you unable to break out of that rut that has you trapped far below your potential?

The "YOUR POWER PROFILE" seminar is designed to provide answers for these and a thousand other questions. Questions that must be answered if one is to realize their full potential — or effect significant change in their life.

For information on the "POWER PROFILE" system and the location and date of the next seminar in your area — write today to:

Robert R. Horton SEMINARS
Box 632, Brandon, Manitoba, R7A 5Z7

The Politics of Planned Parenthood



Playing It Safe in Ottawa

Over the last few months, Planned Parenthood's national office has announced staff cutbacks which have eliminated all but two positions in the organisation's central headquarters in Ottawa. In late September, the Planned Parenthood Board of Directors decided that cumulative cutbacks in federal funding, amounting to 50 per cent over the last three years, were impossible to absorb without a reduction in services.



By Debra Pilon

When they voted overwhelmingly for the Conservatives in last September's federal election, Canada's anti-abortion forces believed they were electing a powerful ally. A year later, in the midst of a vitriolic campaign to destroy Planned Parenthood Federation (PPF) of Canada, they are demanding that the government they elected fulfill its election promises. As a result, the last year has not been an easy one for Planned Parenthood.

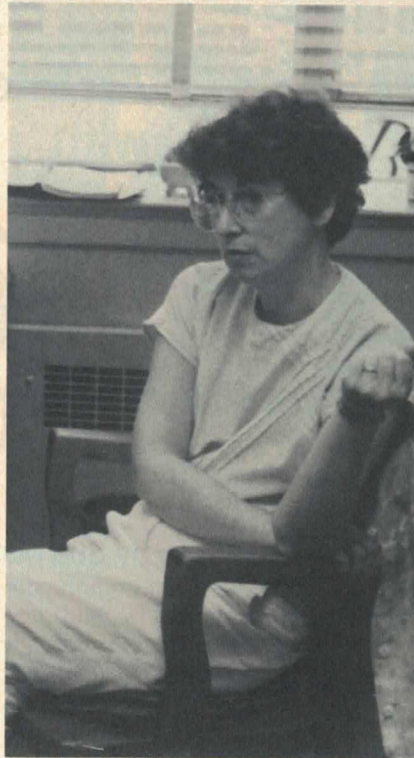
Last December, for example, senior Planned Parenthood representatives were called into a meeting with the federal Minister of Health, Jake Epp. Once in his office, they were asked to provide sound reasons why the Mulroney government should continue to provide them with annual funding that, in 1984-85, totalled \$250,000.

Planned Parenthood President Dr. David Moores remembers that meeting as a heated one. At one point, one of the Planned Parenthood's Board of Directors bluntly asked Mr. Epp: "How many abortions do you think Planned Parenthood prevented last week in Canada?" Another board member wanted to know how Mr. Epp planned to plug the gap if Planned Parenthood's funding was cut or seriously eroded.

If that meeting had been the worst ordeal the organisation had faced during the last 12 months, the national office staff in Ottawa would be laughing.

Throughout the winter, anti-choice letter-writers bombarded the Minister of Health with hundreds of letters denouncing Planned Parenthood. Over at the Canadian International Development Agency (CIDA), more than 1,000 letters poured in urging the Minister responsible, Monique Vezina, to stop using Canadian taxpayers' money to support International Planned Parenthood Federation (IPPF), based in London, England.

Meanwhile, the government's own Family Planning Division at Health and Welfare Canada quietly folded last spring, raising more questions about the government's position on contraception, let alone abortion. As well, the announcement of federal funding for Planned Parenthood of Canada this fiscal year came on July 15th, about three months later than usual. No one blamed Canada Post for the delay which forced three people at Planned Parenthood's national office to quit in search of more stable employment, and which frazzled



Michelle Bittar

Birth control counselling takes place at local Planned Parenthood offices across the country.

everyone's nerves. As it was, the allocation for 1985-86 was not only late in arriving, but it was 15 per cent less than the previous year. Mr. Epp's letter announcing the funding contained the comment that federal funding may be nil next year. The Minister wrote: "As discussed previously, I would again strongly urge your organisation to actively generate other sources of revenue."

Reaping what they sowed

Almost since the day after the new government was sworn in, anti-abortion groups such as Campaign Life and Family Action have been lobbying sympathetic Tory politicians to do their part in dismantling Planned Parenthood. They are not subtle in their attempts to influence the government. There is ample evidence to show that many current MPs and cabinet ministers publicly pledged themselves to a purge of Planned Parenthood during the election campaign. To use an appropriate religious adage, the Right-to-Lifers believe they are now reaping what they sowed.

A Campaign Life poll of federal candidates in 1984 found support in Health Minister Jake Epp and Perrin Beatty (Minister of National Revenue). Furthermore, the published results of Campaign

Life's poll have Epp and Beatty on record as agreeing "to stop funding agencies which counsel abortion such as the organisation called Planned Parenthood" (quoted from *The Interim*, Sept. 1984).

Other Cabinet Ministers sympathetic to Campaign Life during the election campaign were Sinclair Stevens (Minister of Regional Industries Expansion) and Don Mazinkowski (Minister of Transport). Furthermore, Conservative MPs who have supported Campaign Life include Chris Speyer, Murray Cardiff, Bill Domm, Don Blenkarn, Scott Fennell, Gordon Taylor, Arnold Malone, Steve Paproski, David Kilgour, Peter Elzinga and Len Gustafson.

At least one Cabinet Minister has, however, raised the ire of Campaign Life's president, Jim Hughes. Monique Vezina, the Minister responsible for CIDA, replied to Campaign Life letter-writers earlier this year with a no-nonsense approach: "I am advised that IPPF does not promote abortions," she wrote in defense of CIDA's funding of IPPF. To this, Mr. Hughes issued a scathing Open Letter which clearly explains his political philosophy of representation after intimidation: "We had hoped that the PC government would introduce changes in policy with respect to agencies and individuals with anti-child philosophies which attack the family. . . . In the last elections hundreds of thousands of pro-life members abandoned the federal Liberal Party in English Canada — after having their views mocked for 10, 15 years. They did not vote Conservative in order to be ridiculed for another 15 years." Hughes then went on to say that unless Campaign Life receives "a more satisfactory reply from your office. . . we are prepared to begin our counter campaign." This would consist of trying to discredit all CIDA aid programs among diplomats in Ottawa whose countries receive CIDA monies.

The attack

So far, Campaign Life has launched the most vocal and organised campaign against Planned Parenthood of Canada. Its attack has been three-pronged:

- * Health and Welfare Canada has been a target because it has provided sustaining funds (on an annual basis) to Planned Parenthood. The amount of funding has steadily decreased over the last five years — a process set in motion by the former Liberal government.

- * CIDA is under attack because of a three year total commitment of \$18

(continued page 26)



An Interview with

Margaret Atwood

by Sue Matheson

Margaret Atwood's latest novel, *The Handmaid's Tale*, is already a bestseller. Set in the Republic of Gilead, a monolithic theocracy that was once the United States, *The Handmaid's Tale* is the story of Offred, a woman in a society that takes the Book of Genesis at its word. While in Winnipeg promoting her book, Atwood performed at a benefit reading sponsored by Herizons. Sue Matheson discussed the book with her.

*Do you feel that there's a climate right now for events like those in *The Handmaid's Tale* to happen?*

Atwood: Absolutely. Anybody who is from the States and has read the book comes away from reading it with their hair all standing up on end. It's very real to them right now. There is nothing in this book that hasn't already happened in the past, including the United States or European past, or isn't already happening somewhere else in the world. I'm sure that you've been keeping an eye on Iran which is a monotheocracy. My par-

ticular scenario depends on the abolition of cash. If you abolish cash and put everybody on a computer credit system, you have the ability to freeze accounts at any time. You don't need to send the storm troopers through the streets, smashing people's windows. You freeze their assets with the push of a button, and we have the technology for that now. When you abolish fluid cash, you also curtail freedom of movement. I can't take my thousand dollars in unmarked bills and buy myself a plane ticket and get out.

Why were women the target group that was controlled in the theocracy?

Atwood: They weren't the only group although it is told from a woman's point of view. A totalitarian government of any kind usually tries to control all aspects of life it can get its hands on. Men are controlled too. Young men are drafted and in the army; they aren't allowed to marry without permission, and marriage is pegged to performance in the army. In other words, they don't get a woman unless they do their thing. There are no prostitutes anymore; there's no dating; there's no liberalised sex. The government is controlling who can have sex. In the Canadian army, until recently, somebody in the lower orders had to get permission to marry. When you control women, you control a lot of other things about society. You're controlling men as well: controlling who they can speak to, who they can employ, who they can marry, and who they can socialise with.

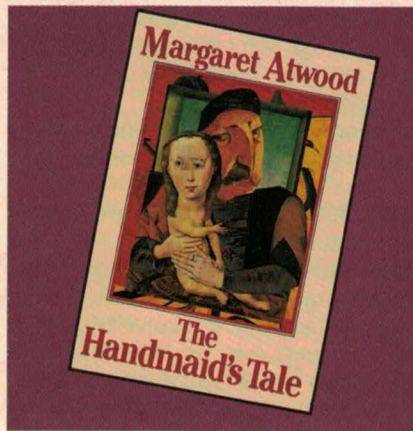
If men aren't pulling the strings, then who is?

Atwood: Men have controlled every totalitarian government that we have ever seen. If you think there are not groups in the United States today that would dearly love to overthrow the government and set up their own brand of rule, you are quite wrong. And because of the lack of gun control, they're armed. But they're not all under one umbrella. Who are the players of the takeover in any country? Who were the Bolsheviks? They're the people who are interested in power, and, because of the nature of the government, they happen to be men. Now they've been helped along the way by women. There always have been and there always will be women who are quite willing to say men should control things. In fact there's a satiric group, Ladies Against Women, who set up a booth at the Republican Convention...

Isn't that the name of Phyllis Schlafly's group?

Atwood: No. Ladies Against Women is a satirical group, a bunch of feminists who put on skits. They set up a booth at the Republican Convention, and what they were doing was saying that they would solve the national deficit by having a bake sale. They had these muffins that they had made for the sale, but they were several million dollars each. They also had little membership cards printed up, and you had to get your husband's signature to belong. People were quite earnestly trying to join this because they

identified themselves as ladies and other people as women, and they decided that they were against them. This will undoubtedly be with us for some time to come. And it's a mode of thinking that comes from the same impulse of thinking that feminism comes from. These women are not against women having power. They just feel that their power should be had and can best be had in traditional forms. In other words, their power should be the moral power that you exercise by being weak and dependent, power over your family and power within the home. They don't want divorce legislation liberalised because they feel that it would allow men to get away with too much. Because once you allow abortion, the woman has no leverage over the man; she can't bribe him into marrying her by getting pregnant the way women used to do. And once you let women have jobs and support themselves, then the guy can say, "Well, I'm leaving. You can take care of it, you can have a job." There are definite negatives that have been made in the law for women. People like Phyllis Schlafly know that perfectly well. And I don't think I would ever make the mistake if I were doing a commentary on them, of saying Phyllis Schlafly is



and personalities were the same on Fridays when we could wear "real" clothes, but at that time you noticed what they wore. Uniforms are interesting in that way. They focus a lot of attention on the head. Oddly enough, you think what uniforms are doing is making everyone the same, but it doesn't work that way. This is not an argument in favour of uniforms. Clothes through the ages have a great fascination for me, and I'm sure for anyone who reads Davenport's *Book of Costumes*. And they have a lot to say about the values of the society that the clothes are in.

"These women are not against women having power. They just feel that their power should be had and can best be had in traditional forms."

against power for women. Her great appeal to women is that she tells them that they can have more power by staying in their traditional roles than if they were "liberated," because no group willingly gives up power, including traditional women.

If the government in The Handmaid's Tale controls everybody, what happens to individuality? It seemed that the more "like" everyone else Offred became, the more you understood her individuality and everyone else's individuality.

Atwood: No, I think that's somewhat different. If you put everybody into a school uniform (I went to a school where I wore a uniform), clothes are no longer a distinguishing feature. So you don't think of people in terms of what they wear. You think of them in terms of their faces and personalities. Now their faces

So why the colour red?

Atwood: There are a couple of obvious reasons and a couple of less obvious reasons. The obvious reasons are those having to do with traditional religious symbolism: Mary, the mother of Jesus, is always shown wearing blue, and Mary Magdalene is always shown wearing red, the colour of passion. That shows she is a fallen woman. The Whore of Babylon is the scarlet woman. In Hawthorne's novel, *The Scarlet Letter*, the letter is "A" which means adulteress and is red. The less obvious reasons are that prisoners of war kept in Canada wore red in the winter, because you could see them very clearly against the snow. Red is a very visible colour. It makes them (the Handmaids) conspicuous, but, because the uniform is the way it is, it is also a concealing dress.

The blue is for the wife because of her elevated status?

Atwood: Yes.

And the Marthas are...

Atwood: The Marthas are green. And the Econowives were striped because they have to do everything.

The division of labour in this book reminded me of that old saying — Every man wants his woman to be a queen in the parlour, a slave in the kitchen and a whore in the bedroom.

Atwood: Well, why not just have three different people? This outfit is not big on eroticism. Officially this regime is very anti-erotic. They're in favour of sex for reproduction only. I've always wondered how that could be reconciled with the nature of male sexuality that does involve some inevitable pleasure. But presumably, one just has to think of mathematics and ignore the sheer physicality of what is going on. What the Handmaid is there for is to be fertilised, in salmonistic terms. So that's what he does before they start this other secret relationship, the content of which is erotic but not sexual. It's erotic because he gives her access to forbidden words, to forbidden printed pages, all these forbidden objects.

It's interesting that the erotic is intellectual rather than physical.

Atwood: But as soon as you repress something, you eroticise it. As soon as you conceal women's ankles, women's ankles become an erogenous zone, as far as the male is concerned. But strangely enough the revealing of the female body and the constant display of it has now de-eroticised it. You'll notice that you're not nearly seeing it as much in the advertisements any more. That's not just feminism saying, "Stop." It's also the fact that it no longer sells things the way it used to. Now they're selling things according to value. A car ad will no longer have a blonde draped all over it with her breasts pushing up. It will now have features and what you're getting for your money. Money is the sexy thing now. What are the big sellers in the book world? Money books are doing exceptionally well — how to make money.

So as soon as the thing is uncovered, eroticism ends and pornography begins?

Atwood: Absolutely. Because pornography accelerates. In other words, if first of all you have a woman with her ankles concealed, and that is the general run of the mill that you see on

the street, then to show a woman's ankles is quite sexy. Then you move up or down the body or whichever way you want to go, revealing more and more until finally it's all revealed. And every part that you reveal, when it's been out in the open long enough loses its appeal. How many men go around these days staring at women's knees? I can tell you where they do. It's in India. And I never wear short dresses in India. I would be a total fool, because if I did, and if I were giving a poetry reading or a lecture or anything, nobody would hear a word that I said. They'd all be looking at my legs, not because they're erotic, but because here is the unrevealed being revealed. Part of it would be shock.

That explains Offred's reaction to the Japanese tourists in The Handmaid's Tale.

