



DEENA RASKY

Women's Cultural Festival in Winnipeg! SEE STORY PAGE 10.

INSIDE BROADSIDE

FEATURE

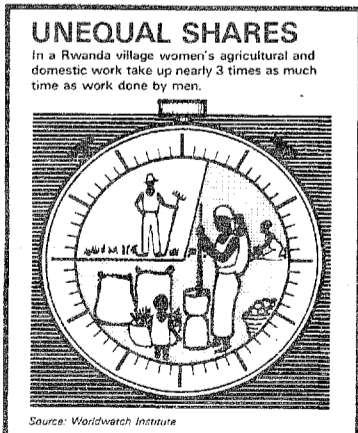
APPROPRIATE FORUM?

Can feminists speak out about pornography in the mainstream sexual media? Can we use traditional channels to promote new ideas? Varda Burstyn explains her now controversial interview in the September *Forum*, a Penthouse publication. Page 8.

WORDWRIGHTS: The clatter of typewriters broke the silence at West Word Summer Retreat, a gathering of feminist writers and poets in Vancouver. "Experiments in writing pushed language and conventional representation of women beyond imagined limits," reports Janice Williamson. Page 5.

OUTSIDE BROADSIDE: Don't miss this month's calendar of Toronto women's events, for October 1985. Page 15.

OVERSEAS FORUM: 15000 women were in Nairobi last July for the NGO Forum '85. Mainstream media coverage was poor, focussing mainly on disorganization and the conflicts of liberation struggles. But women who attended left with feelings of hope for a true global feminism. Page 6.



COMMENT

MOLLY T's TRIUMPH? If you're into trashy novels, you'll know that "Mr Best-seller" Lawrence Sanders' latest hot topic is feminism — that is, apple pie feminism: "Imagine if Walt Disney had directed *Born in Flames*," comments Karen Dubinsky. Page 4.

ARTS

WINNERS IN WINNIPEG:

The 2nd annual Canadian Women's Cultural Festival brought us loads of talent: singers, dancers, writers, performers; many of them established, but a lot of them new to the scene. Deena Rasky reports. Page 10.

A FOR ACTION: A My Name is Alice, Joan Micklin Silver's cabaret review now at the Teller's Cage in Toronto, combines song, dance and politics in routines that are feisty and fun. From "Emily the MBA" to "Welcome to Kindergarten, Mrs. Johnson," the skits encompass all the clichés, says reviewer Carroll Klein. Page 13.



SANE VIDEO: The images from *Still Sane*, a video based on the exhibit of work by Sheila Gilhooly and Persimmon Blackbridge, may shock us, but in allowing Gilhooly to speak beyond the confines of the art, the filmmakers give us a real understanding of the pain: "I'm a survivor, not a victim." Reviewed by Donna Gollan. Page 11.

BOOKS: Ann Pappert reviews Susan Crean's *Newsworthy: Lives of Media Women*; Kathleen McDonnell reviews Anne Collins' *The Big Evasion*; Helen Lenskyj reviews *The Complete Sports Medicine Book for Women*. Page 12, 13.

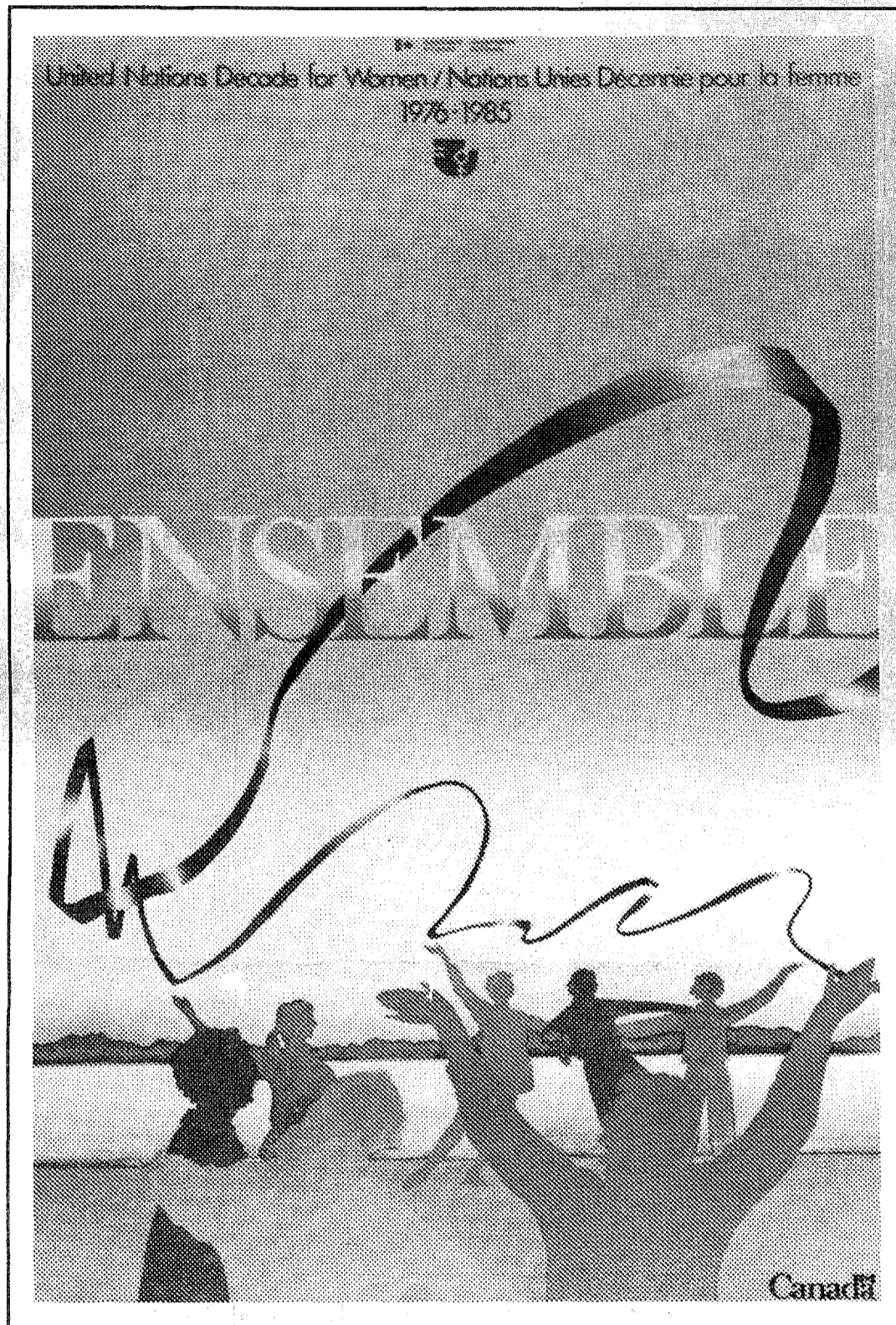
HIGH COST OF FILMMAKING: Three Toronto filmmakers talk about their struggles as women trying to make films, from the sexism of film school to the expense of production to the obstacles of distribution of experimental films. Interview by Donna Sharon. Page 14.



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UNITED NATIONS DECADE FOR WOMEN 1976-1985

The Decade for Women, proclaimed by the United Nations to eliminate discrimination against women will end in 1985. The co-operative efforts of women working to achieve this goal will however continue.

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La Décennie pour la femme, proclamée par les Nations Unies afin d'éliminer la discrimination envers les femmes, prendra fin en 1985. Toutefois, les efforts déployés collectivement par toutes celles qui cherchent à améliorer la condition féminine n'en resteront pas là.

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The *Broadside* Collective does not necessarily share the views contained in any article, even if the byline belongs to a collective member. Views of the Collective are expressed only in editorials, and essays signed by the Collective.

Manuscripts of articles should be typed on white paper, double-spaced (send us original, keep a copy) and accompanied by a stamped, self-addressed envelope.

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Broadside:

The following letter was sent to the Toronto Women's Bookstore following a help-wanted notice:

Dear Sisters,
It has come to our attention that a permanent full-time staff is leaving the bookstore and that the staff has a proposal before you to replace the position with a woman of colour.

We support such a move and feel confident that it will be met with enthusiasm from all progressive quarters.

Too often we focus on the large issues of racism in abstraction and ignore our own points of power and where we can and must effect change to reflect our commitment to struggle against it.

As visible supporters of the bookstore, and as part of the community which defines it, and which it serves, we look forward to its continued progress and success.

Lillian Allen
Makeda Silvera
Toronto

Help Jessie's

Broadside:

Jessie's is a multi-service centre in Toronto for women 18 years and younger with emphasis on teen pregnancy, parenting and birth control. The centre is staffed by a collective with a feminist perspective. Programs and services are implemented in response to the needs and interests of the teen women and their babies. Meetings and workshops are held for volunteers on topics and issues of interest and concern.

Volunteers are needed on a regular basis for a half day (usually from noon to 4 pm) a week in the Nursery (working mostly with babies, toddlers and their mothers); the Lounge (reception, answering phones and/or typing); and the Swap-Shop (organizing donations of clothing and other items on the shelves, befriending and supporting the teen women, and guiding them in making appropriate choices for themselves and their babies).

Additional volunteers are needed for the Soup Kitchen (making soup to help meet the nutritional requirements of the teen women) and the school program (tutoring teens doing upgrading, credit and correspondence courses).

Your assistance would be appreciated; for more information please call Olga at Jessie's 365-1888.

Olga Kup, Jessie's
Toronto

Graphic Feminism

Broadside:

The upcoming exhibition, *Graphic Feminism*, will showcase a selection of graphic art from the women's movement in Ontario. The show is scheduled to open March 1986 at Gallery 940, 940 Queen St. East in Toronto.

We expect the show to have broad popular appeal as it will combine exciting visual work in a popular art format with grassroots political content. We think that such a collection can serve to provide a form and context for the work women have been producing over the years. By bringing together the graphic art of feminism in Ontario the show

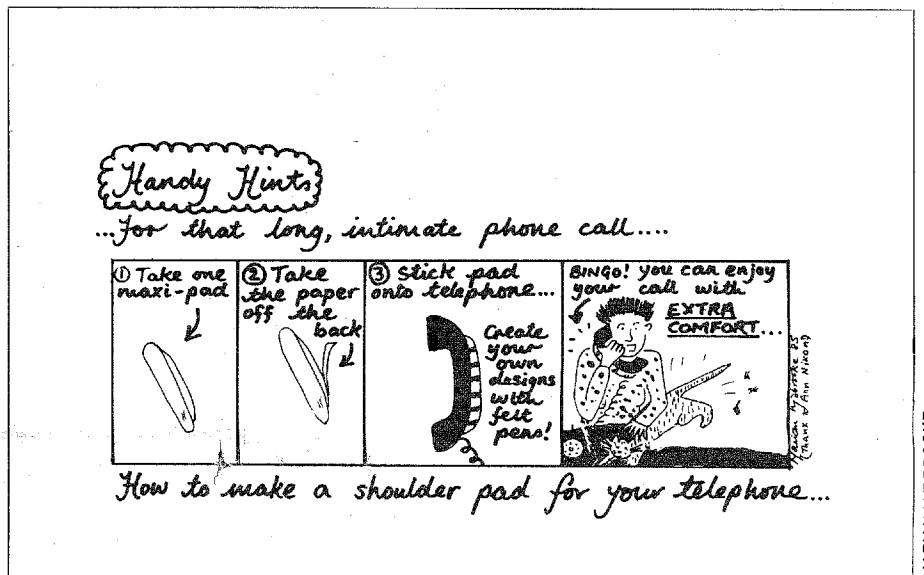
will demonstrate how a movement collectively represents itself.

We invite all women to send us originals, copies or slides of women's graphic work—posters, book jackets, magazines, pamphlets, brochures and postcards. Some of the material we are particularly interested in are: work produced in International Women's Year (1975); work produced for the yearly International Women's Day Celebrations; work produced in smaller communities especially in Northern Ontario; and work produced as part of professional endeavors. The deadline for all submissions is December 15, 1985.

All work, and copies of work submitted should include the following information: name and address of the artist; the artist's resume or relevant biographical information; name and address of the group that produced or commissioned the work; and the date that the work was produced.

Please send all submissions to the address above or call (416) 593-0058 or 597-8865, Mondays and Tuesdays, 10 am to 5 pm. *Graphic Feminism* is funded by the Explorations Program of the Canada Council, and is a project of the Canadian Women's Movement Archives.

Tori Smith and Carla Murray
Canadian Women's Movement Archives
Toronto



How to make a shoulder pad for your telephone...

MARIAN LYDBROOKE

EDITORIAL

The Medium and the Message

As feminism enters the mainstream marketplace with its imperatives, so the debate in our own community evolves regarding the wisdom or the foolhardiness of certain strategies. Varda Burstyn's interview in *Forum* magazine's September issue, has brought about a flurry of media interest as to the appropriateness of that action.

In our centrespread this issue, Burstyn herself evaluates the nature and the intentions of her interview. Regarding *Forum* as a "mixed bag," containing pornography "a lot of which is sexist, some of which is not," and thinking herself in good company with the roster of prominent sexologists on the *Forum* International Board, Burstyn offers a critique of pornography directly to the users of pornography. To her credit she was shrewd enough to demand control over the final content of her interview, which is feminist in content, and consented to the interview only on these grounds.

And yet it seems that the problem is not so much what Burstyn has to say as it is where it was that she said it. While a case could be made for addressing the problem of pornography in pornography itself, it remains to be seen whether Burstyn has conducted a media coup, or whether *Forum*, by manipulating the context in which the interview appears, has undermined her content.

Forum does Burstyn a disservice by associating her brand of anti-censorship with their own interests in anti-censorship. In the issue is a full page ad sponsored by *Penthouse* magazine which smoothly associates a pro-censorship position with fascism, nazism, and the threat of communism. Hitler, Stalin, the

Ayatollah and Castro have their photos above a cut line, "The experts agree that censorship works." "Freedom is everybody's business" reads the ad. On the page before Burstyn's interview appears a cartoon which ridicules opponents of pornography, depicting a Woman Against Pornography as sexually hostile.

Not related to the topic of censorship, but indicative of the nature of the magazine is a "news" story lamenting that *National Geographic* magazine is publishing fewer photographs of naked third world women. "Either the planet is running out of primitives, or *National Geographic* needs more enterprising men in the field," concludes their report.

One can't help but be suspicious of *Forum's* sudden interest in feminist and lesbian concerns. This season alone they have published excerpts from *Naiad's Lesbian Nuns*, reviewed the lesbian-produced magazine *On Our Backs*, solicited and published Burstyn's interview, and written an editorial on the controversy in the women's presses about the excerpting of *Lesbian Nuns*. "The feminist press denounces us for desecrating their preserve," reads the editorial.

It would seem that *Forum* is taking advantage of sexual liberation and courting a female, and also a specifically lesbian, readership, just as cigarette companies have done in pursuing the female smoker. For *Forum*, as part owners of the dominant culture, to generously make themselves authorities on grassroots and alternative sexuality, they are no more than sexual imperialists. They allow their readership to know about alternatives in

a controlled, self-interested manner. And then they pose as our champions. "I believe," writes their editor, "that *Forum's* ongoing defense of sexual minorities and their concerns deserves attention from our holier-than-thou lesbian and feminist critics."

A male-dominated press, sheathed in the amnesty of self-proclaimed liberalism, is interested in making what is ours, theirs. They are also speaking for women again, when of *Naiad's Lesbian Nuns* they claim, "*Forum* was the first magazine to recognise the importance of *Lesbian Nuns*. . . We helped launch *Lesbian Nuns*." Whether it is true or not, this is their boast.

It is difficult to predict to what extent the best of intentions and a guaranteed control over text can be undermined by the placement of an article in the larger landscape of a mainstream magazine. For our part, we might consider the role that the fear of contamination plays when we criticize feminists for speaking to certain presses and not to others. Would Burstyn's interview evoke the same interest were it to appear in *Vogue*, *G.Q.* or perhaps *Hot Rod* magazines? Just because Burstyn gave an interview to *Forum*, it does not mean that she has necessarily joined the boys' team. In her own opinion, she has most certainly not done that.

