

## WOMEN SAY NO! TO RACISM

FROM  
TORONTO  
TO  
SOUTH  
AFRICA



SATURDAY  
MARCH  
8,  
1986

NEW COLLEGE  
APR 4 1986  
LIBRARY

## International Women's Day

### INSIDE BROADSIDE

#### NEWS

**OPTING IN:** Dr. Nikki Colodny is the first woman physician to put her politics on the line and work at the Morgentaler Clinic in Toronto. It was not an easy decision. "Was I willing to go to jail?" Colodny talks to Lynn Lathrop for *Broadside*. Page 6.

**MOVEMENT MATTERS:** Read about bread and roses on a podium in Toronto; about rape victims' compensation in Britain; about the end of the Transition House occupation in Vancouver; about an Ontario women's centres' conference; about DAWN Toronto, a disabled women's network; and more. Movement Matters, page 7.

**OUTSIDE BROADSIDE:** Don't miss this month's calendar of Toronto women's events, for March 1986. Page 15.

#### COMMENT

**TWO SOLITUDES:** Marlene Nourbese Philip comments on the experience of being the only Black woman at a Toronto therapy conference. "It confirmed for me the ignorance, on the part of white Canadian feminists, of racism and how it affects the women's movement." Page 5.



Marlene Philip

**PRACTICAL PROGRAM:** Five organizers of recent feminist conferences speak out about the practical considerations of conference organizing, and the political dilemmas

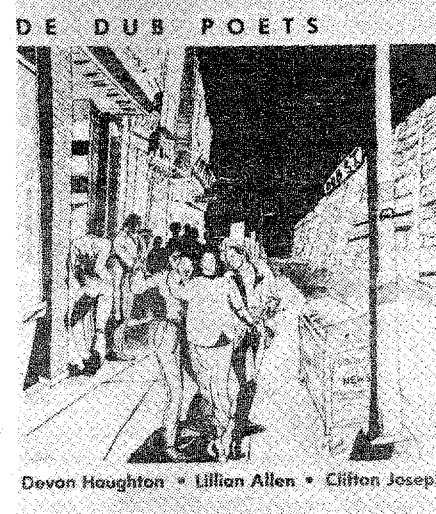
faced. "Expectations of feminist events are very high." Page 4.

**RESPONSE-ABILITY:** Readers send us letters: on "lesbian clergy" — "There's an attitudinal swing towards lesbianism as an advance guard"; and on Catharine MacKinnon's "Standards of Sisterhood" — "Let us move this debilitating pornography debate on to another stage," exhorts one writer. Page 2.

#### ARTS

**DIFFERENT VOICES:** Donna Gollan reviews a film and performance series at The Funnel Theatre in Toronto, about the diverse experience of immigrant women, from Denmark to Haiti. Page 11.

**DISCOVERY:** *Broadside* presents another ideosyncratic compilation, this time a record list of women's music of the 70s and 80s, put together by Beth McAuley. Page 10.



**BLACK HISTORY:** A group show at Toronto's Gallery 940, with works by Ato Seita, Beth Peart, Beatrice Bailey and others, puts images of Black women in a political context. Reviewed by Amanda Hale. Page 10.

**BOOKS:** Carroll Klein reviews Sarah Sheard's novel *Almost Japanese*; Gail van Varseveld reviews Joan Barfoot's novel *Duet for Three*; and T. Brettel Dawson reviews the new *Canadian Journal of Women and the Law*. Pages 12 and 13.

Editor, Philinda Masters  
Advertising/Circulation,  
Ingrid MacDonald  
Distribution, Susan Cole  
Books, Carroll Klein  
Calendar, Catherine Maunsell

**EDITORIAL COLLECTIVE:**

Susan G. Cole  
Lisa Freedman  
Donna Gollan  
Amanda Hale  
Carroll Klein  
Ingrid MacDonald  
Philinda Masters  
Catherine Maunsell  
Deena Rasky

**THIS ISSUE:**

Mary Louise Adams  
Sue Ballantine  
Caroline Duetz  
Rebecca Dunne  
Alexandra Horsky  
Carol Rowe  
Jennifet Stephen  
Eve Zaremba

Address all correspondence to:  
*Broadside*  
P.O. Box 494  
Station P  
Toronto, Ontario, M5S 2T1  
Tel. (416) 598-3513

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.

*Broadside* is published 10 times a year by the *Broadside* Collective, P.O. Box 494, Station P, Toronto, Ontario M5S 2T1. (416) 598-3513. Member: Canadian Periodical Publishers' Association.  
This issue: March 1986; Vol. 7, no. 5

Typesetting: Walker Communications  
Alphabets  
Printing: Delta Web Graphics  
Second Class mail registration no: 4771  
ISSN: 0225-6843

*Broadside* receives funding support from The Canada Council and The Ontario Arts Council.

Next production date: March 22, 23  
Copy deadline: March 3  
Ad closing date: March 14

**Moving?**

Send *Broadside* your  
subscriber's address label  
with your new address.  
Please give us 4 to 6 weeks  
advance notice.

**LETTERS****Missionary Zeal?****Broadside:**

My review of Alice Adams' novel, *Superior Women* ("Superior Melodrama," *Broadside*, November 1985) was edited by you to exclude an introduction of several sentences, the first of which was, "While Alice Adams gives no indication that she thinks lesbians are the clergy of the women's movement in this novel, she does appear to think that the standard North American nuclear family is the devil incarnate." This was my way of commenting on the editorial that appeared in the September 1985 *Broadside*, which stated that lesbians are the "clergy" of the women's movement and that lesbianism is the "psychic imperative" of feminism. I think it's entirely possible that my review was edited as it was for reasons of style. My remark about "clergy" and ensuing sentences probably did not fit in with the rest of the review, in terms of either form or content. So, I'm not writing to complain about the editing of the review, but because I want to express a viewpoint that was lost through the deleting of those sentences from the review. I am a long-time reader of *Broadside*, and am writing in the spirit of overall solidarity and friendship. I hope my remarks are read and responded to in the same spirit.

I disagree with the viewpoint expressed in the September *Broadside* editorial, and would like to see some more written discussion in *Broadside* on this topic. In the early days of feminism's "second wave," that is, in the late 60s and early 70s, lesbian concerns and, often, lesbians, were excluded from feminist movements. This was deplorable, but over the years it was largely corrected—within the women's movement. I think there's some attitudinal swing in the other direction in recent years, at least in some radical groupings of the feminist movement. There's a swing toward a view of lesbianism as an advance guard, of lesbians as the only "real" feminists. Concomitant with

this view goes a patronizing or denigrating attitude toward heterosexual feminists, wrongly viewing them as people caught in an impossible contradiction, only solvable by finding their lesbianism or by admitting that their primary identification is with men. In its more extreme form, this attitude excludes heterosexual women from feminism, or relegates them to a support group for lesbian feminists.

I rather like recent theories put forward by some feminist literary critics, and some other feminists, that speak of an embracing of differences as characteristic of the women's movement. This is contrasted to older political behaviours said to be male, of developing a "correct line" and warring with other factions within a movement over whose party line is most correct, in a struggle for ideological hegemony over a larger group of followers. Some feminist theorists say women have rejected such notions of leadership, of resolving differences through power struggles. Women, they say, have instead opted to spread the leadership around and celebrate a multiplicity and diversity of views. While I find these theories attractive—and possibly achievable in action—I think they are as yet unrealized and that, for the most part, the women's movement operates in the familiar power struggle mold of the male-dominated left. The 1983 Women & Words Conference made a few steps in a different direction. Editorials such as the one in the September 1985 *Broadside*, however, seem to reflect old power-struggle attitudes. To say one group of women is the "clergy" of the women's movement, is to say they have moral leadership. To say lesbianism is the "psychic imperative" of feminism is to claim superiority over those who have not obeyed their "imperative." It is saying that lesbians are the natural leaders of other women, are superior to other women, and should win the "power struggle" over what ideas predominate in the feminist movement.

A subpoint is that *Broadside* has claimed to represent all women, not just lesbians. This

editorial seems to indicate that *Broadside's* self-conception is of a publication speaking mainly for lesbians, and allotting a smaller amount of space to feminist concerns that are specific to heterosexual women. Numbers of women have felt this way about *Broadside* in the past, but this is the first time, to my knowledge, that *Broadside* has said this about itself. Could you give some clarification?

Libby Scheier  
Toronto

(Ed. Note: See editorial below for our comment.)

**Women & Sports****Broadside:**

I am interested in knowing more about Helen Lenskyj's forthcoming book, *Out of Bounds: Women, Sport and Sexuality*, which was referred to in the August/September 1985 issue of *Broadside*. More specifically, I would like to know, when it will be available and who is publishing it?

I am anxious to add this book to my "small" collection of reference books and articles written by women, about women and sport, as there seems to be a scarcity of such material around.

We are in the process of running a series of articles in the Kingston Road Runner's newsletter concerning women and running, based on women's experiences and the available literature. Consequently, any additional information would be an asset to this series.

I look forward to another year of my subscription to *Broadside* and hope that there will be future articles on women and sport.

Betty-Anne Howard  
Kingston, Ont.

(Ed. Note: Helen Lenskyj's book will be published by The Women's Press, fall 1986.)

**EDITORIALS****No to Racism**

During the first week of March and continuing to March 8, the International Women's Day coalitions in Vancouver and Toronto are calling for women to say no to racism. The events on IWD are geared specifically to raising consciousness within the feminist and progressive communities about the pervasiveness of racism, its influence on the world and our movements.

Doubtless some of the motivation for the selection of this year's IWD theme came from the effects of seemingly non-stop news of the ravages of apartheid in South Africa, and the accounts of campaigns to end the institution of racism that apartheid is. But we think that the real reason racism is an issue this year is because of the intense activism of women of colour within the feminist community and the growing profile of women of colour within our political and cultural movements. The political presence of groups like the Black Feminist Collective, Lesbians of Colour and the founding of a press for women of colour called Sister Vision, has established an urgent voice, a call for a commitment from the women's movement to the diversity that the movement must have in order to make real change.

At a conference held in Toronto on prostitution and pornography, an episode of blatant racism at a performance night shocked everyone present. That it could have taken place infuriated the women of colour. The difficulties in the organizing of this year's Women and Words conference (see *Broadside*, February 1986, Letters) attest to other problems we are encountering as a movement. Some of *Broadside's* writers have received harsh criticism for racist comments; Marlene Philip's personal account of what it feels like to be the only woman of colour at a

feminist event (see page 5) addresses the isolation of black women within a community that has been, for all intents and purposes, insensitive to the fact of black oppression. Yet, the contradictions among white women and women of colour—and the struggle to resolve them—in organizing IWD in Toronto, indicate that the challenging process of building a movement of all women has begun.

*Broadside* joins in the celebration of International Women's Day in the hopes that women everywhere will fight racism. We also want to say that fighting racism in South Africa, or anywhere else, is important but not a complete strategy. We have to begin by fighting racism within our own community.

**Second Thoughts**

Some months ago, *Broadside* ran an editorial (September 1985) describing lesbians as the "clergy of the women's movement" and lesbianism as the "psychic imperative" of feminism. Not surprisingly, readers reacted: from raised eyebrows, to "Omigod, they've done it again," to serious criticism. One reader wrote us, "in a spirit of overall solidarity," asking for clarification (See "Letters" this issue). So, in the same spirit, we'll respond.

First of all, the context. The editorial wasn't about lesbians as clergy, or about lesbianism as an imperative. It was about the ambiguous position of lesbian feminists, politically, in both the gay liberation and women's movements, and it observed that people joining either movement can expect to meet lesbians as activists. The phrases in question were qualifiers, they were not the main point.

Still, we are aware that, as qualifiers without explanation, they could easily be misconstrued. It's important to clarify what we *didn't* mean, as well as what we did. The word "clergy" conjures up any number of images: missionaries, leaders of the flock, members of an isolated minority, anti-sex puritans, spiritual guidance counsellors. Many readers assumed that in using the word "clergy" we were separating lesbians apart from, or more specifically above, other women as an "advance guard" or as the only "real" feminists. We were not. But there is no question that lesbians have played a particular role in the women's liberation movement. Look at any feminist service, caucus, coalition, in fact any political women's group, and you will find a far higher proportion of lesbians than the accepted 10% of the population.

There are reasons for this. Which brings us to the "psychic imperative." We never intended this to mean that lesbians have some special calling, some fore-sightful vocation conferring leadership. Rather, the motivation, "the basic drive and force" as we said in the editorial, is the same for lesbians as for feminism: the full autonomy of women.

Although lesbian and heterosexual feminist activists may live very similar lives on the mainstream edge, lesbians live in a particular relation to society, having both more at stake and less at stake. In other words, lesbians' concern with feminist issues is very often, and contrary to popular opinion, more concrete, having more to gain from changes in the status quo and less to lose. It's not surprising, then, that lesbians are often at the forefront of any movement for change.

But that is not to say that lesbians have some inherent superiority that automatically confers leadership status. We never intended to convey that impression, or to imply that heterosexual feminists are second class, or in any way to contribute to a divisive power struggle.



## Notso Pleasant

### Broadside:

I am writing in response to the Notso Amazon baseball league collective's letter in the November 1985 issue. It has always been my understanding that the Notso league was meant to be recreational and non-political. My idea of recreation is a good time. The striptease at the banquet was fun. It was a surprise, but a pleasant one none-the-less.

The collective has managed to stay non-political with respect to many issues so far. Two that jump immediately to mind are their refusal to become involved with childcare (only two or three of us need it), and their holding of post game get togethers in a bar that does not accommodate minors and whose soda prices are ridiculous (women who don't drink can drink water or pop).

The collective does not represent the opinion of the league as a whole, only their own. The league members do not choose the collective members and we have little say in how the collective is run.

I find it humorous that the collective apologized for something that they had no part in when the presentations that they did could have been considered extremely distasteful and embarrassing by those receiving the awards. In my opinion, "fun" awards should be fun and not point out people's shortcomings. The award recipients were not notified in advance and did not have the opportunity to stay away or walk out either.

In future, before the collective members condemn the league members for trying to have a little harmless fun, they should take a long hard look at their own actions.

I personally find the Notso collective notso funny.

Linda St James  
Toronto

## Porn Debate Panic

### Broadside:

I am dismayed and disappointed by your decision to print Catherine MacKinnon's article (December 1985) attacking Varda Burstyn for her *Forum* article. As feminists, we need to engage in thoughtful, principled discussions of strategy and tactics. However, MacKinnon's piece is a personal diatribe which adds *nothing* to our understanding of the pornography debate. Her use of inflammatory language and her ridiculous suggestion that Burstyn's article will result in the eviction and harassment of anti-pornography feminists only imports the hysteria and panic of the US porn debate to Canada. Given that Canada is daily bombarded with American culture and acid rain, I can see no reason to import the ugliness of this debate into Canadian feminist journals.

Pamela Walker  
New Brunswick, NJ

## Reduced to Morality?

### Broadside:

Let us move this debilitating pornography debate which is going nowhere onto another stage. But before that, a question that matters comes to mind: Several letters in February 1986 issue of *Broadside* suggest that Varda Burstyn's interview with *Forum* was motivated by a desire to "broaden the base of support" and to use a "mainstream" publication to achieve this end. "Mainstream" for whom? Surely not for the masses of women who abhor pornography. As to the number of women who read *Forum* (*Forum* claims 47% of their readers are women): should we not maintain our usual skeptical stance with regard to such facts when they so clearly serve the oppressor's needs? Wouldn't *Home-makers*, a Canadian publication, which regularly features feminist writers on women's issues (and is, as a result, under severe threat) have served as a more appropriate forum than *Penthouse Forum*?