Atwood: Absolutely. Now as in any foreign country that Americans visit, the foreign women are allowed to walk around in their ordinary costumes pretty much, because everyone wants the tourist business. But the native women are not allowed to do this. So with porn, you get the whole body revealed; and that's not titillating enough anymore, so you show the sexual act; and then that's not titillating enough, so you have to escalate it and show more and more things that are forbidden. The thing that is most forbidden is the inside of the body and death. That's the ultimate. There's not much further. . . well, I suppose you could show cannibalism. That would be next. I'm sure they've got that. You will notice that this society with all its repression in it is just pulsating with sexuality. I mean, every man she sees is a constant possible source or something or other.

Doesn't he have to be the man who is unknown?

Atwood: But all men are unknown.

I was thinking about the difference between the Commander and Nick. It seems like Nick is the attraction.

Atwood: He's more attractive. I hate to say it. Also he's not the boss. He's not the one she's been delegated to. He's forbidden.

So, their relationship goes back to the power equation?

Atwood: Yes. Going with Nick is playing hookey, sneaking out of school, doing something behind the back of authority.

But how does this tie in with romance? It seems at one point that the Commander was wistfully hoping for a romantic relationship.

Atwood: Of course, everyone wistfully longs for romantic relationships.

Okay, then how does romance tie in with male sexuality?

Atwood: In a recent survey in the United States, men were asked what they wanted most. Romance topped the list. It wasn't sex. We have this myth about men which is all they want is sex. It's entirely untrue. What they want is the thrill of the chase, ie. romance. Because what is a romantic story? It's Prince Charming rescuing Sleeping Beauty from the castle, it's Ivanhoe rescuing Rowena, it's Romeo and Juliet.

"As soon as you repress something, you eroticise it. As soon as you conceal women's ankles, women's ankles become an erogenous zone."

But does romance mean the same thing to men as to women? As a woman, I've always imagined that it means the woman captures the man by . . .

Atwood: Allure. . .

And he thinks that he's in control of the situation.

Atwood: Well, it depends on whose books you read, you see. Now, *Pride and Prejudice* is about romance, but it's about discovering that the beast is actually a prince in disguise. And that he's helplessly in your power. There are two sexy scenes in *Pride and Prejudice*. One is when he proposes to her in a rather snotty way and she rejects him for being a snot. And he's very offended. The other sexy scene is when they go walking in the shrubbery and he reveals his intentions. She realises that she can make or break this man with one little word. It's total female power fantasy. People wonder what people see in Harlequins. Well, that's what they see. They see the possibility of this kind of control and self-aggrandizement.

Harlequins and Barbara Cartland sort of books are becoming fashionable. Even academics are looking at them seriously. Do you think this is a logical extension of feminism?

Atwood: No. It's a logical extension of the way people behave. It's the logical extension of being 17. The fact that people are looking at it, examining it, may have something to do with feminism, but this kind of book has been around since people have started writing books. And before that, it was around in the West when people started telling tales. It's also around in other cultures although the forms that it takes are somewhat different. I was talking to a woman who was a teacher in China. She says that the Chinese are terribly romantic. People in the West don't realise that, but the Chinese have this kind of myth that you fall in love, and it's a total giving of the soul to a woman that you can't have. And you always remain devoted to her. The actual scene between you may have been a walk on the river bank or a glance across a crowded room. Then you marry somebody else, and that's your wife. But the romantic thing is this unfulfilled yearning, and certainly in the Middle East there are all kinds of variants. It takes different forms in different cultures, but the truly romantic tale is one about star-crossed lovers. When I say that it's a logical extension of being 17, it's falling in love with Elvis Presley or some damn thing. It's the unfulfilled nature of it that makes it romance.

And the fulfilled nature of marriage makes it. . .

Atwood: Comedy or tragedy. Usually it makes it melodrama, melodrama being a plot that goes up and down with no pinnacle or nadir.

What will you be doing in the near future?

Atwood: I'll be doing this. I do have some other plans. I'm doing a reading for P.E.N. in Montreal and a fundraiser for the francophone group there. And apart from that it's a lot of this kind of thing.

Do you ever take holidays?

Atwood: Yes. I take internal holidays sometimes and don't do any work and sometimes I take external holidays. But whenever I plan an external holiday, it usually happens that I'm in the middle of something and I have to take it with me. That's the way it goes. ▽

Hey everyone! Don't miss the Herizons Buffet and Dance



*Dance with
Exuberance...
(or anyone else
you want)*

**SATURDAY, JAN. 25, 1986
7:00 P.M.**

WINNIPEG SKI CLUB Osborne & Togo

Childcare not provided,
but children are welcome.

\$10 per person **\$5** low income

**TICKET PRICE INCLUDES BUFFET
CHILDREN FREE**



*Wish I could
be there...*

*Eat delicious food...
Drink
in moderation,
that is*



Tickets available at Herizons, 200 - 478 River Ave., Ph. 477-1730

This is a fund-raising event for HERIZONS, so PLEASE COME!

Epilepsy

it's not what you think



Epilepsy Canada
2099 Alexandre-DeSève
P.O. Box/C.P. 1560
Station/Succursale C
Montréal H2L 4K8
(514) 876-7455

Prejudice: The major problem experienced by persons with epilepsy today. About 2% of the Canadian population has epilepsy. And, approximately 80% of these persons can lead normal lives in the mainstream of society. Right across Canada, associations are available to help persons with epilepsy. Why not become a member?

Collaboration in a broader sense

by Jill Pollack

The Inseparable Part

The term 'collaboration', when applied to the visual arts significantly alters our perception of the arts and takes on many meanings. Traditionally, it denotes the working relationship between two or more artists. However, it can be used to describe the inter-relationship, in a broader sense, between artist and viewer. Considering collaboration with a more philosophical, less literal approach allows the inclusion not only of process but of cycles of interaction from thought to production to communication.

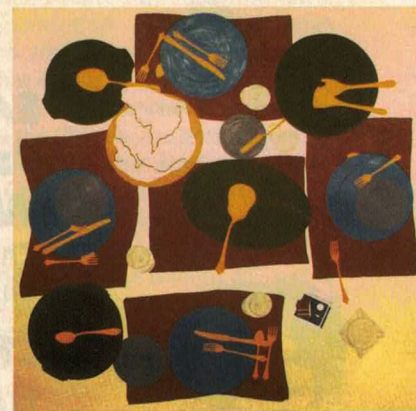
Collaboration means that art is an inseparable part of the rest of life, one which is affected by the rest of life and which reflects the rest of life. Collaboration (literally, to labour together) points out the dependency of the art-making process on more than one person, on more than one thought. It describes separate but equally important input from more than one source, but does not deny individual creativity.

I am interested in those forms of collaboration which extend the diction-

ary meaning. Considering collaboration within the above definition starts to dispel the myth of the artist in an 'ivory tower' and excludes art from the argument that it is a separate, outside entity from the rest of life. It also enhances the position that art is not only integral but essential. If art is not seen in isolation but inclusive, doors can open.

Therefore, the concept of collaboration is very important in releasing and exerting the subtle power of visuals. The separation of art from life has played a big role in its disempowerment. To reconsider art in terms of interdependency and interrelationships adds the viewer (the public) to the communication cycle in a vital way.

Julie Duschenes and Ingrid Yuille, two Vancouver-based artists, practice collaboration very differently, and share a similar intention. They actively involve others into the art-making process. Duschenes brings people in on a non-art level; Yuille on a creative one.



Julie Duschenes A Moment that is really there

In a series of drawings and paintings, tentatively titled, "The Collapse of the Wave Function", Duschenes dramatically altered her approach to include other people in the process. Whereas before she had controlled the composition, it is now determined (almost 100 per cent) by others. She's been dealing with and depicting mundane objects (plates, bowls, cups, etc.) within a still-life format, determining the composition and tone according to her individual sensibility. Now, she retains her aesthetic sense but the composition and tone is governed by a strict set of rules outlined by her and enacted by others.

Duschenes either invites people for dinner or goes to a pre-arranged meal with the intention of making a piece from the physical memory of that meal. After the food has been eaten and the evening over, she photographically documents the table. Her thesis is that the arrangement of the plates, cutlery, glasses, etc., is in-

dicative of and a representation of the people at the table and the tone of the interaction. The guests are being documented/portrayed not by their physicality but by their personality. She believes that our mostly-unconscious habits reveal who we are.

The photographs form the basis for either a drawing or a painting. The distinction seems to be that a drawing results from a less intellectual, more casual dinner conversation and a painting arises from an intense discussion about ideas. In other words, the participants at the meal and the resultant interaction determine the final piece. They are collaborative. Their input has nothing to do with the actual process of making art, yet at the same time, they are part of the process. It is this merging of ingredients that I find fascinating about Duschenes' approach to collaboration. She makes strong connections between the genre of still-life and the source of "life" in still-lives. She

bues emotionally and character into inanimate objects. She recreates the feeling of an interaction both on a general and an individual level. She has tied life with art in an overt way.

Although the people are aware that she is planning to make a drawing or painting from the evening, it does not seem to be the overriding factor in the interaction. The final piece illustrates more than the remnants of a particular meal with particular people. Just as conventional portraiture depicts more than the persons painted (or drawn, or sculpted, etc.); so too are her works about more than a place setting. It follows then that collaboration results in a sum total that is greater than the individual parts. Collaboration, in any form, takes on its own sensibility. Collaboration becomes a new sensibility.

Ingrid Yuille A Moment that isn't really there

Like Julie Duschenes, Ingrid Yuille incorporates collaboration to set the tone and to determine composition. Unlike Duschenes, she carries collaboration into the art-making process to the degree of choice and presentation of image.

Yuille has been dealing with the concept of ambiguity in her art for almost eight years. Through her photo-murals, photo-cut-outs and prints, she has been exploring that which we are told versus that which we know to be true. Her process is a long one, sometimes taking two years to complete a piece. More recently, she has re-looked at the form/intensity of the collaboration aspect of her work and expanded it.

She starts to make a piece before she decides if it will be a photo-mural or a print. (That decision is determined by the image itself.) She invites people to pose for her, usually in a studio situation. But for Yuille, to pose does not mean that she arranges their stance or facial expression. The 'subject' chooses how they will interact with the camera, without prompting or direction from the artist.

Yuille then develops the negatives and sits down with the subject in order to decide which images they feel the strongest about. Taking the subject's choice into account, she picks an image



or images and turns them into photo-cut-outs.* The initial subject is then invited to pose with their photographic counterpart. Again, the subject determines what form the interaction will take. Props can be used, the cut-out can be destroyed, etc., according to the subject's desire. Yuille does not suggest, she documents.

It is an intriguing process because everyone involved expresses their creativity. For her part, Yuille chooses when to click the shutter, what size the image will be, and how it will be treated. For the subject, she/he decides how to pose.

Yuille has taken photo-cut-outs and placed them in outdoor settings, in houses, on beaches. . . . She is interested in distortion of scale and perception and manipulates three-dimensional objects, turning them into two-dimensional images, which she then places in three-dimensional environments. The results of these kinds of interactions are turned into prints or



murals. Over the past three years, she has been creating installation/environments out of these flat images.

The resultant piece illustrates a psychological and emotional state; one which is usually beneath the surface of social behaviour. But because of the properties of the camera and the nature of photography, the images are of a scenario which isn't really there — it is the isolation of a completed movement captured in an uncompleted state. In order to complete this process, Yuille and the subject must make the commitment to be involved in a situation which is both revealing and vulnerable: someone facing a physical representation of their self. The final piece holds and accentuates a truth about that person at that time in a manner which is not readily visible to the human eye but is registered by the brain as a response.

The Same Only Different

How a person feels about their self governs the tone of the final piece in both Yuille's and Duschenes' works. Yuille uses the physical person as a metaphor, Duschenes their possessions. But their intention is similar. They are interested in and involved with stripping away layers of superficial perception in an attempt to get at the essence underneath. And they have moved away from denying the collaborative nature of art-making and gone towards spotlighting it. They have made undeniable the interactiveness of human existence while not eradicating the individual. Yet at the same time as working with others in their act, they have both retained a strong, vibrant personal style and sensibility.

HERIZONS

**Seeking energetic
sales persons to sell
advertising space
for Herizons in
Winnipeg, Vancouver
and Toronto.**

25% Sales Commission.

Send resume immediately to:

Mona Brisson
Herizons
200 - 478 River Avenue
Winnipeg, MB R3L 0C8

It's here!

**The CRIAW
Bank of
Researchers**

A computerized database of
C.V.'s of feminist researchers
working in various fields and
committed to the advancement of
women in Canada.

REGISTER NOW!

CRIAW
Canadian Research Institute
for the Advancement of Women
151 Slater, Suite 408
Ottawa, Ontario K1P 5H3
(613) 563 0681

Oxfam

**Working with people
who are helping themselves**

Send Your Tax-Deductible Contribution To:

OXFAM-CANADA

BOX 18,000
TORONTO
OTTAWA
HALIFAX
ST. JOHN'S

BOX 12,000
WINNIPEG
REGINA
CALGARY
VANCOUVER

million going to various IPPF projects around the world. The funding began under the Liberals and ends in 1986. Campaign Life is determined that this kind of commitment will not be renegotiated.

* Revenue Canada is being urged to revoke Planned Parenthood's charitable tax status on the grounds that it is a lobby group — something prohibited (but not spelled out in any specific way) under current regulations. In fact, the Minister responsible, Perrin Beatty, has launched a review of the rules governing tax status for all non-profit, charitable organisations. (Campaign Life does not have such status.)

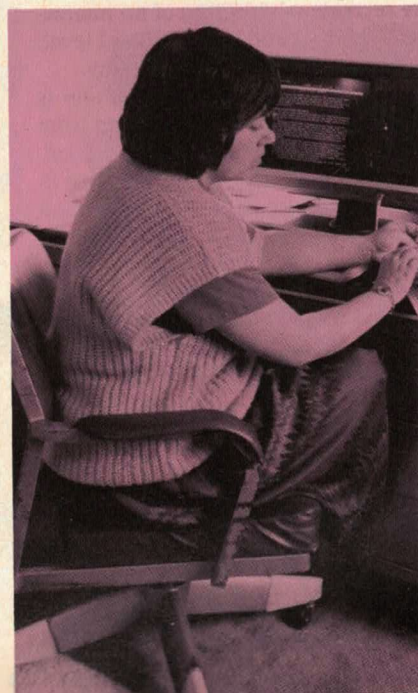
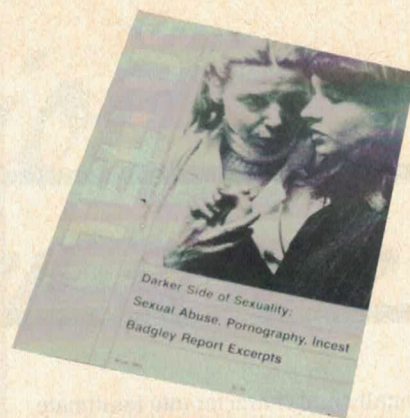
With Epp and Beatty as proponents and with David Kilgour — an outspoken anti-choice politician from Alberta — as the Parliamentary Secretary or assistant to Monique Vezina, anti-choice lobbyists seem to have the cards stacked in their favour as they continue their campaign against Planned Parenthood.