Nonetheless, the appearance of the interview does suggest that a critical consideration of *Forum* as an appropriate venue is required. As well, it indicates the vulnerability of text, which, even when intact, can be greatly undermined by the relationship that its larger context brings to bear upon it.

One has only to look at the cover.

MOVEMENT COMMENT

'Feminist' Hot Plots

by Karen Dubinsky

My sister and I have a rule. We allow ourselves to buy junk reading only under certain circumstances: we must be at an airport, train station or bus terminal. For me, this usually means buying *People* magazine. I won't dress this up in sociology; I don't buy it to engage in political analysis about the sorry state of American popular culture. (To me that's too much like men who say they buy pornography "for the articles"). I buy it because it's glossy, mindless and kills time on a plane, train or bus quite nicely.

Which explains how I happened to find myself diving into Lawrence Sanders' book *The Passion of Molly T.* on a bus from Toronto to Ottawa. I had read the current issue of *People* magazine on the way to Toronto, and, as I had run into Lawrence Sanders on previous long distance junk orgies, the flashy display on his new book in the terminal newsstand caught my eye.

Lawrence Sanders ("America's Mr. Best-Seller", according to his book cover) writes big, fat books with short chapters and lots of action—usually sex, violence or both. These are the kind of books that stay on the bestseller lists for months, that are instantly made into bad TV mini-series, books that, despite their length can be read in one or two sittings. Their readership is male and female; the books are vaguely more intellectual and compelling than Harlequin romances. They are obviously written for people who don't have a lot of time to read. They can be picked up and put down quite easily—indeed, the 'scenes' unfold with all the complexity of a TV sitcom.

What makes *The Passion of Molly T.* more remarkable than the thousands of other "best-sellers" of this genre is that it is about feminism. More specifically, it is about a feminist guerilla army which operates quite openly, with massive support, in the United States of America, and succeeds, almost, in capturing state power.

I saw Lawrence Sanders' "feminism" coming a while ago. He has written another series, *The First (Second and Third) Deadly Sin*, in which a crusty retired New York cop is called in to investigate mass murder. In the last of

this series, the cop marries a feminist, and the murderer turns out to be a woman. She kills people at intervals timed according to her menstrual cycle. I'm not kidding.

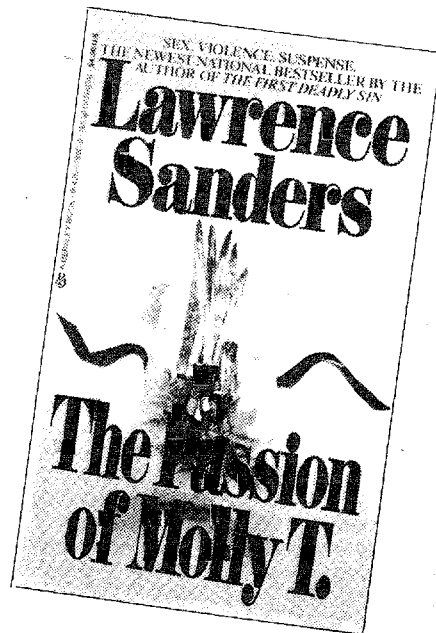
So, I suppose it's only natural that Lawrence would want to turn his full attention to the women's movement. After all, it's hot these days. The story, briefly, is as follows: It's 1993 and Sanders is a historian chronicling the rise and demise of the National Women's Union and the Women's Defense Corps, both of which arose in the late 1980s.

shoot divorced husbands who renege on support payments, and blow up the offices of porn publishers. They eventually take over the NWU with Molly (who's megalomania proceeds at a pace unmatched by Adolph Hitler's) at the helm. Before the American Way is completely destroyed, however, an opportune alliance is struck between more 'reasonable' members of the WDC (Molly's sister Ann), and a right wing Presidential candidate (who needs the 'women's vote'). Thus American democracy is saved, and American women net some 'important gains'. Like three cabinet seats and a seat on the Joint Chiefs of Staff.

Aside from this bizarre and preposterous story line, what is wildly—hysterically—funny about this book is the fact that Sanders knows *nothing* about the politics of the women's movement. The politics of the WDC/NWU are apple pie American feminism. Their 'activists' are white suburban matrons or yuppie jet setters, their sexuality is universally het. (Molly's female lover is killed off on page four). They are the classic 'liberal in a hurry'—victory is won when they establish a few seats for women in the existing power structure. But to achieve even this, they are willing to pick up a gun. Picture Geraldine Ferraro with a sub machine gun; Maureen McTeer behind a rocket launcher. ("I want a seat on the Supreme Court and I want it *now*, dog breath.") Imagine if Walt Disney had directed *Born in Flames*. Are you beginning to get the picture?

Now, it's best not to take this book *too* seriously. I don't think Sanders had any great purpose in writing this, other than perhaps a quick movie deal. I certainly don't suggest that feminists rush out and add to Mr. Best-Seller's millions by buying this—though it is fun to see 'what they are saying about us'. The ultimate message Sanders comes up with is one we've all heard before: violence begets violence. But, given the fact that a hell of a lot more people read Lawrence Sanders than read Alice Walker or Marge Piercy, maybe we should pay a bit more attention to this stuff. I must admit, I'm looking forward to my next bus trip.

Karen Dubinsky is an Ottawa feminist, and junk aficionado.



The NWU is a more militant National Organization for Women but 'militant' for Sanders simply means impatient. The WDC, which becomes its military wing, is headed by Molly Turner, who turns to violence when her female lover is killed by drunken thugs and the cops won't prosecute them. (She also turns to men, and embarks on a steamy affair with Rod, her sister's husband, a Viet Nam veteran who doubles as her military advisor.) Molly's star rises quickly; the WDC soon becomes a full-fledged national army of 'sisters' (complete with corporals, foot soldiers and uniforms) who lynch rapists,

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The YWCA of Metropolitan Toronto is now inviting nominations for the sixth annual Woman of Distinction awards, 1986. These awards honour Toronto area women for outstanding achievements in their respective fields, and for their demonstrated commitment to the advancement of women.

Nominations can be made in six categories:

- Arts/Letters
- Community Service/Public Service
- Communications/Public Affairs
- Health/Education/Athletics
- Business/Labour
- Professions/Trades/Technology



The deadline for nominations is November 30, 1985.

For further information regarding nomination categories and forms, call Susan Cohen at the YWCA (416) 961-8100.

West Word: Transforming Text

by Janice Williamson

"Though we keep company with cats and dogs, all thoughtful people are impatient with a restlessness made inevitable by language."

—Lyn Hejinian,
Writing Is An Aid To Memory

After Virginia Woolf, women know that "a room of one's own" implies something far beyond merely rearranging the furniture. The highly interruptible schedule of most women writers makes a retreat away from everyday responsibilities and distractions particularly seductive. The first West Word Summer School/Retreat, August 4-18, 1985 was organized by some of the fabulous women who brought us the 1983 Women and Words, and others who met at the conference. It provided what even Virginia Woolf couldn't have imagined, an extravaganza of more than twenty "rooms of one's own" on the upper floor of "the castle," the Vancouver School of Theology on the UBC campus. Ghosts of medieval monks no doubt fled their normally contemplative corridors to make room for our linguistic phantasms. Many of our rooms had spectacular views of the mountains and water as well as access to nearby Wreck Beach, haven of nude sunbathers and midnight moon gazers.

Here we found ourselves with the time and the space to make central what was for many of necessity a marginal activity—our writing. For fourteen days we lived within a community of curious and insightful female readers and writers from Whitehorse and Winnipeg, Yellowknife and Toronto, Cape Breton and Victoria, St. John's and Squamish and places in between. Our ages spanned some thirty years and our publishing history was equally wide ranging. Some of us struggled with our first series or manuscript of poems, others were testing writing skills with a short story or second novel. Many of us had been assisted financially by scholarships provided by feminist writers, broadcasters, magazines and bookstores. From the opening feast when we awkwardly gathered in a stone-walled courtyard to make our introductions, our hyperbolic assessments of West Word began. Local gossip whispered that this was a feminist writing camp and we were well equipped with our writing machines, Walkmans, runners for beach hikes, and a collective gallon of white-out. To temporarily silence the day and night clatter of typewriters up and down the corridor, a blissful racket, the ever helpful staff members Gloria Greenfield, Brenda Kilpatrick and Betsy Warland thoughtfully provided earplugs.

Each weekday morning we divided up into our workshops: nine prose writers with Montreal fiction writer Gail Scott, and nine poets with Vancouver's Daphne Marlatt. Those who had decided to take advantage of the two weeks as a retreat headed for their rooms or the beach for a morning of uninterrupted musing. The workshop hours were divided between ruthlessly tender critiques of each other's writing and discussions of a variety of theoretical and creative writings. The list of poets introduced to us included Lola Lemire Tostevin, Phyllis Webb, H.D., Penny Kemp, Kathleen Fraser, Denise Levertov, Barbara Einzig, Susan Howe, Judith Fitzgerald, Lyn Hejinian, Gertrude Stein, Sharon Thesen, among others. And the prose writing bibliography considered work by Colette, Virginia Woolf, Djuna Barnes, Kathy Acker, Nicole Brossard, Marguerite Duras, France Théoret, Katherine Mansfield, Jane Bowles, Jean Rhys, Audrey Thomas, Sheila Watson, and Louky Bersianik. The influence of French theorists Lucy Irigaray and Julia Kristeva circulated in both classes.

Afternoons and evenings, there were occasional readings and discussions. In addition to spontaneous gatherings and impromptu collective readings, each workshop organized a formal reading of their own work. One evening, Daphne Marlatt read from the manuscript of her first full-length novel *Ana Historic*, and Gail Scott from her first novel *Heroine*, soon to be completed. Both texts focused on a central female character writing a first novel, each experimenting with the con-



West Worders: (from left) Esther Tennenhouse, Angela Royea, Janice Williamson, Milly Giesbrecht, Daphne Marlatt and Susannah Joyce-Jones.

traditions and discontinuities of female subjectivity through innovative narrative strategies. Other afternoons playwright and fiction writer Margaret Hollingsworth read from recent work and discussed the sexual politics of Canadian theatre. Galiano Island residents Dorothy Livesay and Jane Rule presented readings or discussions of their work and particular projects as women writers. Betsy Warland read from her new experimental *Serpent (W)rite* and playwright/actress Patricia Ludwick led a most remarkable experimental workshop which used crayons and doodles to demystify theatrical dialogue and monologue. Her workshop process also provided us with a method to disarm any writer's occasional companion, the dastardly "block."

What did we learn at our feminist writing camp? A woman writer recently spoke to me about different kinds of women's writing groups: "Some are women's support groups and some are about writing." This became an impossible distinction at West Word. Throughout the two weeks some of us were busy writing. Others were lamenting our inability to write. Some apologized for, diminished, or dismissed our work outright. Others became temporarily paralyzed by the different forms our writing was taking. Occasionally the strain of diving deep into our psyches and language raised a frustrating resistance, or a tremulous cry. Whether we were feeling silenced by an inner censor, or overwhelmed by intense emotions, there were women willing to talk about the process of writing and able to offer insights and comfort.

Even our dreams were monopolized by our telling words. Reading/writing/listening to each other's explorations in language became our breathing space. The separateness of our work and our lives slipped into a fine net of attentiveness. Our writings became both intensely autobiographical and resolutely embedded in the short history of other women's writings.

As the workshops proceeded, the arbitrary nature of genre distinctions became more evident. For many of the short story writers, the narrative line shattered into the fragmented pattern of prose poems. Meanwhile in another room, the poets' line breaks began to shift suspiciously toward prose's conventional right-hand margin. Our new writings began to emerge. These experiments pushed language and conventional representations of women beyond imagined limits, resisting prescriptive formulae and a homogenous politic. Harlequin romance and feminist social realism were reduced to memory.

While the male critical establishment has



Janice Williamson

announced the death of the author, and the male writer struggles with the privileged author-ity of his texts, it became clear at West Word that a woman's writing practice was very different. By the final tearful farewell evening we had all moved closer to what Nicole Brossard calls "le rapport d'address": a greater awareness of the place from which we speak, and the readers we write towards.

And what are we writing in our most solitary rooms? Milly Giesbrecht fills up her spare poems with a language sounding our "is-ness." Claudia Gahlinger's superb Cape Breton fish stories introduce us to a community that speaks with the rhythms of the sea. Lee Wilkie's flying northern weather tower narrative pushes writing and the reader into another space beyond the reaches of the patriarchal control tower. Karen Laing begins her serial poem charting the sensual terrain of excess. Her lists and repetition formally announce to the reader the pleasure of eating and the social stigma of "too much" flesh. Di Brandt works to finish her series of prose poems chronicling a Mennonite girlhood in a series of first person narratives. Janice Carroll initiates her episodic true romances from "The Wild Side," "the veivet underground of the women's scene."

In a new story by Judy Lief Schultz, the narrator alone on her paradisaic island awaits her urban sister and we overhear a compassionate though raw tale of painful sibling difference. Susan Wilson's slashed bursts of writing recover a family history from pioneering grandfather to a girl child's knowing imaginary. Susannah Joyce-Jones' new voice begins to echo through spaces where most of

us hide. Angela Royea's courageous writings about battered women respond to her query, "and how do the stars look I wonder from root's eye view/from underfoot." Roberta Buchanan's moving letters home and "beloved" discourse fill with revelation as well as wonderful irony: a poem marking Eurydice's return to Hades ends with the apostrophe, "Go Orpheo, eff off." Lorraine Davies writes of the difficulty of writing, "Let my hands do the speaking?" Jan Horner's epistolary poems announce the speaker's entry into "territories of unmeaning/Writing not to charge or keep you/but to let words bind and break you." Esther Tennenhouse writes the utopian Mackenzie River delta berry picking story, and codes the ambivalence of a strained heterosexual relation in her "spring-loaded" lines of "How did we get to this place." Susan Boyd shadows the dark visions of street wise women. Maxine Carpenter's Vancouver Island storyteller spins hilarious yarns of female heroines. Jena Hamilton creates a tension between the lyrical and the grotesque in an extraordinary story of two women dying by the sea. And Cherie Beauvreau writes her incantory "Women of West Word": "We are infinitesimal. We travel slowly through time. We travel at a velocity that is time. We trail away, always. We burn brilliances."

Throughout the retreat my writing falls apart. By the end of the two weeks I've a few scraps to show for what feels like long overdue growing pains. In spite of good intentions to work through other voices, my writing becomes more deeply distanced in satire which informs my first sci fi fantasy, "Beyond Genre," with which I'll conclude:

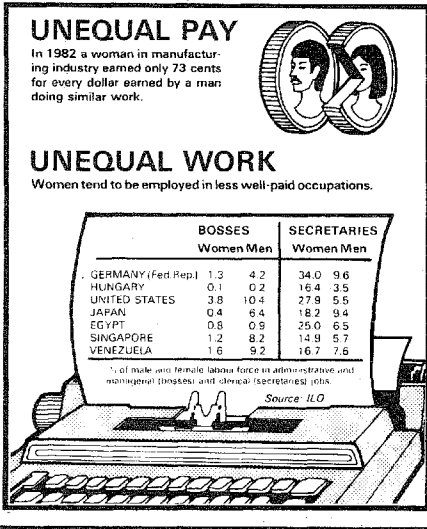
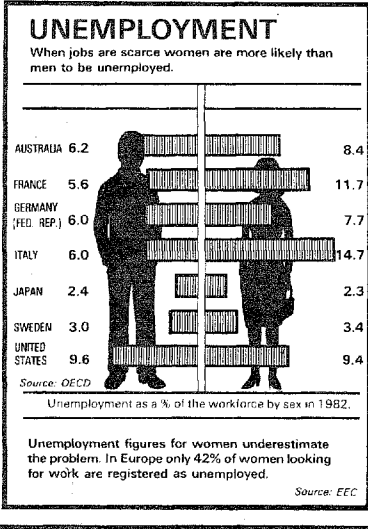
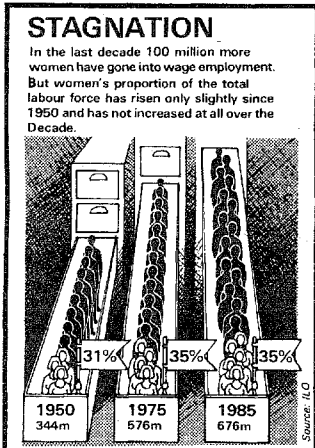
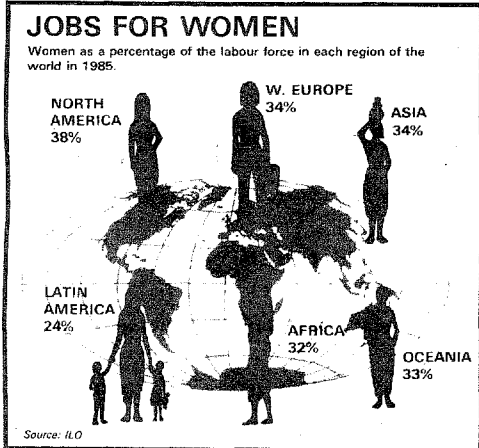
The women's writing collective has sought refuge in language itself "where the formerly gothic corridors of the female were now the scene of writing, thin membranes of the palimpsest surrendered to the alphabet's sweet curves, dreams no longer lost themselves in the domain of the past, but recovered their telling in the movement of the everyday, sometimes there were children and sometimes there were not, sometimes wombs wept blood and then there would be a listening to the long streams of being there where membranes, wet with holding, ooze words somewhere between a voice and a speaking."