More important, however, to the possibility of a shift in direction is the point raised by Sue Findlay's letter in which she states that MacKinnon's charge against Burstyn "re-

duces an important difference of opinion within the movement on political strategies to overcome women's oppression to a question of morality." *Political strategy reduced to morality*: how are we to interpret this statement? Does it mean that morality, as points of ethics, particularly feminist ethics grounded in women's experience, should have less of a hold on our thinking than strategy (whose root meaning is military)? I am using the term morality as it is generally used in the larger philosophic discourse and therefore applicable to discussions of politics not in the sense which equates it with chastity (though, as with virginity, I see no reason to heap scorn upon such notions).

For centuries, women were denied moral agency — are we now, within a social movement dedicated to a full humanity for women to once again withhold that power from ourselves? Can we speak of feminist politics, which, after all, whatever the debates may be, must be our constant context, without calling forth questions of ethics? These are not rhetorical questions but rather ones which go to the very heart of the matter: an amoral position reduces us to strategy and tactics and ultimately to a politics of expediency. Are we forgetting that feminism is a deeply moral praxis based on the fusion of ethics and politics and fundamentally opposed to their separation. If we continue on a course in which ethical concerns are considered bourgeois or liberal diversion from the "real" issue of strategy, then we are doomed to a politics which will be a mere shadow of the transformation of society which has inspired our movement in the past.

If questions of strategy divides us, let us take another route which will enable us to ask different questions.

For a political suicide, MacKinnon sure does arouse passionate debate.

Frieda Forman  
Toronto

## Bottom Line

### Broadside:

The issues in the feminist anti-censorship anti-pornography debate are incredibly complex, and extremely important to women. It's essential that feminists of every persuasion listen to and feel free to comment on each other's positions. I am referring, of course, to the recent debate in the pages of *Broadside* to which Varda Burstyn, Catharine MacKinnon and Burstyn's supporters have contributed.

Burstyn is a feminist; she and other feminists must be fully aware that by identifying publicly as feminist and by describing her work as feminist her public actions are and should be open to debate and evaluation by other feminists. That is the nature of feminist politics, the debate not being confined within national borders, but determined by the nature of the issue and its importance to women. The tone of most of the letters attacking MacKinnon's "Standards of Sisterhood" article and supporting Burstyn's decision to publish in *Forum* struck me as a simple nationalistic chauvinism—the impulse to protect a home-grown feminist against a woman seen as a powerful American. Surely as feminists we need to be able to see beyond the national borders established by men to the issues being debated and their importance to women.

When re-reading the articles and letters for the purpose of writing my own letter I was struck by the rage in MacKinnon's "Movement Comment" which at times rendered her argument almost incoherent, as contrasted with the sweetly reasonable tenor of Burstyn's defence of her decision to be published in *Forum*. This is a contrast with which we are all familiar but much more often in the context of the "strident" feminist versus the "reasonable" liberal or humanist than in debates between women self-identified as feminist. We've all been well-indoctrinated in the ideology of liberal individualism and civil liberty,

an ideology that has served the interests of men and of capitalism very well. We need to be cautious about reactions to feminist work that is dictated by our individualist training.

My own position is one that is more consistent with MacKinnon's than with Burstyn's. I strongly believe that the "bottom line" in the pornography debate should be concern with the alleviation of the abuse and exploitation of women and children perpetrated both in the creation and the use of pornography. I suggest that if we could agree as feminists on the primary importance of eliminating such abuse, or stated more positively, on the importance of the creation of egalitarian, respectful relationships between women and men we could propose creative solutions to the problem of pornography. The anti-censorship arguments seem to be more concerned with the exercise of individual rights, the rights to create, to own and to use pornography. In my view, the issue is not one of being for or against censorship but rather one of determining how we go about doing something about the violence perpetrated on women by the proliferation of pornography. Trapped in the dilemma of an essentially male-defined censorship debate we are unlikely to propose any useful solutions. In this context, I strongly suspect that Canadian feminists have not given an adequate hearing to the MacKinnon-Dworkin Minneapolis ordinance, one designed *not* to put power in the hands of censorship boards or to reinforce obscenity laws, but rather one designed to place some control in the hands of the women and children who have suffered direct and concrete abuse as a result of pornography.

It is my opinion that in granting an interview to *Forum*, Burstyn can only appear to condone the proliferation of pornography. It was quite impossible for her to somehow control the presentation of her material in the context of such a male-controlled, misogynist publication. She could not have dictated the material to appear in the issue with her interview, nor could she avoid the statement in the introduction of her interview that feminists can co-exist with pornography. Though I happen to strongly disagree with her decision I also firmly believe that she chose to grant the interview in all good faith and with feminist intent.

I wish to express my gratitude to *Broadside* for its provision of a feminist forum in which to discuss these issues. You do a terrific job of allowing every faction of the feminist community an opportunity to present our views. Keep up the good work.

Jeri Wine  
Toronto

## Double Standards of Sisterhood

### Broadside:

After reading "page three" of *Broadside* (Letters, February 1986), I felt physically sick and very sad. I am surprised and disappointed that women who feel free to make the ugly and hating statements that were published on "page three" are so completely indifferent (or oblivious?) to the effect that the tactic of solidarity-through-hatred has on all women.

I am also surprised and disappointed that so many women in our community seem to agree with the following points, which emerged from my reading of all the letters on "page three," and from Varda Burstyn's own writing (*Broadside* October 1985; *Forum* September 1985, *Women Against Censorship* 1985): (1) It is wonderful for Varda Burstyn to personally accuse anti-pornography feminists of collaboration with right-wing men, but it is terrible for anti-pornography feminists to point out that some anti-censorship feminists are collaborating with pornographers. (2) Feminists who see pornography as an issue of civil rights are more dangerous to women than are pornographers. (3) It is wonderful for Varda Burstyn to discuss the meaning and nature of "feminism" in *Forum*, but it is terrible for Catharine MacKinnon to discuss the meaning and nature of "feminism" in *Broadside*. (4) No woman ever has the right to refuse to appear in pornographic publications, because all men are entitled to make use of any woman in any way they want. (5) Recognizing the civil rights of women infringes more important civil liberties (freedom of the press,

freedom of association, etc.). (6) No woman is entitled to *create* alternative ways of thinking/talking about social experience; women may only "dispassionately" "debate alternative methods of building progressive consensus" or "acknowledge differences of opinion based on political experiences with the state." (7) Pornography will wither away when men stop being angry at women, but woman-anger/hatred of other women does not give pornographers licence to continue their degradation of women. (8) Pornography does not hurt anyone in any way. (9) Pornography is good for women. (10) Sex is like liquor — good for everyone. (11) Feminists should not be particularly concerned about women; they should be concerned about *people*. (12) It is wonderful for anti-censorship feminists to try to silence anti-pornography feminists with charges of "slander," but it is terrible for anti-pornography feminists to try to disrupt the flow of pornography by suggesting that women who are actually injured are entitled to social recognition and legal redress of that harm. (13) It is wonderful for US anti-censorship feminists like Carol Vance to speak to Canadian issues, but it is terrible for US anti-pornography feminists like Catharine MacKinnon to speak to Canadian issues. (14) It is wonderful for anti-censorship feminists like Varda Burstyn in her book to advocate civil remedies for injuries that pornographers may inflict on women, but it is terrible for anti-pornography feminists like Andrea Dworkin or Catharine MacKinnon to suggest that such women should have civil remedies for such injuries. (15) The highest and best form of "feminist activism" in which any feminist might engage in the 1980s is activism against anti-pornography feminists *personally* — for didn't we learn in the 1970s that "the personal is political"?

I do not mean to suggest by my reading of "page three" that I agree completely with Catharine MacKinnon's interpretation (*Broadside*, December 1985) of Varda Burstyn's justification for giving an interview to *Forum* about her book. I think that Catharine MacKinnon is completely wrong in charging that pornographers will use Varda Burstyn's interview to undermine the Dworkin-MacKinnon civil rights approach to pornography; what was really going on in that interview was that Varda Burstyn was using pornographers and pornography to incite hatred and contempt for Andrea Dworkin and other anti-pornography feminists (such as Catharine MacKinnon), as well as for their political strategies. That interview was not about the evils of pornography — it was about the evils of those women.

The "real" issue is no longer "just" pornography; it is becoming/has become a question of how we as feminists — all of us — should define honesty and integrity without giving up our critical faculties. I think that a first step toward honesty and integrity would be to consider holding ourselves to the same standards that we apply to others, instead of using double standards to generate excuses for saying cruel and hating things. And maybe if we can take that first step, then perhaps we can take a second step — which might be to admit that we might actually be arguing over the nature and role of women's "freedom" and "pleasure" under conditions of male supremacy. Maybe the "danger" that accompanies "pleasure" in hetero-sex under conditions of male supremacy will wither away if women reject the necessity of that danger, instead of celebrating it as an essential part of women's sexuality.

What would happen if women joined together in insisting that pornography is not an acceptable process and that the recognition of legal remedies for the harms caused by pornography may *not* be used as yet another device for regulating women? What would happen if all of the energy and "activism" that the anti-censorship feminists have directed against their sisters were redirected to help protect *all* women from the excesses of patriarchal regulation? The history of law in this and other countries can be read not only as documents of male privileges/oppressions, but also as documents of women's resistance to male privileges/oppressions. But hatred of self or of other women is not resistance, it is self-destruction. "What rivets me to history is seeing/arts of survival turned into rituals of self-hatred. This is colonization" (Adrienne Rich).

Kathleen A. Lahey  
Windsor

# Conferring with Reality

The following article was written collectively by organizers of three recent Toronto conferences: Janet Stickney of Professional Development Associates, who put on the "Women and Therapy" conference; Gwen Roe and Betsy Szilock, organizers of the WCREC 10th anniversary conference; and Maggie Redmonds and Natalie Zlodre of Side by Side, organizers of the women's sexuality conference "Coming Together."

"They are just bourgeois women with middle-class morality trying to make money."  
—Overheard

"Feminist conferences should be free. It's another example of women exploiting women."  
—Conference evaluation

"I was extremely frustrated by hearing about criticism and personalized attacks being discussed behind my back when no one would talk to me about it." —Conference organizer

As organizers of feminist conferences, we want to speak about the realities we face in mounting large events in the women's community, and about the criticism we receive. By highlighting the difficulties and risks, as we have experienced them, we hope to inform women about the dilemmas we face and to suggest ways that we can support each other in trying out new responses to some complex issues.

Inherent in much criticism are misconceptions about our motives. Though we may be attempting to earn a living by using our organizational skills within the women's community, we are not imitation corporations trying only to make money. We believe that bringing women together to focus on a specific issue will enrich our community: conferences can challenge our thinking, help us develop our skills, encourage us to forge new links and attempt new actions. Planning and organizing such events is challenging work which uses our skills in a way that is consistent with our feminism.

"Many women who are unemployed, on welfare, are differently-abled, on Mother's allowance or senior citizens' pension are being effectively denied access to this conference by an appalling lack of sensitivity to the stark reality of our lives." —Complaint letter

We too have experienced shock at high registration fees, but as organizers confronted with paying bills, we have learned how expensive it is to run a conference. Room rentals, for example, even in university settings, run into thousands of dollars. One coffee break can cost \$400, as institutions have their own mandatory caterers, and groups are not allowed to bring in or serve their own beverages. Typesetting and printing for promotional material also costs thousands (and as feminists we are committed to using union shops—usually more expensive than non-union shops). Only if feminists had access to free or very inexpensive child care facilities, stationary supplies, meeting rooms, transportation, A/V equipment, postage, printing, might we be able to lower fees significantly.

Another important cost factor is the salaries and travel expenses paid to speakers, workshop facilitators and organizers. There is an idea that these women should always donate their time and skills, but for many it is their way of earning a living. We all believe that teachers, bank tellers, strippers, writers, welders, or lawyers should be paid for their labour; why do we expect others to work for free? Women's services are struggling to eliminate the expectation that their staffs should be voluntary; we must expand that view to encompass all women who work, including those who work within the women's movement.

"I know that conferences cost a lot to put on, but I also know there are ways in which this cost can be taken off someone else (ie, government grants) and not from the women's movement."  
—Complaint letter

Anyone with experience in seeking government funding knows that it is more easily sought than obtained. Organizing groups which are not large, well-established, "malestream" organizations do not have the type of credibility that funders often require. Moreover, it is most often the case that either conference organizing expenses do not fall within the grant criteria of the potential funder, or the content we wish to explore does not lend itself to their categories. Events that deal with "personal" issues like therapy or sexuality are often obviously excluded from funding criteria.

Corporate funding is, in our experience, also generally unavailable for such events. Most companies do not fund conferences; those that do often follow a guideline of giving .04% of the overall project budget. Forty thousand dollars, which is a modest conference budget, would therefore merit \$16. Some companies have been persuaded to give larger amounts, but a donation of \$200 cannot significantly affect fees.

Those of us continuing to organize events are attempting to find and develop better funding contacts, but this process takes time and effort, and no results are guaranteed. The proverbial "bottom line" is that if we lose money on a conference, there is no one else there to pick up the tab; individuals must be prepared to declare personal bankruptcy; non-profit organizations must be prepared to struggle, perhaps for years, with an ongoing deficit.

"I noticed looking around me that the conference was under represented by women of colour, francophones, working class, etc..."  
—Complaint letter

"Conference could be held at a place where there are facilities for swimming, massage, etc. ... a weekend retreat in the country ... funding from large companies, eg Shell Oil."  
—Conference evaluation

Expectations of feminist events are very high. Conferences are expected to attract and accommodate very diverse groups of women whose activities and interests in the larger community do not necessarily coincide, to speak meaningfully to sensitive or highly charged issues, to provide childcare and other services (eg. billeting), to be totally accessible to women with disabilities. We are genuinely committed to working toward these goals but we are confronted with numerous difficulties: links between various feminist groups are not always strong enough to permit easy networking during an organizing process; it is difficult to find speakers or facilitators willing to publicly tackle controversial or sensitive intergroup issues; providing childcare is costly and problematic, especially since women have widely differing expectations of how it should operate; meeting places which are wheelchair accessible are scarce, expensive and often unsuitable. These, and the myriad of similar obstacles, reflect long-term community and societal problems to which we cannot always find even temporary solutions.

Another extremely problematic expectation we encounter is the notion that one conference can (or should) touch on all possible topics and meet the political and personal needs of every individual present—an im-

possible task! Decisions about speakers and subject matter are not made lightly and are largely influenced by factors such as who is willing and able to speak or the amount of money or space available, rather than the deliberate exclusion of a particular speaker.

Women who undertake visible leadership roles become prime targets for criticism within the women's community. The form that criticism takes and the methods of airing it are often questionable. An accusation of being "insensitive," for example, is a personalized attack. While the complainer may get high on her moral indignation or benefit from the catharsis of expressing her anger, the issue has not been raised in a way that encourages resolution. A comment that something was not adequately addressed, or a question about why it was handled in a specific way, could bring the same point to light and leave room for some discussion. Criticism we receive through angry letters sent to feminist publications, or second-hand reports of accusations and denunciations preclude the possibility of the critic's checking out their assumptions, and allow no room for dialogue between those with differing perceptions. While it is important to challenge each other and be constructively critical, hostility damages our movement and does disservice to important issues.

"I would be happy to assist you in any way in the future. Just let me know how I can help."  
—Conference evaluation

As women with a commitment to organizing events that make a positive contribution to feminism, we are seeking to learn from experience. We believe that with the support of our sisters, each conference can be an improvement on the last, and offer these suggestions:

- Let our initial assumption be that each of us is a thoughtful human being faced with many difficult decisions, rather than that we are uninformed, insensitive or uncaring. Remind ourselves that complex problems often have no 'perfect' solutions.
- Check our assumptions before passing judgement. Criticize the event or action rather than the person.
- Remember that we are all part of the community. Give ourselves the opportunity to discuss our concerns with each other.
- Use our energy to change the structures that influence or control our resources, rather than fighting among ourselves about how we allocate the meagre bits we get.
- Work together to eliminate the barriers that keep some women on the "outside." Share resources to explore new or different issues.
- Remind ourselves that no one group, organization, event can meet all needs.
- Give each other the positive feedback we have earned. It gives us the strength to continue, and to improve all that we do.