Why?

Most Canadians are bewildered and many outraged when they learn that anti-abortion activists are lobbying against Planned Parenthood, an organisation that puts its time and energy into educating the general public (especially young people) about contraception, and helps prevent the necessity of abortion. It's important to understand the logic — such as it is — behind this campaign against Planned Parenthood, if for no other reason than to perceive the frightening agenda of the Right-to-Life groups in Canada.

First, Planned Parenthood of Canada is lumped together with its U.S. affiliates in the minds of anti-choice advocates. Both organisations are affiliates of the IPPF and many U.S. branches of Planned Parenthood operate reproductive health clinics where abortion is available, within the law. In Canada, Planned Parenthood has no abortion clinics or abortion referral offices. It has, instead, 47 offices across the country. Most have volunteers as staff and these volunteers provide information and advice on contraception, often to teenagers. Women who face unwanted pregnancies are told about all the options available to them.

"If you're going to do non-judgemental counselling, how can you not give out information about abortion services?" asks Anne Marie Smart, managing editor of *Tellus*, Planned Parenthood's Canadian magazine. Inside a Planned Parenthood office, a visitor is likely to



find information about Right-to-Life counselling services such as Serena next to a brochure from the Canadian Abortion Rights Action League. Smart points out that if an abortion is performed at an accredited hospital, it is, after all, a legal option available to Canadian women.

The second prong of the anti-choice campaign against Planned Parenthood has to do with contraceptive counselling. Many anti-choice groups would like to see Planned Parenthood information sessions banned from high schools and they are lobbying, at the local level, to discontinue family life and sex education courses where they exist. At least one group, Family Action (established four years ago, funded by the Knights of Columbus and sponsored by the Canadian Conference on Catholic Bishops) is vehemently opposed to Planned Parenthood's existence.

"We feel that Planned Parenthood is very pessimistic because their view is

that people are not able to master their drives but must use these (contraceptive) gadgets instead," says Girard Brunelle, executive director of Family Life. Brunelle describes Planned Parenthood as "a technological back-up to contraceptive failure." Planned Parenthood's views on both contraception and abortion are "demeaning," he says.

At Campaign Life, the views are similar. Planned Parenthood is described as "a tax-supported anti-life organisation." In a recent edition of *The Interim*, an article defames CIDA employees, although no names or facts are quoted. Again, the focus is contraception, not just abortion. "It is our understanding that members of CIDA are extremely liberal in their interpretation of contraception and their advocacy of abortion in the Third World," says the article. "These employees, however, are paid by taxpayers and scarce taxpayers' money is being used by these employees to promote their own personal views in the Third World."

Planned Parenthood's response

Since last December, when Planned Parenthood started to understand the full scope of the opposition it faces, it has called for letters of support and last June it held a gala in Ottawa to raise money and to publicise its precarious position. The call for letters of support to be sent primarily to Jake Epp but also to Monique Vezina, received a heartening response. Within a few months, Planned Parenthood supporters were writing as many letters to the Minister as were the detractors. And the organisations which came forward with their public support for Planned Parenthood are solidly representative of almost all Canadians. They included the United Church of Canada, the B.C. Teachers' Federation, the National Council of Jewish Women, the Anglican Church of Canada and many women's organisations. As for the gala — a formal affair held at the Chateau Laurier Hotel in Ottawa — it boasted David Suzuki as guest speaker and Dave Broadfoot as just one of the entertainers who participated. The event attracted a few hundred people who raised \$25,000 to keep the national office afloat while Jake Epp toyed with his funding announcement.

The Planned Parenthood organisation's ability to plan and to work effectively suffered drastically during the last year as a result of not knowing if mon-

ey was coming from the government. The future promises more of the same. According to Anne Marie Smart, the uncertainty about funding meant that one edition of *Tellus* was delayed, organising for Planned Parenthood Week, held every October, was put on hold and a special edition of *Tellus* to examine the new reproductive technologies and their implications had to be scrapped as a result of the 15 per cent reduction in grants.

"We're happy we got the funding this year but we're not set up to be a lobbying organisation," she says.

Disturbing trends

Meanwhile, disturbing trends are in evidence across the country as drug stores in some parts of the Maritimes refuse to make condoms available over the counter and the Conservative government in Saskatchewan is poised to pass Bill 63 — a piece of legislation which will outlaw access to abortion and IUDs (on the grounds that intra-uterine devices are abortifacients). This repressive legislation has profound ramifications. "I think once they get at IUDs, then other forms of contraception are up for grabs," warns Smart.

Planned Parenthood's first death threat arrived at its Ottawa office about a week after Jake Epp announced funding for 1985-86. The staff barely blinked; they've been reading letters from Pro-Life activists for a year now. Anne Marie Smart reported the letter to police and went on with her work that day.

If the anti-abortion lobbyists successfully destroy Planned Parenthood in

Canada, an important and vital service will have been destroyed, leaving women's health and self-determination critically threatened. The question of what responsibility the federal Department of Health and Welfare has to ensure that Canadian women's reproductive health is safeguarded still remains urgent.

There is, in fact, more of a need for adequate funding of Planned Parenthood of Canada now that the Family Planning Division of Health and Welfare Canada has been disbanded.

It has only been 16 years since Parliament bowed to pressure brought to bear by Canadians and legalised all forms of contraception in Canada. And although women concerned about the well-being of their bodies and about the health of their sisters may be critical of the glaring shortcomings and well-known dangers inherent in many forms of contraception, we still want the right to have information and the right to make personal decisions. ▽

Debra Pilon is an Ottawa-based freelance journalist and a regular contributor to HERIZONS.

Professional Counsellors

Timothy Wall, B.A. HONS.

&

Rick Stordeur, M.S.W.

- Individuals, Couples, Groups
- Crisis Intervention
- Sexuality
- Anger Facilitation / Control
- Abuse Issues
- Personal Growth

Winnipeg. 775-8156

A NEW AND UNIQUE
EXPERIENCE IN FINE
DINING IN A COZY,
INTIMATE ATMOSPHERE

- 9 Exciting Fondue Choices
- Fully Licenced
- Continental Lunches
- Lunch/Mon.-Fri.:
11:30-2:30
- Dinner/Mon.-Sun.
open at 5 p.m.

THE
FORK

FONDUE BISTRO
218 SHERBROOK ST.
WINNIPEG

FREE PARKING
FRIENDLY SERVICE
(204) 774-2289

Gifts Items



Herstory 1986 continues a twelve year tradition of celebrating Canadian women. This calendar includes writings, art and noteworthy events.

Available at Cdn. bookstores, Coles, Classics or for \$7.95 from:

COTEAU BOOKS

Box 239, Sub #1
Moose Jaw, Saskatchewan
S6H 5V0
352-5346

Margaret Atwood



The Handmaid's Tale

For that timeless classic you want to reread, the best fiction in translation, history and political science, the latest mystery and science fiction, magazines for all interests...

SPECTRUM BOOKS

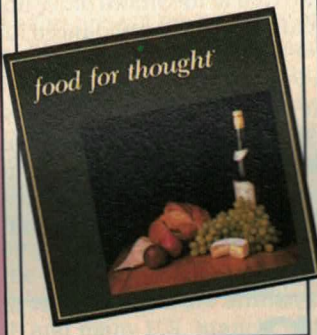
10180-101 Street
2nd Floor
Edmonton, Alberta
T5J 3S4
420-0153



Available at:

Prairie Gallery, Wpg.
Clifton Street Gallery, Wpg.
Wicker Plus, Brandon
The Art Shop, Brandon

JUDY MARCHAND STONEWARE AND PORCELAIN



Food For Thought is a thought-provoking, often hilarious game created by six Ottawa women. It contains over 6,000 tantalizing questions and offers both a long and short game. It is available at:

THE BAY in major cities THE OTTAWA WOMEN'S BOOKSTORE THE TORONTO WOMEN'S BOOKSTORE

to help you beat
the February Blues!



Wood Women also creates with glass. Women's symbols and lesbian symbols in pine and stained glass.

Prices \$15-35.

WOOD WOMEN

700 Jessie Avenue
Winnipeg, MB
R3M 0Z4
453-1236

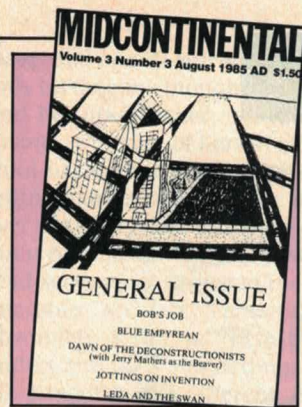


Ninon believes that weaving is a state of heart and mind and that each garment should be unique and satisfying to own.

She does custom work and will set up home shows.

NINON WAKELAND

Box 1062
Gimli, MB
R0C 1B0
642-8630



Midcontinental is a Winnipeg based art and culture tabloid published by a collective of independent writers and artists. Consciousness for cash. Individual \$6.00 per year; Institutional \$15.00 per year.

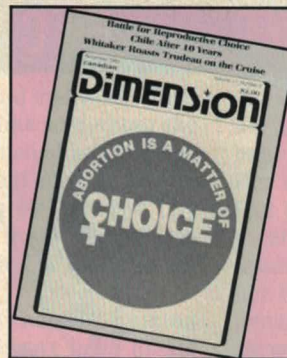
MIDCONTINENTAL
25-221 McDermott Avenue
Winnipeg, MB
R3B 0S2
957-1183



Healthsharing examines personal and political health issues as they affect women. Putting women in touch with what other women are doing, it provides news, advice, personal stories, analysis and resources.

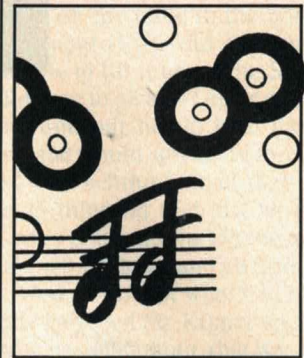
Subscribe today.
Individual \$8.00
Inst. or Library \$15.00
Outside Canada add \$1.00
Mail cheque to:

HEALTHSHARING
101 Niagara Street
Suite 200A
Toronto, Ontario
M5V 1C3



A progressive bi-monthly, with a strong feminist thrust, analysing political, economic, and cultural issues. Forthcoming: Nicaraguan Women; Feminism & Marxism; Manitoba's Equal Pay Legislation. \$14.00 per year-6 issues. Students \$10.00

CANADIAN DIMENSION
801-44 Princess Street
Winnipeg, MB
R3B 1K2
957-1519



We are distributors of independent recordings by Canadian women. The 1986 premier edition of our catalogue is being compiled now. Recording artists interested in distribution by Notable Women are urged to contact us soon.

NOTABLE WOMEN
64 Alice Street
Guelph, Ontario
N1E 2Z8
821-2623



We publish stories, poems, plays, essays, reviews, interviews and art by many of our finest creators including Sandra Birdsell, Lorna Crozier, Kristjana Gunnars, Wanda Koop, Wendy Lill and Carol Shields. Individual \$15.00 per year 4 issues

PRAIRIE FIRE
374 Donald Street
Third Floor
Winnipeg, MB
R3B 2J2
942-6134



Quebec's Bimonthly Feminist Magazine News and Analysis, plus movement activities, culture, mental health and consumer columns. Specify English or French. Individual \$12.00 per year 24 issues.

LES EDITIONS COMMUNIQU'ELLES
3585 St-Urbain
Montréal, Québec
H2X 2N6
844-1761



The stories of women's lives become Kinesis headlines, month after month. Kinesis reports on the victories, defeat, activism and commitment of women across Canada and around the world. \$15.00 per year-10 issues.

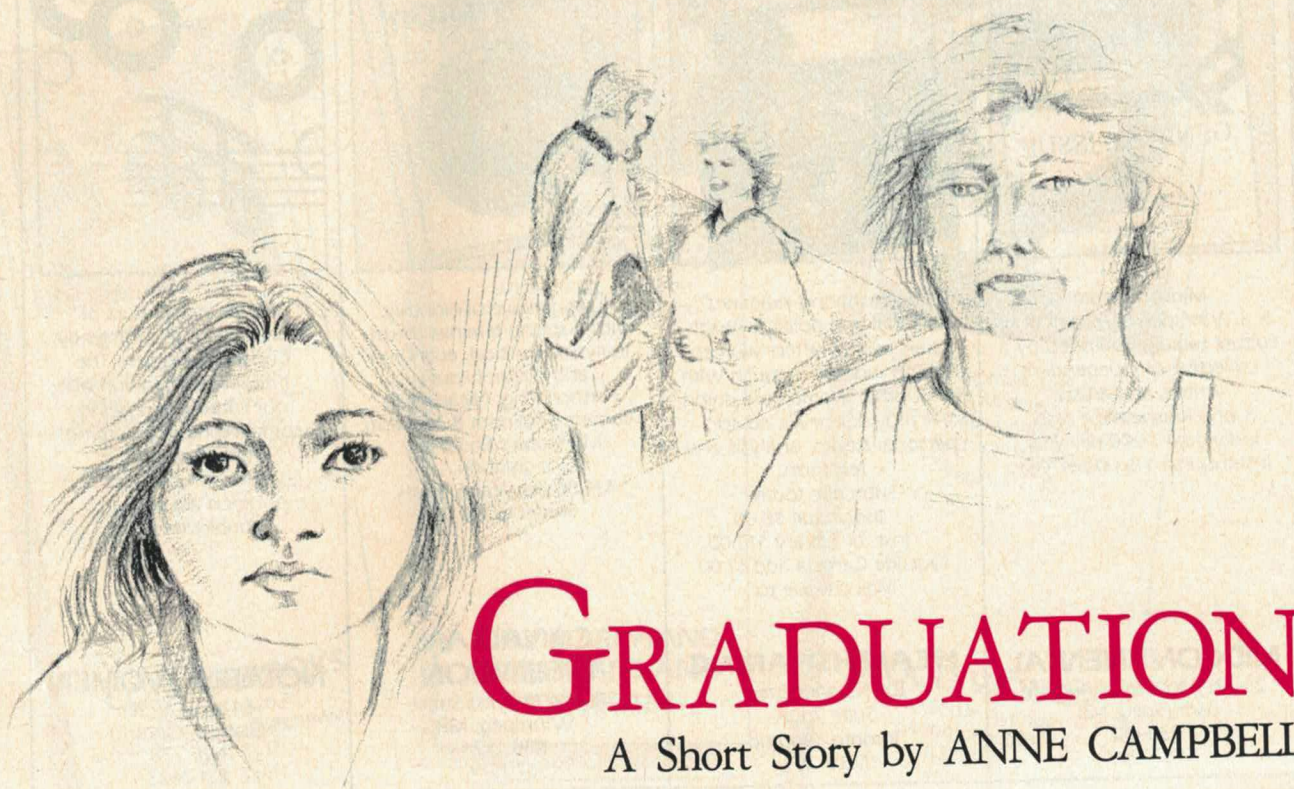
KINESIS
400A West 5th Avenue
Vancouver, B.C.
V5Y 1J8
873-1427



Tabloid newspaper with a feminist perspective. Broadside covers arts, politics, news and commentary across Canada. Up to the minute on movement politics, sexuality and film. Individual \$13.00 per year 10 issues.