Janice Williamson teaches at York University and University of Toronto, is co-editor of the forthcoming anthology *Feminism and Peace*, and is completing a dissertation on feminist poetics.

MOVEMENT MATTERS

Nairobi Roundup

EMPLOYMENT "Women are one-third of the world's labour force but they tend to be employed in lower-paid occupations than men. Just as society undervalues the work women do in the home, so their skills are undervalued when applied to work outside in the world of employment." THE STATE OF THE WORLD'S WOMEN REPORT 1985



Journalists from several feminist publications attended the NGO Forum in Nairobi, Kenya, last July. Following are excerpts from their respective reports:

The NGO Forum: Beyond Appearances

Somewhere between 12 and 15,000 women from around the world came to Nairobi in July to talk politics (god forbid). The range of politics was wider than anything I could have imagined; and it made for many surprises. I still cringe remembering how I felt when I realized that the nice, patient woman who I managed to find workshop space for was in fact the Phyllis Schlafly of the Australian right to life movement. I felt sick and oh so liberal.

Pre-conference materials warned would-be participants not to expect a conference. The Forum was there for all 12,000 of us to use in whatever ways we could. Not surprisingly, the result was a jamboree that seemed to be happening totally out of control of everyone.

When I got back from Nairobi I was amazed at how little friends here had heard about what went on. It seems that in the eyes of our media Nairobi warranted neither serious reporting nor analysis. First, most press discredited both events (and by implication the women's movement) because of the high level of chaos ("Can't you women be professional?")

Secondly, and much more dangerously, the media has been using what happened in Nairobi to promote the reactionary view that the women's movement (and all "good" feminists) is being threatened by what Linda Hurst in the Toronto *Star* called "a small but increasingly vocal minority" that want to talk politics instead of women's issues.

I get angry when I read those reports. The Forum a mad-house: how could it have been anything else? Twelve thousand plus women in a Third World city, the government of which would have preferred we had never come.

But it is the reporting of a "division" between politics and feminism that is most menacing. If indeed we can make any overall statements about what Nairobi was, we must state loud and clear that Nairobi represented an overwhelmingly loud rejection of the view that women's struggles are separate from other political struggles, that they can ever be separate from the realities of class struggle, racism and national liberation.

It's hard to believe that any woman came away from Nairobi really believing that the problems had to do with mixing politics and feminism. Surely we're clearer that "problems" are the result of serious political disagreements, and an inevitable part of social movements as diverse as ours.

The privilege of being in Nairobi was having the opportunity first hand of hearing women talk about their lives, their oppression, their struggles and their dreams. There is nothing more powerful than hearing women weave together the reality of their personal lives and political struggles. Some of this happened in the workshops: The more important connecting, for me in any event, took place more informally as women struggled to learn from each other. That may sound hopelessly romantic but I really believe that most women went to Nairobi with a thirst to learn about the lives of women in other places, to connect with them. That seems one important and political outcome.

—Lynda Yanz, *Cayenne*, Aug./Sept. 1985

A Decade of Women

After four days of the Forum, threads begin to emerge: issues that seem to bring everyone together, as well as a few ongoing controversies.

For all the talk about "unnecessary politicization" of the agenda (the argument was sup-

posed to keep apartheid, the PLO and Central America off the schedule) the most unifying bond here is an understanding that there must be support for women in liberation struggles, especially Black women fighting in South Africa. African National Congress (ANC) and SWAPO (Southwest African People's Organization, Namibia) workshops have been overflowing, even after they have been moved to larger rooms.

T-shirts proclaim 'Free Albertian Sisubu'. Buttons read 'Smash Apartheid'. Clearly, the impact of the heightening struggle against the Botha regime is felt everywhere. ANC and SWAPO women are being encouraged and strengthened by the overwhelming show of support from conference participants.

This show of support is an indication of something that sets Nairobi apart from Mexico City in 1975 and Copenhagen in 1980—the involvement of the Third World women in setting the agenda, and the leadership roles taken up by Third World women during the Forum. Issues like imperialism, racism, migrants, refugees, are getting a great deal of attention here. A coalition of Third World women (Development Alternatives with Women for a New Era)—is presenting a workshop series on development. White western women have been, as one delegate puts it, "very well behaved."

The biggest controversy in Nairobi is, without a doubt, Zionism and Palestinian rights, the issues that caused major divisions in Mexico City and Copenhagen. The Peace Tent dialogue and subsequent workshop here drew 500 women representing every possible position. Although the dialogues have been well mediated by collaborative anti-Zionist Israelis and Palestinian women, they have frequently degenerated into shouting matches.

Forum '85, the conference's daily paper, is swamped with letters to the editor. Most Forum participants, it appears, are supportive of the Palestinian struggle for self-determination. But of course it is difficult to imagine any real resolution of differences.

Third World lesbians at the Forum were vocal and visible, refuting the myth that lesbianism is one of the products of decadent capitalist societies.

Despite legitimate fears prior to the conference that lesbians would be silenced or removed, the presence of lesbian women in Nairobi was very strong. Literature tables set up on the lawn became the centre of daily public education on lesbians and lesbian lifestyles. Daily lesbian caucuses, an afternoon of informal discussion, a women's dance, a press conference and a day of workshops, built networks and established international lesbian organizing as something that won't disappear after the Forum.

—Emma Kivisild, *Kinesis*, September 1985

But the struggle continues

Caribbean women participating in the N.G.O. Forum to mark the end of the UN Decade for Women have concluded that with the notable exception of Cuba, the material conditions of women of their region have regressed in the last ten years. On the other hand the major achievement of the Decade has been the greater consciousness and organization that Caribbean women have developed.

These were two of the main conclusions endorsed by a group of 21 Caribbean women's organizations who met on Wednesday, July 17, 1985 at the Chiromo University Hostel Nairobi, Kenya to review the Non-Governmental Organizations.

At the Forum, workshops on the Caribbean were sponsored by women's organizations of Guyana, Haiti, Jamaica, Puerto Rico, Trinidad and Tobago and one regional grouping. Two other workshops set up by unknown "Caribbean" organizations were taken over and successfully conducted by participants themselves who raised the real genuine problems facing women of the Caribbean.

Participants consistently focussed upon worsening economic and social problems affecting Caribbean people. The staggering foreign debt, the harsh conditions imposed by the International Monetary Fund, the deepening inequality in the terms of trade with developed capitalist countries — these were identified as root causes of the hardship and deprivation suffered by the majority of the Caribbean people. Sisters pointed to the widespread unemployment, the reduction in social services such as education and health; the rising prices which place basic necessities out of the reach of the majority of families. It was agreed that women and children are the hardest hit by these conditions in a region where upwards of one-third of all households are maintained by women. Delegates evoked the special plight of rural women who form the majority in the Caribbean as in all the world.

Grave concern was expressed over the growing threat to peace in the region. Speakers pointed to the massive militarization of the Caribbean being carried out by US imperialism, and condemned the invasion and occupation of Grenada. Workshop participants learned that there are more American troops, warships, war-planes, arms and ammunition in the Caribbean than ever before. The women expressed concern that their homeland was being converted into a military base from which the US could attack Cuba and Nicaragua and undermine the liberation movements in Latin America and as far as Africa.

Caribbean Women in Nairobi established rich links of solidarity with women in national liberation movements in many parts of the world. Women from other countries came to the Caribbean workshops out of a desire to learn about the region and to build links of sisterhood and people to people solidarity.

Sisters from the Caribbean extended warm solidarity in particular to the people of Southern Africa in their struggle against Apartheid and the criminal Pretoria regime; the people of Cuba and Nicaragua who are threatened by military aggression from US imperialism; to the people of Palestine in their fight against Zionism.

Caribbean delegates resolved to build closer links among the Women's organizations of their own region and to work for the strengthening of their common struggle.

—Sistren Theatre Collective newsletter
Kingston, Jamaica, May-August 1985

Vers une vision globale...

Que retenir de Nairobi au bout du compte? Betty Friedan, pour sa part, n'a pas hésité à parler de la naissance d'un «tout autre mouvement», qui pourrait bien nous mener en Inde en 1990 pour un autre forum, mais amputé cette fois de son pendant officiel. Cet «autre mouvement», les Américaines l'ont déjà qualifié de «global féminisme».

Plus que le simple enracinement du féminisme dans chaque région du monde, le féminisme «global» implique, selon Charlotte Bunch, que «nous apprenions les unes des autres, que nous élargissions notre définition du féminisme et nos perspectives de travail au fur et à mesure que d'autres femmes se joignent à nous. Puisque le monde fonctionne déjà sur un plan international — la vie et la réalité des un-e-s ayant des ramifications sur la vie des autres — toute lutte pour le changement à l'approche de l'an 2000 ne peut se passer de cette vision globale».

Pour ma part, il m'a fallu passer par Nairobi pour m'assurer que cette vision globale était possible. Pour mieux me convaincre de la richesse et de la complexité du mouvement des femmes, mais aussi, de son ouverture. Bref, Nairobi aura été pour moi, comme sans doute pour l'ensemble des participantes, une expérience essentielle, pour ne pas dire l'événement féminin le plus important des dix dernières années.

—Francine Pelletier, *La vie en rose*,
September 1985

Off Side

Three national women's organizations, Canadian Association for the Advancement of Women and Sport, National Action Committee on the Status of Women, and Women's Legal Education and Action Foundation, recently announced their support for Justine Blainey's challenge to the Ontario Hockey Association regulations which bar girls from playing. Justine is a twelve-year-old Toronto girl who has qualified on merit, but not on gender, to play in a boys-only league.

Of direct relevance to this case is the Attorney General's recent announcement that the section of the Ontario Human Rights Code which currently exempts sport be removed in the fall. In other words, Ontario will finally catch up with other provinces, where sex discrimination in sport is not permitted.

The case, heard in the Supreme Court of Ontario on September 11, 1985, ruled against Justine Blainey. Justine and her family intend to appeal, but for now Justine is off the ice, and likely to remain so this year.

Women Plan Toronto

Our cities are planned by and for men, a fact that has been known for some years; yet we have surprisingly little research to substantiate it, apart from the evident lack of daycare.

Women In/And Planning, a group of women working in the areas shaping the urban environment have launched the project: Women Plan Toronto. Meetings with women's groups will ascertain what changes women would like to see in the urban environment, if cities were planned by and for women. The groups Women Plan Toronto intends to listen to include young, old, working, full-time homemaking, welfare, business, single parenting, disabled, immigrant, native and other women.

Reggie Modlich, the project co-ordinator, quoted a few needs already expressed during preliminary sessions: better lighting in access areas to subway stations, reduced transit fares and more rooms-for-rent for single, transient women, greater equality in the number, location and distribution of publicly accessible washrooms, including washrooms for children and parents with children, at least one soundproof room in every dwelling.

Women Plan Toronto will culminate in a spring workshop where recommendations will be formulated from the input of the sessions, and plans for their implementation will be made.

For further information call Reggie Modlich at (416) 463-4413 or 690-6644.

Sexism in Psychiatry

TORONTO - A group of six Toronto women is organizing a conference on sexism in psychiatry. The organizers include an equal number of ex-inmates and workers in the social service field who bring an anti-psychiatry analysis to our feminist activism. While all are Canadian born, the participation of immigrant women is welcome. Italian women in particular are a significant proportion of the female population in psychiatric institutions.

The conference is seen as a two-day event which will include workshops, films, support groups, meetings and evening entertainment, and will (a) help women to voice their own experiences; and (b) offer an avenue for networking and organizing against the sex oppression inherent in psychiatry.

At the present time, the only sponsoring organization is the Coalition to Stop Electroshock. Both individual women interested in helping organize the conference and sympathetic groups willing to co-sponsor the event are welcome. Involvement can occur in a variety of ways: (a) by sending a group member regularly to participate in organizing the conference; (b) by presenting a workshop; or (c) by providing practical assistance with finances, publicity, etc.

If you are interested in participating in this conference and/or wish to have more information, please call Lilith, at (416) 531-8537, or Bonnie or Kali at (416) 536-4120.

Looking Back, Moving Forward

KINGSTON, ONT. - On December 1, 1975, Kingston first opened the doors of a shelter for battered women and their children. Two local women, Cathy Jamieson and Louise Allen, have collected material on the issue of violence against women, and documented the history of the Kingston Interval House, as a special project to mark the tenth anniversary of the shelter. What is unique about their project is its format. It makes a great gift: it's a 1986 wall calendar. Jamieson, who was a counsellor at Interval House for a couple of years soon after it opened and who has maintained a strong connection as a volunteer ever since, and Allen, who currently works at the Kingston Activity Centre, chose the calendar format because they didn't want their finished project to collect dust on a bookshelf. They want to see the issue of violence against women openly discussed. They do admit that it is a "heavy" issue. Allen says it's such a moving and complicated subject that it's best

"taken in a little at a time" - in monthly chunks.

The calendar contains facts and figures, poetry, graphics, quotations from women and children staying at the shelter, from early and current staff and volunteers, and a resource list on the issue. Jamieson and Allen thought up the project in June 1984 and have been working on it part-time ever since. They financed it by small grants from the Human Rights Organizing Committee of Kingston, Kingston Interval House, and by private loans. They hope to recover their expenses through sales of the calendar, but beyond that it's been a labour of love. Jamieson says she hates to see women's history lost. She thinks it's important to have a record of the early work done by women to open up interval houses, especially now that the provincial

government has finally officially recognized the problem of wife assault. The City of Kingston and its citizens have generously supported Interval House over the last ten years and the services the shelter provides to battered women and children have been improved and expanded. *Looking Back, Moving Forward* offers Kingstonians an inside view of the origin and development of their interval house. The calendar will also be of interest to anyone involved in women's issues and community organizing. (For information, call Cathy Jamieson or Louise Allen at (613) 546-1833 and leave a message.)

Daughters of the Country

WINNIPEG - Filming began during the summer in Manigotagan, Manitoba for *Ikwe*, the first of a four part mini-series titled "Daughters of the Country."

The series, an original concept of the Manitoba Metis Federation, is produced by the National Film Board with the financial assistance of the Province of Manitoba. *Ikwe* is written by Wendy Lill who wrote last year's *Prairie Theatre Exchange* success, "Fighting Days." It is produced and directed by award winner Norma Bailey.

The film focuses on the history of the Metis in Canada. A history that is "not topical" according to writer Wendy Lill. "Everyone feels that they know what the story is, but we have opened it up." This "opening up" has taken a woman's perspective of history and a personal approach. "How women fit into history, how women feel, has been missed," says Lill.