"A thank you to all those involved in organizing this conference. I certainly am taking home with me many things to think over and I am not the same person I was Friday before 8 pm. Thank you so much." —Conference evaluation

"This is the most conflict free conference I have been in. Everyone listened and was very supportive and I feel validated." —Conference evaluation

*I'd rather  
be reading HERizons*



**Subscribe to  
HERizons  
Magazine**

news/features/reviews/commentary

where women's concerns  
are a pressing issue.

**Yes!** I want to subscribe to Herizons. Enclosed is my cheque/money order for \$17.00/8 issues.

Name \_\_\_\_\_

Address \_\_\_\_\_

Town/City \_\_\_\_\_

Province \_\_\_\_\_

Postal Code \_\_\_\_\_

Return to: HERizons Magazine, 200 - 478 River Avenue, Winnipeg, Manitoba R3L 0C8.

CentreStage  
Forum



## BARRIERS TO EQUALITY The Big Issues Facing Women Now!

The problems that women face are interrelated — but some issues are pivotal.

Join our five panelists in an open forum to assess the Decade of Women and focus on the future by identifying the key issues and outlining strategies that will bring down the barriers to equality.

### Programme

SHEILA RAGEHR	<i>An Overview</i>
CETA RAMKHALAWANSINGH	<i>The Economic Issues</i>
SHELAGH DAY	<i>The Justice Issues</i>
BARBARA GREENE	<i>The Political Issues</i>
URSULA FRANKLIN	<i>The Social Issues</i>
Moderator:	PATERSON HIGGINS

**WEDNESDAY, MARCH 5 at 8 PM**

Free admission — for info call 362-7041  
St. Lawrence Centre, 27 Front Street East, Toronto  
Co-sponsored by the Ontario Committee on the Status of Women and CentreStage Forum.

*It's Registration Time Again!*

### Notso Amazon Softball League

Come out and be part of the Notso Amazon Softball League for its third hot summer of all lesbian recreational softball.

Get on Deck at the  
**General Information Meeting, Wednesday, March 19, 1986**  
519 Church Street (Church and Wellesley), Toronto  
Auditorium, 7:30 pm



Registrations (fee \$20, includes baseball jersey) available at the Toronto Women's Bookstore, 73 Harbord Street and Glad Day Bookstore, 598A Yonge Street. Last Day to Register: Tuesday, April 1, 1986.

First in the batter's box is our pre-season dance: Boogie Around The Bases, Saturday, April 5, 1986, at the Ukrainian Labour Temple, 300 Bathurst Street. For further information: Phone (416) 465-3991.



# Solitary Dialogue

by Marlene Nourbese Philip

Yes, Virginia, there is no such thing as racism in the women's movement: that was how I summed up my involvement in the 10th anniversary conference of Toronto Women's Counselling Referral and Education Centre (see *Broadside*, December 1985). That was long after I had stopped being hurt, angry and upset and started being philosophical.

My involvement in the workshop, "Two Sisters—One Black, the Other White: An Adventurous Dialogue on Race, Class and Gender," was the direct result of attending a planning session for this conference. I was the only Black woman at this meeting during which it was apparent that the concerns of Black women and women of colour as well as the issues related to these were noticeably (to me at least) absent from the discussion on workshop content.

If they were truly interested in serving or reaching as many women as possible, I suggested, they would make some attempt to address concerns of interest to these women in the composition of the workshops. I was specific in my identification of these women—women of colour including native women, native-born Japanese, Chinese, East Indian and Black women, naturalized Canadians, and all those other women who are not white but consider Canada their home.

Within five minutes of discussion these categories were transformed and subsumed under one head—immigrant women, and the discussion focussed on how difficult it was to reach 'these' women. Many immigrant women are women of colour or Black, many are also white, and although when dealing with issues relating to the former group, problems arising from immigration to this country do surface, women of colour and Black women are not always immigrant. Many of them come from groups which precede in time the arrival in this country of many many white groups.

I don't believe this substitution of words was inadvertent; I believe it represents a certain world view that many white Canadian feminists have of women of colour and Black women. It is in fact irrelevant how long one may have lived in this country, or whether one in fact belongs to the aboriginal peoples of this country—one's colour, if not white, identifies one as immigrant with all the problems consequential upon that and not really related to the feminist movement—or so it behoves us to believe. It may also ease consciences to think that these problems are, as many immigrant problems are wrongly assumed to be, temporary. Essentially what it does is allow for the continued avoidance of confrontation with the problems of racism in the women's movement.

"Two Sisters" was an attempt to confront some of these issues—race, class and gender as they affect the women who comprise the women's movement.

I was the only Black woman or woman of colour at the workshop; from that perspective I consider the workshop a failure. Too late we realized that we should have built into it some sort of proviso that if there weren't any women of colour or Black women, the workshop would not run. That would have been a powerful statement to the organizers. Being the 'token' set up for me a different set of dynamics than I had anticipated.

In that workshop I found out that being Black was 'just like' \_\_\_\_\_, and one may insert any adjective one pleases after those two words. 'Just like' being fat I was told, 'just like' being old, and in fact better than being lesbian, because at least when I walked down the street, people knew that I was Black; a lesbian did not have this advantage.

The obvious danger here of course is that of competing oppressions—my oppression is better or worse (depending on one's perspective I suppose) than yours because \_\_\_\_\_. Unfortunately, the only persons to benefit from that approach are those who have vested interests in keeping oppressed groups separated and competing for the same piece of the pie. The comparisons between lesbians and Blacks (mentioned above) serves just this function.

The 'just like' argument, all the more dangerous for its subtlety and apparent appeal to shared suffering, is a more difficult one to attack. It is often true that individuals can only begin to understand the other's pain or oppression by beginning with their own reality, from their understanding of their own pain; the logic of the 'just like' argument however is a specious one. *A* is just like *B*, the argument goes, therefore *A* is no different from *B*, therefore, and here the often



Marlene Philip

INGRID MACDONALD

omitted conclusion, there really isn't a problem, or alternately, that one is making much ado about nothing. To lump all oppressions together under the 'just like' rubric is to fail to respect the peculiar circumstances of each group that speaks out about its own condition.

Although this society pursues the cult of thinness, thereby making many a fat woman uncomfortable or unhappy, and so too with the cult of youth, being Black is *not* 'just like' being fat or old or too tall or too thin or too short. I know of no society, in past or present time that has organized itself around the exclusion, oppression and extermination of old or fat people. I do know of South Africa, where it would not be stretching it to say that being Black is tantamount to being a criminal; I do know of legislation that once said that being Black in this part of the world, in more cases than not, meant that you could be bought and sold as a chattel. I do know that in Nazi Germany being Jewish was a death sentence, yet I could never presume to suggest that being Jewish is 'just like' being Black or vice versa. Our oppression *may*, it often does not, allow us to understand the other, but it doesn't make us 'just like' the other; neither is it necessary, in attempting to solve the problems of racism and other oppressions, to obliterate all differences between groups. Sometimes the only thing the individual may have to cling to is the uniqueness of the oppression and the struggle to overcome it.

My experience in "Two Sisters" confirmed for me the ignorance, on the part of white Canadian feminists, of racism and how it affects and besets the women's movement. All of the women in that workshop were intelligent, well read and able to afford the \$180 conference fee. How then to explain the obvious ignorance of many of them of the writings of Alice Walker, Audre Lorde, Bell Hooks and yes, even Angela Davis, on the issue of racism and the women's movement.

Angela Davis's book is now at least five years old; when it was first published, it confirmed for many Black women and women of colour their doubts about, and their unease with, the women's movement. Some white women whom I knew were chastened, shocked and not a little surprised at the evidence she produced on the interrelation between the early feminist movement and the struggle for racial equality in the USA, and how the former betrayed the latter. I would have hoped that this work would have been mandatory reading for any self-respecting feminist—yet in 1985, feminists are ignorant of this aspect of their history.

These are, unfortunately, all American writers—I say unfortunately because whenever possible I like to break the hegemony of American culture and politics—which is not to say that Black feminists and feminists of colour in Canada have not recognized the problems here. Indeed Black women and women of colour addressed these very issues in the Spring 1983 volume of *Fireweed*. The main difference is of course that south of the border, most people acknowledge racism to be a problem, whatever our arguments with the attempted solutions; here, even getting acknowledgement of the problem is a problem.

Relief—that was my response when the one

American woman in the workshop asked me what I would suggest she do to help solve the problem; if I were to tell her off "as a white bitch," she said, what would I tell her to go and do. Relief because the very way in which she phrased the question told me she knew that this was an issue that Black women were, and justifiably so, very angry about.

This acknowledgement by white American feminists, however, is by no means widespread. On November 7, 1985, the day before the workshop, the *Toronto Star* ran an article by Betty Friedan in which she suggested "10 things that might be done to break the blocks that seem to have stymied the women's movement in America." The unmentioned and unmentionable eleventh thing was of course the struggle with racism within the movement. The "shameful secret" that she identifies, which she claims the women's movement has never dealt with, "is the fact that more and more middle class women are sinking into poverty." How about the "shameful secret" that women of colour and Black women have been and continue to be disproportionately represented at the bottom of the American socio-economic ladder. It is no different in Canada.

Despite the positive review of the "Two Sisters" workshop in *Broadside* by Ingrid Macdonald, for which I offer many thanks and much appreciation for her support, I came out of that workshop feeling very angry and hurt. Why? To use baseball terminology, the problem wasn't one of getting to first base; I couldn't even get up to bat. That would presume a game—in other words the acknowledgement of a problem. It would mean that the feminist movement here in Canada might, just might, have to acknowledge that it has ignored Black women, women of colour and all those women who aren't of the white middle class variety.

One woman in the workshop—thank God for her—from the Middle East, although white, acknowledged that she too had grave concerns about identifying herself with the feminist movement, although she considered herself feminist. The movement, she felt, did not address the problems of women from other parts of the world—it was in fact very ethnocentric.

So what the hell was I doing there in the first place? Many a time in the weeks following the workshop I asked myself that question, strongly believing that what I had to say was quite irrelevant to most of the women in the workshop. In my lowest moments, I believed that what I had done was nothing but a modern, feminist version of the old Step 'n Fetch It routine. I still believe that had I been more politically astute at the time, I would not have become involved, having great and grave concerns about a women's conference priced as it was, and one which helped to perpetuate American hegemony. Not having attended any other planning meetings, I was in too deep by the time I was aware of these things. I can only hope that there were others, apart from Ingrid Macdonald, who took away something of value from the workshop, and that this article will continue the process.

Raising children doesn't prepare one for much else except raising more children; there are however a few lessons that one may take from the often thankless enterprise. One of these is that constant repetition, when seemingly of little or no consequence does eventually have an effect—to be clichéd, like water subtly wearing away at a stone. The racialism of the individual feminist is not really a problem for me until she tries to make it mine. The racism of the movement as a whole does concern me, and if I am part of that movement, then I have an obligation to speak out about it. In true parental fashion, therefore, whenever I have an opportunity I shall continue to say over and over again, to anyone willing to listen and, I hope, heed, that the women's movement as we know it in this part of the world is racist, ethnocentric and middle class in its practice and aspirations. One day, if enough of us keep saying, or when necessary bellowing it, and following through whenever we can with action, one day it will begin to have an effect—a positive one. I know—my kids are actually considerate, courteous beings—in the outside world at least.

*Marlene Nourbese Philip is a Toronto poet, and creator of The Menstruation Tapes: Blood is for Bleeding, an audio-cassette documentary.*

## GABLES GUEST HOUSE bed & breakfast

Central West End location.  
Reasonable Rates. Be our guest!  
Linda Corrigan ("Corrie") and  
Nancy Duff, Innkeepers.



1101 Thurlow Street, Vancouver, B.C. V6E 1W9 (604) 684-4141

# Practising What We Preach

## A Profile of Nikki Colodny

by Lynn Lathrop

"They don't know who I am yet," Nikki Colodny whispers as we round the corner to the Morgentaler Clinic's back-door access. The fact that "they" haven't yet identified Nikki Colodny as the new doctor at the Toronto clinic means that we just might not be hassled. But here they come.

"They," of course, are the dwindling but still ever-present anti-choice picketers. Two of them, grim-faced, both men, barrel down on us and try to engage us in conversation. The third stays at the back entrance to the property, walking back and forth with his sign. We try to ignore the two that have attached themselves to us and continue with our conversation. But that only makes them more aggressive, more determined to be heard.

"Retribution and damnation... God does not want you to do this... Murderers, murderers." They continue dogging our steps, talking, faster and louder. Perhaps they think that I am a patient? They tell me that my womb will be mangled by the operation, that I will never be able to have a baby again, that I will be eventually overcome with guilt.

We finally reach the entrance to the property. They are not allowed in, and so continue to call after us more loudly. We walk quickly towards the building, up the back steps and knock on the door. There is a short pause and a bearded face appears. It is the security guard. He greets Nikki warmly. We are in.

"This place is like a haven. I love it," Nikki says. She plops herself down on the couch, puts her pager on the table in front of us and leans back, eyes closed. She is trying to regain her composure. The pickets make her angry. She wants them away from the clinic, from the patients. They should be at Queen's Park demonstrating, she says. Not here. Not harassing and victimizing and threatening women who have made their own sometimes difficult and personal choices about their lives and how to live them.

Dr. Nikki Colodny has also made a difficult and very personal choice. In fact, her decision to perform abortions at the Morgentaler Clinic was a long time in the making—almost a year. As a committed socialist-feminist and abortion rights activist, she had always been a vigorous supporter of the demand for reproductive rights. But there was still a big leap to be made from there to putting herself in the line of fire by directly challenging the law.

That decision involved a lot of thinking and talking and fact-finding. As a member of the Ontario Coalition for Abortion Clinics (OCAC) she kept counsel with many of its members who are also long-time activists. And she consulted with professional colleagues, close friends and family. She even got legal advice.

"I had a lot of questions and very few answers when I began the process. What was my responsibility to my practice? What about the personal pressure. Could I take it? How would I handle it if the anti-choice people harassed my children (she has two, 7 and 9) and picketed my house? They've done that to others before. And what about the almost daily life-threatening letters and phone calls? Was it important I do this? Would it make a difference? Was I willing to go to jail?"



Nikki Colodny

"In one sense, the question of jail was the hardest to answer, mostly because I had such a hard time envisioning being charged for performing a much needed medical service in a safe and supportive environment. As a doctor, I had been trained to alleviate suffering and to deliver the best care possible to the patient. On the other hand, the state is preventing that from happening and putting women's lives at risk. The question of who should be in jail, and for what, is a very moot point."

Nevertheless, once the long process of question and answer was completed to her satisfaction, and she made her final decision to go ahead, she contacted Dr. Morgentaler. "Yes, yes," he said. "Of course more physicians were needed." Would she come to train with him at his clinic in Montreal?

In truth, looking back over her life, it probably would have surprised family and friends had she decided *not* to go ahead. After all, it's not as if she was the first activist in her family.

All four grandparents were involved in the union movement in the early 20s and 30s. As union organizers or as worker activists, they dedicated themselves to fighting for a better deal for working people. They were deeply political people whose politics were central to their lives and they were willing to risk much in pursuit of those ideals. Nikki grew up on stories of early organizing drives, and of those

struggles, victories and defeats.

Her parents passed on other important values: "They taught me that personal integrity was paramount. Knowing what you thought was very important, and acting on the basis of that was essential, even if other people were critical. In fact, they're quite proud to see me put these teachings into practice in this way. Naturally, they're also a little concerned."

Born in 1948 in the United States, Nikki grew up through escalating cold war politics, McCarthyism, civil rights demands and the counter-culture politics of the 60s and early 70s. She was also part of the growing movement of women who began to examine their condition as women and to explore the personal and political dimensions of that oppression. She became involved in consciousness-raising groups, and met with other women to read, talk and work out an analysis of women's oppression. During this period she was studying for her degree in counselling psychology, and doing political work in rape crisis and as a birth control counsellor. This was a crucial time for Nikki: it was during this period that she developed her feminist politics.