BROADSIDE
P.O. Box 494
Str. P
Toronto, Ontario
M5S 2T1
598-3513

FICTION



GRADUATION

A Short Story by ANNE CAMPBELL

Lily, walking home from school, was through feeling lousy because Mr. Kruger had walked out of the room away from her, and now was wondering why she worried so much about what he thought about her anyway. She was passing Larsens' house on Seventh Street, white and tidy, Mrs. Larsen working in her flower bed. Lily had a hard time saying hello to Mrs. Larsen. For that matter she had a hard time saying hello to anybody, but with Mrs. Larsen it was even harder than usual. She was Elmer Larsen's mother. Not that Lily didn't like Elmer Larsen; in fact she did like him quite a lot. He was funny, especially in Oral French where everyone waited for him to take his turn. Like the star attraction of a show, he would stand up, turn around, smile and sort of bow, then begin. Everyone would laugh at the way he pronounced the words, Mr. Follow sometimes too. Elmer would wait for everyone to settle down, then he would begin again like an actor in a play. Lily thought he must have got his good nature from his father who looked like a little Norwegian gnome and was always smiling, because he couldn't have got it from his mother who was never smiling,

behind her thick glasses.

Lily put her head down and pretended not to see Mrs. Larsen in her flower bed. She walked past and did not say hello. She wondered if Mrs. Larsen had seen her and what she might think. She did not have one single notion of what someone like Mrs. Larsen would think. She looked to Lily like a large baby, soft and pink. Like one of the large baby cut-out dolls she and her cousins played with, bigger than its cardboard cutout parents; looking odd. Lily kept going and passed Stoemans' big old grey house at the corner. No one was in Stoemans' yard. In fact no one Lily knew had ever seen Mrs. Stoeman, only old Mr. Stoeman and sometimes one of his grown boys home on a holiday. Lily crossed the street and slowed down. The rest of the way she thought about Mr. Kruger.

He taught Literature and Drama and everyone liked him, including Lily even when she didn't like the way he acted or what he said to her. He was as big as her grandfather and had a beard like her grandfather's too. He wasn't what you would call handsome but he had that same look about him she liked so much

in her grandfather. There was a difference though, Lily knew, and it was that the look she liked so much in her grandfather was settled all through him, a kind of heavy aliveness, while in Mr. Kruger it looked like it was stopped at his waist. Like an invisible band around his waist was keeping the aliveness from settling down below and all through him. Then into the ground, like with her grandfather.

In front of Gamble's Lily stopped. There was so much to think about Mr. Kruger that every time she did she ended up more confused than ever. She decided this time she would stand there on the street and not move a single muscle until just one thing about him came to her; then she would follow that first thought and only that, she promised herself. Elmer Larsen passed on the other side of the street and called hello. Lily raised her arm in a wave but didn't let herself think of Elmer or anything else. She stood absolutely still, with no thought. Almost right away it came to her: "I love Mr. Kruger like Grandpa." She felt it all through her. Then dozens of ideas burst out following after. Lily took a deep breath and held them all

away, and herself still again. She stayed only on that one thought; of Mr. Kruger and her grandfather and that kind of loving. A picture of herself sitting on a stool beside her grandfather and him telling stories came to her. He hardly ever talked to her or to anyone else without it coming out as a story. Mr. Kruger read sections of stories to them too, in Literature, and talked about them. She absolutely loved it; their big men's bodies and their storytelling. But with Mr. Kruger it was different. Instead of just telling stories or ignoring her, he made her mad. That part she did not understand.

She wondered if he ever made anyone else mad. For sure nobody ever said a bad word about him, but then Lily didn't talk about him to anybody else either. Likely, though, he doesn't make anybody else mad, Lily thought. After all she had never heard him argue with anyone and he listened to what everybody said without a word of disagreement. But he disagreed with Lily. Like today after school just when she thought they were getting along fine. They had all been sitting around after play practice talking about the value of theatre in people's lives. It was all nice and relaxed with everybody having a good time. In the middle of all the words flying around it came into Lily's head that the value of a play might be that it let people see other people doing the same things they did, or thought, or worried about and then they understood things better, or maybe they just felt better. It was not at all clear in Lily's mind but she thought of the word bigger and she said it out loud, "Bigger." "What did you say?" Mr. Kruger said. Lily said, "I think plays make people bigger." Even while she was saying it she thought she shouldn't be talking until she knew more about what she thought. What she was thinking had something to do with people growing up, but it wasn't at all clear to her. "Bigger isn't the be all and the end all you know," Mr. Kruger said. "It's not necessary for everyone to keep getting bigger. There is a lot going on besides that." As he was saying it he was getting up to leave. Lily felt horrible. She didn't want to break up the talk and have everyone leave and she didn't know what he meant: "Bigger isn't the be all and end all." She thought he must have misunderstood what she said and she wanted to try to explain it to him, even though she wasn't sure what she had meant. He was halfway across the room and she wanted to call out, "Don't

go. Please. Don't go. It's not fair, you can't just answer me like that and then walk away. I don't know what you mean, bigger isn't the be all and end all. I didn't say it was." Lily felt like something she did not know was pushed against her, and she had no way out of it. Mr. Kruger was out of the room by then and Lily was left inside. She made herself stop thinking until she could be alone on her way home.

To be fair, she told herself, walking slowly again, he doesn't have to. He doesn't have to listen to me or like me, or anyone else for that matter. But even as she was telling herself this and knowing what she said was true, she knew also that what she really wanted was for Mr. Kruger to listen and not walk away. And there was something else. Something else that she didn't know. Something that bothered her.

*What she was
thinking had
something to do with
people growing up,
but it wasn't at all
clear to her.*

On Friday Lily and her sister Adele went to see the movie *East of Eden* with James Dean. Adele didn't talk to Lily much but Lily liked being with her anyway. There was something in Adele that Lily liked very much, something that she thought could never be moved away, even if everything else in the world was. In the movie James Dean laughed at Julie Harris when she told him she loved her father now because she had forgiven him. Lily thought it was important that Julie Harris had said that and she looked to see what Adele thought, but Adele was looking at the screen as usual and Lily couldn't tell what she was thinking.

After the movie Lily and Adele went to the cafe beside the theatre for a Coke. They were sitting there, not talking, when Lily saw Mr. Kruger walk past on the street with Elsie Menzies from grade 11. Elsie Menzies from grade 11 was only three years older than Lily. And they were laughing. Lily felt sick. Her head felt very heavy and she started to

put it down on the table in the booth, but she thought if she did she would never be able to lift it up again. Someone would have to pick her up and carry her home and put her to bed, like a baby. And she would stay there forever. Her head was aching so bad that she had to stop thinking and just sit and breathe. After a minute she felt the ache lessen as it settled down and all through her. She tried to think of what had happened. She had seen Mr. Kruger and Elsie walking past, laughing, that was all. But she'd felt like the something she didn't know about Mr. Kruger had come hurtling out of the dark and nearly knocked her out. It didn't make sense. How could Mr. Kruger being out with Elsie Menzies do that to her? Lily was sure it wasn't him being out with someone that had done it. She had seen him out with women before: women his own age. Lily was sure she herself didn't want to be out on a date with Mr. Kruger, any more than she wanted to be out on a date with her grandfather. She liked them both just being alive and in the world for everyone to see. What had happened was more like something in Mr. Kruger that she didn't want to see had hit her. Mr. Kruger laughing with Elsie Menzies from grade 11 and walking away from her.

Later, riding home on the bus past Seventh Street, Lily could see the lights in Larsens' house and she wondered if Elmer was in there studying French. She thought it was odd that Elmer, whom she liked so much, could have a mother whose life she could not imagine. She wondered what it could possibly be like to be Mrs. Larsen. Her life was a complete mystery to Lily. A blank. A giant baby cardboard cutout doll come to life. A shiver went through Lily and she made herself stop imagining about Mrs. Larsen. She wasn't a giant baby cutout doll that moved around, Lily told herself. She was Mr. Larsen's wife and Elmer's mother and she went to church and to meetings and she baked, and that was that. The bus passed Stoemans' where the lights were off and the street was darker and Lily realised she was very tired. She leaned against Adele and Adele let her stay there. They rode like that the rest of the way home, leaning against each other.

Anne Campbell is a Regina poet and writer. Her work has been published in "Room of One's Own," "NeWest Review" and her collection of poetry called "No Memory of a Move" was published in 1983 by Longspoon Press.

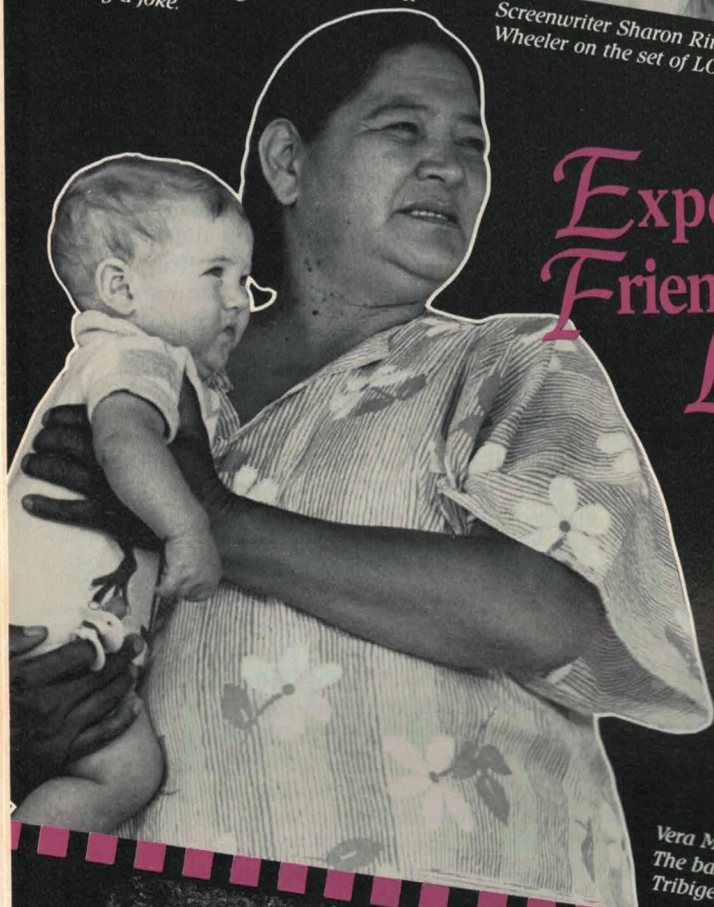
Sara Berger



Tantoo Cardinal, Director Anne Wheeler and Susan Wooldridge sharing a joke.



Screenwriter Sharon Riis and Director Anne Wheeler on the set of LOYALTIES.



Vera Martin (from Winnipeg)
The baby is one of the
Tribiger 6-month-old twins



(Left to right) Tantoo Cardinal, Susan Wooldridge, Kenneth Welsh and Director Anne Wheeler, six-year-old Meredith Rimmer



Susan Wooldridge and Tantoo Cardinal

It is 2:30 am in the black of the night by Square Lake. Producer-director Anne Wheeler has just stuck her foot into wet hipwaders. "Aggggh," she says. A bleary-eyed but responsive props-person finds her a dry pair. Anne is about to join Director of Photography Vic Sarin who is huddled under a tarpaulin on the lake. They are shooting a scene from the feature film *Loyalties* in which lead man Ken Welsh sits forlornly in the rain, which will soon come down in torrents from four 30-foot high metal "sprinklers" along the lake shore.

The assignment to write a story on the filming of *Loyalties* in Lac La Biche, a town 280 km. northeast of Edmonton, was particularly meaningful to me. Of a crew of 56, 26 were women, many whom I knew, occupying such key roles as co-producer, director, screenwriter, editor, production manager, costume designer, accountant, casting director, and 3rd assistant director.

I had first met Anne Wheeler, about 10 years ago when she was billeted at my house in Winnipeg on a research trip for her film *Great Grandmothers*. I have worked with her briefly at the Edmonton office of the National Film Board and have not only admired her films but her dedication to teaching and supporting women film-makers. I have always been fascinated by the work of Sharon Riis who is the scriptwriter for *Loyalties* and who has lived in Lac La Biche for 10 years. Both her novel *The True Story of Ida Johnson* and her screenplay *Latitude 55* indicate a curious mind and her absorption with such themes as women's relationships, sexuality and confronting death.

It would be interesting to see what kind of film experience *Loyalties* was going to be, given the women's perspective that shaped it.

"You'll know me by my hair sticking up all over my head," said Sharon Riis over the phone when we arranged to meet in the coffee shop of the Lac La Biche Inn. Her blond hair is cut semi-punk style — short and spikey. Sharon can feel more daring these days in Lac La Biche because, she says, doing the screenplay for *Loyalties* has brought her out of the closet as a writer. "People knew me as my kids' mother or the woman that grew the sweatpeas." She's quite happy, now that she can be a bit

photos: Douglas Curran

more weird, get her hair cut in "second childhood fashion and be tolerated with amusement."

Sharon first collaborated with Anne Wheeler on *Change of Heart*, aired in 1984 on CBC television's Off the Record drama series. The same year Anne called her looking for the opportunity to direct a feature film on the theme of women's friendship. The idea was to develop a relationship between two women who, despite coming from vastly different cultures, connected through their children and being mothers. Working closely together, the two created a story about an upper-middle-class British woman, Lilly, and her husband, David Sutton, who with their children move to Lac La Biche. Why they moved to an isolated town amidst Canadian lakes and forests is at first not clear. Lilly is uptight; David, smooth and charming, but as the story progresses, it's a charm laced with more sinister undertones.

As her marriage deteriorates, Lilly finds her curiosity and interest aroused by Rosanne, the Metis woman she has hired as a temporary domestic. Rosanne, who lives in a ramshackle house with her mother and kids does not have a neatly ordered life but one full of warmth, humour, and passion. The two women gradually discover they can learn from each other and through several crises find the class and racial inhibitions between them crumbling.

Sharon identifies mostly with Rosanne, "a low-rent character like me." She's uneducated but bright, profane and mouthy with a great lust for living. "I don't in my heart like Lilly," says Sharon. "I have an image of a certain kind of Englishwoman who seems, around age 12, to have been kicked in the head by a horse. These women have their social skills down, but they're not all there. It took a leap of imagination to understand what it would be like for this type of woman to come to Lac La Biche." But Sharon has compassion for Lilly too. She experienced displacement herself when she moved from Alberta to England with her husband James McNich in 1970. The four years spent there while he completed his Ph.D. were incredibly lonely ones, recalls Sharon. "I felt so different." Her happiest day was when she finally made a friend — eight months after she arrived.

"It doesn't matter how wonderful your marriage is, it's not enough. I think if women trusted each other more and gave more of themselves in their friend-



Informal picture taken on set of *Tantoo Cardinal*

ships, they could help each other solve problems."