A lot of effort has been taken to make sure *Ikwe* is authentic and true to its 1760 setting. Says Lill, "We had a hard time... we're going back so far into another culture. I worked with historians. Native people of the region have contributed greatly in the research process." Hazel King is featured in the title role as *Ikwe*. From Christian Island, Ontario, Hazel is appearing in her first dramatic film. The episode will be filmed in Ojibway and released with English subtitles.

Call for Submissions!

Prairie Fire, a Manitoba literary review, is planning a special issue for Summer of '86 to celebrate Canadian women's writing. We welcome submissions, in English or French, by and/or about Canadian women writers. Payment will be upon publication. Send us poems, songs, stories, drama and visual art. Query first for essays, articles, reports, reviews and interviews.

Please include a self-addressed, stamped envelope with all submissions and correspondence.

Submit before October 31, 1985 to:
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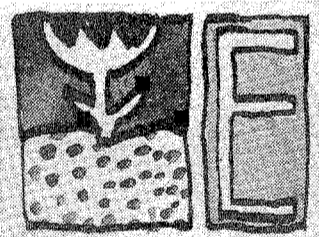
by Varda Burstyn

On tactics and ethics

In May 1985 I received a call from the American publisher of *Women Against Censorship* to say that Philip Nobile of *Forum* magazine wanted to interview me. I refused, saying that he would manipulate my words just as *Penthouse* had manipulated Vanessa Williams photographs. My publisher duly conveyed my objections to Nobile, he subsequently called me and guaranteed approval of the galley to verify that *Forum* had not distorted my words. I thought hard about the offer and, in the context of general discussions I had had with friends and my experiences in the mass media, decided to go ahead.

The interview appeared in the September issue of *Forum*, and when I returned from holidays in August, I discovered that there was a good deal of consternation over it. Though many women have communicated their agreement with the decision, some important points of criticism have reached me, directly and indirectly. They fall into two major groups: "legitimizing pornographers" and their political agenda on the one hand, and undercutting or breaking solidarity with feminists on the other. I did not know at the time either of the Barbara Grier decision to sell the lesbian nuns copy to *Forum*, nor of course, of the nasty editorial complaining of feminist outrage about this decision. Had I known about these, I would have refused to have my interview published in the same issue as that editorial, to ensure that there was no way of misconstruing my willingness to discuss pornography with agreement about their views. But had *Forum* agreed to publish my interview in another issue, I would have gone ahead and done it despite these problems.

I want to speak directly to the reasons I chose to do the interview and to the concerns raised by some feminists because though the *Forum* interview is a specific case in point, it raises questions that are important for all feminists within an overall context in which the media are controlled by capitalist, patriarchal interests and the women's movement is marked by genuine divisions around strategy and analysis. Briefly, this means touching on the context of the interview (*Forum* itself), the content (what I actually said), the political situation, particularly in the US, and finally the question of what, given all this, we can consider legitimate debate or breaches in solidarity.



What is *Forum* magazine and who reads it?

It seems to me that the question of *Forum* must be understood in the context of what today constitutes the legitimate mainstream of (North) American publishing. The reason this is important is not because the mainstream is politically correct or morally blameless: after all, the *Globe and Mail* here and the *New York Times* in the US, for example, represent the most powerful sectors of the patriarchal, capitalist system. They and the interests they serve benefit in profound and extensive ways from the oppression of women. Rather, the mainstream media are important to feminists because they represent avenues of mass communication, ways to reach the numbers and kinds of people whose political opinions and actions - or lack of them - determine what ultimately happens in the realm of gender relations.

Now this does not mean that we should make no distinctions among the mass media, nor that there is some blanket policy that covers our tactical attitudes to all of them at all times. The Ontario labour movement has a policy of boycotting the *Toronto Sun* because of its rabid right wing editorial policy, but of relating to the *Toronto Star* or the *Globe*. This is a decision which makes sense for a number of reasons having to do with the current political situation in Toronto and the location of these newspapers in it and vis-à-vis the population at this time. With respect to the newsstand sex publications, there are differences as well, and I think that these differences are important. To draw a direct parallel, I would boycott *Hustler* magazine, in terms of interviews as well as reading because of its overt and militant misogyny. But *Hustler* is to *Forum* what the *Sun* is to the *Globe and Mail* in mainstream sexual media today. This is true both with respect to editorial policy and with respect to readership.

On both counts, *Forum* is a mixed bag. It contains a good deal of ordinary written pornography, a lot of which is sexist, some of which is not, and some of which resides in a sort of grey area in between (let us remember how difficult a time feminists have had in agreeing on interpretations of concrete sexual representation). It also contains, in smaller proportion, interviews of and articles written by sexologists and other sex

professionals on topics that range from AIDS to orgasms to sexual minorities. Most of these articles, while not particularly deep, are reasonable in their orientation within a liberal discourse on sexuality.

The editorial policy of the magazine is similar on most issues - the mainstream kind of liberalism typical of American sexual magazines, it seeks to incorporate certain ideas about women's pleasure while, especially with respect to the critique of pornography, undercutting certain of feminism's most radical analyses of sex and sexual representation. In this sense the magazine is representative of mainstream liberal American publishing, not aberrant, and can easily be compared to *Cosmopolitan* or *Vogue* in this respect (check out the Swatch ads in *Vogue* September issue for bare bottoms and razor blades to cite just one sexually explicit example.)

Personally, as with other liberal, masculinist media, I find *Forum*'s overall sexual and class politics distasteful, and I believe that the magazine reinforces many sexist beliefs under cover of liberal attitudes to sexuality. But what I think in this respect has a lot less clout than do the tens of names of prominent liberal and left- or feminist-liberal sexologists, sex therapists and psychologists who appear on the inside front cover, lending the magazine their stamp of approval and an air of professional respectability. Many of these people are central figures in the mainstream liberal current in the US. Particularly well known are people like John Money and Robert Francoeur, and Frank Sommers in Canada, all progressives, and no less a personage than Shere Hite is on the list. Members of SIECUS (the Sex Information and Education Council of the United States - a progressive and important body which has championed freedom of choice, lesbian rights and a series of other feminist causes) are included, and on it goes.

There is no doubt in my mind that some of its readers see *Forum* as basically another source of written pornography much like the men's magazines. But many of its readers look to it for a combination of informative articles on sexual practices (and there are very few places in the mass media where this can be found) as well as non-judgmental material for arousal. This is especially true for ordinary people who do not read *Psychology Today* or the feminist press or go to sex therapists, but who want a source of information about sexuality other than ordinary pornography. Hundreds of thousands of women read it because they want material on sexuality and expect to find their own experience reflected and dealt with in a way that is at least minimally different than in the newsstand men's pornography.

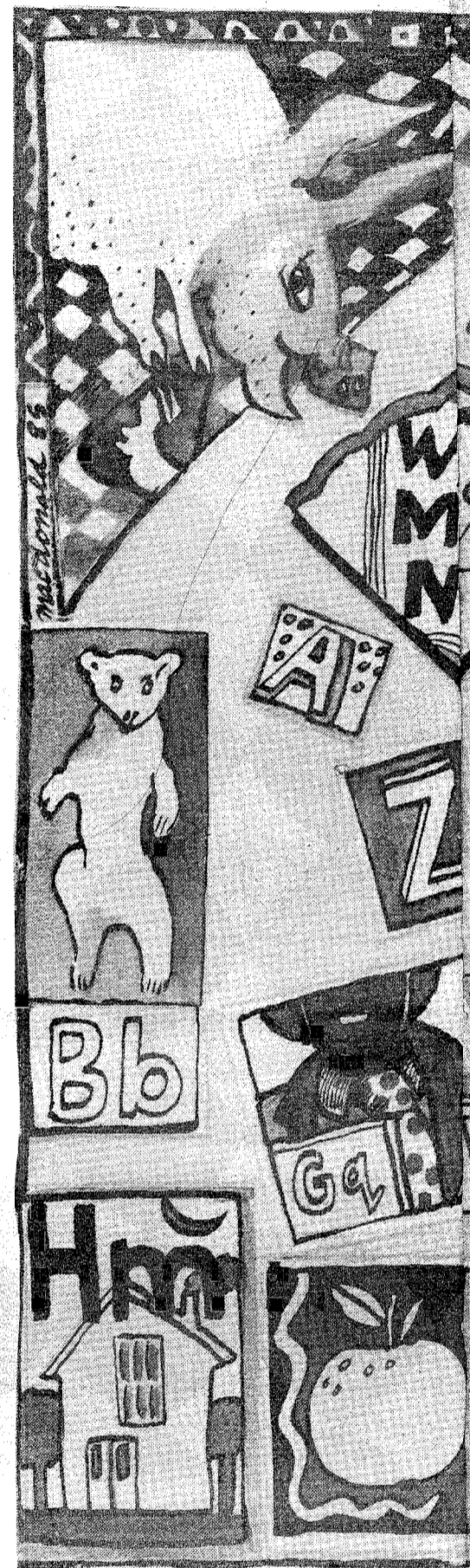
In order to assess the context of the interview - the magazine itself - these things must be taken into consideration. *Forum* is a liberal, masculinist mainstream magazine that deals with sex, and the pornography debate is a debate that deals with sex and sexual representation. It is useful and indeed important to be able to speak to the women and men who read *Forum*, not simply as mindless porn, but as a part of what keeps them informed about sex and sexual politics.

What was said; how it looks

It seems to me pointless to discuss the interview, as several people have done, only in terms of its context and not in terms of what it actually says. If the concern is that I will legitimate *Forum* and undercut my feminist sisters among people who are not already familiar with the issues and debates - and I consider those concerns always to be valid - then what I said in that interview must be taken into account, since the objective impact of it will have to do with how *Forum* readers will react to the content of the interview, on its own and in relation to its context.

There are two central components or themes that run throughout the interview: (1) a critique of men's magazine pornography and the pornography industry; and (2) an insistence on the validity and urgency of the concerns of feminists around violence against women and sexual representation, despite strategic and tactical differences on what to do with respect to pornography. My aim throughout the interview was to take the always silly, sometimes ugly biases of *Forum* and render them transparent, so that *Forum* readers would have a chance to see the sexism that underlies much of the magazine's liberal policy, and, even more important, get some sense that there are alternative ways to go on sexuality.

Much has been made of the fact that *Forum* is exploiting and/or manipulating me the way that it did the copy on lesbian nuns. But I think that even a scan of the interview will reveal this to be quite mistaken. The lesbian nuns material was simply lifted from the book and planted in the pages of *Forum*, and for obvious reasons, in no way challenged the magazine that surrounded it. Every word of my interview challenges the context not only of this publication, but of *Penthouse*, the publisher's major moneymaker, as well as the biases and prejudices of the interviewer. It is a specific and clear rejection of *Forum*'s attempts to discount the concerns of anti-pornography feminists, and in that sense it stands as a clear statement of massive critique. The lesbian nuns' material was



seamlessly appropriated (through no fault of its author's *Forum*; mine was not. Gloria Steinem gave *Playgirl* magazine an interview last spring; Karen de Crow, a past president NOW, wrote an article on the Minneapolis/Indianapolis finances in *Penthouse*. I believe that my interview is stronger in its critical aspects than either of these pieces by well-known American feminists.

Politics and what's at stake in the US

Finally on the question of tactics, and in some sense, most importantly, I think it's time to take a hard look at the political situation in the US and what's happening there, because always within a concrete assessment of a larger context, the relationship of social forces that tactics must be elaborated.

For women who support the Dworkin/MacKinnone approach, the situation perhaps appears less worrying than does to anti-censorship feminists, but even here, we must not let serious cause for concern. The Reagan administration committed to rolling back feminist gains as quickly as possible, and nowhere is it more determined than on the sexual front. Reagan, whose perspective on gender and sex is anti-feminist, to put it mildly, has declared pornography one of the most important issues of the last fifteen years and established a President's Commission on Pornography which began holding hearings last June.

Text and Content



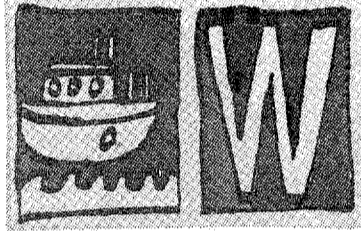
At the first set in Washington, many feminists and gay groups, as well as sex education, planned parenthood and other progressive advocates of sexuality in the community were so excluded or minimized that even the hand-picked commissioners protested. Right wing, repressive and anti-sex forces were lined up to present submissions, and the only feminist groups allowed to speak to the Commission were anti-pornography activists. Major organizing efforts and public outcry have in part corrected this situation, but it is an indication of the strength of the right wing and the, from my point of view, terrifying alliance of these forces with certain women in the feminist movement.

What must be underlined is that while the debate on pornography rages inside the women's movement, the negotiations of power taking place around it extend far beyond us. It is simply not possible to be an effective participant in an extremely important and potentially very dangerous set of political dynamics if one has no meaningful access to the mainstream media, who reach a far broader audience than the feminist and other alternative press.

Anti-censorship feminists have a twofold concern which continues to be the hardest to publicize in mainstream channels: we want to work to prevent the triumph of right wing, patriarchalist forces on things like abortion, sexual preference rights, sex education and the like; but we also want to move people to understand how capitalism affects sex in a myriad of ways, and to reject as inadequate the present state of sexual

representation and sex education, dominated as they are by capitalist as well as sexist values, and to work to change these in a series of ways detailed by me and many other writers in a variety of other articles and books.

How, within this context, do we speak to the really large numbers of people whose political actions will permit or prohibit these kinds of manoeuvres? Only by speaking to people through the media they read or watch. There is no other way. But this is not an easy matter, for the positions articulated by socialist anti-censorship feminists have been systematically boycotted until very recently, not simply by the right wing but even by the mainstream liberal media. In Canada, for example, both CTV and CBC television (in *Canada AM* and *The Journal*, respectively) have refused to air my statements on the issue, even after taping them, because of my use of "big words" such as "oppression," "sexism," "exploitation" and - maybe the biggest no-no - "the profit system."



In the US, although I hope this will change, the debate in the mainstream media has lined up in a four-cornered configuration: the politics of Catharine MacKinnon and Andrea Dworkin have until very recently had a monopoly on the "feminist" position; pre-feminist, civil-libertarian arguments have been prominent in the liberal corner; the masculinist pornographic lobby, drawing on the arguments of the liberals, has encamped in a third, and the patriarchal right wing in the fourth. Needless to say, the right wing and pornography lobbies do not represent my politics or those of other anti-censorship feminists, and this is also true for the civil libertarian argument which has developed without reference to an analysis of sexism. But neither do the views of Dworkin and MacKinnon. Yet this position has come to be thought of as "the" feminist position, and many people now think of it when they try to sort out the debate in their own minds.

And let's face it: what happens in the US has a very powerful effect on what happens to us in Canada. The MacKinnon/Dworkin positions have received more than a hearing in the proceedings of the Pornography Commission - they have been part of structuring its very agenda. Feminist anti-censorship views, socialist and otherwise, have been given no such attention by the Reagan administration, nor the mass media. Given the chance to speak to a large number of ordinary people about the issues as I see them, it seemed to me a good idea to take advantage of the opportunity that *Forum* - for reasons very different from my own - provided to discuss certain views of sexual representation and the political issues surrounding it.

Some ethical considerations

The next set of concerns lies in the area where tactics shade over into ethics. In particular, concerns have been raised around 'sisterhood' in ways that pose serious questions about what it means to air certain differences in publications not contained within the specific parameters of the women's movement. Specifically, I want to respond to the accusation some women have made that in criticizing Andrea Dworkin and Catharine MacKinnon's analysis and politics, I have somehow split the feminist movement and "broken solidarity with women." to use a formulation that has reached me second-hand.