But another and perhaps even more pivotal time in her life was fast approaching. In 1973, armed with her degree in psychology, she went to work in the Pennsylvania prison system,

counselling juvenile offenders, most of whom were black or of colour and all of whom were poor. That experience led her to make two major life decisions: she became a socialist and she decided to be a medical doctor.

"I soon recognized that the young people I was working with in that prison system were not criminals. They didn't have psychological problems. Their problems were the problems of poverty and racism and lack of education. I realized that the skills I had were pretty useless under the circumstances and I decided that as a physician I could offer skills that were far more socially relevant and of much bigger benefit. For example, it would have been more important to have been able to diagnose and work on the speech and hearing problems that so many of the youths had, rather than discuss why they were so hostile. Given the situation, I thought that hostility was a very healthy reaction.

"I also began to realize that neither these young people, nor any other oppressed group, including women, would ever be able to achieve full equality under the present economic system; that fundamental structural changes were needed to ensure that all people could live full and productive lives. I knew that all the demands that we had been putting forward from the women's movement would never, could never, be fully accommodated by this system that was designed to protect profit first and people last."

The next years were intense ones for Nikki. The demands of single parenting combined with medical school were onerous and much of her political activity necessarily subsided. But, almost inevitably, she was pushed and pulled back into the political arena through her own private practice.

As a physician in Toronto she was confronted routinely with the gruesome realities of Canada's abortion law. Women patients were asking for help in obtaining abortions. They were having trouble negotiating the complex and confusing legal constraints.

"The receptionist at my office would often spend hours on the phone trying to get through to a hospital that performed the procedure. Often she struck out, and no wonder. One Toronto hospital gets an average of 75 calls a day and of those only six patients get booked. I was appalled by the situation. The horrendous consequences of this federal abortion law, which the state keeps trying to promote as neutral, were being played out right before my very eyes."

Canada has the second-highest mid-trimester abortion rate of the industrialized nations. The average national delay is 8 weeks from first appointment to obtaining the abortion. "Can you imagine accepting this as a medical model for other procedures, such as hernia repair, or anything else for that matter?"

"I decided it just wasn't enough to try to get patients through this nightmare, that I also had to try to change it. I joined OCAC and became very deeply involved in the demand for repeal of the law and the establishment of government-funded women's clinics which provide a full range of medical and counselling services, including abortion. The realization of these clinics is some ways off, for sure. In the meantime, we must do everything possible to keep our Toronto clinic open. It performs an absolutely vital service."

The fact that the Toronto clinic has been open now for well over a year is strong testimony to the strength and breadth of the abortion rights movement. Activists have long recognized that the reason the government has not moved against it has very little to do with good will and everything to do with the power of a broad-based mass movement that brings together women's groups, labour and church groups and many other citizens who are determined to defend vigorously the right to reproductive choice.

"The idea to open a clinic that would serve the immediate needs of women by performing abortions and also challenge the law was developed by the Toronto women's movement only three short years ago. I marvel at all we've accomplished since then. We've built a strong, vibrant movement that is now in a position to win its demands. I just feel very privileged to be a part of all this, to be able to use my skills for the benefit of all women. It reminds me of why I wanted to become a doctor in the first place."

Lynn Lathrop is a freelance writer and abortion rights activist.



Broadside

The Collective invites you  
to a fundraising  
dinner event at

Sylvester's  
16 Bancroft Avenue  
Toronto

Monday, March 17, 1986  
at 6 pm

\$35 per person

Reservations: (416) 598-3513

### Menu:

Hors D'Oeuvres  
Mussel Salad  
Creamed Carrot and Squash Soup  
(hot)

Seafood Jambalaya and/or  
Cajun Breast of Chicken  
served with seasonal vegetables

Grapefruit Sorbet  
Cheese & Fruit Plates

Tea/Coffee  
Complimentary Glass of Wine  
Complimentary Non-Alcoholic  
Beverages



# MOVEMENT MATTERS

## Women's Centres Unite

TORONTO — Women's centres from across Ontario received a much-needed infusion of energy and strength at the first conference of the Ontario Coalition of Women's Centres. The three-day conference began on February 7, and gained momentum throughout the weekend, thanks to the organizing ingenuity of women from the York University and the Ryerson women's centres. Resource assistance was provided by a representative from the Ontario Federation of Students to ensure that the coalition got off the ground.

According to both the organizers and the participants, this first step toward coalition-building has been an easy one. There was an immediate identification with the experiences besetting all of the centres, notwithstanding slight variations between internal administrative systems and campus politics. Women at the conference had no difficulty recalling consistent threats of closure, harassment, and budget cuts. For these reasons, the newly-formed Coalition signals a break from the previous isolation that has typically rendered any woman's centre an easy target for closure.

The conference agenda highlighted some central and important issues: How to get and keep funding and facilities; how to create and maintain an image on campus; whether to operate as a collective or hire a staff co-ordinator; and, of course, how to deal with student governments, university administrators, and the rest of the student community. The most animated discussions focused on the political purpose of the campus women's centre and the need to maintain political autonomy, balanced against demands for political neutrality, accessibility, and operation as a service-oriented women's resource centre. Similarly, an almost humorous discussion surrounded the exploration of relations between straight and lesbian women and the stereotypes affixed to both.

The next stage for the Coalition is the development of a planning committee which will be responsible for a second conference, tentatively scheduled for October 1986. The committee is made up of regional representatives for the women's centres, including a few from BC and Quebec. The fall conference will deal directly with questions of strategy and long-term planning for the Coalition.

(Transcripts from the conference are available from: Catherine Lake, York Uni-

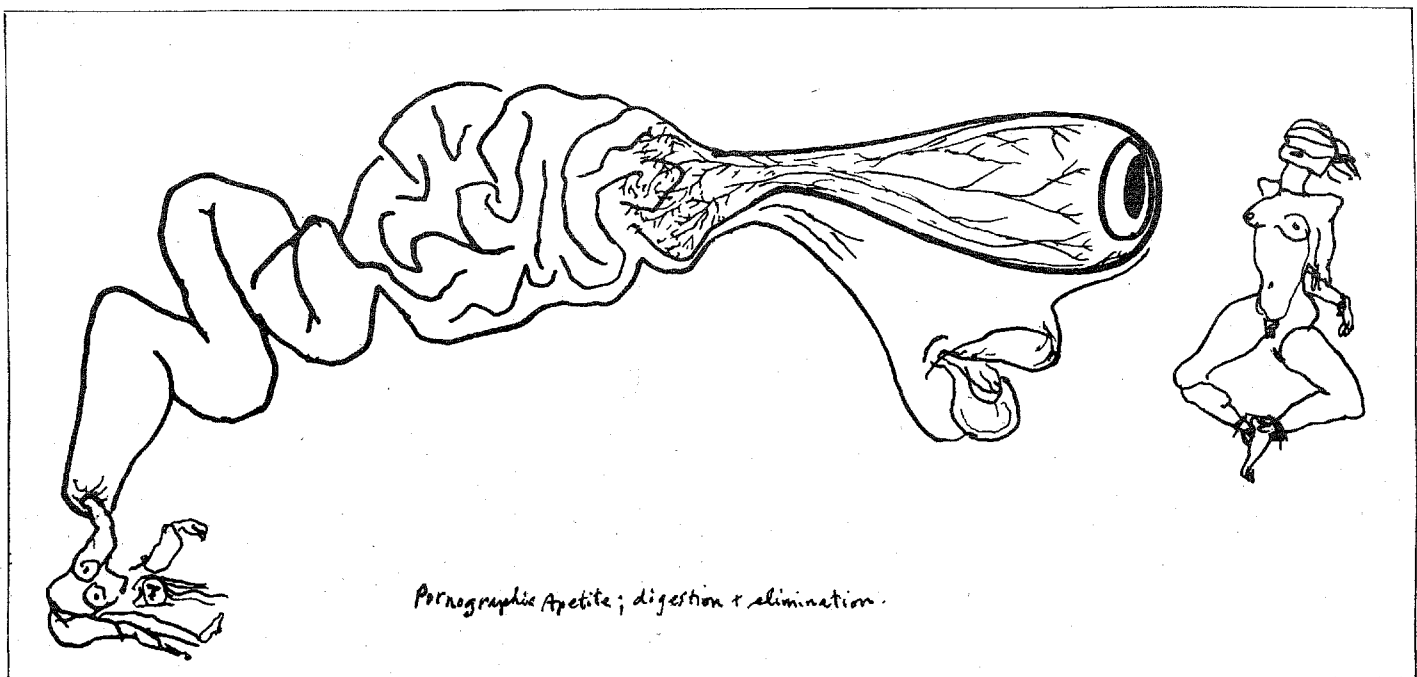


ILLUSTRATION BY GAIL GELTNER

versity Women's Centre, S156 Ross, 4700 Keele, Downsview ON, M3J 1P3; or Sylvie Rivard, Laurentian University, Des femmes de la Laurentienne, Ramsey Lake Road, Sudbury, ON.

—Jennifer Stephen

## Occupation Ends

VANCOUVER — Women occupying Vancouver Transition House ended the occupation on February 28, 1986, eight months after the house was taken over to prevent its closure by the provincial government.

"The house was occupied on June 28, in an attempt to pressure government to recognize its responsibility to battered women. Now that Vancouver City Council has made a commitment to seek funding for a city-operated house, that goal has been reached," said Megan Ellis, spokeswoman for the occupiers.

"The occupiers have kept the house open for battered women and their children for the last seven months, and for three of those months it was the only safe place for battered women to go," said Ellis. "Even with the Salvation Army running another house, the occupied house has been full. As demonstrated by the City's Social Planning report,

there is no doubt that women in Vancouver need more facilities. Even the Ministry of Human Resources social workers have been referring women to the occupied house, unable to find anywhere else for them to go."

"We are sorry that closing down the house will mean that some women will not have a place to go, but we have managed to stave off that crisis for what will be eight months and it is time that government lifted that responsibility from the shoulders of the occupiers. We will continue to operate our 24-hour Women's House Emergency line (604-681-4563) to provide support and information to battered women."

"The provincial government has only two choices. It can continue to try to ignore battered women's needs, in the face of overwhelming evidence, or it can put up the money needed for the city-run house. Vancouver City Council has now taken the initiative, and we will continue to pressure other levels of government to follow their lead and to respond to the urgency of the situation," Ellis said.

## Bread and Roses

TORONTO — On Monday, February 10, 1986 the Ontario Government held its first of seven public hearings on the Green Paper on Pay Equity. The government-appointed committee consists of David Clark, President, Campbell Soup Company, William A. Dimma, President, Royal LePage Limited and Gail Cook, Executive Vice-President, Bennecon Ltd. The panel will hear presentations from a wide range of business, labour, community and women's groups as well as members of the public. When the consultation process ends, the panel will report their findings to the Premier and the Attorney General.

At the Toronto hearing, the committee heard a day full of presentations all in favour of the implementation of pay equity in the private sector. Those presenting briefs included: Ontario Federation of Labour, YWCA of Metropolitan Toronto, Times Change, Business and Professional Women, Federation of Women Teachers, Canadian Association of Women Executives and the City of Toronto.

The highlight of the day was the Equal Pay Coalition. In addition to an excellent presentation by Mary Cornish, the Coalition walked up to the podium carrying bread and roses (the slogan for International Women's Day and symbolizing women's plea for economic security and a better quality of life). The women in the audience broke into spontaneous applause while the panel members and assembled media looked quite confused!

## Call for Papers

The Canadian Journal of Women and the Law invites submissions for Issue No. 4 on Women and Work. The Journal examines the role law plays across all cultural institutions and is looking for new perspectives on women's work through a multi-disciplinary approach. Issue No. 4 needs submissions touching all work arenas, whether the sex trade, the army, the workplace or the home, and need not have a legal focus. Send submission to 323 Chapel St, Ottawa, Ont., or call (613) 238-1544.

## West Word 2

VANCOUVER — This Summer School/Retreat for Women is brought to you by West Coast Women and Words Society.

After last year's brilliant success, West Word 2 will offer two week courses in poetry, fiction, and playwriting. As well, there is a two week writing retreat option. Tentative dates and location are August 17 through 31 at the University of Victoria. All the women will be guided by some of Canada's leading writers.

For more information write to: West Word, West Coast Women and Words, 210-640 W. Broadway, Vancouver, BC, V5Z 1G4.

## Women's Guide

TORONTO — The YWCA's 1986 edition of Women's Guide to Groups and Resources in Metropolitan Toronto is now available. This comprehensive guide has been expanded and updated and covers information on: women's centres, advocacy, action groups, hostels, employment, health information and services, telephone information/support lines and much more. The guide is available by calling the YWCA at (416) 961-8100, or writing YWCA, 80 Woodlawn Ave. East, Toronto, M4T 1C1, Attn.: Resource Development Dept. The cost is \$5.95 (+ \$1.40 postage and handling).

## DAWN Toronto

The disabled women's movement is growing rapidly internationally, nationally and locally as disabled women unite for their rights. DAWN Toronto (the DisAbled Women's Network/Toronto chapter) is launching a membership and fund-raising drive and needs public support.

Funds are required to sustain meetings, do outreach, hold forums and a 1986 conference, continue research and liaison with feminist and disabled consumer groups and strengthen advocacy. Volunteers (attendants, sign language interpreters, etc.) are essential. Donations in kind (office supplies, typewriter, photocopying, etc.) would be gratefully received.

Gross unemployment, a drastic shortage of accessible housing and transportation, and the continued impact of negative stereotyping are obstacles all disabled people confront. Disabled women have these and sexism too! Affirmative action, violence, parenting and childcare, sexuality, accessibility to women's services and consciousness-raising are immediate issues.

DAWN Toronto meets the third Sunday of every month at 25 Elm St., Apt. 902, buzz 154 (Yonge and Dundas area), from 2-4 pm. DAWN is wheelchair accessible, but phone ahead if you need sign language interpretation or have special needs. All women are welcome. A support group for disabled women only is held from 1-2 pm the same day, same place. DAWN is for all women, visibly and invisibly disabled, disabled or temporarily able, all ages, all backgrounds. For more info, write DAWN Toronto, 14 Boem Ave., Scarborough, Ont. M1R 3S8, or call Joanne at (416) 466-2838.

—Joanne Doucette

## Jill Tarren, 1956-1986

Women in Toronto, the rest of Ontario, Winnipeg and England are mourning the death of Jill Tarren, radical lesbian feminist activist and collective member of the Toronto Rape Crisis Centre. Jill died on January 15, 1986 when her car hit an ice patch and collided with a snowplow. She was killed instantly. Jill was travelling alone along Highway 15 to Ottawa on business. She was two months short of her thirtieth birthday.

Jill had experienced many forms of male violence throughout her life. As one who dealt with anger and hurt by turning them into action, Jill began to work in the anti-rape movement in her early twenties. Before becoming a member of the Toronto Rape Crisis Centre in October 1984, she worked in rape crisis centres in England and Winnipeg. Not particularly fond of theorizing, her favourite aspects of anti-rape work were counselling women to help them find concrete ways to change their lives and the world around them, and organizing and participating in demonstrations and actions. Jill was also very active in the Ontario Coalition of Rape Crisis Centres where, at the Coalition's triannual meetings, she was notorious for "using a fist of iron in a glove of velvet." She was known by her many close friends in the coalition for her hard work, her willingness to share thoughts, ideas and feelings late into the night, and for her ability to save a potentially disastrous moment with a joke.