Working with women like Anne, comments Sharon, is noticeably different than working with men. She speaks with some hesitancy on this subject, as if she were entering slightly dangerous territory. "With men, I feel I have to be a bit more careful all the time. Like I have to stroke them along a bit. Whereas with women, it's not like that at all or hasn't been. It's just much more straightforward, even silly, often quite giggly. If Anne doesn't understand something I've done, she'll say 'What do you mean' whereas a man would never admit that he doesn't understand. He'd be more roundabout."

Sharon is currently writing a drama on the lives of modern day Metis women for Winnipeg film-maker Norma Bailey's series *Daughters of the Country*. How does she capture the Metis lifestyle, a culture so different from her own? "I guess by osmosis," she says. "I have an ear for dialogue and I just watch things all the time." She researched her story by talking to a group of Metis women in Lac La Biche, listening to their stories and humour. She said she was "scared shitless" when she showed them the second draft, but they loved it.

"That's exactly how we are," they said."

Ten o'clock in the evening. A gourmet meal has materialised in a clearing in the bush above Square Lake, courtesy of a film catering company from B.C.: steak, freshly fried fish, taboulie, crab

salad, fruit and many dishes too difficult to distinguish in the dark. By 11 o'clock the actors are being made up. Kids run in and out of the make-up trailer. The sound mixer, Garrell Clark, is looking for "drugs" to lessen his headache. The make-up women, while dousing cast and crew, joke that they don't do make-up they do bug spray. The shoot tonight is Rosanne, her mother and the children sleeping on the beach by a campfire. Dr. Sutton stumbles across them and offers them a ride home.

I nab Tantoo Martin, who plays Rosanne, for an interview as she is being made-up. It's difficult to pin her down, as much of her time off the set is absorbed by her companion Beaver Richard, an Oglala Sioux Treaty Indian from South Dakota, and their five-month old son Clifford. Tantoo is a striking woman: long glossy black hair, dark almond-shaped eyes, wide-set in a delicately featured face.

Loyalties offers Tantoo her first leading role in a feature film; she finds features very special. "They give you time to concentrate." She also enjoys working with Anne who, she says, has a clear idea of what she wants. When she read Sharon's script she thought "This woman's been doing her homework. It's a nice change from those who write about people they know nothing about." Tantoo understands the challenge of creating from her own experience as producer and host of 36 programs, *Native Heritage*, for Edmonton's ITV, and as a writer and actor in the 13-part CBC series *Tales of Wesacechak*.

As a way of relating to the role of Rosanne, Tantoo draws on her past, "bringing my thoughts and memories back to where I thought Rosanne might be. I've had some pretty wretched life experiences."

"Although," she adds, "I've known they are of value because I've gained understanding of them. One thing I love about my career is it's a purging kind of thing. You share with other people who might be trying to hide their problems on the back burner."

What is particularly appealing to Tantoo about the story in *Loyalties* is that it shows the "reality of our people helping new people settle into this country. That hasn't stopped until this day." She recalls her grandmother, who raised her in Anzac, a town near Fort McMurray, Alberta, was always lending people a hand.

Tantoo calls Vera Martin who plays Beatrice, her film mother, "Mom." "It's nice meeting and working with Vera. I

miss not having my mother around — living together and loving one another in a day to day situation." But being a mother again herself is very anchoring. [Tantoo has a 12-year-old son from a previous relationship.] Having her new family makes her feel less alone, less susceptible to being knocked around by every change.

Thick cables snake a path down to the beach from the location trailers. The trees are eerily lit by the large lights set up in the bush. Vera Martin, sleeping on the beach in her role as Beatrice, is startled awake by Dr. Sutton — six times. Vera, a large comfortable woman with black braids framing a kind face is not particularly impressed by the tedium of feature film-making. She finds it amusing, for example that real logs are not the key to the campfire — but rather propane, wires, paper, cellophane, and lights cunningly buried in the sand.

Vera is not a professional actor but a well-known healer from Winnipeg. Her heart is really with her organisation "People of the Three Fires", a spiritual group which is buying land near the Rosseau Reserve in Manitoba. They want to build a healing place that will help repatriate native children who know nothing about being Indian. However, she admits she is getting a rest from her counselling work which keeps her phone ringing day and night at home. She is also happy to expose her grand-daughter, Spring, to feature film-making. The young woman has been incorporated into the crew as assistant on snack detail. "One thing I've learned for sure," laughs Vera, "is not to put all my energy into the first take."

The day after the lakeside shoot, I talked to Anne who was lying on the couch in her rented condominium, trying to reserve her strength for another night session. The living room had the bare look of temporary occupation except for an exquisite brass statue of a serene Buddhist nun on the coffee table: a purchase by Anne on one of her trips to Asia.

In order to raise the \$2.5 million cost of the film, Anne did a lot of shopping around for co-producers, first in the West and then in Toronto. "I got quite a sense from the people I approached that they were scared to do it. Would there be an audience? After all, it wasn't a romance or a comedy. It was different. It was about a relationship between two women." They were worried the film would be labelled a "woman's film" and would not be a big seller in the marketplace. Anne points out that *Terms of*

Endearment, an extremely successful film about the relationship between a mother and daughter was not seen as a woman's film, but as a film about two people.

Producers William Johnston and Ronald Lille of Lauron International Inc., Toronto accepted the project. They thought it was viable financially and, furthermore, the story had universal values as well as something uniquely Canadian. Their artistic input was also important to the film. Being male, says Anne, they helped broaden the male characters, who had been a bit "thin", into real people.

One of the money issues Anne was pressured to look at seriously was the number of children in the screenplay — four for Lilly, three for Rosanne. It is difficult to get natural performances from children and they are not allowed by union laws to work as long on the set as adults. But although it's meant additional footage, Anne had been adamant about the number. It's well worth it in the end, she says, because it portrays reality. Anne saved herself some tense moments by hiring six-month old identical twins to play Lilly's youngest. One baby starts to cry and he is whisked away to be replaced by a smiling one — hopefully.

Several cast and crew members also brought their children to the location. A production assistant was sent out to locate seven cribs finding the last crib in Lac La Biche at the local hospital. A bonus advantage of so many children was the relaxed tone created on the set. They're playful, they bring out people's soft sides, said Anne.

In demand as a film-maker, Anne had just finished writing and directing two TV dramas for Atlantis films: *One's a Heifer* and *To Set Our House in Order*. This spring she will direct a one-hour television drama *Red River*, part of a series based on the history of Canadian Metis. Anne credits the women's movement for much of her success as a film-maker and the kind of films she's been able to make. She refers to 1975 International Year of the Women and the money she was able to tap for her first film *One Woman*. "If it hadn't been for the women's movement, I'd either be out of business or making industrial commercial films." Women's support not only generated funding for women to make films, but also encouraged films that had a purpose and a meaning to people, the only kind Anne feels she can justify making, given their high costs.

The shoot later that day took place in

the driveway of a very swank log house by the lake, the "Sutton's" residence, borrowed from a local Lac La Biche family. Two camera assistants and myself are being distracted by ripe raspberries and saskatoons growing in profusion behind the camera set up. In this scene, Lilly drives up to the house and sees her husband, who is supposed to be tied up at the hospital, helping Rosanne load bags of laundry into her truck. "Okay," Anne instructs British actor Susan Woolridge who is playing Lilly. "Drive up with pissed-off energy." Susan, who has had to learn to drive on the right hand side of the road, screeches to a halt, centimeters from the car in front, while several of the crew wince.

Susan is perfect for the role of the highstrung, unhappy Lilly: slight, tense figure, angular, pretty face; pinched nostrils; vulnerability in expressive grey-green eyes. She has become known to the public through her role as Daphne Manners in the acclaimed British miniseries *The Jewel in the Crown*.

Susan is impressed with the film script. "The material we're working with, everybody has enormous respect for and wants to get it as right as possible." One of the reasons Susan wanted to play Lilly was that she felt the script portrayed her as a very real person, put in a challenging situation — a materially privileged woman who is emotionally underprivileged.

Susan considers Anne one of the very good directors she's encountered. "Anne has a wonderful sphinx-like quality. There can be mayhem and chaos going on all around her and yet she remains calm with this sweet expression on her face, keeping everybody merry. I get the feeling she is very centred, which is a very attractive quality to a paranoid actor."

Before playing Daphne Manners in *The Jewel in the Crown*, Susan almost quit acting. The roles she had been offered were sickeningly stereotyped. "I ended up playing a clothes horse because in my early twenties I looked like a typical dollybird." There is a crying need for good roles for women, she says. It was no accident that all four female stars in *The Jewel in the Crown* were nominated for the British Academy of Film and Theatre awards. "They were the four best parts for women created that year."

Despite her views, Susan has a bad reaction to the word "feminism." "I believe deeply in the idea but I hate the label. I could say 'feminism' to my mother and see her entire being shut down." Her mother is a strong, indepen-

dent woman who struggled to raise a family as a single parent, but she is, nevertheless, from another generation. "The word produces incredible resistance and reaction." I suggest that it might be media hype that has caused such a response.

She agrees, reminded of two other words that "hit at the core of fears of large sectors of society: 'Greenham Common', the women's encampment around a huge nuclear missile site near London. "It's because it is women and women are doing it their way, which is a way of peace in a patriarchal society. And they're being successful — they are still there, against all odds. And to people who have been brought up in a very chauvinist manner, it's terrifying because all the rules have suddenly been taken away from them."

It was a fitting symbol for the success of the shoot and women's participation in it that Vera Martin planned to conduct a women's sweat on Sharon Riis' land that weekend. She said it was a ceremony for the full moon, "our grandmother." She felt that women were closer to spirituality, possibly because they were able to give life. "If you don't respect one who bears life, how can you respect the creator." ▽



POETRY

CHINOOK

*The old woman with balloon cheeks
rages
long nights of late autumn
she calls me out*

*two a.m. feeding
the lights waver
enter the interrogators
my teeth are wired
my hands are tied
my soft spot is timed
for certain cold to seep
through my veins*

*I can't help calling 'stop'
silently of course
careful not to wake anyone
'I could live
if only you would stop'
her answer is a breath
loud and steady*

*I cannot find my child's breath
only the mouth moves
I can feel the sting of milk
being pulled from me
I breathe with the old woman
counting slowly
numbers that once were solid
become threads
twisting into thin shapes
I stare at the white blank wall
wait for their final fragmentation*

© Cecelia Frey
Calgary, Alberta

THE ABUSER

*you peel wet woolen mitts
from my aching itchy fingers*

*you extract each twizzled fibre
that clings to my reddened skin*

*you cup your hands
gentle over mine
breath warmth through parted thumbs*

*are these the fists
that pounded blue islands
into my sea of flesh*

© Donna M. Costley
Bateman, Saskatchewan

COLD HANDS

*I lie in the bathtub one
of those big old ones
with feet*

*hot water covers my breasts
changes my skin
I*

*turn the hot & cold faucets
off with toes*

*the window & mirror steam up
the mirror & window
as I think about you*

*I take this homemade goat
soap I traded beads for
at the barter fair
lather first my feet
lift the leg perpendicular to this body
no I'm not losing
my muscle tone yet*

*I soap my legs blond hair
curves of my body smooth
fingers glide with the suds
I make patterns on
my belly to amuse myself
I don't really like baths
always the same things to wash*

*I'd light a candle
create an ambience but
I don't want to waste the wax
on only me
my hair is in a bun on top of my head
the way you like it
I try to read
but the water is too hot*

*this is supposed to be
a love poem*

© Angela Hyniuk
Vancouver, B.C.

PROFESSIONAL WOMEN



Elizabeth Taylor
Director of Marketing

1216 Richardson Bldg. / One Lombard Place / Winnipeg, Canada
(204) 942-6169 R3B 0X4

Dr. Tracey L. Hamin, B.Sc.
Chiropractor

Broadway Chiropractic Office
103-555 Broadway Ave.
Winnipeg, Manitoba
R3C 0W4

Ph. 775-4530
for appointment

Telephone - 775-4539

Ana Von Schindler
Licensed Massage Therapist

REFLEXOLOGIST

103-555 Broadway Ave., Winnipeg, MB. R3C 0W4

**BISON
COURIER**

Audrey M. Fogg
Manager

115 Pembina Highway
Winnipeg, Manitoba R3L 2C9

Office: 452-1449
Dispatch: 475-8570

Mary E. Switek

BARRISTER & SOLICITOR
39 MANFORD CLOSE
WINNIPEG, MANITOBA
R2P 0J2

BUS: 632-9480
RES: 632-1627

EVENING & WEEKEND
APPOINTMENTS AVAILABLE

Dianne J. Szelag, C.G.A.

Certified General Accountant
Winnipeg, Manitoba

- Financial Planning • Income Tax
- Business Consulting

475-1322

WOMEN WORKING

General Contractor • Renovations
• Cabinets • Painting
683 Warsaw Avenue
Winnipeg, Man. R3M 1B5
452-1694

montage

D • E • S • I • G • N G • R • O • U • P

4th FLOOR • 115 BANNATYNE AVENUE EAST
WINNIPEG • MANITOBA • R3B 0R3 • 943-6709

PROFESSIONAL WOMEN



Sinclair Properties

Winnipeg, Manitoba

painting * paperhanging * tiling * wood finishing * minor repairs

Complete home & office decorating

LINDA J. SINCLAIR

772-8481

Quality Conscious Always

Marni Kalef

Photography

Custom Framing

6-161 Stafford Street

Winnipeg, Manitoba R3M 2W9 (204) 475-3967

TERRI E. DELLER, B.A., LL.B.

BARRISTER, SOLICITOR
NOTARY PUBLIC

801 Princess Avenue
Brandon, Manitoba R7A 0P5

Telephone
(204) 726-0128

WUZIUK

MANAGEMENT CONSULTANTS LTD.

Debra C. Wuziuk, B.A., LL.B.

PRESIDENT & SR. MANAGEMENT CONSULTANT

#2-240 Ruby Street, Winnipeg, Manitoba R3G 2E2 (204) 775-1360



Sylvia Pellman
President

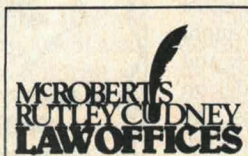
The Office Works Ltd.
113 Jefferson Avenue
Toronto, Ontario
M6K 3E4
(416) 531-8782

ROYAL SCHOOL

Earn \$300. to \$400. per week
Become Hospital Receptionist

Job and Toronto relocation
Assistance included (416) 961-2676

1012. 50 Charles Street East
Toronto, Ontario
(416) 961-2676



Valdyn J. Duke

McRoberts Rutley Cudney
1750-155 Carlton Street
Winnipeg, Manitoba R3C 3H8
(204) 947-0123

red carpet coffee services

DIVISION OF HUDSON'S BAY VENDING



reperthe

LESLIE HEMPHILL
SALES REPRESENTATIVE

545 FERRY ROAD, WINNIPEG, MAN. R3H 0T5
TELEPHONE (204) 775-2489

MOTHER MATTERS

LIVING THROUGH HOCKEY

LUANNE ARMSTRONG

Hockey — the all Canadian game. Peter Gzowski called it, "The Game of Our Lives." Not my life, though. Until my son joined, three years ago, I knew little about sports, and wasn't interested in learning. But, after a few games, I found myself caught up in the excitement, yelling encouragement along with the other parents, and wanting, proudly, for everyone to notice how well my son was doing. I smiled, and made small talk, and learned what I could about "blue lines," "offsides," or playing "stand up goal." I also, surprisingly, learned to like the game. Hockey, played well, is fast, exciting, and graceful, rather like high speed ballet. Played badly, as it often is, it is a sour, endless tangle of smashing bodies, whistles, anger, missed plays, and fouled emotions.