To begin with, the issue would never have arisen if there were not already deep differences in ideology, analysis and perspective. To anyone who thinks that I must bear a large measure of guilt for splitting the women's movement, I can only say that feminism is already divided into many currents and sub-currents around this issue (as well as on others), and the rifts must be struggled around and worked through. But this has not stopped Andrea Dworkin, now known far and wide outside feminist circles as the main spokeswoman and leader of the anti-pornography movement, from aggressively organizing, speaking and writing on the basis of her politics in the political arena as a whole. It has not prevented her claiming that she represents not only all of feminism, but all women as well. It has not stopped Catharine MacKinnon from working hand in hand with anti-ERA activists in Indianapolis and elsewhere. Closer to home it has not stopped Maude Barlow from addressing meetings of Canadians for Decency (which is not wrong, providing one takes up their anti-feminist biases head on).

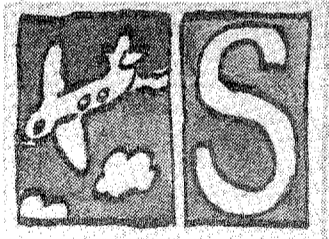
Why then should this situation of differences stop other feminist activists, especially those who disagree with these politics, from also working actively to build support for different positions in society at large? To be forced to keep silent

about differences in some non- and anti-feminist quarters, when feminists with whom one disagrees are organizing on a massive basis in others, is to be made politically powerless, and to be judged on the basis of a double standard.

These are general points. But there's more. I am a committed socialist because I am profoundly convinced that oppression, exploitation and suffering are caused not only by gender-class divisions but also by economic-class hierarchies and institutions of power, by capitalism as well as patriarchy. Andrea Dworkin has actively, militantly, and to my mind viciously denounced socialist women as dupes of socialist men, who, she has insisted on many occasions, are as bad as right wing men. It doesn't take a political genius to perceive the underlying logic that socialist feminists are in some sense anti-feminist because of their connection to left wing men. Does this constitute breaking solidarity with women? It certainly breaks solidarity with me.

Andrea Dworkin can speak in Toronto from the same platform as a Reaganite cabinet minister without attacking him openly and directly (having justified this tactically because of her characterization of left wing men); she can find ways of suggesting that virtually all heterosexual sex is saturated with sexual imperialism, (thereby implying that all heterosexual women's experience is unconditionally compromised), and still she can be seen as a paragon of feminist integrity by some. To me these are serious breaches of ethics. And recently, according to an interview with Dworkin in the *New York Times*, she has launched a libel suit (for \$150 million) against *Hustler* magazine for calling her a lesbian.

All of this is meant neither to suggest that what I consider to be Dworkin's errors somehow justify what she (or others who agree with her) might consider to be mine, nor that she is hopelessly compromised and I am as pure as the driven snow. It is meant, however, to underline the fact that while ethics and tactics are not the same, they are very much connected. Second-guessing Dworkin, (for there was no explanation of her reasons for the suit in the article I read) I imagine that for her, and for those who do not share my opinion, it is clear that some tactical considerations - say the attempt to get money from pornographers for "women" or to bankrupt pornographers - are more important than maintaining protective solidarity around lesbians. ("We are all lesbians" seems to me to be the only tenable position if push comes to shove.) Ethics derive from strategic considerations, which in turn rest on very basic analytical and ideological positions and the key questions in organizing around them.



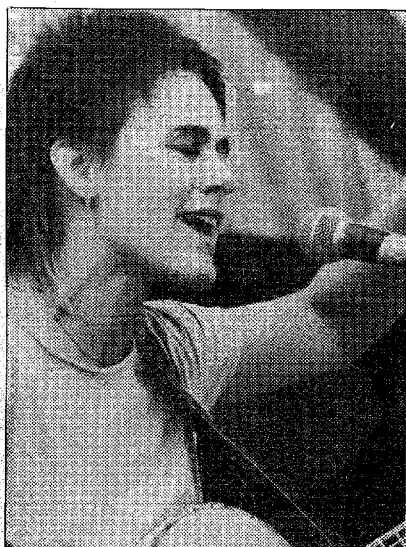
Given all the considerations on context, content and the political situation that I have already described; given my own conviction that gender-class, like social class, is not biologically inherent but socially constructed and therefore amenable to change through conscious struggle and choice; given the attendant necessity of reaching women who relate to men and men themselves; and given the special emphasis we must all place on reaching youth and young adults, my decision to grant the *Forum* interview was fully ethical.

Forum readers are not people I am willing to dismiss in the present context. If my interview gets them thinking, better still if it moves a number of them to go out and buy the book it was meant to publicize, an alternative way of looking at the pornography/censorship issue and gender issues more generally will have been stimulated and encouraged. I am absolutely confident that this will not undermine feminism but help to popularize some of its most important analyses in ways that resonate with people's experience.

Nevertheless, the final proviso must be mentioned: our decisions must always be evaluated in the light of their consequences, so I remain open to discussion and to judgement on the basis of the unfolding future. Thus I want to thank the women who have raised their concerns with the *Forum* interview, as well as those who have supported my decision to grant it. And finally, to answer two last points: since I took the decision to grant this interview on my own, other contributors to the book *Women Against Censorship* or members of Feminists Against Censorship should bear no opprobrium for it. And the interview was done with no remuneration whatsoever. I even paid my own telephone bills.

Varda Burstyn is a socialist feminist writer, and editor of Women Against Censorship (1985, Toronto: Douglas & McIntyre).

ARTS



Performers! Centre left: The Swing Sisters; right, Heather Bishop; clockwise from upper right, Connie Kaldor, Elaine Calgary, Kris Purdy, Maria Campbell, Tracy Riley, Lucie Blue Tremblay, Makka Kleist of the Sea Cows, Lillian Allen, and Diane McIntosh. (Photos by Deena Rasky and Janis Goad.)

Talent Spectrum on Rainbow Stage

by Deena Rasky

When you get enough women together praying to the Goddess for good weather, especially after a whole summer of prairie wetness, mother sun shines bright and sister sky beams down blue on the 2nd annual Women's Cultural Festival held over the Labour Day weekend in Winnipeg. The Festival was amazingly well organized. Over 200 women volunteered to get the event off the ground and their efficient teamwork is commendable.

Kildonan Park appears endless. You could easily get lost in the vast woods. The open-spaced Rainbow Stage, where the evening performances were held, seats over 2,000 people and is protected by a 166-ft. diameter dome. Friday evening brought us the Native and Inuit duo Sea Cows, brightly dressed in day-glow green bras and black satin with hot pink undies. Both wore make-up as masks and political buttons in strategic places. They entertained us with stories of witches getting together and showing off and of life before white man.

A very skilled mover, shaker and expressionist is Elaine Calgary, "Citizen of the World." Originally from England, she travelled to Alberta where she was satirically inspired by Judy Chicago's Dinner Party... hence the last name. Her performance, "The 12% Solution," was hilarious. Dressed elegantly in a black pill-box hat complete with veil, a lace shawl and burgundy long dress, this very sombre aristocratic woman gets drunk to a Sarasate virtuoso violin and piano piece. The violinist's trills are delightfully transformed into uninhibited hand shakes and sensuous bare leg wiggles. Elaine Calgary's credo comes from the Martha Graham dance school: One must never fail in courage or passion. When applied to the creative arts (instead of the usual, war) it makes good sense. Calgary's a real inspiration and I hope her itinerary will include more of Canada in the future.

A well-deserved standing ovation went to Québec artist Lucie Blue Tremblay. This

woman is a complete charmer, and multi-talented; whether she is strumming her art-deco blue ovation guitar, accompanying herself on piano, crooning en français, or stealing your heart away in English - look out. You are guaranteed to fall in love and be willing to pack your bags on the spot when she sings, "Mademoiselle... won't you come home with me to Québec City?" In some songs she includes a kind of inward, unpuckered whistling that puts Roger Whittaker to shame. The first time she did this I thought the sound came from a tape or some sort of pedal. Fortunately both Holly Near and Womynly Way Production had the smarts to book this charismatic performer for their September 27 Toronto concert.

Saturday and Sunday afternoon events were held under 2 tents and most of us wanted to be both places at the same time. It was a pleasure hearing Dorothy Livesay read poems involving the act of love making and menstrual red changing into gold and diamonds. She told us how pleased she was that a recent poem-in-progress became Feminist-in-essence.

Sweet, soothing sounds came from folk team Karen Howe and Kris Purdy. Their song "Bounce," with the audience participating in stretches and shakes, was well received by those of us sitting and listening to music all day. A feminist exercise record could be in the wings?

Toronto comedian Sheila Gostick proved to be the ideal host for Saturday night's performance, weaving the acts together with an irreverently wonderful thread of jokes. She demonstrated her dancing skills in "Waiting for the Bus in Winnipeg in February" as she loses a couple of fingers on the icy sidewalk, or addressing her comments to all those invisible lesbians that remain uncounted by the mainstream press at women's demonstrations.

Singer and songwriter Connie Kaldor was very effective impersonating the world in her "I'm a Nice Little World (you don't want to blow me up?)" Surely any power-monger would think twice when Kaldor bats her

eyelashes singing, "Aren't I worth disarming?"

By the time Sunday rolled around we were getting a bit blasé with this surfeit of riches: many (62) excellent Canadian women performers to absorb in one weekend. Trying to get to an 8 am workshop after a late night concert is asking a lot. Still, a good number of women did attend this Canadian music production workshop (which Regina-based sound technician Nancy Poole will report on in a future issue of *Broadside*).

Sunday greeted us with singer/guitarist Tracy Riley. Riley embodies the spirit of the festival, since last year she was a member of the audience and now she's on stage. It's that spirit of support and encouragement that makes this festival a cut above. Riley got Moon Joyce up to perform a song with lyrics by a grade 9 Winnipeg school class entitled "Coming Home One Last Time" (before the bomb), giving new meaning to rush-hour traffic and children outside playing. She also performed "Mean Streets" ("Anger on our lips every time we hear those wolf whistles"). Sherry Shute was urged to do an electric guitar improv. and she's well worth the begging. She just whips those technically melifluous sounds out like an expert sharpshooter. The performers were as impressed as was the audience.

We listened to the Québec-based musique nouvelle band Wondeur Brass at the All That Jazz and Beyond workshop. In a word, this group is *wild!* The music is akin to a barely contained frenzy. Some music makes you want to dance; Wondeur Brass's music makes you want to roll around in the grass, do somersaults, handstands and swirl your arms and legs around, with 2 saxophones blaring, a synthesizer wailing, percussion pounding and a guitar sparking off sounds you never knew existed.

An unscheduled but most welcome reading came from Maria Campbell, Native author of *Half Breed*, and other books, poems and plays. She read us a short story, "Jessica and the Crow," about Christmas shopping and the crow feeling ignored. Placing a crow in Smitty's Pancake House humorously em-

phasized the alienation Native women must feel trying to cope with the artificialities of urban life.

It was revealing to see the difference between performers on a small platform under a tent in the day-time, then later on a big stage. Wondeur Brass thrived on the larger space, with more room to bop around and fill the place with incredible vibrations. On the other hand, composer/pianist Diana McIntosh really needs the smaller, more intimate setting. I was thrilled to find the inclusion of classical music, since so many talented women composers are Canadians. After 2 days and nights of primarily folk and light rock music, the crowd was rambunctious, getting up on the stage before Sunday evening's show to boogie to recorded music. Host Lillian Allen got us to repeatedly yell out "Diana," so it was a very unlikely introduction to McIntosh's quietly echoing sounds from the Steinway grand and prepared tape. One could better focus on her theatrically inspired music under the tent, even though there were interferences too. Where was her music coming from? The piano, the tape or the composer's thoughts as she "looks" for the taped sounds? She explores the whole concept of music when she plays a rondo form on a toy piano mixed with amplified voice. Her music is very new, exciting and deserves concentrated attention. A gifted pianist, McIntosh's classical world changed to contemporary after meeting composer Ann Southam at the Banff School of Fine Arts and playing newly composed music for the first time. She's presently working on a CBC-commissioned piece for chamber orchestra.

As the festival came to an end, the mood switched back to gear with Heather Bishop doing songs from the 50s and 60s, with Tracy Riley, Connie Kaldor *et al* on backup. The grand finale packed the stage with most of the performers singing, dancing and playing along to "Wild Women Don't Get the Blues" and "Strength, Love and Laughter." It topped off a great weekend. We made new friends, got to hear a fantastic talent line-up, and we're more determined than ever to go out west for the third annual festival.

Still Sane...and Surviving

by Donna Gollan

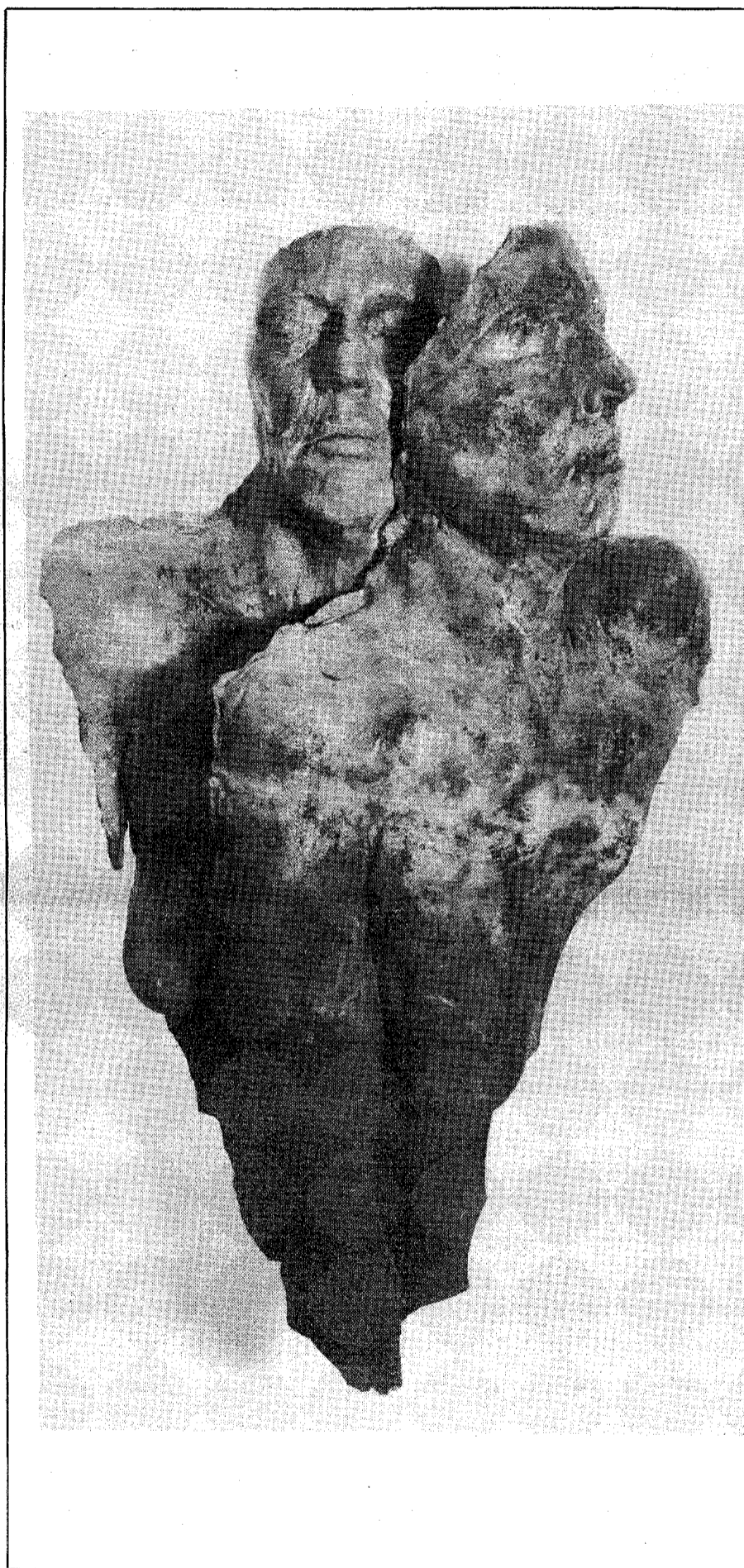
It is simply not possible to remain unmoved by the plight of Sheila Gilhooly. Her story, as told in the art show *Still Sane*, unfolds in a combination of Persimmon Blackbridge's emotive body casts and pieces of Sheila's horrifying narrative nailed up beside the living clay. Those of us in Toronto who saw only part of the show at Sparkes Gallery last May are indebted to Brenda Ingratta and Lidia Patriasz who have captured the heart of *Still Sane* in an hour-long videotape of the same name.