Jill's political activity was not limited to the anti-rape movement. She taught, learned and argued everywhere she went. She worked as a sort of systems analyst in an almost entirely male and very straight office, but not only did she call co-workers on sexism, racism, classism and other oppressive attitudes, through her everyday conversation she made her life

as a lesbian and a feminist real to those she worked with. She did the same with her family in Canada and England, several of whom strongly disapproved of her life. Jill's lover, housemates, and colleagues at the Rape Crisis Centre consistently discovered at her funeral that Jill's co-workers and family knew all about her house, her collective and her relationship. And because Jill refused to conform to heterosexual stereotypes of what lesbians are — one had only to see her in her heels and black strapless dress on New Year's Eve and then in her jeans, sneakers, shirt and red leather tie the next day to be pleasantly aware of the contradictions — she made many people think long and hard about their assumptions of lesbians and feminists. She also revelled in her sense of herself as a lesbian, and in June 1985 marched joyously in her first Lesbian and Gay Pride Day.

Jill loved children and left kids spaced as far apart as England and Winnipeg and ranging from ages four to sixteen, mourning her. She helped with child-care for, and was deeply fond of Jesse, the four-year old in her collective house, and she was involved in the birth of her housemate's son Brendon, two weeks before her death. Several of her friends' predominant memory is of her radiant face the morning after Brendon's birth as she offered them champagne and directed them up to his mom's room. For the past year she and her lover, Marilyn, had planned for her to try to get pregnant in 1986, and they had intended to raise the child together. The accident occurred one month before the two women were to move into an apartment together.

Jill will be missed for her passion and compassion, her humour (even her puns) and sense of the absurd, her flamboyance and flirtatiousness, and her committedness and constancy. She will be missed for her concern for all those around her, her ability to nurture and encourage those she loved to grow. She will be missed.

# Happy IWD

## NIGHTWOOD THEATRE

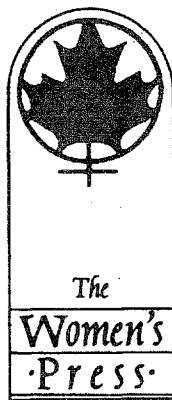
296 BRUNSWICK AVENUE  
TORONTO, ONTARIO M5S 2M7  
(416) 961-7202

Watch for **Groundswell**,  
a festival of works in progress by  
women playwrights.  
Starts March 13, 1986.  
And check the calendar for details  
about the 4th Annual

### 5 Minute Feminist Cabaret

Happening March 10, 1986.

Brought to you by Nightwood and the  
Women's Cultural Building.  
(416) 961-7202.



Happy International Women's Day

The  
Women's  
Press

229 College Street,  
Suite 204  
Toronto, Ontario M5T 1R4



**toronto rape crisis centre**

The Toronto Rape Crisis  
Centre wishes you a Happy  
International Women's Day.

**We say "No"  
to racism in South Africa  
and around the World.**

**P.O. Box 6597, Station A,  
Toronto, 964-7477**

**INTERNATIONAL WOMEN'S DAY 1986  
The Struggle For Reproductive Freedom Continues!**



Freedom of choice  
Liberté de choix

CANADIAN ABORTION RIGHTS ACTION LEAGUE (CARAL)  
ASSOCIATION CANADIENNE POUR LE DROIT A L'AVORTEMENT (ACDA)

344 Bloor St. W., Ste. 306, Toronto, Ont. M5S 1W9;  
416-961-1507



**Toronto Women's Bookstore**

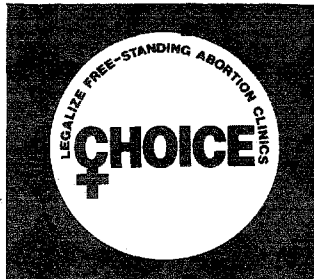
73 Harbord Street · Toronto · Ontario · M5S 1G4

A NON-PROFIT BOOK SERVICE

We're celebrating International Women's Day with a  
**Sale — 25% off**  
most every book in the store  
**March 13 to 15, 1986**

73 HARBORD STREET, TORONTO, ONTARIO M5S 1G4  
(416) 922-8744 · MONDAY THROUGH SATURDAY 10:30 TO  
6:00 · THURSDAY 10:30 TO 8:00 · WHEELCHAIR ACCESS

**We say "No" to racism  
from Toronto to South Africa**

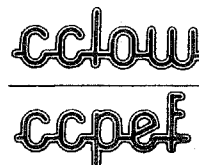


The Ontario Coalition  
of Abortion Clinics

PO Box 753, Stn. P  
Toronto, Ont. M5S 2Z1

**We Support all women in the  
ongoing struggle for Equality**

**The Status of Women  
Committee  
at the Toronto  
Board of Education**



Canadian Congress for Learning Opportunities for  
Women

congrès canadien pour la promotion des études  
chez la femme

**Happy International Women's Day**

47 Main Street  
Toronto, Ontario  
Canada M4E 2V6



**Centre for Teenagers**  
154 Bathurst St., Toronto  
365-1888

**SALUTES**

**International Women's Day  
and young women everywhere**  
• teenagers  
• mothers younger than 19  
• and their babies

**Volunteers welcome: Call Eva at  
(416) 365-1888**



**BUSINESS FOR SALE**

Lease, Stock & Fixtures.  
\$9000.

Call Eve, 925-2793  
Between 12-6 pm

**We say "No" to racism from Toronto to South Africa**



**birth-control  
venereal disease  
information  
centre**

2828 Bathurst Street  
Suite 501,  
Toronto M6B 3A7  
789-4541

Happy International Women's Day

**THE INTERNATIONAL WOMEN'S DAY  
COMMITTEE**  
PO Box 70, Station F, Toronto  
789-4541

*We say "No" to racism from Toronto to South Africa*

Join with the **March 8th Coalition**  
and thousands of women to

**Say No To Racism from  
Toronto To South Africa**

Saturday March 8, 1986  
Rally: 10:30 am, Convocation Hall  
March to Fair at Ryerson

**Barbra Schlifer  
Commemorative Clinic**

188 Dupont Street,  
Toronto, Ontario, M5R 2E6  
(416) 964-3855

"For every woman...  
who encounters violence."

**Happy International Women's Day  
from the Board, Staff and Volunteers**

Happy International Women's Day  
from

**LEAF**

**Women's Legal Education and Action Fund**  
"Using the law to advance equality"

Suite 403, 344 Bloor Street West,  
Toronto, M5S 1W6  
(416) 963-9654



**Centre for Women's Studies in Education**

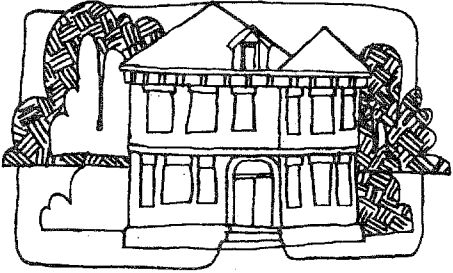
Women's Education Resources Centre  
Canadian Women's History Project  
Resources for Feminist Research/  
Documentation sur la Recherche  
Feministe

The Ontario Institute  
for Studies in Education  
252 Bloor Street West,  
Toronto, Ont. M5S 1V6



# From All of Us!

From the women at Nellie's  
275A Broadview Avenue, Toronto.



"Women need decent, safe,  
affordable housing."

**SISTER VISION  
BLACK WOMEN AND  
WOMEN OF COLOUR PRESS**  
In Solidarity with Women Saying No to Racism  
from Toronto to South Africa

Box 217, Station E,  
Toronto, M6H 4E2  
(416) 532-9868

**Happy International Women's Day**

**Women's  
Information  
Line**  
**(416) 598-3714**

Open Tuesdays  
and Thursdays  
7 to 9 pm



## YWCA

Young Women's Christian Association of Metropolitan Toronto

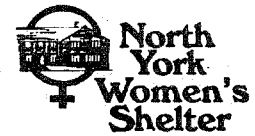
**The YWCA of Metropolitan Toronto  
wishes all women a  
Happy International Women's Day**

Head Office: Bongard House, 80 Woodlawn Avenue East  
Toronto, Ontario M4T 1C1  
The YWCA supports and belongs to the United Way



Linda Nye & Pat Hacker

Amazon Data Line Ltd. 73 Riverdale Avenue Toronto Canada M4K 1C2



wishes all women  
a safe and happy  
International Women's Day

**TOGETHER  
We will not be beaten**

Donations gratefully accepted:  
P.O. Box 1038, Station B, Downsview, Ont.  
635-9630

**Happy  
International Women's Day**



from the  
**Notso Amazon  
Softball League**

**Happy International Women's Day**

**WOMEN'S COUNSELLING REFERRAL  
& EDUCATION CENTRE**

525 Bloor Street West  
Second floor  
Toronto, M5S 1Y4  
(416) 534-7501

**Happy International Women's Day**



**Bread & Roses Credit Union**  
736 Bathurst Street, Toronto, Ont. M5S 2R4



22 Davisville Avenue  
(Yonge Subway)  
Toronto, 487-2807

Greetings on International Women's Day  
from the  
National Action Committee  
on the Status of Women (NAC)

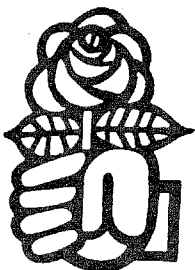
Salutations du Comité Canadien d'action  
sur le statut de la femme (CCA) pour la  
Journée internationale de la femme.



For membership and subscription  
information, contact: Pour devenir membre  
et recevoir nos publications, contactez:  
NAC / CCA

344 Bloor Street West / 344, rue Bloor  
ouest, Ste. 505, Toronto, Ontario  
M5S 1W9; (416) 922-3246.

**The ONDP Women's Committee**



**...working for  
a socialist future**

**Greetings from O W W**



10 Years of Solidarity with women  
new location:  
Organized Working Women  
736 Bathurst Street, Toronto  
M5S 2R4  
Phone: (416) 534-7504

Watch for our conference for Trade Unionists,  
Toronto, March 15 and 16, 1986



Canadian Journal of Women and the Law  
Revue juridique 'La femme et le droit'

**The Canadian Journal of Women and the Law**

for subscription information:  
National Association of Women and the Law  
(NAWL)  
323 Chapel, Ottawa, K1N 7Z2

(613) 238-1544

**Happy International Women's Day  
from**



*We say "No" to racism from Toronto to South Africa*



**The Elizabeth Fry Society**  
215 Wellesley St. East  
Toronto, M4X 1G1  
Tel: (416) 924-3708

Women in conflict with law—  
A Status of Women Issue  
Memberships \$10.  
Volunteers needed.

A United Way Agency.



# ARTS

## Vinyl Vibrations

by Beth McAuley

Women's music began to flourish in the 1960s when, according to Nancy Vedder-Shults who compiled *The Music of Women* (1984), "feminists felt a need for a new music to reflect their changing consciousness." Twenty years later, women have produced several hundred albums that have contributed to shaping feminist culture, expressing our ideas and defining our struggle. This list can only serve as an introduction to the world of music that women have created and continue to create. The sounds of women's rhythms, be it jazz, rock, folk, reggae, blues, pop or classical, deserve exploration; although this takes time as well as an adventurous spirit, it could prove to be an enriching experience. By listening, we are introduced to the vibrant community of musical women.

### Margie Adam

In *Naked Keys*, Margie's talent as a solo pianist crystallizes into inspiring, whimsical pieces whose tones create a relaxing ambience.

### Heather Bishop

From *Grandmother's Song to I Love Women Who Laugh*, Heather's blues, rock and funk have given expression to women's love and power, and she plays with our imagination in *Purple People Eater* and *Belly Button*.

### Meg Christian

One of the originators of women's contemporary music, Meg's 1974 album *I Know You Know* introduced the warmth and gentle honesty that inspires her music. Her clear-cut style is at its best in her 1984 release *From the Heart*.

### Ferron

Ferron's music is both technically polished and stylistically diverse in *Shadows on a Dime*. Jazz, rock, folk and blues combine with her lyrical brilliance to create an overwhelming and powerful musical experience.

### Debbie Fier

A dynamic pianist-composer, Debbie Fier's first album, *In Your Hands* pulsates with jazzy, African and Latin-American rhythms, while her most recent release, *Firelight*, is an instrumental expression of rich and harmonious melodies.

### Kay Gardner

Kay's acoustic, instrumental music draws on a variety of instruments as well as cultural styles to create a meditative and relaxing music. *A Rainbow Path* attests to the uniqueness of her art.

### Beverly Glenn-Copeland

Those who know her music and have missed her public performances will be delighted by her evocative EP, *At Last!* Her full, rich voice—reminiscent of early Joan Armatrading—delivers a soulful sound.

### Sara González

The expressive vocals of Sara González create a compelling yet gentle music in *Girón, la victoria*. She is the first woman to interpret and give sound to the new cultural movement of contemporary Cuba.

### Guardabarranco

Twelve-string and acoustic guitars, electric bass and percussion create a gentle accompaniment for the powerful lyrics of this Nicaraguan album. Katia Cardenal and her brother Salvador are builders of the New Song Movement whose insights will inspire your political visions. English translations of their Spanish works are provided.

### Guest Stars

This exciting, 6-woman jazz sextet from Great Britain will lift your from your late winter doldrums any time! Their latin and African rhythms, wailing sax and guitar deliver energy, uniqueness and pure fun!

### Linda Hirschborn

Her inspiring, political folk music can be heard on *Skies Ablaze*. Wind and string instruments contribute to the overall sound and especially the memorable "Mayn Rue Plats," a Yiddish ballad commemorating the working women who died in the 1911 textile disaster in New York City.

### Moon Joyce

The strong and wide-ranging vocals of this musician are accompanied by harmonica, blues harp and guitar, making *Infinite Edge* (1985) an inspiring LP.

### Connie Kaldor

It has never been the same since Connie created "jerks"—a direct retort to sexist whistles and hoots in *One of These Days*. Her most recent production, *Midnight Grocery*, is a well-produced, full, upbeat album with a really solid pop sound.

### Rita MacNeill

The full and rich vocals of this Cape Breton singer-songwriter have been part of the women's movement since the release of *Born a Woman* in the early 70s.

### Judy Mowatt

Uplifting and energetic music gives rhythm to her beautifully expressed and powerfully delivered Jamaican perspective. *Only a woman* provides a selection of her reggae works.

### Holly Near

This musician needs no introduction. Her most unique and exciting album in recent years is *Inti-Illimani*, which includes an unforgettable rendition of Violeta Parra's *Gracias a la Vida*.

### Honey Novick

Novick introduces the listener to her *Solid* jazz LP by reciting a song/poem then building a rhythm that reaches the level where jazz becomes avant garde. The experimentation leads into some powerful improvisation and new-style scat.

### Sabia

This group of US and Latina musicians creates a contagious rhythm on a variety of wind and acoustic instruments. *Formando un Puente* has been a hit since its release in 1984.

### Peggy Seeger

With a solid voice and simple accompaniment, this womanfolk artist gives original musical interpretation to the many issues facing the women's movement. *Different Therefore Equal* is one of her best.

### Jane Siberry

The sometimes bizarre and humorous, but always clever and imaginative, lyrics of Jane Siberry are vocalized with harmonies, piano and synthesizer, from the gentle melodies of her first release, to the electric interpretation of her latest, *Speckled Sky*.

### Ann Southam

In *The Emerging Ground and the Reprieve*, the intriguing freeflowing sound of electronic music opens our minds to a new listening experience. Her music is the sound of dreams—free from human constraint.

### Sweet Honey in the Rock

The powerful harmonies of these five women have been giving new meaning to gospel, a capella and rap since the early 70s. If you've missed their concerts, then you won't want to miss *The Other Side* and *Feel Something Drawing Me On!*

### Nancy Vogl

In *In something to go on*, Nancy's acoustic guitar resonates in her instrumental compositions or provides harmony to her clear vocals. Her lyrics are informed by her sharp political and feminist consciousness.

### Mary Watkins

This musician is hot! By fusing jazz, classical soul and rock, Mary has created stunning compositions, *Winds of Change* and *Something Moving*. *Spiritsong* is a recent collection of elegant piano solos.