But, as the newness of my involvement wore off, I began to notice things. I noticed how few of the boys seemed to be having a good time; how, as the year wore on, they got "chippy," started more fights; how the teasing got crueler. I noticed how many mothers nodded in agreement when someone said, "This is my son's last year of hockey. From here on, it gets too rough." In particular I noticed that the system was set up to divide the boys with well-off parents from the not so well-off, the fanatics from the less committed, and that a lot of the boys ended up feeling like second class cast-offs.

As a rural feminist, raising sons and a daughter, I often find myself on the front lines, as it were, of the peculiar and awful conditioning this society imposes on its children. Many of us have spent long years of exploration and reading in order to understand what that system has done to us as women. But having watched my two sons move through the pressure cooker of public school, I believe that conditioning is vicious, stringent, and brutal for boys. And the tip of the iceberg, the place where the "boy's club" is really at home, is sports, and in this country, the epitome of that conditioning system is minor hockey.

One night, not so long ago, I came from doing a workshop on nuclear disarmament to the hockey rink. The workshop had been poorly attended. It was

about the difficulty people have confronting their feelings about nuclear weapons, and several people later apologised to me for not attending, saying they couldn't handle it.

I stopped for a couple of glasses of wine with my friends, and then went on to the hockey rink. Talk about culture shock. There was the usual row of fathers, lined up behind the glass at one end, their faces masks of intensity, yelling at their 11-year-old sons "C'mon, skate! Dig harder! Check him! C'mon, you can do better than that!"

Now, I know most of these men in the way that sooner or later, in a small town, you end up knowing who everybody is, and where they work, and who they're friends with. Many of them played hockey in their youth, and went through this same process. Confronted, they all willingly give lip service to the idea that hockey should be fun, that these boys are not NHL prospects, and that, after all, it's only a game. But these same fathers never line the side of the soccer field, or the basketball floor, with the same intensity. Hockey is where it counts; and being rough, tough, and winning, is the bottom line.

Fortunately, or unfortunately, my son loves hockey. He loves the game, the competitiveness, the trips, the excitement. He loves to be good, to test himself, and come out well. He plays goal, which means he's often under even more pressure than the rest of the kids. Still, he'd play hockey every day if he could.

But he's also a kind, caring, and aware person, whose sympathy is instantly aroused by any kind of injustice or misfortune. At 12, he's already caught in a dilemma. He's beginning to see, and fervently dislike, much of what goes on in minor hockey: the roughness, the politicking, the elitism. But he's also unwilling to give up a game which gives him so much.

So far, his way of coping with the "boy's club," has been to join up, and be better, tougher — a leader. Picking him up at school, I watch him strut across the school yard with his friends. I wait un-

til he says goodbye. Once in the car, he collapses like punched down dough, and is once more, the affectionate, easy going kid I know and like.

I don't make his choices for him any more. I tell him what I think, and feel, and try to encourage him to talk about things to me. I try to listen, but I also worry. Lately, my husband and I have been reading and talking about why men have such difficulty expressing their feelings. One night, my husband said, "You know, it's the conditioning, it's so strong, you feel you can't even begin to talk about it." And most often, he doesn't.

"Isn't it cute," we think, watching our little boys set off to play basketball, or baseball, or hockey. We reassure one another that he is learning to socialise, to play fair, to be a good sport. Well, sometimes he is, but sometimes, he's learning a lot more — an insidious message that has a lot to do with those sad, lustful, intense faces pressed against the glass at any local hockey rink. He's learning about membership in a very exclusive club, and the rigid way he must behave in order to go on living there. It's not competitive sports that are the problem, but the intensity and weight we invest in them, the built-in conditioning that somehow shoulders its way through any commitment to the fact that "it's just a game." ▽



Mrs. Purdy's
WOMEN'S CLUB INC.

**'A MEETING & SOCIALIZING
SPOT FOR WOMEN'**

HOURS: Tues.-Sat.: 7:30 p.m. - 1:30 a.m.
Friday: 4:00 p.m. - 1:30 a.m.

■ FREQUENT CONCERTS ■
■ FULLY LICENSED ■

226 MAIN ST. (at St. Mary's Ave.)
WPG., (204) 942-8212

NOTIONS AND POTIONS

HELP YOURSELF

"The vagina is a lot like the mouth."

So says a woman who will be one of the speakers. It's a Saturday morning and 13 women are meeting for a self-help workshop on cervical and vaginal health. We've settled ourselves on lumpy couches and are leafing through information folders that we've picked up at the door. The folders contain several pamphlets, one of which has pictures of women examining their own genitals. Oh no, I think, are we here to do the same? I look across the room at the door and wish I'd sat closer to it.

The speakers explain that for centuries practical knowledge about the female body was passed from woman to woman, generation after generation. It is only in the past century that we have come to believe that only physicians, a group composed mainly of white males, know about health. The concept of self-help is a partial return to the old system, with women collecting and sharing information about their bodies. The two women manage to convey this message without an all-out blast of the medical profession.

"The vagina is a cavity much like the mouth cavity because both are open to outside air and have similar mucous membrane linings that stay moist from secretions. The mouth is not sterile; neither is the vagina."

We are told about the several protective systems in the "ecosystem" of the vagina, the two most important being acid balance and cervical mucus. We discuss the symptoms and suspected causes of vaginal infections and some possible treatments. We talk about pelvic exams and why we hate them. It's emphasised that a good physician will explain what he or she is doing as it is being done, and allow the patient to examine herself if she so desires. (I relate to the group my own experience of asking a male doctor if he had a mirror so I could see my own cervix, to which he frowned and replied, "Why?" The other women nod their heads.) We talk about PAP smears, and it's clear that many of us aren't exactly sure what the different classifications of a smear indicate.

We've been encouraged to ask questions, and throughout the workshop we ask away. But we often start off with,

SHARLEEN JOHNSON McCOOEY

"This is probably a stupid question but . . ." Where have we gotten the idea that our questions are stupid? One woman feels slightly foolish asking if it is normal to have a discharge when there is no infection present. She is relieved to hear the answer is yes.

We break for 10 minutes, and then it's time for the next phase of the workshop: a practical demonstration on the use of a speculum.

The curtains are drawn and a long piece of white paper is placed on one of the couches. One of the two speakers undresses from the waist down and sits upright on the paper. She positions herself, drawing her knees up and apart and placing her heels on the edge of the couch.

At first I feel slightly uncomfortable. Which is not to say that I've never seen another woman's genitals before. Of course I have. I've seen pages and pages of pubic hair in "men's" magazines; I've seen strippers doff G-strings and bend over in front of leering males. But this is different. This woman matter-of-factly points out parts of her anatomy. Vulva. Labia. Clitoris. Urethra. Vagina. Perineum. Anus.

We watch as she shows how to insert a speculum and then open it up once it's inside. With one hand she holds a mirror between her legs; with the other she shines a flashlight into the mirror so that the light is reflected into her vagina. After a minute or two she has located her cervix. We are invited to look.

With only a minimum of self-consciousness, we get up to see what a pelvic exam looks like from the other side. "So that what he sees!" says one woman with satisfaction.

"But what are we looking for when we do this ourselves?" someone asks. I'm wondering the same thing. After I've satisfied my initial curiosity about the appearance of my insides, why would I want to see it again?

To begin with, we are told, we can get to know what our own cervix normally looks like. That way, we can spot any changes, such as the early signs of infections or pregnancy. (One of the books I buy at this workshop describes self-

examination of the vagina and cervix as a common sense health routine equivalent to standing in front of the mirror, opening your mouth and saying, "Ah.") And, a close-up view of the cervix can make the mucous observation method of birth control much more reliable. But perhaps the most important reason for self-examination is that it fosters a feeling of control over and responsibility for one's own body.

The demonstration ends, our model gets dressed, and we reach into our purses for \$1.50 each for our very own speculums. We all buy at least one. A couple of women, who represent local women's groups, buy armfuls.

I've read that these self-help workshops sometimes create a bond between the women who attend them, as fears and inhibitions about their bodies fade away. I can't say that I feel any closer to these women, but I'm glad that I came to the workshop. And my initial queasiness about seeing inside another woman's body has faded.

Someone announces that we have the meeting room for another hour, and the workshop leaders say they'll both stay to give guidance in self-examination if anyone wants it. A few women put down their coats.

But I put mine on. I thank the two women for an informative and enlightening morning, and leave. ▽

PROFESSIONAL COUNSELLING

*Individuals • Couples
Families
Separation • Divorce
Single Parents
Stepfamilies*

ANEITA KOGAN
M. Ed.

815 Oak St., Winnipeg, Man.

For appointment phone:
453-7179

GOING PLACES

THE CULTURAL FARE
OF EXPO '86

GAIL BUENTE

The controversy surrounding Expo 86, the world exposition being held in Vancouver May 2 through October 14, is no secret. Conceived as a Sacred showpiece, Expo is far from universally loved by B.C. taxpayers. The non-union contracts, the leaky roofs, the shadowy wheeling and dealing that's gone on at Expo make the headlines every week, at least in Vancouver.

Much less well-publicised is what, exactly, will be happening at this world's fair. Will a trip to Vancouver this summer be worthwhile? Will there be any substance beneath all the flesh? Does Expo have anything to offer women?

The answer to all these questions is a qualified "yes". Let me put it this way: Expo 86 was definitely not planned by feminists. Back in 1893, the Chicago Columbian Exposition included a Board of Lady Managers in the planning of the fair. The result was an officially sanctioned Women's Building. In 1986, at the British Columbian Exposition, women are not so visibly represented.

Nonetheless, there will be a surprising number of events that are of interest to women. Most of them lie in the entertainment portions of the exposition.

Two sections of the entertainment roster seem especially promising.

For classical music, theatre and dance, the World Festival has an exciting lineup, with a large percentage of the artists being women.

One drawback of World Festival performances is that they are not included in the Expo ticket prices. Most of them, in fact, take place in off-site venues. Of course, if these are the only Expo events that interest you, it's not a drawback — you can save the \$20 per day it costs to get on the site.

If you're a fan of opera, you'll be able to hear three of the best female soloists in the world. May 4 and 5, renowned soprano Dame Kiri te Kanawa will be performing works by Mozart, Tchaikovsky, and Puccini.

On May 10, 12, and 13, Dame Janet Baker, mezzo-soprano, sings a concert of Beethoven, Gluck, and Mahler. And Jesse Norman will be featured in a closing Gala October 12. All will be accompan-



Aerial view of downtown Vancouver with main EXPO '86 site along the north shore of False Creek.

ied by the Vancouver Symphony Orchestra.

For lovers of piano — these are the ones I'm most looking forward to — Katia and Marielle Labeque will be playing June 7 and 9 with the VSO. These sisters from France play duo piano. They are perfectly attuned to each other, and equally adept at playing classical repertoire and jazz. They are probably the world's foremost interpreters of Gershwin two-piano works.

If dance is what you enjoy, some of the top troupes in the country will be featured during Dance in Canada, August 12 through 14. Five new works by five Canadian choreographers were chosen in a World Festival choreography contest. Of these, four are women: Jennifer Mascall of Vancouver's EDAM, Ginette Laurin of Montreal's O Vertigo, Lee Eisler with Jumpstart of Vancouver, and Vancouver's Paula Ross with her Paula Ross Dance Company. The lone man is Christopher House of Toronto Dance Theatre.

There are also some interesting theatre offerings. One, a choreographed theatre and music piece, is based on the life and writings of Sylvia Plath. It's being staged May 22 through 28 by the State Theatre of Heidelberg. Another, being performed June 20-July 5 is a work by Governor General Award winning playwright Sharon Pollock. Entitled *God's Not Finished With Us Yet*, it's a contemporary interpretation of the Greek Lysistrata story.

A third theatre work, staged by the Charlottetown Festival, is a musical version of Anne of Green Gables, based on Lucy Maud Montgomery's classic novel.

In marked contrast to World Festival is Folklife. It's different in several important ways. All of Folklife — hundreds of music, dance, performance, and craft events — takes place in its own area on the Expo site. Everything at Folklife is in-

cluded in the Expo admission price. And it's an all-Canadian line-up, highlighting the wide variety of cultural groups that make up Canada. But World Festival and Folklife do have one thing in common — they both showcase some of the best women performers around.

Folklife promises that just about all of Canada's major performers of women's music will be there. The list includes (for starters) Rita MacNeil, Heather Bishop, Lillian Allen, Four the Moment, Connie Kaldor, Nancy White, and Marie-Lynn Hammond. The most significant folk performers in Canada today are women, and a great many of them will be in Vancouver for Folklife.

Folklife is divided into theme weeks and, though women will be performing throughout the summer, the week of September 8-14 is devoted especially to material about women. Traditional stories of women's lives and contemporary songs about women's changing roles will both be included in the week's performances. The week was scheduled to follow the Winnipeg Women's Festival, making it convenient for anyone who wants to take in both events.

A diverse group of women visual artists will be showing their work as well: from traditional quilters, weavers, and even a bark biter, to contemporary artists such as fabric artist Jeannie Kamins.

There will be a few surprises, too. At the time of this writing, the contracts for many more women performers in the jazz, folk, and rock fields were still under negotiation. One notorious female opera-punk from Germany just might be coming. ▽

If you're interested in finding out more about any of these events, contact EXPO INFO, Box 1800, Vancouver, B.C., V6C 3A2, or phone (604) 660-3976. Hearing impaired (604) 660-3933. En français (604) 660-3999.

SATIRICALLY YOURS

GOOD, BAD AND QUESTIONABLE VICTIMS

In the 80's, Good Victims live in Ethiopia, Poland, disaster areas or uterus. Bad Victims on the other hand, live in food bank lines and the streets of our cities.

Good Victims are There, not Here; they speak through interpreters or not at all.

They do not require personal contact and are safely contained within our TV sets so that their misery does not directly touch us. Therefore, we can deal with them by donating a twenty dollar bill, while listening to the best rock music since Woodstock.

In fact, the Best of the Good Victims allow us to enjoy ourselves while contributing to their cause.

Bad Victims, however, are visible, vocal, sometimes violent and worst of all, they clutter up our streets.

They present an unsightly spectacle as they line up for food, beg on street corners, whine about unemployment and above all, make it difficult for us to believe we live in the best of all possible worlds. Many of them look scruffy rather than pitiful, so it is easy to dismiss them. They don't seem to understand that they live in a land of plenty; they drink up their welfare cheques and they are guilty of the ultimate sin of being Here, rather than There.

Try as we might, we cannot regard them as innocent.

Good Victims can be turned off. When we've had enough of famine victims in Ethiopia, we can switch to the A Team; when we've OD'd on disaster victims, we can watch Miami Vice; when we've had enough of the abortion controversy, we can go to see Rambo.