The tape, which is available through Vancouver's Women in Focus, not only competently documents the show itself, but also introduces us to Vancouver artists Persimmon Blackbridge and Sheila Gilhooly. It is a relief to see them smiling, touching, explaining. It is more than a relief to hear Sheila say: "I feel like I'm a survivor, not a victim."

Sheila begins her odyssey as a young woman who "couldn't seem to get interested in men." Her life was completely lacking in images of women loving women and the possibility continued to intrigue yet frighten her. Finally, she says, she was seduced. In a state of nervous excitement, she seeks out a woman psychiatrist for advice and an explanation. The psychiatrist is appalled and immediately phones her parents. Puzzled, frustrated, confused, and now betrayed by a woman, Sheila spends the next three years in and out of mental wards. Occasionally, she books herself in, disoriented by the drugs she is given, but more often than not, she is committed against her will.

The body casts that Persimmon Blackbridge has created are the palpable history of Sheila's journey. For the most part, they are casts of Sheila's body as she weathers those years. "Flight," a leaden torso with a feather in either arm socket, stands as an apt metaphor for an undaunted spirit with clipped wings or a mind which can escape only through drugs. There is no exuberance here, however, no evidence that a drug-induced escape is good for the spirit. Some of the torsos have the names of the many distorting drugs printed right into the flesh, as if they had left their mark. The narrative explains that the drugs not only added to Sheila's difficulties, but were actually the cause of them. "I believed that all the stuff that was happening was because I was crazy, that's what they told us... you'd think they were trying to drive us crazy."

The staff that dealt with Sheila proved themselves to be remarkably inhumane. She was accused of trying to pervert her friend Rosanne because she sat on her bed to speak with her. Sheila remembers only one nurse who was funny and human and real. She soon disappeared, branded as a troublemaker. Still Sheila remains cool in the face of cruelty. She does not twist these hapless individuals into monsters, but only admits to us that the ones who stayed had to tune out so that they could pretend their charges weren't human. It was such a terrible life that those in command needed their distance so that they could continually assert their comparative sanity. There is a vibrant, golden torso that accompanies the story of Sheila helping her friend Rosanne to escape by distracting the guards. It is a positive, optimistic, hopeful image, even though Sheila will never see her much-needed friend again.



Coming Out in the Closet from Still Sane

A piece entitled "Unladylike Behaviour" stands defiant, smiling, hands boldly planted on hips. The narrative explains that the hospital was intent on making them sane, "real" women, fit for the outside world and their role in it. The patients received tokens for ladylike behaviour, behaviour which included wearing nice clothes, smiling and applying make-up correctly. Intent on escape, Sheila puts on her best outfit; "a green plaid skirt and matching sweater." She is told she'd look better still if she shaved her legs so she signs out a razor. Unable to force down her spirit any longer, she uses the razor to slash herself, then proudly shows off her wounds to the staff.

The torso entitled "Slashing" is shocking, but not more so than Sheila's explanation. In the vague and heady world of stupefying

drugs, it is an act of real courage to cry through all that Valium. To slash, to hurt oneself, is to prove that there is despair behind the lead weight of your body. Of course the staff is horrified, interpreting the action as self-destructive and proof of the woman's insanity. But they are also angry. They stitch the wounds without an anesthetic, hoping it will hurt enough to "be a lesson to her." It is not only the woman herself who sees slashing as an act of power, of defiance. The doctors and nurses have chosen to spend their lives as caretakers of these patients. The women have shown as plainly as they are able how little their care is valued, and how much more is needed.

Sheila is sent for her first shock treatment. "I told my shrink I didn't want to be cured of being a lesbian. He said that just proved how

sick I was." Nineteen shock treatments later, Sheila still does not want to be "cured." By now, however, whole segments of her life have floated out of her mind. Her history dissolves and she cannot cope outside the hospital because she is too disoriented. She has nowhere to turn for support. She still has not found a women's community. Her ex-lover, friends and family do not want to know her any longer, ironically, because she has had shock treatments and therefore must be *really* crazy. "Getting out - everyone thought I was weird but I didn't really have it together to be pissed off."

Later in the tape Sheila herself tries to explain what it is like to feel so alone and so desperate that you will keep going to see a psychiatrist whom you realize is doing you great harm. You will even, finally, commit yourself back into the hospital you have only just escaped because you have begun to feel as though it is the only place where you belong.

It is one of the finest strengths of the tape that it lets her speak beyond the confines of the art that tells her story, to the inner torment at which we can only guess. Looking at the torsos that are slashed and pierced with intravenous tubes or deeply grooved with the finger prints of sexual abuses endured at the notorious psychiatric hospital, Strackville, or reaching out to a painful image that is nonetheless unaccountably undefeated, still cannot make us understand the lure of self-destruction in the face of authority. The images may shock us out of our complacency, appall us with their strength, titillate the voyeur who lies dormant in that complacency, and make us yearn for a better world. What provokes us to anger and to action and to a real understanding, however, is the explanation that draws us closer to Sheila Gilhooly the woman, the lesbian alone in a hostile world. Her explanations seem ordinary, even reasonable, and so force us out of ourselves as women who are afraid of our "crazy" disoriented, drug-stupefied sisters. Sheila makes no plea for our understanding, but only presents her life with extraordinary clarity. Our understanding dawns as a gift from *Still Sane* to us. Blackbridge and Gilhooly deserve credit for their superior artwork and their very survival. Ingratta and Patriasz deserve credit for their clarity of composition in bringing the art and the artists to us in a documentary which will never date. Finally credit must come to us, too, for stretching our hearts around such a difficult subject and opening our eyes on a painful present of enforced heterosexuality which we would prefer to believe belongs to the murky past.

There are additional images in *Still Sane* which are far more optimistic and, unfortunately, far more painful and horror-provoking than the ones I have described here. The three years in hospital were followed by three years in the closet, but Sheila and Persimmon now live happily with the "girls" on the walls of their home. They are not, Sheila admits wryly, very cheerful conversation pieces, but she has learned to live in comfort with them. "I'm not divorced from the pain," she explains, "I just see it like a dress, imposed from the outside... I don't wear dresses anymore."

(A book version of "Still Sane" is soon to be published by Press Gang Publishers, Vancouver, BC.)

Names in the News

Newsworthy—The Lives of Media Women, by Susan Crean. Toronto: Stoddart 1985.

Reviewed by Ann Pappert

Anyone who has ever read a newspaper or watched a television news show knows the media is a male-dominated institution. Men control the mass media by virtue of ownership and stewardship. Most newspapers are edited by men for men; men produce most of the news we see and hear; news that more often than not centres around "male" concerns reported from a male perspective.

Over the last decade record numbers of women have entered this once exclusive male club. So much so that in newsrooms in the early seventies it was not unusual to hear male staffers complain about the invaders in their midst. Women, they lamented, were unprofessional, they got married, had babies, and they lacked the hard-boiled image many of these men found so necessary to their work. Worse, large numbers of women would destroy their fun; the men would have to clean up their language, and besides, who ever heard of sitting around the local bar and swapping tales over a beer with a woman. They predicted women would be the ruin of the media.

If the newsrooms of today are not quite what they once were, the infusion of large numbers of women into the industry has not yet produced a significant change in either the news we get or the way it is delivered. Although even the worst chauvinist will grudgingly admit women have humanized the profession, their impact on the medium remains elusive.

Susan Crean seems to understand this. The basic premise of *Newsworthy*, that heavy responsibility and the high visibility of women does not translate into real power, is sound. But Crean fails to develop any clear interpretation of what role women really play in the media, and all too often it seems the "glamorous lifestyle" she attributes to most of them is an end in itself.

Crean examines the rise of media women through a series of mini-profiles on dozens of women, some well known, like Barbara Frum, June Callwood and Betty Kennedy, others not so well known. The idea of using profiles to develop a cohesive image of women in the media may have seemed originally like a good method, but instead of giving the reader some sense of the obstacles and frustrations these women faced and how they reacted and coped, what emerges is a distorted and overly glossy picture, more surface than substance.

For example, Crean is careful to include detailed personal histories for each woman; who's married, who's divorced, who has children, and what are almost embarrassing and often irrelevant anecdotes. Do we really need to know that Hana Gartner hated school from kindergarten on, or that Valerie Pringle has "lived my whole life around Yonge and St Clair," (which, of course, is utterly meaningless to anyone outside of Toronto), or that Barbara Frum dislikes large social scenes, because of the need to buy a new dress every time you see the same people? After a while



Susan Crean

these vignettes have a sameness that makes for slow going.

Although some women speak candidly about their problems—some suffered open sexual harassment and humiliation, while others worked for men who saw them as both second-rate and as threats, often simultaneously—with very few exceptions, most of these women seemed to have had a remarkably easy time of it. It's impossible to tell if the problem is that Crean didn't ask the right questions, or if she got candy-coated answers. Knowing

something about the experiences of a few of the women first hand, I found it hard to swallow some of the descriptions of their careers.

Most of the women seem to have reached the top simply by being in the right place at the right time and asking for what they wanted. The message this gives is both disturbing and false: all you need to do is ask and everything you want will be yours. Of course, women who work in the media, like women who work in every other field, know by experience that this is not the case. I mention this point not because the message is such a fantasy, but in a field where sexism is still very much the order of the day it's damaging indeed to suggest that women who have failed to make it may really have only themselves to blame.

A few sections make for particularly good reading. When the women who *do* speak candidly about either their own experiences or their perceptions of the way women are seen and work in the industry, there's a lot for a reader, whether she be a working journalist or outside the industry, to learn. Among the best are Mary Lou Finlay's description of life at *The Journal*, and Merle Shain's tale of sexual harassment. I also found a lot to like in Crean's retelling of the careers of some of Canada's earliest women pioneers in the news business, women like Cora Hind and Kate Aitken. There is a genuine sense of how these women created a real place for themselves at a time when women journalists were viewed with downright disgust, if they were viewed at all.

Mostly, *Newsworthy* disappoints not for what it says, but for what it fails to say. There is, for example, no attempt to examine what it

means to be a woman journalist and earn your credentials by taking on the most macho journalistic roles, in war zones for example. Nor is there an exploration of whether these women have the power they want. Although, for example, Crean makes it abundantly clear that Betty Kennedy is a top flight professional, intelligent and shrewd enough to have been asked to sit on the board of several major Canadian corporations, in her chosen profession Kennedy remains where she has been for many years. Is this by choice, or has Kennedy been thwarted in attempts to penetrate the corporate world of broadcasting?

Where women have clearly assumed positions of power, have they been permitted to redefine power in their own way, or are they simply recreating the existing male power structure? An exploration of some of these issues could have made *Newsworthy* a more important book, even a visionary one.

My disappointment at *Newsworthy* goes beyond a normal reader's reaction to a book that fails to deliver as promised. As a journalist, along with many other women in the industry who have long been aware of the special problems and frustrations for women in journalism, I anticipated Crean's book with a real sense of expectation. As someone uniquely qualified to write on the subject, Crean could be expected to bring to the subject an insight and intelligence other writers lack. As it stands, *Newsworthy* does little to satisfy on either count, and the real story of women in the media remains to be explored.

Ann Pappert is a Toronto freelance journalist.

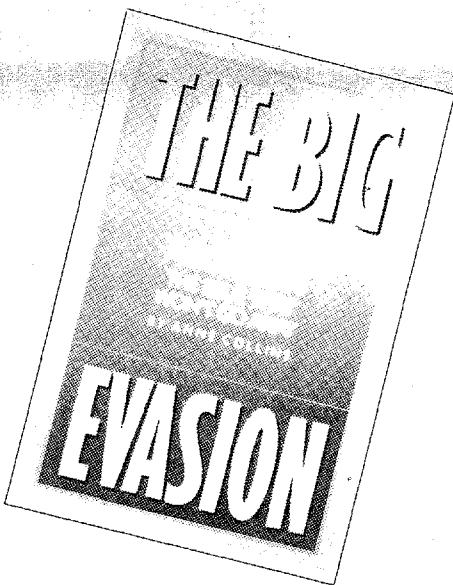
Abortion: Re-viewing the Issues

The Big Evasion, by Anne Collins. Toronto: Lester & Orpen Dennys 1985. \$14.95 pb.

Reviewed by Kathleen McDonnell

Until quite recently the feminist literature on abortion has been quite sparse, which is surprising for an issue so central to women's struggle for self-determination. Perhaps we were too busy fighting in the streets, perhaps we were daunted by some of the complexities of the issue, but the movement generated little real analysis (as opposed to rhetoric or information) on the abortion issue during the sixties and seventies. Many of the important books about abortion during this period were by men—among them US crusader Lawrence Lader's *Abortion and Abortion II*, and in Canada, Dr. Wendell Watters' *Compulsory Parenthood*.

The eighties, fortunately, has seen a veritable explosion of feminist writing on abortion, almost as if we were determined to make up for our earlier neglect. We now have



Kristin Luker's *Abortion and the Politics of Motherhood*, Beverly Wildung Harrison's feminist ethical exploration *Our Right to Choose*, Germaine Greer's *Sex and Destiny*, my own *Not an Easy Choice* and others to choose from, and an impressive and provocative selection it is. Anne Collins's new book *The Big Evasion* is an important and welcome addition to this burgeoning literature.

Despite the fact that in media interviews Collins has tended to present herself as an impartial observer occupying the "middle ground" on abortion, this is unmistakably a pro-choice book. Nevertheless, she performs the important service of seriously investigating the politics and philosophy of the anti-abortion movement, and gives a distinctly human face to the "other side." In fact, her encounters with some of the women activists in the Right-to-Life movement, particularly those who identify themselves as feminists, make for some of the most fascinating reading in the book. These women articulate a kind of nurturant, non-violent feminism which sounds fine until Collins meets time and again their brick wall of absolutism on abortion: Respect for life is all. There is no grey area on abortion. Women must bear children against their will.

Collins also includes fascinating character portraits of Joe Borowski (dispensing holistic remedies in his Winnipeg health food store), Henry Morgentaler (who remains something of an enigma even under Collins's probing analysis), and lesser players like Dr. Leslie

Smoling, one of the doctors at Morgentaler's Toronto clinic who apparently found the whole experience of arrest, trial and harassment far more than he'd bargained for. Some may object to the kind of personal journalism that Collins employs through much of this book, but I think the result is one of the most vivid portraits of any political movement I've encountered, as well as a damn good read.

Collins also performs another valuable service in her documentation of the history of both the pro- and anti-choice movements in Canada. Her account goes right back to the now-legendary Abortion Caravan of 1970, which was a galvanizing force not only in the abortion rights struggle but in the Canadian feminist movement as a whole. She also has a thoughtful section on the new developments in prenatal and reproductive technology and their growing impact on the terminology of the abortion debate. The bulk of the book is devoted to a lengthy day-by-day account of the 1983 Toronto trial of Drs. Morgentaler, Smoling and Robert Scott and their challenge to the constitutionality of the abortion law. In this section, Collins's meticulous attention to the legal fine points occasionally becomes tedious, but her accounts of the testimony and the personages involved keep bringing things back to life.

Collins's choice of a title is somewhat unfortunate, in my opinion. Journalistically, it's a "grabber," but the idea of the public abortion debates as an "evasion" of the real personal and moral issues involved is not actually developed much in the book itself. In fact, the book, while extremely well-written and fascinating in its parts, suffers somewhat from the lack of a clear, unifying idea. Collins is clearly pro-choice, but aside from expressing uneasiness about the complexities and grey areas of abortion, she does not shed much new light or move them further toward resolution. But perhaps that is simply an expression of where we are now in the unfolding evolution of abortion: staking out new territory for the debate, uncertain of where it all will lead us.

The Big Evasion is essential reading for pro-choice advocates who want to go beyond the accustomed rhetoric and analysis and gain a fuller understanding of the debate and the present state of the reproductive right movement in Canada.