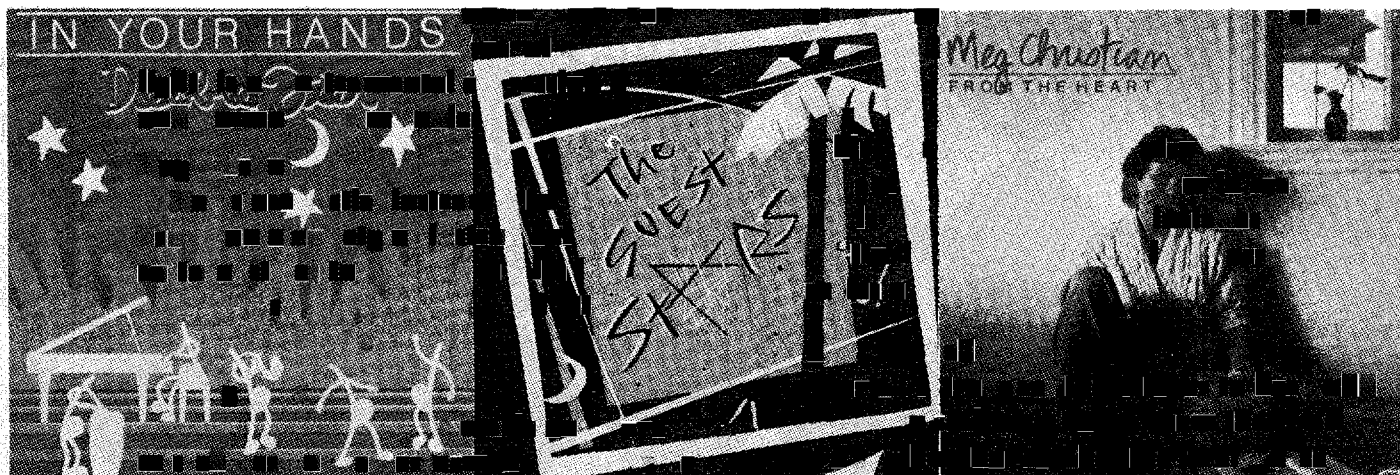
### Cris Williamson

Cris has produced such greats as *The Changer and The Changed* and *Prairie Fire*. Rich vocals, rock and roll and synthesizer, create energetic and uplifting music that is at its best in *Live At Carnegie Hall*—a live album with Meg Christian.

### The blues of Ida Cox, Ma Rainey, Bessie Smith, Memphis Minnie and Ethel Waters

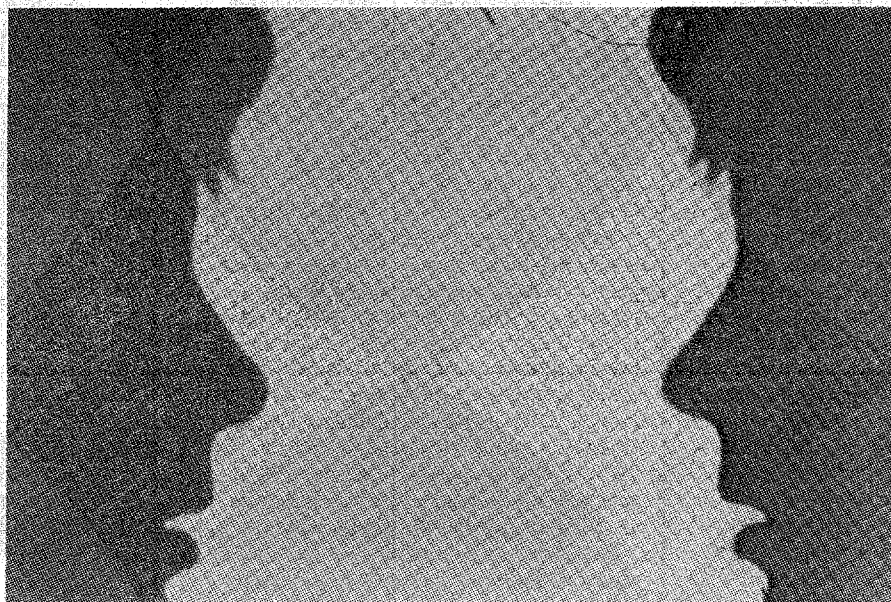
Not enough of us know the dynamic music that was created by these women, and many others, who sang the blues during the first half of the 20th century. Their powerful, humorous and moving creativity told of their experiences for the first time on a musical stage. The recordings have been reproduced in the Women's Heritage Series produced by Rosetta Records.

(The above titles are available at the Toronto Women's Bookstore. Most are on LP as well as cassette and range from \$7.99 to \$12.99. *Ladyslipper* catalogues are also available. I would like to thank *Ladyslipper* for providing much of the information for this list.)





## Funnel Vision



Regards by Anna Gronau — women talking, and woman eating egg.



by Donna Gollan

Huddled beneath stark bridges near abandoned factories and the tired Don River on King Street East, Toronto's Funnel experimental film centre thrives. Young artists pour their energy into running film production workshops, distributing an impressive collection of experimental film and operating a small theatre for public screenings. Members receive a regular newsletter detailing upcoming films and visitors and, often, the latest run-in with the Ontario Censor Board.

Experimental film is not everybody's favourite art form. Nor is it particularly easy to write about. There are numerous books, like those written by P. Adams Sitney, which do little more than describe each image, each scene and nuance with very little in the way of theoretical conclusion. Then, too, there is the temptation to write intricate interpretations, inventing a meaning for difficult art, based on flimsy celluloid foundations.

"Experimental" can mean anything from the deeply personal to the intensely theoretical. It can be agonizingly slow, soothing, repetitive, hypnotic, erotic, humorous, dense or strikingly avant-garde. You can be tricked into an evening of unparalleled boredom or delighted by a new discovery and wildly exhilarated. Chances are, the person sitting next to you feels exactly the opposite. This makes a critic's job a nightmare.

So what brings *Broadside* to The Funnel? In this case an excellent multi-cultural series, curated by Judith Doyle, entitled *In a Different Voice*. Excellent not because each film was wonderful, but because the theme of women speaking across cultures was powerful, and the series well thought out and solidly built around that theme. As with all series, it was impossible to see everything for four consecutive Friday nights and still meet press date; however, what I saw included the conflict of cultures experienced by many immigrant women, work on the shifting of language and memories, the reconsideration of the experience of our mothers and grandmothers, women trying to work experimentally within the micro-patriarchy of a male art world and more traditional documentary of once-silenced voices struggling to speak out.

The series was run in conjunction with video installations and wall art at YYY Gallery in the west end, which added another layer of meaning and media to a superb multifaceted event. In addition, there's a terrific catalogue which includes transcripts of articulate and readable interviews done, by Doyle, with many of the artists involved in the series.

Jamelie Hassan's *The Oblivion Seekers* at YYY is a video installation with an accompanying black and white spread of portraits of the women who inspired the work, Umm Kalthoum and Isabelle Eberhardt. Umm Kalthoum was an Egyptian singer who became a legend in the Arab world, "the mother of Middle Eastern music." Hassan's video documents her early struggles, as female entertainers were held in great disdain. Isabelle Eberhardt was a writer and traveller at the turn of the century who disguised herself as a man and led the life of an Arab nomad. There are pieces of her writing read over Kalt-

houm's singing, as well as layers of fascinating original music and statistics of Egyptian culture recited over microfilm of Canadian news items as they flash by. The second screen is a more personal history of Hassan's own childhood, as seen through the eye of rough super-8 footage which was full of the comings and goings of Islamic immigrants in 1950s London, Ontario. Together the screens show the two cultures as they clash and blend, the music weaving a hypnotic spell, the experience somewhat akin to that which an immigrant must feel as she has flashes of understanding and stretches of confusion.

Although Carolyn White's YYY triptych "Of Flesh" was still, photographic art, it had an extremely filmic sense of clarity and emotion. The central image is one of a baby being joyously tossed in the air, flanked on one side by a blurred image of a woman on board ship and on the other by a blurred group in motion, likely waiting for new arrivals. The viewer is immediately struck by the sense of history the black and white images convey, as well as the celebration and hope that is being channeled into the new generation: the reason for moving.

Much of what made *In a Different Voice* so absorbing was the crossing of barriers between media as well as cultures. While the women struggled with history and adaptation, the viewer struggles with film and video, music and slides and performance, photographs, paintings and written material. One of the most enjoyable pieces was Rhea Tregebov's *I'm Talking From My Time* in which she combines recorded voices with slides and adds comments of her own from a microphone placed beside the screen. Tregebov is a poet and, with a love of language that flows straight from the heart, she tackles tape-recorded conversations with her husband's grandmother. The stories are told with some urgency, from an elderly "Baba" to a beloved grandchild — but they are the words of a semi-literate woman to whom English was the fourth language she'd learned. They are poetry. They are history. They are spiced with the flavours of another time and place, and a strong personality which refuses to be stereotyped.

Premika Ratnam's *Burning Bridges* is a short, personal documentary that leaves us longing for more. It must have been a clash of cultures in itself to be a woman making such a film while studying at York University, a film department known for its students' slick, funny films. Ratnam's film reconstructs the experience of two women from India living in Toronto whose marriages have proven to be less than they have been taught to expect. We feel their poignant loss of roots, gleaned from interviews and watching them pray and make their native dishes — while at the same time we feel their efficiency and strength to carry on. The film is a powerful tribute to those who are forced to adapt while refusing to lose the values that fuel their inner selves.

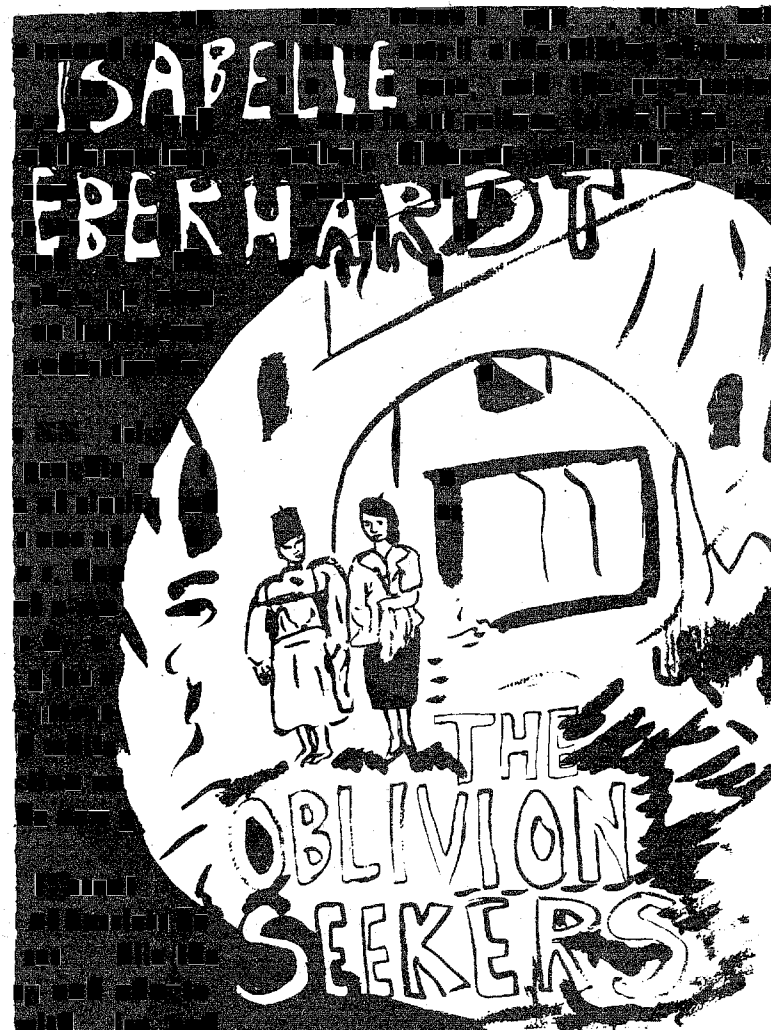
It is not surprising, perhaps, that much of the content of the films include scenes of preparing native dishes, caring for children, handiwork, prayers, songs; all strong signifiers, not only of separate cultures, but also of the domestic culture common to women. It's

true that those more theoretically experimental films, like Jean Young's *Colonnade* and Anna Gronau's *Regards*, tackled more esoteric subjects like the shifting of memories, in the first case, and the representation of women in art culture, in the latter. This is an entirely different voice, the voice of the woman artist attempting a unique statement.

Far more satisfying, was the traditional documentary *Mothers in a Foreign Fatherland* by Ingrid Jensen, in which the voice we hear — that of Turkish women living and working in Denmark — is a voice that we've never heard before. The women explain with gentle dignity and humour what their lives were once — much the way Tregebov's *Baba* explains life from another age. That they must work at

jobs at all is horrifying to them, but the boring jobs they must take are beyond puzzlement. We get to know them individually. They tell us of daily slights which are as painful as the loss of their sun. "My mind is rootless," explains one woman, before turning to prayer. They place their faith in the future of their children, almost as an offshoot of their previous faith in family, though they know that they are now torn, unable to return home to missed loved ones for the loved ones who would now choose to stay behind. Finally it comes as no surprise to read in the credits: "And thanks to the men who allowed the women to participate."

It is too bad that there is such a huge gap between loss and liberation. Perhaps *In a Different Voice* may begin to build a bridge.



*The Oblivion Seekers* by Jamelie Hassan, inspired by Isabelle Eberhardt.

# Uncommon Law

**Women and Equality:** Canadian Journal of Women and the Law, (1985) Volume 1, Number 1, \$17.50.

Reviewed by **T. Brett Dawson**

*Canadian Journal of Women and the Law* is the first specifically Canadian, unequivocally feminist journal considering issues of women's complex relationship with the law. Informal networks have, of course, existed for the circulation of material as attested still by footnoted references to unpublished manuscripts and work presented at feminist gatherings. Indeed, several of the pieces in the *Journal* have been presented and developed through workshops, study groups and conferences, or grew out of feminist courses. Now such material has an avenue for publication and general accessibility.

The *Journal* is the work of women as editors, advisors, administrators and contributors, and demonstrates the depth and excellence of that work. It shows the varied approaches to the topic of women and law and is committed to a multidisciplinary approach. Such an approach recognizes the inadequacy of isolated disciplines in understanding the relationship of women to the law. An integrated approach is necessary to formulate effective strategies to transform traditional approaches which perpetuate legal discrimination.

How often can you read an entire journal, especially when it deals with law, without being offended? By my experience, not often, regardless of how injured you train yourself to become. Well, savour this journal: it is extremely readable, and accessible to any woman, not just lawyers.

The *Journal's* editorial policy excludes material that is sexist, racist, homophobic or otherwise discriminatory. Non-sexist language is the standard: "Genderised language should not be used, including gender specific

terms such as *man*, or *mankind* for groups of people and the personification of such groups as male." Further, the journal is bilingual, with articles in either French or English. Abstracts in the complementary language accompany each piece. The advisory board is nationally represented and demonstrates the *Journal's* commitment to reflect the regional and linguistic differences of Canada.

It is also accessible to women, within the necessary constraints of being a "journal." Contributions are sought from "people of different backgrounds, disciplines and jurisdictions, who need not be affiliated with formal institutions." That translates to legal workers, activists, researchers and academics. Accordingly, the length and type of contribution is flexible. Finally, subscriptions are on a sliding scale.

All this is somewhat revolutionary in the realms of conventional legal scholarship and meshes well with the *Journal's* aim to "transform the normative tradition" of our present legal system. The terms of discourse, or what we can see, say and demand about law, are expanded by this *Journal*. In this way, the apparent contradiction of coming out of the present legal system, can be used to crystallize our struggle with the law. As feminist/lawyers/women we know both that the law is what it is at the moment and that it must be transformed.

Women's claims for equality are part of that transformation, and central to feminist politics. Those claims range from the liberal demand for equality within the present system, to the radical revisioning of the system to equally incorporate the experience of women and men in a redefined concept of 'humanity.' Thus, it is appropriate that the first issue of the *Journal* should explore the diversity of approaches to the theme "Women and Equality." The material breaks into three clusters: feminist equality theory,

participation in the legal system, and the potential for women through the *Canadian Charter of Rights and Freedoms*.