Good Victims are available when we want them, but obediently disappear at the flick of a switch whenever we feel we've digested our moral fibre for the day.

Unfortunately, Bad Victims are always with us. We need only step outside our front doors to be confronted with them. If they're not lounging on the nearest street corner, they're asking us for spare change or grubbing through garbage cans, right in front of our eyes.

We call them Bag Ladies, Welfare Bums, Drunken Indians, and The Poor,

LYN COCKBURN



names hardly designed to arouse our finer instincts. We do not pity them; we disapprove of them. We do not hold rock concerts for them; quite the opposite. We label them, dismiss them and turn our attention instead to Good Victims who have the excellent taste to be anywhere but Here.

As if all this weren't confusing enough, there is a third category called Questionable Victims. Some are Here, such as AIDS victims and some are There, such as South African blacks.

AIDS victims generate our sympathy as long as they aren't in school with our children and merit benefit concerts as long as they themselves don't attend.

Black South Africans present a perplexing conundrum in the spectrum of victimry. They are certainly oppressed and There, factors which ought to place them in the Good Victim category. Unfortunately, they are also vocal, sometimes violent and many of them refuse to take the Oath of Anti-Communism, so they remain Questionable Victims, not quite innocent enough to move into the Good Victim category.

Whether we perceive victims as Good, Bad or Questionable, it is becoming increasingly obvious that in the 80's, we prefer our victims on our TV screens, not our streets. ▽



Status of Women Organisations across Canada, and Herizons magazine invite you to join our listing of status of women groups, and become a regular

Join us! in Herizons! There's strength in numbers.

Appearing in all 4 issues of Herizons for the remaining publishing year (\$15 each issue or \$60.00, paid in advance) will give you the visibility your organisation needs, whether you want to attract new members or just get your name out there. And you'll be in good company, with the following organisations:

In Manitoba:

The Manitoba Action Committee on the Status of Women
#16-222 Osborne Street
Winnipeg, Manitoba
R3L 1Z5
(204) 457-3879
Membership \$15 (income adjustable)

The Manitoba Action Committee on the Status of Women
#135-10th Street
Brandon, Manitoba
R7A 4E7
(204) 725-2955

Women's Health Clinic
#304-414 Graham Avenue
Winnipeg, Manitoba
R3C 0L8
(204) 947-1517

In Alberta

Red Deer Status of Women Association
#109-4818 Gaetz Avenue
Red Deer, Alberta
T4N 4A3
(403) 347-2480
Membership \$10

Alberta Status of Women Action Committee
Box 1573
Edmonton, Alberta
T5J 2N7
(403) 424-3073
Membership (suggested) \$10

In Ontario:

The Canadian Coalition Against Media Pornography
P.O. Box 1075, Station B
Ottawa, Ontario
K1P 5R1
Membership \$15

In Newfoundland:

St. John's Status of Women Council
#3 Military Rd.
P.O. Box 6072
St. John's, Newfoundland
A1C 5N8
Membership \$10
(special rate available)

FILM

ALWAYS

A Film by Henry Joglom

SHEER MADNESS

A Film by Margarethe von Trotta

Reviewed by JUDY MILLEN

Film festivals encourage film gluttony, an unusual phenomenon. After about the tenth film it leads to a type of trance from which arises the question: "How do I feel about this or that movie?" At this year's Festival of Festivals the answer to this question was complicated by two movies which unexpectedly crossed paths.

Both movies are more and less about marriage breakup/down. *Always*, was written, produced and directed by Henry Joglom, an American (*Can She Bake a Cherry Pie*), who also starred in the film. *Sheer Madness* is written and directed by Margarethe von Trotta. At first I was clear on how each movie made me feel. *Always* made me laugh, impressed me with its humour, impressed me even more with its insights about relationships and male dependence. Joglom resists the urge to turn the movie's conclusion into his own romantic statement. Bravo. Even better, he laughs at himself. And he makes a technically okay, if not stunning, movie.

Sheer Madness on the other hand unsettled me. I felt confused about its black and white sequence, sensing a precision about them that I could not grasp. The opening Bergman-like free association scene was puzzling. Where does it fit into an otherwise typically structured plot? At times von Trotta's characterisations perched on the edge of melodrama and I felt like cringing.

Although I enjoyed *Always* in the moments of watching, I came away from it with a certain distance. And although I was uncomfortable many times during *Sheer Madness* I came away from it feeling I had seen a truly remarkable film. *Sheer Madness* was all the more impressive because it helped me to uncover the very serious problems in *Always*.

At a talk last year in Toronto Barbara Ehrenreich said she is tired of the men

who write congratulatory books every time they change a diaper. *Always* had a similar effect on me. I tired of the nice guy who makes a movie about his pain, shows himself as a poor little romantic in a world that no longer conforms to his needs. Joglom depicts himself as too lost, too dependent, too gentle, too romantic, too funny and too nice. For while he levels strong criticism at himself for these characteristics, he falls far short of addressing his passive dominance (aggression?) and its lethal power to manipulate.

I assume he is conscious of the manipulation he uses to get his soon-to-be-ex-wife to stay for dinner (and finally the whole weekend). She has other plans but stays because he is cooking the first meal *he has ever made*. So while I laughed (I confess, I did) at his ineptness, I felt an emptiness. She is not part of the serious comedic consideration. We have yet another version of male ego.

He allows himself to talk endlessly about the pain of separating from his past innocent world. But this is totally his rite of passage, not hers. By my count she has only one line which articulates her need to get away from him.

If I were not a feminist, if I did not have the companionship of von Trotta (and many others) I could easily have gone away with the eerie sense that the marriage breakup was the fault of Joglom's wife. I mean surely it's up to her to stick with a guy who so willing to laugh at himself, right? This is subtle. Even in a man's self-parodic comedy a woman can be seen as the reason for the Fall from the Garden of you-know-what.

Sheer Madness helped me understand this. For although it has some very funny moments, von Trotta knows that the oppression of silenced and powerless women is not a subject for comedy. Joglom can create comedy of his situation because he has power. He is the one who stayed in the dream house, who has the money to maintain a well-appointed lifestyle. The question of how much money his wife, a part-time yoga teacher, makes is never addressed. One senses her economic dependence.

von Trotta takes such questions to task. Interestingly, the principal men in *Sheer Madness* share a lot with Henry Joglom. Like Henry they are in varying degrees dependent, egotistic, and self-pitying, especially when they lose control of the women in their lives. von Trotta can see when it is funny. In a

marvelous New Year's party scene she exposes the many ways that our behaviour is organised around the needs of men.

Ruth is one of the two main characters, both of whom are women. She is oppressed first by the myth of her dead brother. He has come to represent all of value in the world and she is responsible for his death. Her husband Franz is a nice, caring guy. In marrying Ruth he "rescues" her from madness replacing her brother and directing her life, "for her own good". von Trotta reveals how lethal such subtle oppression is. She knows that women are walking dead when they are forced to subvert their real needs.

Ruth becomes friends with Olga, a feminist university professor. When the bond between them strengthens Franz' dominance is threatened (Henry's never was). It makes sense when he says after Ruth's failed suicide, "Why has she done this to *me*?" It makes sense when he physically overpowers Olga when she tries to reveal publicly how he attempted to undermine Ruth's artistic life. He loses control.

This is what happens when the polite and rational manifestations of male-dominant art (like Henry Joglom's) are put aside. This is what really happens. Women know that this story takes place every day.

The final scene of the film draws many of these threads together in a wonderfully enigmatic way. Ruth raises a gun at Franz and immediately the film changes to black and white. We are left with a choice. The murder sequence is probably fantasy as are all the other b/w shots in the movie. But the seam between the colour of Franz' entrance and the b/w of the actual shooting is very subtle; we can see it as we want, a real or fantasy murder. But somehow the final idea is unequivocal for me.

Men's myths must be put aside. Women must become the centre of our own stories. Olga can teach Ruth what the stories are. Ruth can teach Olga how to feel the power of her own story. Women must come together to find the strength to murder men's (myths). von Trotta knows that the untold ways in which women's lives militate against such an aim create for us a formidable and endlessly complex task.

Henry Joglom's movie ends with a laugh and men's myths still firmly in place. ▽



DANCE WITH A STRANGER

Reviewed by MAUREEN MEDVED

Dance with a Stranger is Britain's critical look in the mirror. Along with the *Assam Garden's* study of the colonial mentality and *Another Country's* boys' school theme, *Dance with a Stranger* is well suited to the self-flagellating genre of new British film. The target this instance is class and sex in post-war London. And, while painfully meticulous, exhausting and self-hating, the film manages to accomplish its goal; to make sense out of the killing of Ruth Ellis, who, for the murder of her upper-class lover, was the last woman to be hanged in Britain.

Dance with a Stranger is set in London in 1954 and 1955 and depicts Ruth Ellis (played by Miranda Richardson like nails scratched along a blackboard) as a victim of the class system, which short-changes her chance at a better life and muddles her self-confidence. Moving vertically from hooker to hostess in a sleazy Mayfair club, Ruth makes a life for herself and her young son by offering companionship to lonely men — occasionally in exchange for financial and other favours. One of these men is Desmond Cussen (Ian Holm) an average, little man who visits Ruth regularly and supports her economically and emotionally.

At the same club Ruth meets David Blakely, (Rupert Everett) a sodden

waster from the good life, who races cars and chases women. Blakely is beautiful, selfish, possessive and weak: Ruth is bitter, self-hating and lonely. From the start their involvement is a sick and obsessive thing, and Ruth's self-reliance is gradually enervated by her relationship with Cussen and Blakely. But for viewers this side of the Atlantic it is not the restrictive and repressive class system so much as sexism, a product of class and a universal horror, which stands out as Ruth's real killer. In this case, sexism takes its form in obsessive-compulsive love. This is the meat of the conflict between Ruth Ellis and David Blakely, and it is the same obsessive love that Desmond Cussen appears to feel for Ruth.

This disturbing and claustrophobic triangle should not be romanticised. Though presented in the style of film noir (which gives a glamorous and distancing 40's effect) *Dance with a Stranger* manages to deal with a subject matter that is very real and very close to home: the film is a typical case of violence against women. Blakely inflicts it because he knows he can get away with it. Ruth allows herself to be treated like a punching bag because she confuses violence with affection. The movie indicates that she probably always has. The patterns are classic and the violence gets more intense as Blakely tests the parameters of abuse and torture; starting small by throwing a drink in her face, graduating to publicly slugging her, and, finally, he seeks her out and rapes her in the street.

The film is fatalistic. Like a top spinning out of control. Ruth Ellis, in her obsession with Blakely, begins to unravel until she becomes unwound. It stops when Ellis puts a couple of slugs into Blakely and manages to receive some sort of retribution on celluloid. But the skeleton is not purged and the film ends with a bad aftertaste. The end result is scary. It plunges the issue far deeper than just a poor judicial move. It suggests a society that cuts people so short that they lose hold of who they are and what they are doing. An obsessive masochist at a time before popular feminism, Ruth Ellis, the film purports, had to die some sort of death or be confined to a vicious circle of self-hating madness and self-destruction. Waiting in Holloway Prison to be hanged, Ellis wrote a letter to Blakely's mother stating that she loved Blakely and forgave him while he was alive. The problem was, she had done just that too many times.

BOOKS

A VERY PRIVATE EYE: An Autobiography in Diaries & Letters — Barbara Pym

Reviewed by
PAMELA M. FAIRBANK

A Very Private Eye: An Autobiography in Diaries & Letters — Barbara Pym (edited by Hazel Holt and Hilary Pym). Vintage Books (Random House) 1985, Paperback — \$10.25 (Hardcover edition — E.P. Dutton, Inc. 1984) ISBN 0-394-73106-9

There are not many novels published in the last 30 years that I would care to read twice. I am appalled by violence and bored by sex and politics and not infrequently abandon a novel half read. But once in a while, I come across a writer, usually a woman, who delights me.

Barbara Pym, who wrote about ordinary people with insight, wit and wisdom, and who was described by British critic, A.L. Rowse, as "the Jane Austen *de nos jours*", is a novelist after my own heart and now that I have read her recent autobiography I have been impelled to go back to her novels, 10 in all, which appeared between 1950 and 1980. I have been enjoying them even more the second time.

I had never heard of Barbara Pym until, one morning in 1980, her death was announced during the CBC arts report, together with the fact that, a few years earlier, she had been rated by Lord David Cecil and Philip Larkin, both outstanding literary figures in Britain, as "the most underrated writer of the past 75 years." That very day I hastened to my local library and found two of her books on the shelf. They pleased me so much that I read the rest of her output over the next couple of months, bought several volumes in paperback and gave them to my friends. Needless to say, when I saw *A Very Private Eye* in the bookstore I could not resist. How amazed would its author have been to know that this book has reached the American best-seller lists!

It is not an ordinary autobiography for

it consists mainly of extracts from her diaries and letters to friends, carefully arranged by the editors so as to provide a chronological account of her life, with explanatory notes where necessary. It is certainly a most interesting complement to her literary output, and if one knows the novels, it is fascinating to trace the parallels between fiction and reality in both the ideas and the characters.

If you read mainly for adventure and excitement, then perhaps Barbara Pym is not for you. If, on the other hand, you like novels about real people whom you can identify with, people preoccupied with the small daily problems and pleasures of living, sometimes lonely and looking for friendship or romance, if you appreciate sly humour and delicate irony and especially, if you enjoy reading about life seen through a woman's eyes, then try some Pym. When you have read two or three of the novels, you will surely want to know more about the writer and *A Very Private Eye* will satisfy your curiosity and make you feel that Barbara Pym is one of your close friends. You will probably be surprised to discover that, although she kept passion out of her books, she was extremely emotional and extroverted in her youth, particularly during her student years at Oxford. Contrary to what you might think from the novels, Pym was by no means prudish and prim.

One of the most interesting, though saddening, aspects of the autobiography arises from the author's frustration in her writing career. Her first six books were successfully published in Britain between 1950 and 1961 by the firm of Jonathon Cape, who then rejected her next book, *An Unusual Attachment*, on the grounds that it was not in tune with the "swinging 60's". The diaries and letters relate her growing despondency over the next 15 years or so as she sent the manuscript round from publisher to publisher and at the same time tried to work on another novel, with little hope of ever appearing in print again. It was not until 1977, when the *Times Literary Supplement* rediscovered her as "the most underrated writer" that the situation was reversed. Suddenly she was in demand at the BBC, magazines were clamouring for interviews, Cape hastened to reissue her earlier books and McMillan to publish her new ones, while Dutton followed suit in the U.S. Unfortunately she was not to enjoy her success for long, as cancer claimed her three years later, at the age of 67.

The 10 novels, in order of publication,

are listed below. I recommend all of them. *Some Tame Gazelle*, *Excellent Women*, *Jane and Prudence*, *Less Than Angels*, *A Glass of Blessings*, *No Fond Return of Love*, *Quartet in Autumn*, *The Sweet Dove Died*, *A Few Green Lines*, *An Unsuitable Attachment*.