Kathleen McDonnell is a Toronto playwright, and author of *Not An Easy Choice: A Feminist Re-examines Abortion* (Women's Press, Toronto, 1984).

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Sports Medicine: No Remedies Here

The Complete Sports Medicine Book for Women, by Mona Shangold and Gabe Mirkin. New York: Simon & Shuster 1985

Reviewed by Helen Lenskyj

There is clearly a need for a sports medicine book for women, written from a woman-centered, feminist perspective, as an antidote to the glitzy "body beautiful" rubbish churned out by Hollywood stars. Unfortunately, such a book still remains to be written—*The Complete Sports Medicine Book for Women* does not do the job.

The first half of this book presents general information on lifestyle, exercise programs and injuries which can be found in many other manuals of this kind: a recent book from Pandora Press, *Running: The Woman's Handbook* by two British feminists, Liz Sloan and Ann Kramer, deals with these subjects much more effectively.

One of the authors of *The Complete...*, Gabe Mirkin, coauthored *The Sports-medicine Book* with Marshall Hoffman in 1978, and there is little in the 1985 publication that cannot be found in the earlier book, somewhat surprising in view of the exponential growth of exercise physiology and sport psychology research in the last few years.

The second half, clearly the work of sport gynecologist Mona Shangold, deals with such "feminine events" (her term, not mine!) as menstruation and pregnancy, menarche and menopause, as well as a chapter entitled "Other Gynecologic Concerns." Again, there are superior sources for this kind of information, including, for example, *Our Bodies, Ourselves* (Boston Women's Health Collective) and the publications of the Vancouver Women's Health Collective (also available at women's book stores).

Following the gynecology section are two purely gratuitous chapters entitled "Underwear and Swimwear" and "The Care of the Skin and Hair" that read like advice columns from a fashion magazine, albeit bearing the medical seal of authority. Here, for example, is something you always wanted to know: "There are no medical reasons why you should wear underwear." (p. 166)

The style ranges from cutesy—"your muscles act like tiny furnaces"—to condescending—"Do you remember what happens when your internal body temperature rises?" There are even definitions of diarrhea and constipation; do the authors think women are so out of touch with their bodies that they don't recognize diarrhea when it hits them? Mirkin's earlier book does not suffer from the same problems, presumably because it was directed at a general audience of athletes and fitness buffs, which in 1978 meant predominantly male readers.

The sections authored by Shangold exhibit much of the same condescension and oversimplification of complex issues. It is unbelievable that she felt compelled to explain where and how sanitary napkins and tampons are worn! Her explanation for changes during menopause—over-production of certain hormones "in an attempt to 'beat a dead horse'" is an unfortunate and offensive choice of metaphor. Equally offensive is the example chosen to illustrate "social changes during puberty": Denise, we are told, "became more interested in how her face and hair looked to the boys in her class than in the running she'd enjoyed before."

This is precisely the stereotype that a book like this might counter. Instead, it gives tacit approval to the primacy of heterosexual attractiveness by directing the reader to a later chapter for advice on hair and cosmetics: Yes,

Denise, you can be an athlete and still be pretty and feminine (if there are enough hours in the day). However, a departure from this perspective occurs in the opening sentence on contraception: "If you practice sexual intercourse with a male partner and have semen deposited in your vagina..." There are, it appears, other options to heterosexual sex and intromission.

On questions of style and approach, it is clear that the authors either ignore or reject the concepts of self-help and collectivity which have flourished within the women's health movement for at least a decade. Nowhere is the sharing of information, experience and support among women recognized as a valid means of dealing with problems of physical or mental health. The book is replete with advice to depend on experts: physicians, obstetricians, psychologists and psychiatrists. Even for the problem of unmanageable hair, we are told, consult "a knowledgeable professional"!

There has long been a trend in medical "advice literature" directed at women for doctors to take an authoritative and invariably conservative stance on issues that remain controversial and unresolved within the medical community. The notion of informed consent is rarely considered; rather, the "doctor knows best" attitude prevails. This book is no exception: for example, estrogen replacement therapy is recommended for various symptoms of the menopause (hot flashes, depression and osteoporosis) with only passing reference to the association of this therapy with increased risk of cancer.

Shangold's discussion of secondary amenorrhea (temporary cessation of menstruation) among athletes, an area in which she has published widely, is also problematic. On the athletic-but-still-feminine

theme, Shangold claims that "a subtle undercurrent of worry" about menstruation exists in all girls and women and is particularly important in the case of female athletes. Regular menstruation, she claims, is "especially reassuring to the physically active woman" because menstruation is associated with femininity, and its regular occurrence assures active women that they really are feminine, even though they may have been taught to view exercise as "unfeminine."

As is so often the practice in mainstream medical practice, Shangold chooses to dismiss the testimony of the women involved: "some (female athletes) even claim they would prefer not to menstruate," she observes. "However... although some women deny their true feelings about this monthly event, most women would choose to be normal in every way and would like to have a monthly period as a visible sign that they are 'normal' women." Could she possibly be implying that athletes are not normal women?

On the question of menstrual changes associated with exercise, an alternative approach uses the *adaptive* rather than the *medical* model. Thus, it is argued that temporary cessation of menstruation among physically active women represents the body's natural adaptation to the stress of an intense training regimen, just as the same kinds of variations in other female populations are adaptive, serving to reduce the risk of pregnancy at a time when women are undernourished. The work of Vancouver endocrinologist Jerrilyn Prior and her associates is based on this model, providing a refreshing woman-centred alternative in an area muddled by decades of patriarchal medical attitudes and practices.

Helen Lenskyj's forthcoming book is *Out of Bounds: Women, Sport and Sexuality*.

This Cabaret Clicks

by Carroll Klein

"Come join our All Girl Band,
It's the feminist way to relax..."

If an All Girl Band is not an option for you, consider gathering up a group of feminist friends and heading off to see *A My Name Is Alice*, which is currently being staged at The Teller's Cage in Toronto. Despite the unlikely venue (go for the dinner at your peril), you'll be treated to a wonderfully upbeat evening that will make you laugh, move you to tears, and startle you with a witty, sympathetic look at women's lives.

Alice is the brainchild of feminist filmmaker Joan Micklin Silver and Director Julianne Boyd. Originally staged at The Women's Project in New York, it had a long, successful run. Little wonder. *Alice* is a collection of song and dance numbers, skits, and monologues unlike anything most of us have ever seen before—an entertainment that embraces politics, sisterhood, the pain of growing up and growing old, relationships with men, guilt, and ambition.

The five women who make up the Toronto troupe—Beth Ann Cole, Arlene Duncan, Catherine McClenahan, Maxine Miller, and B.J. Reed—are, for the most part, successful at interpreting the emotional and temporal range of the vignettes in *Alice*. Cole has some marvellous moments—as an international chanteuse singing a Franglais song with wacky, dubious lyrics, as a woman chronicling a long-lasting friendship and as a male construction worker who, having sexually harassed a woman on the street, is harassed back and responds with outrage and embarrassment. Cole is also the successful working woman in "Welcome to Kindergarten, Mrs. Johnson," in which she's reduced to guilt-ridden insecurity by an earnest, sweetly malicious teacher who upbraids her for giving her daughter a sense of self-worth (who know where *that* will lead to?) and for sending store-bought cookies to school. The teacher ("Nobody wants to be a *bad mother*") is played by Maxine Miller, the "older woman" of the troupe, a versatile, dignified performer with a gift for both comedy and poignancy. Her song "Sisters," which relates the story of two sisters who put aside their competitive anger to grow old together, is touching and dramatic; as a suburban housewife watching

a male strip show, Miller moves from anxiety to raunchiness with considerable skill.

One of the finest moments of the evening is in "Emily, the M.B.A.," a little morality tale about what happens to a woman who forsakes her resolve to show the business world that women can have a different agenda and still be successful:

"Remember we gotta be different,
Remember we gotta be new,
Remember we gotta change all of it,
But be sure what gets changed isn't you."

Alas for Emily, she decides to foreclose on Womantronics, Inc. and comes to a disastrous end.

B.J. Reed does "Honeypot," another of the truly funny pieces. Honeypot, a black blues singer, uses the metaphors of the blues to describe sex. Her analyst promises her a sex life "as good as that of the average American woman" if she'll use anatomically correct language. Honeypot does the sensible thing.

Catherine McClenahan, the analyst, has a preppy charm in all her roles. As the frustrated receptionist who yearns for a life of danger and romance (Why can't my life be *trash*?), she's particularly good. Arlene Duncan shone as a team player primarily, but did a nice job in a song and dance routine called "Good Thing I Learned to Dance" and was gloriously angry with her ex-lover in "Demigod."

The troupe has not yet pulled together completely; part of the problem is the somewhat flaccid piano accompaniment, which inevitably keeps the performers just short of high-energy performance. Both singing and dancing faltered occasionally, but never to the extent of being off-putting.

Despite minor quibbles, I can't imagine any woman seeing *A My Name Is Alice* and not having responsive chords struck. The directors have picked up every cliché about youth, yearnings, heterosexual relationships, expectations, neuroses, and anger and have created a fresh, funny, and honest piece of theatre that will send you away humming.

Arrange to go for the show only—if you go on a weeknight, check the Five Star ticket booth for half-price tickets. You might luck out and get a great evening's entertainment for little more than the cost of a movie. ●



Bluer Than You: Catherine McClenahan (left), B.J. Reed and Arlene Duncan.

Film School Blues



Film women: Linda Outcalt (left), Mary Jane Gomes and Adrienne Mitchell.

Interview by Donna Sharon

Mary Jane Gomes, Linda Outcalt and Adrienne Mitchell became good friends and coworkers as they went through the film program at Ryerson Polytechnical Institute in Toronto. In this interview, they talk about being film students, about what filmmaking means to them, and about some of the obstacles facing independent or experimental filmmakers in Toronto.

Linda: I lived in PEI for eight years working as a weaver and teaching weaving. The last year there I also ran a film society with 3 other people and became more and more interested in film. I saw in film an opportunity to combine my creative and visual ideas with my political concerns, a combination I couldn't find in weaving. Aesthetically I'd always liked composing things - I did photography also - but at the same time I wanted to make comments and statements, to create something that would be an opposing or different perspective, an alternative point of view.

Mary Jane: I heard a comment about a student's filmmaking at Ryerson: "Oh, there he goes again, trying to open a rosebud with a screwdriver." That says something about film because in film, in a lot of ways, you have to be somewhat aggressive just to get the goddamn thing off the ground. And at the same time, to deal with the thing with any kind of integrity you have to be an incredibly sensitive person, right?

All three women felt that Ryerson gave them the technical training they needed to become filmmakers. Although some professors admired their work and gave them the freedom and support they needed, as feminists, the discomforts of life in a male-defined world were endless.

Linda: One professor implied that editing would be a good thing for women to go into, given that women had delicate fingers and a lot of patience. Also, male words were used in the film school, such as soundman, cameraman, instead of cinematographer or sound recordist.

Adrienne: In school, the emphasis was mainly on film form and technique, regardless of the content. There was a film clip shown from 'Raging Bull', a particular excerpt where the boxer is getting his head mutilated. It was shown in slow motion. The blood was floating through the air. It was an extreme glorification of this violence. What I found shocking was the reaction in class. Everyone thought it was incredible, people were in awe. No one criticized it at all in any way. It was just accepted, to look at violence in this glorified way. You can apply this to the way women were presented in some student films at Ryerson. There were numerous films made by students, especially when I was in first year, in which women were presented in a sexually exploitative and violent manner - rape, heads chopped off, women being stabbed. It was never questioned, not even by the professors. There's no critical awareness.

Mary Jane: Most of them have the attitude that if it works on the formal level it's fine. Content is discussed in relation to the form.

Linda: When I started the technical class I was very intimidated by all the equipment, and the person who was teaching the class did not make it any easier. If anything, he made it worse. In my first year I didn't understand a lot that was going on, but I got a lot of help from Mary Jane.

Mary Jane: Some young guys, when they got around the equipment, wanted to shoot from the hip and that is the way they dealt with us. When we had a six 'man' shoot, they made me the gofer and sent me to buy cookies. I went and bought the most expensive cookies I could find, \$12 cookies. They're all starving students and they never sent me again.

Adrienne: If it wasn't for Linda, I would never have been able to shoot a fourth year film. Most of the directors are men and it is just unheard of for a man to ask a woman to do camera on his film. If it wasn't for Linda, I wouldn't have had the opportunity to do that.

Linda: I wanted to have women in all of the key positions on my film but it was difficult to find enough women. There were about eight women in our graduating class of 50. Some of the women do not like to identify themselves as feminist, they wanted to fit in with the guys. So, most of the key positions were filled by women, but there were some men as well - the actor and the lighting director.

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I ended up using Mary Jane's equipment at home because I was having problems with some of the guys in my editing room. I didn't have the energy to deal with that *and* do my work *and* take care of my three-month-old son at that time.

Filmmaking is a very costly art - after finishing school, filmmakers have to raise the sizeable funds necessary to produce films. Usually they have to find a job first. Mary Jane worked as the administrator at the Canadian Filmmakers' Distribution Centre for two years after finishing at Ryerson. During this time she worked on the research, script, and fundraising for 'Downside Adjustments,' a film about replacing workers with computer driven machinery in the automobile industry.

Adrienne and Linda both went into debt to complete their fourth year films. Until beginning work on Mary Jane's film recently, they had no luck finding anything but short term, poorly paid contract work. And their efforts to have their student films shown at festivals or special screenings have been frustrating.

Mary Jane: With the film we're doing now, about how technology is affecting people's lives, the basic aim is to arrange the financing on the credit from the last film. We're taking time to work the network of granting and financing sources. Hopefully there will be no debt from this film and we can use it to launch a series that would give us all work, so that each film is a small tangible step ahead of the last one.

Adrienne: My latest film cost about \$12,000. You just have to beg borrow and steal. You have to learn how to use all of the government programs. It is like the beginning of a small business.

Linda: When I made my film, 'Ratstone-gamics', which is only half an hour long, it cost me almost \$5,000. But to me the whole problem of distribution is as big a one as getting the film made. You've made this film that you want people to see. In six months my film has been shown in Toronto only two nights. I

want other people to see it, I want to know what other people think of it outside of Toronto, but it's very expensive to send films to other places. It's hard to get shown in festivals when you're a new filmmaker.

If, like me, you're interested in making films that are political in nature but at the same time have an experimental kind of form, then you run into a problem because you don't fit into an established category, at least within the Toronto circles. Here, experimental film emphasizes the form of the film, on what it can do, such as optical effects. The content is the form, and that I don't accept. Films that combine political content and experimental form are especially difficult to distribute. You're criticized from both sides.

Adrienne: I think we're still riding on the coattails of Michael Snow insofar as experimental film is concerned. It's very difficult to break the Michael Snow mould and start involving different techniques and ideas. There is a power structure, made up of those in charge of giving grants and choosing films for festivals, which recognizes and supports experimental filmmakers who are in vogue. Some kind of change has to occur to allow room for different aesthetics.

Mary Jane: The problems of funding and distribution are found in all independent productions, not just experimental film. The film infrastructure in this country, Telefilm being an example, is now geared to subsidizing television production. With the theatrical system in the country, owned in great part by US production or exhibition houses, almost every Canadian feature that ever made its money back has had a television sale. So now the convention of television is dominating our financing in film.

Any independent film that gets made that gets recognition is an asset to all of us in the independent film community and we should all be supporting and espousing each other's work.

Donna Sharon is a Toronto feminist writer.