In the first cluster, Angela Miles considers "Feminism, Equality, Liberation." Feminism, she argues, through redefining 'humanity' to break with the notion of male as norm, can move beyond a strategy of assimilation to claim both women's equality and specificity. In this way we can move beyond the liberal controversy between gender-neutral, formal equality and substantive equality in the present system, towards a politics of transformation. Thus feminism is claimed as a universal politics. That this feminism must consist of the particular experiences of black women, lesbian women and women of different classes is made explicit through articles by Esmeralda Thornhill, "Focus on Black Women!"; Wendy King and Margaret Leopold, "Compulsory Heterosexuality, Lesbians and the Law"; and Janet Patterson, "Review of *Love, Marriage and Money*." Racism, heterosexism and class are analysed as forces which both define and obscure the particular experience of women. The elimination of these forces is inherent in the struggle for equality.

The threshold struggle for inclusion within the legal profession unifies the second cluster. The figure of Clara Brett Martin, the first woman to be admitted to the practice of law in Ontario and the British Commonwealth, gazes across the eighty-eight years between her admission and the achievement of formal equality for Canadian women. Her story is told by Constance Backhouse. That the struggle for inclusion, credibility and autonomy continues and requires similar amounts of perseverance in the face of sexism and expediency, is confirmed by comments on legal education and women's courtroom experience. Christine Boyle's fantasy on the feminist judge takes us to the other side of the process.

She assumes the present system and explores how a feminist judge might approach a sexual assault trial. The offence is defined in gender-neutral terms but recent decisions demonstrates two phenomenon: first, the judges are taking the male perspective of sexuality; and second, they are giving "equality with a vengeance" through failing to consider the materiality of gender in the offence itself. Christine Boyle ponders a process that would allow women's perspective of sexuality to be incorporated in adjudication through consciousness-raising, utilization of interdisciplinary research and simply listening to women. In itself, and even within the system, it is a radical possibility — but so very obvious. So, why doesn't it happen?

Perhaps the liberal paradigm constrains the imagination. Salina Shrofel, analysing the Charter Compliance process in Saskatchewan, certainly demonstrates the limitations and even positive harm to women of adjustment to legislation to achieve formal equality through gender-neutral expression. Jennifer Bankier argues that the *Charter* itself mandates more than formal equality. Her contribution provides a stimulating "ideas approach" to interpretation of the *Charter*. These articles focus the third cluster, complemented by an examination of the use of language in law by Katherine De Jong and a review by Sheila Martin of the constitutional arguments made in the Morgentaler trial. These are the claims for equality from within the legal paradigm.

The first issue of *Canadian Journal of Women and the Law* is an auspicious beginning to a major project. The articles vary in quality and there is the odd typographical glitch, but the overall impression is empowering. There is much of substance to ponder and the promise of an ongoing forum for discourse.

(Subscription information: 1 year, 2 issues: student/low income, \$20, NAWL member, \$25; individual \$35; institutions, \$60; outside Canada add \$5. Available from Canadian Journal of Women and the Law, 323 Chapel Street, Ottawa, Ontario, K1N 7Z2.)

T. Brett Dawson is a feminist legal theory enthusiast and sometime law lecturer.



## TORONTO WOMEN'S BOOKSTORE

73 HARBORD STREET  
TORONTO, ONTARIO M5S 1G4  
(416) 922-8744 · MONDAY  
THROUGH SATURDAY 10:30  
TO 6:00 · THURSDAY 10:30 TO  
8:00 · WHEELCHAIR ACCESS

**Sex, Power and Pleasure**  
Mariana Valverde  
\$8.95

**Exploring Women's Past**  
ed. Patricia Crawford  
\$17.95

**Teacher**  
Sylvia Ashton-Warner  
\$12.50

**Feel Something Drawing Me On**  
new from Sweet Honey In The Rock  
\$11.99

## The DEC Bookroom IWD Specials

Part of My Soul (Winnie Mandela) — \$5.95 — \$4.75  
South African Women on the Move — \$12.95 — \$10.25  
Beyond the Veil: Male-Female Dynamics in Muslim Society — \$10.95 — \$8.75  
When Women Rebel: The Rise of Popular Feminism in Peru — \$17.95 — \$14.25  
A Feminist Dictionary: In Our Own Words — \$20.95 — \$16.75  
Everywoman's Almanac — \$8.95 — \$3.95

229 College Street, Toronto  
(between Spadina and St. George)  
(416) 597-0328 Mon-Sat 11-6:00

Boudicca Books  
P.O. Box 901  
Station K  
Toronto, Ontario  
Canada M4P 2H2

**BOUDICCA BOOKS**  
• SELLING OLD, RARE AND  
OUT-OF-PRINT BOOKS  
• SPECIALIZING IN BOOKS  
BY AND ABOUT WOMEN  
SAMPLER 9  
AVAILABLE SOON  
For Your Free Copy  
please call:  
(416) 483-2431  
or write  
Boudicca Books  
Attention T.T., P.O. Box 901  
Station K Toronto, Ontario  
M4P 2H2 CANADA

**Robert A. Brosius**  
CHARTERED  
ACCOUNTANT

Tax and Accounting Services

**922-6949**

97 Maitland Street,  
Toronto, M4Y 1E3

★ **renew for two**

Save money and trouble —  
get a two-year sub for only \$30.

**renew for two**

AT THE  
OGM  
BOOK  
ROOM

THE MYTH  
OF  
WOMEN'S  
MASOCHISM,  
PAULA CAPLAN  
REG., \$24.95  
ON SALE, \$19.95

THE NEW  
FEMINIST CRITICISM,  
E. SHOWALTER (ED.)  
REG., \$20.25  
ON SALE, \$16.25

AND OTHER  
SPECIAL  
SALES

333  
BLOOR  
ST. WEST  
TORONTO



# Orchestrated Obsession



Sarah Sheard

PAUL ORENSTEIN

**Almost Japanese**, by Sarah Sheard. Toronto: The Coach House Press 1985, \$6.95.

**Reviewed by Carroll Klein**

Much has been written about the nature of adolescent obsession. And most of this genre,

if genre it can be called, has been written by men recollecting their favourite pubescent fantasies, all of which seem to generate from the region of the genitalia.

How fine it is, then, to read a novel of adolescent obsession that explores the landscape of emotional and aesthetic awakening, that

grasps and orders memory of a particular youth, and that is written by a woman with a crafty ability to recreate the delicious pain of young love:

We pulled into his driveway and he invited me in. He held open the door, waiting, and I slipped past him without touching. He handed me a glass without touching. I said something funny and he laughed, his hand rocking my shoulder but there was air between his hand and the cloth, between his skin and mine. I inhaled the scent of his hair. What was happening to me? Why me? Don't break this glass, don't spill something, for god's sake. My legs are asleep. I just know I'm going to fall over if I stand up. Am I me, Emma, sitting here right now? Why do I have such a silly little nose. Oh please don't make me have to eat something in front of him. Just move that foot a little. Ahhh.

We finished tea, then he sagged with sudden fatigue and I shot to my feet, shook hands goodnight and flew down his steps and back home, to my room, my sanctum, to lie down and recall every last molecule of our encounter. The next few days, I sat through my classes like a zombie. Akira. Akira. Akira.

But Sarah Sheard's first novel moves well beyond the pedestrian motif of adolescent yearnings and angst. Emma, the young woman who narrates her own story, has done more than fall for a charming, exotic young musician; she has also been seduced by a culture that foils her aesthetically, geographically, and in sensibility. Dismissing her own culture as ugly and coarse ("my people" clump around with their boots on in the house, sit in dirty bathwater, wear street-clothes until bedtime, interrupt one another...), Emma enters a cultural limbo, for some essential experience, which she seeks but cannot articulate, eludes her.

Emma's fascination with all things Japanese begins in her fourteenth year when a young conductor, Akira Tsutsumi, moves into the house next door. Emma insinuates herself into Akira's life, waylaying him on the street, tracking his comings and goings, gathering icons for her profane shrine; Akira responds in a kindly, bemused, honourable fashion

toward his besotted young neighbour. It is a tender, moving friendship that Emma and Akira share.

By the time Akira moves on to conduct the Berlin Symphony Orchestra, Emma, no longer a child, has put her life on hold. Western culture is without form or meaning for her; she has slavishly constructed a vision, predicated on the only culture that is possible for her, despite her uneasy realization that she may never come to know it with any real understanding.

Emma drifts toward adulthood, taking a job in a Japanese grocery store after she graduates from high school. What relationships she allows seem perverse, unreal, for Emma has not learned to separate the present from the past. Akira is still the benchmark, the paragon against which all comparisons must be made. Emma forms a liaison with a Japanese graduate student and discovers that the nature of her obsession with Akira is far more subtle than a garden-variety sexual obsession. At last she meets a man who is both charismatic and unimpressed by her romantic attachment to a Japanese aesthetic — Boris, who wants a solid life, with a wife and kids and a home full of nice things. Emma nervously capitulates; this is, after all, *her* world. Whatever his marginal charms may be, Boris is, fortunately, the catalyst that causes Emma to undertake her inevitable voyage — to Japan, and to Akira.

The final passage in the book, "The Bridge of Dreams," traces Emma's search for self in an alien world. The actual journey parallels the journey that Emma must take within if she is to emerge whole, the sum of all the parts from which she has created herself. In her solitude and silence, she endures "a kind of convalescence," as she observes the delicate balances that attracted her to Akira's world, and as she moves closer to the moment of meeting her old friend again.

*Almost Japanese* is a marvellous book. Sheard has told her story well, with fidelity to and understanding of the passion of the young Emma, with sensitivity to the world that Emma must explore. Emma, musing on what it is, ultimately, that she must discover in her search, finds the answer in metaphor:

*The flower is red, the willow is green.  
That is all there is to know.*

## Aging and Raging

**Duet for Three** by Joan Barfoot. Toronto: Macmillan of Canada 1985.

**Reviewed by Gail van Varseveld**

Aggie is huge and dying hugely. June is thin and living thinly. Frances is... well, we don't get to meet Frances on her own, only in the minds of her mother (June) and her grandmother (Aggie) who are living and dying together in a small house in a small town somewhere in Ontario. Frances is out in the big world doing things, as well as, presumably, living and dying.

*Duet for Three*, Joan Barfoot's third novel (the first two were *Abra* and *Dancing in the Dark*) is more like two counterpoint solos than a duet, until close to the end. Alternately, we hear Aggie who, at eighty, cannot get out of bed by herself and has begun to have "accidents" in the night, and June who is slogging through the last five years of a hated teaching career and caring for her increasingly difficult mother. The crisis is the question of Aggie going into a nursing home.

*Duet for Three* is a novel about disappointment. Aggie, a vibrant farm girl, married a schoolteacher who valued order and propriety over fun and didn't like sex. She was left with a daughter who grew up to be like her father. June, who adored her story-telling father who died too soon, married a man who liked fun (and sex) and who left her with a young daughter who grew up like Aggie, only more so. Given the similarities in their experience, one would expect them after almost 60 years to have come to appreciate each other. Not so.

Aggie, struggling to come to terms with her impending death, is a classic "larger-than-life" character. She is also larger physically. Food, for Aggie, is solace for all sorrows. When her husband died, she did the one thing she knew how to do: she baked. Aggie's

bakery became a thriving business in the converted kitchen of the house her husband had brought her to at the start of their unhappy marriage. Feeding other people, she also fed herself. Learning to read beyond the basic ABCs when she was almost grown from the young teacher who boarded with her family, Aggie goes beyond him after his death and reads voraciously, the same way she eats.

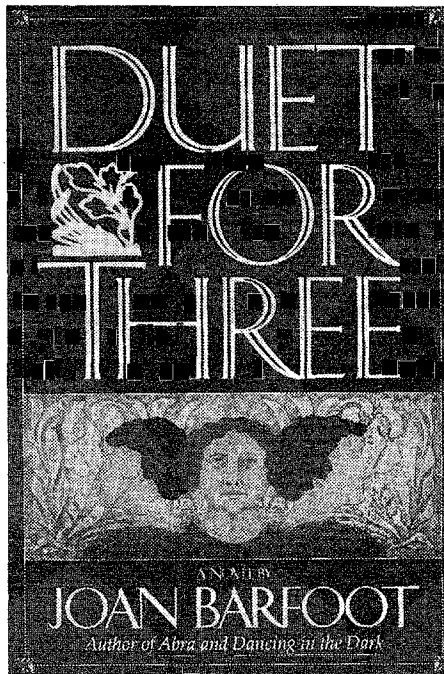
How could a woman who knew the capital of Peru and the names of the explorers of America be hurt? What could damage a person who could recite the names of all the planets, and all the continents of the earth, and all the oceans? She was making herself a fortress of facts.

June, like her father, a cautious, narrow individual, not only doesn't eat much, she doesn't play or read or do anything else much except pray, and even that activity is hedged with a sense of powerlessness.

But despair was better than terror, if that was her choice. Terror lay in change; despair lay in keeping still.

It did seem to her very strange, though, that considering her greatest longing was for safety, a guarantee against pain, she seemed to have suffered inordinately. A puzzle, that.

While Aggie searches for understanding of the human condition, June searches for the way to escape it and rejoin her father in, it is clearly assumed, heaven where, it is almost as clearly assumed, her blasphemous mother won't be with them. Where Aggie manages to find joy or at least contentment in reading, running her bakery, talking to her friend, the dairy deliveryman, June seems to find only trial: in her teaching, in her church group (where a middle-aged man takes an undesirable interest in her), in caring for her mother which is



Duty, a great virtue in her father's eyes.

And then there's Frances. When Aggie had June, she felt her real daughter was still inside her. When June had Frances, Aggie found the child of her heart. June, who cannot recall her mother showing her any affection, despite Aggie's stories to the contrary, is obscurely jealous. To June's mind, Aggie brings out the worst in Frances by encouraging her to climb trees and, later, to go out and take on the world, feats which June could not manage herself. Even now, when her daughter is a successful journalist, June is angry with her for not being the daughter she expected, for being so loved by her grandmother. Just as Aggie is, if not angry, then puzzled by June being so unlike the daughter she should have had.

As a discourse on mother-daughter relationships, this book is not cheering. Aggie

and June have 60 years to make peace with each other and have only just begun when the book ends. As a portrait of the destructiveness of disappointment, however, this novel is impressive.

June wonders what another life might have been like. There are religions, heathen ones, that offer the possibility of returning after death in other forms. Then a person could come back and try it differently, take another run at it, see it from a different point of view. Have a different mother, take a different husband, maybe bear a different daughter. One might come back unaware of consequences and lacking a sense of goodness, which is many ways might be a relief. On the other hand, there would be the terrible tedium of repetition. Imagine going through all the years of a life, and then having to do it all again.

Even Aggie, far more satisfied with her life than June is, can think:

Who would want to be Methuselah? Or how dreadful, to find out suddenly that she's really only at, say, a halfway point. Imagine another eighty years. What on earth would she do with them?

It is the coming of Frances—and the knowledge of an end—that results in the true duet in the final chapter when, just for a few moments, each woman looks at the other with a kind of understanding that has escaped them throughout their lives. If it were not for this moment of hope that redeems the bleakness of the relationship throughout the preceding pages, this well written novel would be a very pessimistic duet indeed.