THE HEALTHSHARING BOOK

Reviewed by MARY MARTIN

The Healthsharing Book: Resources For Canadian Women, editors Kathleen McDonnell and Mariana Valverde, The Women's Press, Toronto 1985, 200 pp, \$9.95

At long last Canadian women have our own resource book on women's health. And it's a good one.

The Healthsharing Book is directed at all Canadian women. Editors Mariana Valverde and Kathleen McDonnell and the Healthsharing collective with which they worked have designed the book to help Canadian women find local resources and information.

and aging"; "health problems of women"; "drug and alcohol abuse"; "women and eating disorders"; "mental health"; violence and sexual assault"; "occupational and environmental health"; "out of the mainstream: minority women and health"; and, "staying healthy." The chapter on minority women is particularly comprehensive, covering sections on immigration, low-income, prison, black, native, rural and isolated, lesbian and disabled women.

The articles are well-written and informative, but few are able to go into the material in any depth in the few pages allocated to each. This unfortunately limits the amount of information which the book contains. For instance, topics such as environment and health, nutrition, and physiology are not dealt with satisfactorily, although the resource lists do give information about where to go to find out more.

The book's design is excellent. Pages are clean and attractive. They have wide margins, keeping the book uncluttered despite all the information it contains, and giving space to those of us who like to make notes. And subject headings at the tops of the pages make it easy to leaf through the book and find what you are interested in.

The reader learns how to find out the information which she needs, be it knowledge of biology, where to locate the closest support group, or what happens to women's health in prisons.

Their approach reflects their philosophy; they seek to "healthshare — that is, share information about health and how we can collectively improve it." This approach is an active way of presenting health information. The reader learns how to find out the information which she needs, be it knowledge of biology, where to locate the closest support group, or what happens to women's health in prisons.

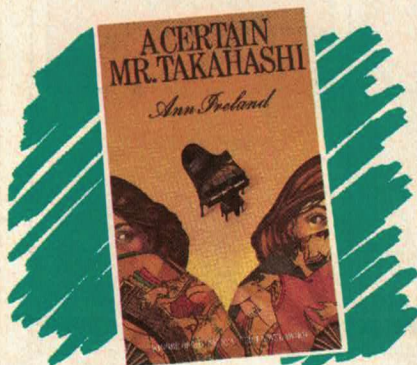
The book is divided into chapters, and each chapter is further subdivided into an article or articles, followed by lists of relevant resources. These listings include organisations, print, and audio-visual materials. The 14 chapters cover a wide range of subjects: "taking health into our own hands", "women's cycles", "sexuality", "controlling our own fertility", "pregnancy and childbirth", "women

There are two indexes, the one in the front is a subject index, and the back one lists organisations alphabetically, making information very accessible. Mary Firth's numerous drawings deserve note. They add greatly to the visual appeal, and give a nice break to the text. Firth has taken as great care to be representative of all Canadian women as the articles themselves have.

One major problem that resource books face is obsolescence. Groups are forever forming and folding, and new information becomes available while old becomes irrelevant. However, the Healthsharing women also produce a quarterly magazine, also called *Healthsharing*, which they suggest can be used to update and augment both articles and resource lists.

The Healthsharing Book is an impor-

tant contribution to increasing our awareness of our health. Editors McDonnell and Valverde and the collective have done a fine job of making information accessible to Canadian women. And the book continually updates itself, through *Healthsharing* magazine, although I feel sure that we will eventually see new versions. I highly recommend this resource to all women's and health centres, and I think many women will want, as I do, to keep a copy for their own reference.



A CERTAIN MR. TAKAHASHI

Reviewed by HEIDI MUENCH

A Certain Mr. Takahashi, by Anne Ireland. McClelland and Stewart (1985) \$19.95.

The \$50,000 Seal First Novel Award is the largest award in the world for the publication of a first novel. Anne Ireland, the 1985 winner, is the seventh recipient and the third woman author chosen. Her novel, *A Certain Mr. Takahashi*, has been described by Janet Turnbull, vice-president and publisher of Seal Books, as "a spirited and exotic . . . novel that will find a broad audience among readers of quality fiction."

I disagree with Turnbull as to why *A Certain Mr. Takahashi* will sell well. I find Ireland's novel disturbingly conventional in terms of the myth it perpetuates about female, particularly adolescent female, sexuality. I believe the novel will sell because it delivers the exotic in comfortable form, because it titillates instead of confronts, and because although it is somewhat risqué, it is a basically safe read.

A Certain Mr. Takahashi relates the effects of a friendship with a Japanese pianist on the lives of two sisters, Colette and Jean. They are 13 and 12 when Yoshi Takahashi moves into their Toronto neighbourhood. He is foreign, not quite 30 and involved with music. They

are the daughters of a cellist and a vocal teacher. Yoshi is tailor-made for the fantasies they are conditioned to weave about men, music and romance.

The friendship lasts five years, during which time the sisters become infatuated with everything Japanese. Their tandem relationship with Yoshi ends in a Montreal hotel room. He has arranged for them to attend his last Canadian concert, and surprises them by having them share his accommodation. Yoshi undresses and positions himself in the middle of the mattress, while the sisters, at his suggestion, bathe. They return and lie down on either side of his seemingly sleeping form. Still "sleeping", he caresses first Jean, then Colette, whom he also enters. In the bathroom, the sisters had vowed to hide their nervousness and to see this through together. Yoshi's "favouring" of the more "mature" Colette opens an emotional chasm between her and Jean that isn't bridged for another five years.

The hotel room scene is handled very ambiguously in the novel. Like a Japanese erotic painting, it is graceful, subtle and pleasingly drawn. But its effects on Jean and Colette's lives are less elegant. Colette becomes Yoshi's on-call mistress until she finds a man with a strong enough presence to overthrow Yoshi's position in her life. Jean, who stumbles onto Colette's secret affair with Yoshi, doesn't feel her sister's equal until she has coupled with her mother's aging ex-boyfriend.

I talked with Ireland during her promotional visit to Winnipeg. What did she think of the scene, I wanted to know. Did she also view it as a seduction? Her reply shocked me: "They want it. . . I think actually the young women are doing as much seducing as the Takahashi character. . . I see them as being the perpetrators and manipulators." I pointed out the difference in age between the sisters and Yoshi and suggested that it should have been up to him to set the limits. Ireland admitted there was nothing she could say in reply.

So here we have an acclaimed first novel by a woman that describes how two sisters work for five years to manipulate a Japanese male at least 15 years their senior into seducing them. I'm sure it will find a broad audience, not because of the writing, however accomplished, but because *A Certain Mr. Takahashi* fits well into a culture that continues to view women of whatever age as sexual predators and encourages women to value themselves in terms of their "sexiness." ▽

classified

ATHABASCA UNIVERSITY, an open university specialising in distance education, requires a well-qualified person to serve as an external course author for a three credit, senior course on HEALTH ISSUES FOR WOMEN.

Send resume, sample of written work, tentative course outline by **January 7, 1986** to: REBECCA COULTER, Coordinator of Women's Studies, Athabasca University, Box 10,000, Athabasca, Alberta, T0G 2R0 or call (403) 675-6388.

DISCOVER how Islam liberates women. Postpaid cassette only \$5.00. Send to: Islamic Tape Library, 600 Dickinson Ave., Ottawa, Ont. K1V 7J4

NATURAL! Safe! Inexpensive! Make your own skin and hair care products. Recipes \$4.00. Wayder, 61 Wilkinson Crescent, Portage la Prairie, Man. R1N 1A6

LITERARY PHILANTHROPIST urgently required. Two nationally-recognised women fiction writers seek financial assistance to pursue their art on a full-time basis with dignity and dedication. The terms are simple: You give, we produce. Apply with references to 46-810 W. Broadway, Vancouver, B.C. V5Z 4C9. No triflers please.

POSITIVE ACTION Against Pornography (PAAP) is an Edmonton organisation with research materials and a growing resource library, a speakers' bureau and an educational kit. Visit or write: PAAP, #202-10006-149 St., Edmonton, Alta. T5P 1K8

DAYS OF PEACE 1986 Calendar. The cover is a picture of the peace quilt created by the Connecticut Freeze Campaign. Photos include a Nicaraguan batik by Lisa Kokin and David Fichter's Rosa Parks mural in Cambridge. Write to: Syracuse Cultural Workers, Box 6367, Syracuse, NY 13217 or call (315) 474-1132. (\$8.95 U.S.)

NAME YOUR PRICE I seek one copy of the April 1984 issue of *Chatelaine* in GOOD CONDITION. Ronnie Pinheiro, 4 First Ave., Taunton, MA 02780 U.S.

P·A·R·E·N·T·P·H·E·R·N·A·L·I·A



The Babyworks, where choosing for baby begins... A delightful selection of furniture and accessories for your nursery and juvenile needs.

OPEN:

Mon. 10 am-5 pm
Tue. & Wed. 9:00 am-5:30 pm
Fri. 9:00 am-9:00 pm
Sat. 9:00 am-5:00 pm

THE BABYWORKS

180 Princess Street
Winnipeg, MB
R3B 1L2
943-7661



Buy the best! BABY MATEY, soft baby carriers, are recommended by the leading Canadian Consumer group as 'THE ONE TO BUY' • MOST COMFORTABLE • BIRTH TO 3 YEARS • COMPLETELY ADJUSTABLE • FULLY GUARANTEED • FIVE CARRY POSITIONS • BREASTFEED in the carrier — nothing between mom and babe except clothing • REGULAR \$35.95 • DELUXE \$42.95 with detachable head support and pockets for storage • TROPICAL \$41.95 with detachable head support and mesh panel for air cooled comfort. VISA & MASTERCARD (Ont. res. add 7% tax) postage & handling \$2.50. For more information about the carriers and other products:

Kidpower Unlimited Inc.,

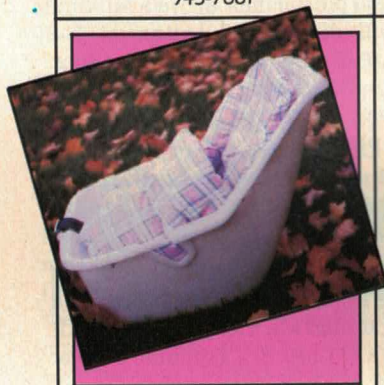
1081 Bloor St. W., Ste. 200, Toronto, Ont. M6H 1M5
(416) 533-3697

Order through:

HERIZONS, 200-478 River Ave., Winnipeg, Manitoba, R3L 0C8
(204) 477-1730

Advertise
Here
for just
\$35.00

Call Mona
for Details
477-1730



Secure your baby in this uniquely designed cover, made to give maximum comfort and warmth, to baby, while secured in most infant car seats.

\$29.95

Jan's Baby Products

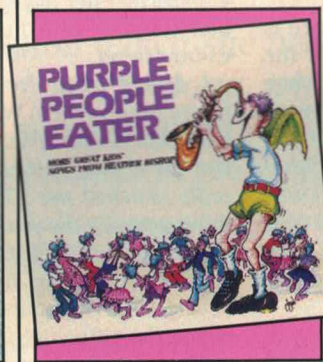
Guelph, Ontario
Order through HERIZONS
200-478 River Avenue
Winnipeg, Man. R3L 0C8
(204) 477-1730



Toad Hall Toys. Exclusive toy merchants. Featuring Canada's most unique collection of quality toys and children's books.

TOAD HALL TOYS

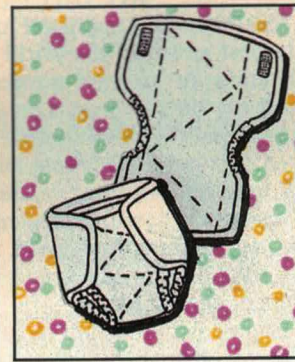
54 Arthur Street
Winnipeg, MB
R3B 1G7
956-2195



Look out for Heather Bishop's Purple People Eater! Her second children's album is an education in musical styles that rivets the attention of both pre-schoolers and the over eight group.

MOTHER OF PEARL RECORDS

Gen. Del.,
Woodmore, MB
R0A 2M0
427-2605



Look mom! The pinless cloth diaper. No pollution! Velcro Closings Form fitted Extra absorbent centre
Sizes:
0-6 mos. — 6-18 mos.
\$6.50 each
6 for \$38.00
12 for \$75.00

Jan's Baby Products

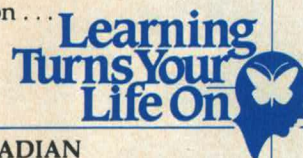
Guelph, Ontario.
Order through
HERIZONS
200-478 River Ave.
Winnipeg, Manitoba R3L 0C8
(204) 477-1730

"My education was important when I was her age: It's just as important to me today."



The Canadian Association for Adult Education recognizes the importance of educational opportunities for adult learners. Established in 1935, and now in its 50th commemorative year, the Association's main goal is the promotion of learning opportunities for Canadian adults in the fields of employment, citizenship and cultural development. Our volunteer organization is working hard to voice the concerns of adult learners across Canada. Working together, we are supporting existing programs of adult education and speaking out on matters of joint concern.

Whether you're picking up a book from the library, or enrolling in a night course, education and learning are a part of your life, all of your life. Let learning turn your life on . . .



**CANADIAN
ASSOCIATION FOR
ADULT EDUCATION**
Corbett House, 29 Prince Arthur Ave.,
Toronto, Ontario M5R 1B2

SUBSCRIBE NOW

Subscribe now to Herizons and don't miss these exciting articles:

**The Women's Movement in Iceland:
A Feature Report**

**What Incest Survivors Can Tell Their
Therapists**

Moslem Women in Canada

Open to all

Women's Studies

— at —

Athabasca University

Women's studies have received a Canada-wide boost from Athabasca University, an international leader in distance education. Now, you can take a women's studies course no matter where you live.

Athabasca University students do most or all of their learning at home using specially designed course materials, which are mailed directly to them, and are assisted by a telephone tutor whom they may call toll free from anywhere in Canada. A fully accredited university, Athabasca offers more than 125 home-study credit courses, three degree programs, year-round registration, and open admissions. Anyone 18 or over may enrol regardless of previous formal education.

To request an *Athabasca University Calendar*, complete and return the form below.

Please send a calendar

Name _____

Address _____

Postal Code _____ Telephone _____

Return this coupon to **Athabasca University, Student Services, Box 10,000, Athabasca, Alberta T0G 2R0.** Phone — In Alberta, call the operator and ask for toll-free **ZENITH 22273**; outside Alberta, call **(403) 675-6148.**

Athabasca University 

Now Available

Women's Studies 267: Perspectives on Women:
An Introduction to Women's Studies

This course will introduce students to the field of women's studies and will cover such topics as theories of human origins, the history and sociology of women and work, the acquisition of gender identity, gender and communication, and women in popular culture.

History 325: History of Women in North America:
1830 to the Present

An overview of women's history in North America over the past 150 years will be provided with the emphasis on four major topics: demographic changes in women's lives, women's work at home, women's work in the labour force, and women in politics.

Psychology 343: Issues and Strategies in Counselling
Girls and Women

Students will compare and evaluate traditional and alternative approaches to therapy for girls and women, will study the nature of psychological distress commonly experienced by girls and women, and will examine strategies for coping with it.