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Week of October 1

- **Tuesday, October 1:** Susan Mills, New York Diaries. Discussion with the artist. Gallery 940, 940 Queen St. East. Info: 466-2030. Show runs to Saturday, October 12.
- **Wednesday, October 2:** The Women's Art Resource Centre (WARC) sponsors an initial brainstorming meeting for women artists interested in participating in a studio visiting network to facilitate sharing our concerns and ideas. 455 Spadina, room 215. 7:30 pm. Info: 593-0058.
- **Wednesday, October 2:** My Grandmother, My Mother and Me, a dramatic presentation of stories from four cultures by storyteller Helen Porter. YWCA 80 Woodlawn Ave. East. 7:30 pm. \$10 (\$5 students and seniors). Info: 961-8100.
- **Wednesday, October 2:** "Portraits," an exhibition of photographs by Susan Ross, exploring the relationship between subject and photographer, opens at the Sparkes Gallery, 693A Queen St. West. 8 pm. Info: 368-6756. To Saturday, October 26.
- **Thursday, October 3:** Tour the Star's Home! Comedian Sheila Gostick conducts an intimate tour of her own home. A chance to buy her belongings (she's moving). Admission of \$9.99 includes Chintzy Souvenir. Reservations: 596-6863. Also, October 4, 5 and 6.
- **Thursday, October 3:** Lesbian Phone Line open tonight for calls from women. 7:30-10:30 pm. 533-6120. Also Thursdays, October 10, 17, 24 and 31.
- **Friday, October 4:** Coming Together, A Women's Sexuality Conference, featuring Connie Clement, Susan G. Cole, Jo Ann Loulan and 33 exciting workshops. Friday: 427 Bloor St. West; Saturday and Sunday: 252 Bloor St. West. \$80-90, \$40 unemployed. Wheelchair accessible; special seating for hearing impaired; child care available through pre-registration. Sponsored by Side by Side. Info: Box 85, 275 King St. East, or 626-5465. To Sunday, October 6.
- **Friday, October 4:** The Centre for Women's Studies in Education at OISE presents Eleanor Burke Leacock speaking on "The Mead Freeman Controversy: Nature, Nurture and Colonialism in Samoa." OISE, 252 Bloor St. West, Rm 4-411. 7:30 pm.
- **Saturday, October 5:** Zodiac Dance, sponsored by the Lesbian Mother's Defence Fund and the 519. Tickets: \$5 advance (Glad Day and the 519). Info: 465-6822, or 923-2778.
- **Saturday, October 5:** Coming Together Dance, sponsored by Side by Side. Party Centre, 167 Church St. 9 pm. \$5 advance, at Toronto Women's Bookstore. Info: 626-5465.
- **Sunday, October 6:** Call to Action: Women and Peace, a follow-up to the Halifax and Nairobi conferences, sponsored by the Voice of Women. Information sharing, films, small group discussions, update on South Africa and keynote address by Dr. Ursula Franklin. Toronto Board of Education, 155 College St. 9 am - 4 pm. \$6 for lunch and coffee, or pay what you can. Please call ahead for childcare or attendant assistance. Info: Darlene Fichter, 922-2997.
- **Sunday, October 6:** Public meeting to discuss future of the New Trojan Horse Café. Participation in the Horse collective, planning and direction, welcome. 2 pm. 179 Danforth Ave. Info: 461-8367.

Week of October 7

- **Monday, October 7:** The Centre for Women's Studies in Education presents Popular Feminism, a lecture and discussion series in which faculty members will talk on how feminism has shaped their work. Mary O'Brien will speak on "Collective Pilgrimage" followed by a small group discussion. OISE, 252 Bloor St. West. Rm 2-211. 8 pm. Free.
- **Monday, October 7:** The Women's Group, an open lesbian discussion group, 519 Church St. Community Centre. 8 pm. Info: 923-2778. Also Mondays, October 14, 21 and 28.
- **Monday, October 7:** Public information workshop on "End the Arms Race/Feed the World," sponsored by the Toronto Disarmament Network. 736 Bathurst. 7:30 pm. Info: 535-8005.

OUTSIDE BROADSIDE

TORONTO WOMEN'S EVENTS CALENDAR

October 1985

Compiled by Catherine Maunsell

- **Tuesday, October 8:** Toronto Free Theatre presents singer-songwriter Nancy White in concert for a special one-week engagement. Theatre Downstairs, Toronto Free Theatre; 26 Berkeley St. \$9-\$12 (discounts for students, seniors and groups). Info: 368-2856. To Sunday, October 13.
- **Tuesday, October 8:** Lesbian and Gay Youth Toronto are looking for more young women (under 25) to join their support group. 519 Church St. Community Centre. 7:30 pm. Info: 923-2778. Also Tuesdays, October 15, 22 and 29.
- **Tuesday, October 8:** Lesbian Phone Line open tonight for calls from women. 7:30-10:30 pm. 533-6120. Also Tuesdays, October 15, 22, and 29.
- **Wednesday, October 9:** "She-Devils of Niagara." The Clichettes as alien scientists stranded in Niagara Falls, circa 1998. Tues.-Fri., 8 pm; Sat., 5:30 and 8 pm; Sunday, 2 pm. The Factory Theatre, 125 Bathurst St. Tickets and info: 864-9971. Indefinite run.
- **Wednesday, October 9:** Nightwood Theatre presents "Ladies Against Women" at Harbourfront's Studio Theatre, 235 Queen's Quay West. 8:30 pm. Tickets: Bass, 698-2277. To Sunday, October 13. (Note: Saturday's performances at 7 pm and 10 pm. Matinee Sunday at 2 pm.)
- **Thursday, October 10:** Imagine, a political feminist band, makes its debut at the Rivoli. 334 Queen St. West. Info: 463-3528.
- **Friday, October 11:** Women's Camp at Tapawingo near Parry Sound. \$87. **Deadline for registration: October 6.** Call Susan, 921-4755, or Kye, 967-7118. Spaces limited. To Monday, October 14.

Week of October 14

- **Tuesday, October 15:** "Up on Eglinton," a new stage script by Fikrete Mariam, directed by Ahndri Zhina, deals with Black youth moving to Toronto from Jamaica. This workshop production is presented by A Space. Palmerston Library Theatre (Bathurst subway) 7:30 pm. \$2 (\$1 A Space members and youth). Info: 364-3227.
- **Tuesday, October 15:** Lesbian teachers discussion group. Info: Nikki, 657-8497 (evgs). Also Tuesday, October 29 (every other Tuesday).
- **Wednesday, October 16:** Get Well, Stay Well: Simple Ways to Good Health and Natural Living, a workshop to introduce concepts and practical methods to achieve greater vitality and improve health - with Janice Canning S.T. and Michele Meyer B.A., C.T. 91 MacKay. Info: 656-8760 or 626-5465.
- **Wednesday, October 16:** Stuart Smith will speak on "Public Education: Preparing for the World of Work—Mission Impossible" sponsored by the Learnxs Foundation. OISE, 252 Bloor St. West. 7:30 pm. Free.
- **Wednesday, October 16:** Works of Carla Murray, focussing on the conflict between politics and emotional attachments. Gallery 940, 940 Queen St. East. Info: 466-2030. To November 2.
- **Thursday, October 17:** NFB screens "Dream of a Free Country: A Message from Nicaraguan Women," a record of women's participation in both the revolution and the building of a new society since the overthrow of Somoza. NFB Theatre, 1 Lombard St. 5:30 pm. Free. Info: 369-4093.

- **Saturday, October 19:** The Community Centre at 519 Church St. begins its 10th anniversary celebrations with an Open House Festival, with performers, slide shows, photographers and historical walks with aldermen Jack Layton and Dale Martin. 519 Church St. Info: 923-2778.
- **Sunday, October 20:** Ravenwing, a course in women's spirituality including Tarot, crystals, chanting, meditation and more. Info: Janice Canning 626-5465 or 656-8760.
- **Sunday, October 20:** The Community Centre at 519 Church celebrates 10 years of service with a day of workshops, a brunch (\$4) and special guest speaker John Sewell. 519 Church St. Info: 923-2778.
- **Sunday, October 20:** Gays and Lesbians in Health Care present their forum on Aging. Oakham House, corner of Gould and Church. 12 noon to 5 pm. Free.
- **Sunday, October 20:** NFB screens "Behind the Veil: Nuns" a film recording the turbulent history and remarkable achievements of women in religion. Bloor Cinema, 506 Bloor St. West. 2:30 pm. Free. Info: 532-6677.
- **Sunday, October 20:** "Side Effects," a play about Women and Pharmaceuticals. Co-sponsored by DEC, DES Action, Medical Reform Group, Opportunity for Advancement, OPIRG, Women Healthsharing and the YWCA. Harbord Collegiate. 7:30 pm. Tickets \$6 (\$3.50 low income) available at Cross Cultural Communication Centre, Third World Books, DEC and Toronto Women's Bookstore. For more info, including child care: 978-3032. Also Monday, October 21.

Week of October 21

- **Wednesday, October 23:** Rosemary Brown, MLA of the BC legislature, will speak on "Public Education for Equality," sponsored by the Learnxs Foundation: Toronto City Hall, Council Chambers. 7:30 pm. Free.
- **Wednesday, October 23:** "DES, the Wonder Drug You Should Wonder About," a film and panel discussion co-sponsored by Centrestage Forum, NFB, DES Action and the YWCA. St. Lawrence Centre, 27 Front St. East. 8 pm. Free. Info: 968-2844.
- **Wednesday, October 23:** Science fiction writers at the International Festival of Authors. Phyllis Gottlieb, Judith Merrill, Vonda N. McIntyre, Margaret Atwood, Ursula K. LeGuin, and others. Harbourfront, Brigantine Room. 8 pm. \$6. Info: 364-5665. To Saturday, October 26.

● **Wednesday, October 23:** Wine and Cheese Fundraiser for DES Action. Pauline McGibbon Cultural Centre, 86 Lombard St. 5 pm. \$5 or donation of your choice. Info: 968-2844.

● **Wednesday, October 23:** Barbara Smith, black lesbian feminist, editor of 'Home Girls', black feminist anthology, co-author of 'Yours in Struggle', against anti-semitism and racism, co-editor of 'All the Women are White, All the Men are Black, But Some of Us are Brave', speaking on feminism and women of colour. Reception to follow. A Space, 204 Spadina Avenue. Info: 532-9868. Also Thursday, October 24.

● **Thursday, October 24:** NFB screens "Home Feeling: Struggle for a Community," focussing on the lives of residents in the Jane/Finch corridor, many of them Blacks or members of visible minorities. NFB Theatre, 1 Lombard St. 5:30 pm. Free. Info: 369-4093.

● **Friday, October 25:** "Ladies Against Women" at Trinity-St. Paul's United Church, 427 Bloor Street West. 8:30 pm. Info: 927-8998. Also Saturday, October 26.

● **Friday, October 25:** Womynly Way Productions presents Sue Fink with Jacqueline Stander at the Rivoli, 334 Queen St. West. 8 pm. \$6 advance at Toronto Women's Bookstore. SCM, DEC and the Rivoli. \$7 at the door. Wheelchair accessible. Info: 925-6568.

● **Friday, October 25:** "Moon Madness, a celebration of the powers of the dark," is the first of the series of stories and music featuring Helen Porter with Anne Marie Kopp, flute, and Joseph Orlovski, clarinet. Guest artists Fujiko Imajishi, violin, and John Kruspe, piano. Jane Mallett Theatre, St. Lawrence Centre, 27 Front St. East. 8 pm. Info: 366-7723.

● **Saturday, October 26:** The Women's Press is holding their 5th annual "Slightly Damaged Book Sale." 50%-90% discounts on adult's and children's books. 229 College St., Suite 204. 10 am - 4 pm. Info: Margie Wolfe, 598-0082.

● **Saturday, October 26:** End the Arm's Race/Feed the World, a peace rally and march sponsored by the Toronto Disarmament Network. Queen's Park North. 12:30 pm. Info: 535-8005 or 534-5762.

● **Sunday, October 27:** Women's Independent Thoughtz (WITZ). A seminar/discussion group for the exchange of ideas and creative endeavours in art, literature, philosophy and political thought. Topic: Jews of Africa and Asia. Pot luck to follow. Info: Lilit Finkler, 531-8537, or Vera, 535-3162.

Week of October 28

- **Tuesday, October 29:** Margaret Atwood will give a public lecture, "Public Education: Should we have any?" sponsored by the Learnxs Foundation. Jarvis Collegiate, 495 Jarvis St. 7:30 pm. Free.
- **Thursday, October 31:** NFB screens "Not a Love Story: A Film about Pornography," with a discussion to follow. NFB Theatre, 1 Lombard St. 5:30 pm. Free. Info: 369-4094.
- **Thursday, October 31:** Hallowe'en Ritual on Toronto Islands. Women only please. Meet at ferry docks, 6:30 pm. Info: Janice Canning, 626-5465 or 656-8760.



Sue Fink at the Rivoli, October 25.

Broadside CLASSIFIEDS

FEMINIST HOUSEHOLD seeks a fifth member, preferably over thirty, for committed co-operative living in a large, comfortable house. Available October 1. Phone (416) 862-0560.

2 BEDROOM APARTMENT available, with backyard, at Toronto Women's Housing Co-op, The Béguinage. \$650/month plus utilities. Downtown Toronto. Immediate occupancy. (416) 865-1765.

DUPLEX FOR RENT. Lovely ground floor apartment, fireplace in bedroom, renovated kitchen, laundry, parking and yard. St. Clair/Christie. Available November 1st. \$515 plus utilities. (416) 651-2323, evenings.

SOCIALIST FEMINIST GP and psychotherapist seeks like-minded person(s) to share storefront office. 425 Queen Street East. GP, therapist, nutritionist, lawyer, etc. Call Nikki Colodny, (416) 364-3982.

DRIVERS also needed for reputable car courier service that collaborates with Sunwheel. Good earnings. Must provide own vehicle. Call Gerard at Gopher Express, (416) 252-9531.

THE PARTICIPATORY RESEARCH GROUP. Full-time position - area of women, labour and technology, and office coordination. Full job description is available: 3rd floor, 229 College Street. (416) 977-8118.

WOMEN FAMILIAR with the work of Margo Adair and interested in helping to bring her to Toronto to conduct a workshop, call Lisa Coy, (416) 465-6563.

BICYCLISTS NEEDED as couriers - year round - must know downtown and bicycle maintenance. Cooperative, professional environment. Call Barbara at Sunwheel Bicycle Couriers, (416) 598-0053.

CANADIAN CEREBRAL PALSY ASSOCIATION needs articulate and intelligent telephone fundraisers to help raise money for its new sports association. Part-time salaries start at \$100-140/week. Great Yonge/Bloor location. Call now, Mr. Day, (416) 961-2184.

YOU ARE COMMITTED to a crazy life, but you want to change your diet. Take our nutrition/cooking workshop - Grains and Casseroles. November 10, 11-4 pm. \$40. Queen Street West. Diana Meredith (416) 979-2319; Charna Gord (416) 593-6591.

WOMEN. Have you ever participated in some form of counselling or therapy as a result of a sexual assault experience? If so, we are interested in hearing your story. Confidentiality assured. Research approved by the University of Waterloo. For more information call Chris, collect, at (519) 743-2482, Tuesdays 7-10 pm, Wednesdays, 9 am-12 noon.

PROFESSIONAL LESBIAN RESORT! Plans are being made to start the kind of private resort we have all dreamed of. I need your help! Please send your name and address to: Lee Gauthier, RR no. 2, Minden, Ontario, K0M 2K0 and I will send you a questionnaire.

APPLICATIONS FOR FUNDING from the Gay Community Appeal of Toronto, 1985 Fall Campaign, are now available. Application deadline is November 10, 1985. Call (416) 869-3036, answering service.

TYPING of theses, manuscripts, essays, résumés, letters, reports. Twelve years secretarial experience. I have the latest equipment and will do your work quickly and accurately at a reasonable rate. Please call Hedy at (416) 533-1973.

BLOOD IS FOR BLEEDING: Anthology on menstruation: poetry, prose, fiction, non-fiction, jokes, anecdotes, tall tales required. Send material and queries to Marlene Philip, 173 Robina Avenue, Toronto, Ontario, M6C 3Y8.

INCEST SURVIVOR GROUP beginning mid to late October. Small group, creative approach, sliding scale. For more information, call Michele (416) 977-7609, Wendy (416) 977-7609 or 598-4105.

FEMINIST THERAPIST has openings for women seeking counselling/psychotherapy. For information and appointments, call Lisa Coy, (416) 465-6563. Sliding fee.

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