*Gail van Varseveld is a Toronto feminist, co-op activist, and a regular contributor to Broadside.*



# Images in Context

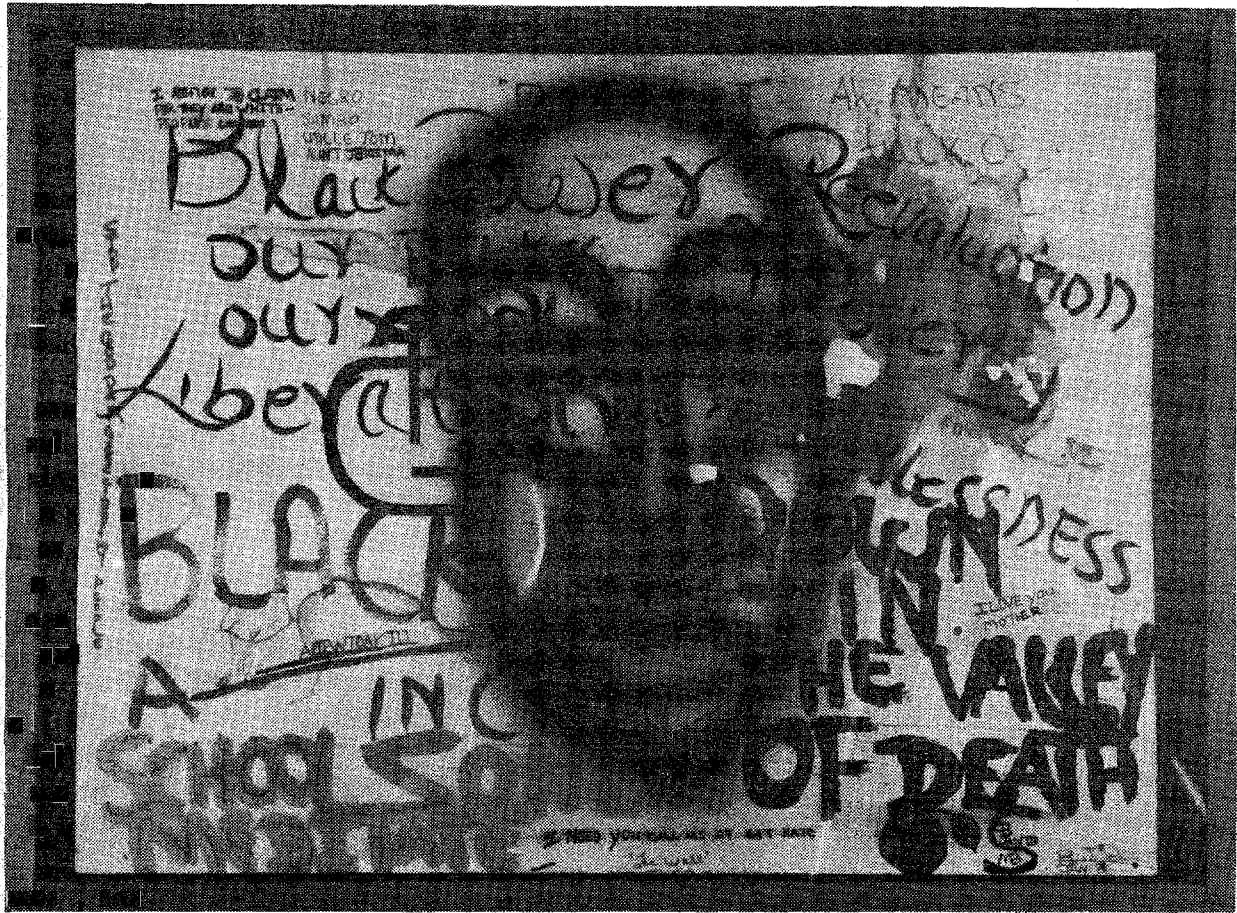
by Amanda Hale

Gallery 940 in Toronto is celebrating Black History Month again with a group show featuring work by Greta Lillie, Beatrice Bailey, Beth Peart, Michele Rosano, Marcia McCurdy, Marsha Kennedy, Anta Allen-Niang and Ato Seita.

A major contribution has been made by Lillian Allen who has loaned several pieces from her private art collection, including a beautiful wood-carving of a woman's head from Senegal, a piece of heavy cream fabric from Senegal threaded with brown images of antelope, birds and masked figures, and a couple of paintings by Ato Seita featuring stylized images of African women. Anta Allen-Niang, Lillian's four-year-old daughter, contributed some of her delightful drawings, collectively titled "A world of divergences and possibilities," and a dolly made for her by Gramma Allen.

A substantial amount of the work, surprisingly, is by white women. There is a striking poster by Marsha Kennedy depicting a black arm grasping a red serpent, forcing open its mouth to reveal Botha's face. The South African freedom cry, *Amandla*, is emblazoned on the poster, and snaking up the serpent's body are the words Free South Africa the Poison of Apartheid.

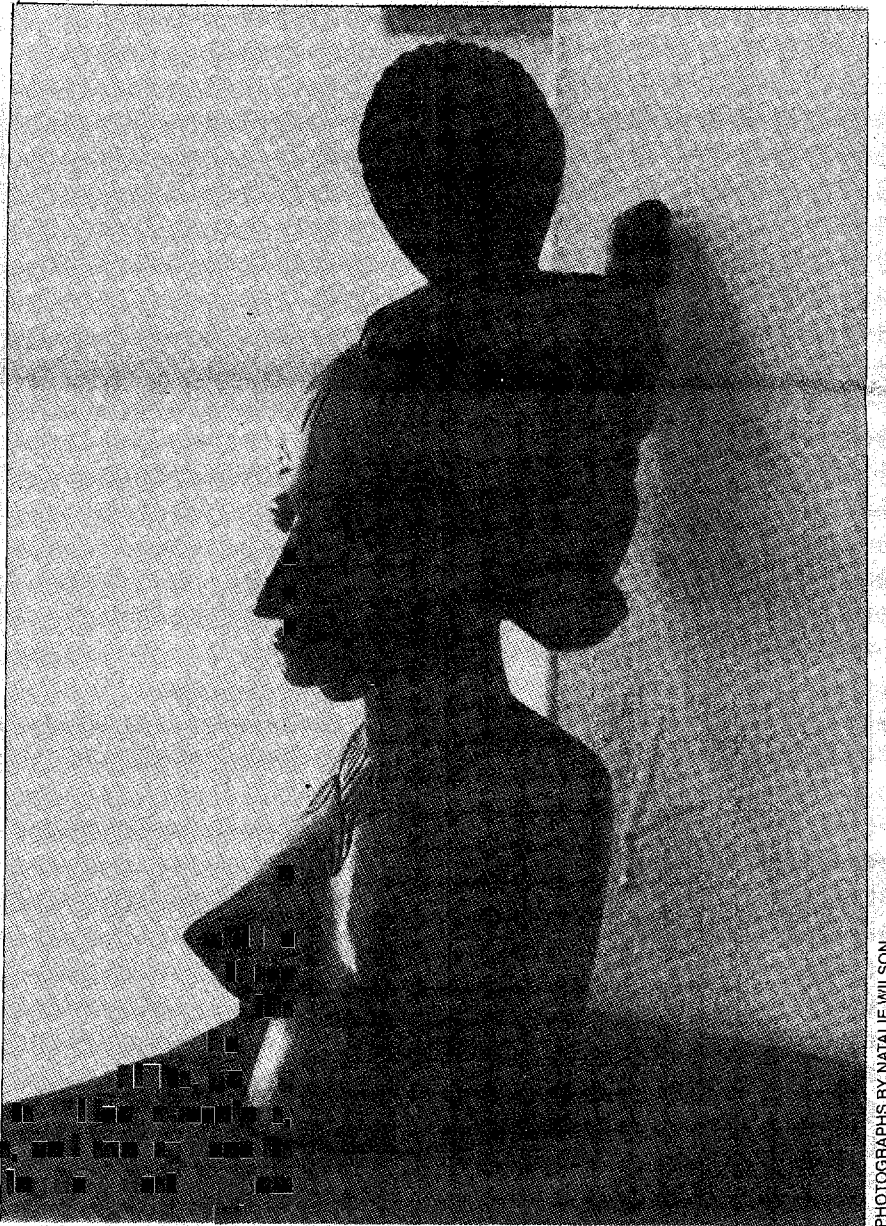
There is an interesting photo-documentary piece by Beth Peart, based on photographs of Mr. & Mrs. James R. Wilson, circa 1912-15, taken by Peart's own grandfather. We see James R. Wilson, a black ex-slave, with his Scottish wife sitting on the front stoop of their clapboard house in Welland, Ontario. A brief history of Wilson's life accompanies the photographs. He was sold into slavery with his mother, eventually escaped to Illinois, a supposedly "free state." But he was captured, again sold into slavery in Kentucky, and when the Civil War started his life was in danger because slave-owners preferred to kill their slaves rather than see them liberated. Wilson escaped again, only to be drafted into the Union army, but he eventually escaped to Canada, crossing the suspension bridge at Niagara Falls, and settling in Welland. This piece, conveying as it does a specific sense of time, place, and oppression within context, has real impact, as opposed to several rather clichéd portraits of black women—from an elegant oil pastel, "Woman in Red Robes," to the "Bloody Mask" of a woman with bleeding eyes. As one viewer at the opening commented, "I am sick of seeing images of black women as though they were timeless and from no particular place."



The Wall by Beatrice Bailey (above) and Senegalese wood carving (below) at Gallery 940.

Beatrice Bailey's multi-media copper plate piece is etched with swirling patterns and the word Superpower. Relieved into the plate are two arced wedges, also etched with acid and wax. And from the centre protrudes a plastic tube with a small wax doll jutting out. It is a powerful global image. Bailey's "The Wall" is a visually interesting graffiti piece with a black spray-painted face surrounded by slogans such as Black in Crisis, Re-evaluation of Poverty, and I Love You Mother.

The Black History Month show will be Gallery 940's last exhibition. During three exciting and productive years, Phyllis Waugh (founder of the gallery) and the 940 Collective have organized art exhibits, poetry and performance events, video screenings, lively discussion groups, and sundry benefits and celebrations, including Fem-Fest 85. Now the Gallery is closing due to financial difficulties. (A benefit for Gallery 940 will be held at The Rivoli, Toronto, on March 15, 1986.) ●



PHOTOGRAPHS BY NATALIE WILSON

## The Highlands Inn

Come to a Winter Wonderland

Whether you're a great skier or fireside chatter, the Highlands Inn has what you need for a great winter vacation. Ski miles of uncrowded cross-country trails on our 100 acre mountain setting and unwind in our new hot tub. Downhill skiing and sleigh rides are nearby. New friends, lively conversation, and good books await those who prefer chairs to skis. Join Grace and Judi for an unforgettable winter sojourn. Great mid-week rates!

P.O. Box 118B  
Valley View Lane  
Bethlehem, NH 03574  
(603) 869-3978  
Grace Newman and  
Judi Hall, Innkeepers

Somewhere special just for you and your women friends

## CLUB IVORY

Enjoy conversation and candlelight in a friendly relaxing atmosphere

Club Ivory now open:  
Thursday, Friday and Saturday  
from 10 pm to 1 am.

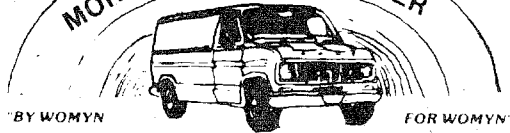
414 Church St., just south of Carlton.  
(416) 977-4702



961-1768

24-HR ANSWERING SERVICE

MORGAN THE MOVER



BY WOMYN

FOR WOMYN

LUGEM & LEEVUM



● **International Women's Week, March 1-8:** Events: March 1 - Anti-Apartheid Demo; March 2 - Racism in Ontario Government Workplaces; March 4 - Anti-Racist Forum; March 5 - Cultural/Political Evening Against Racism; March 6 - Women Under Apartheid; March 7 - Zindzi Mandela, ANC speaker; March 8 - South Asian Women Coming Together. Info: OPIRG, 978-4575; or U of T Women's Centre, 978-8201.

● **Saturday, March 1:** Speak Out for Choice, one of a series of Canada-wide tribunals organized to expose the injustices of the abortion law, sponsored by the Ontario Coalition for Abortion Clinics (OCAC). Women of all ages will speak out about their experiences with abortions. Trinity-St Paul's, 427 Bloor St. West. 2 pm. Free childcare (call to pre-register: 532-2369). Interpreted for the hearing impaired. Wheelchair accessible. Info: 532-8193.

● **Saturday, March 1:** IWD Dance. Graduate Students' Union, U of T. Everyone welcome. Info: 978-4575.

● **Saturday, March 1:** Rummage Sale, co-sponsored by the Right to Privacy Committee and the Lesbian and Gay Pride Day Committee. 519 Church St. 11 am - 4 pm. To donate call Dennis, 961-8046 or Claire, 245-1051.

● **Saturday, March 1:** Gala Poetry Reading in support of the Pat Lowther Memorial Trust Fund and Award with Gay Allison, Earle Birney, Dionne Brand, Mary di Michele, Jay Macpherson, Eli Mandel, Daniel David Moses, Erin Moure, Rhea Tregebov, Miriam Waddington and Bronwen Wallace. Art-culture Resource Centre, 658 Queen St. West. 8:30 pm. Info: 535-9728.

● **Saturday, March 1:** Future Shakespeare and Toronto Workshop Productions presentation of "Caesar," an all-female version of Julius Caesar, continues. 12 Alexander St. \$9-\$12. Info: 925-8640. To **Sunday, March 23.**

● **Sunday, March 2:** The Black History Project presents Artists Against Apartheid. "The Message and the Music," with the film "Black Wax," and a panel discussion. 7 pm. Also "Sanctions and Support" features the video "The Making of Sun City" and a panel discussion. 3 pm. A Space, 204 Spadina Ave. Info: 364-3227.

### Week of March 3

● **Monday, March 3:** The Centre for Women's Studies in Education presents Popular Feminism, a lecture and discussion series. Dorothy Smith will speak on "Feminism and the Malepractice of Sociology." 8 pm. Free. Info: 923-6641.

● **Monday, March 3:** The Women's Group, an open lesbian discussion group, meets at 519 Church St. Community Centre. 8 pm. Info: 923-2778. Also **Mondays, March 10, 17, 24 and 31.**

● **Tuesday, March 4:** 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, March 11, 18 and 25.**

● **Tuesday, March 4:** "A Wedge of Night," Toronto's only live, improvisational continuing soap serial is moving to larger, grander premises. Enjoy Passion, Romance, Mystery, Intrigue, Good Music and Good Times every Tuesday. Lee's Palace, 529 Bloor St West. 8 pm. \$5. Info: 536-0471. Also **Tuesdays, March 11, 18 and 25.**

# OUTSIDE BROADSIDE

## TORONTO WOMEN'S EVENTS CALENDAR

### MARCH 1986

Compiled by Catherine Maunsell

● **Tuesday, March 4:** Lesbian Phone Line open tonight for calls from women 7:30-10:30 pm. 533-6120. Also **Tuesdays, March 11, 18 and 25.**

● **Tuesday, March 4:** The Women's Information Line is open from 7-9 pm. Messages may be left at any time. New number: (416) 598-3714. Also **Tuesdays, March 11, 18 and 25.**

● **Wednesday, March 5:** Barriers to Equality: The Big Issues Facing Women Now! CentreStage Forum with Sheila Ragehr, Ceta Ramkhalawansingh, Shelagh Day, Barbara Greene and Ursula Franklin. Free. 8 pm. St. Lawrence Centre, 27 Front St. East. Info: 362-7041.

● **Wednesday, March 5:** Women and AIDS forum. 8 pm. OISE Auditorium, 252 Bloor St. West. Free. Info and childcare: 821-1416 (lv. message).



● **Wednesday, March 5:** Rainbow Sound presents Lillian Allen and Riddim Traxs, and individual testimonies on racism. Native Centre, 16 Spadina Rd. 7:30 pm. \$4/2. Info: 531-2059.

● **Wednesday, March 5:** The Department of Liberal Arts presents Art and Politics '86 with artist Regan Morris speaking on the artist's dilemma. Room 120, OCA, 100 McCaul St. 4:15 pm. Info: 977-5311 (ext 221).

● **Wednesday, March 5:** Help build International Women's Day, 1986. Come to March 8 Coalition meetings. Metro Central Library, 789 Yonge St. 7:30 pm. Info: 789-4541.

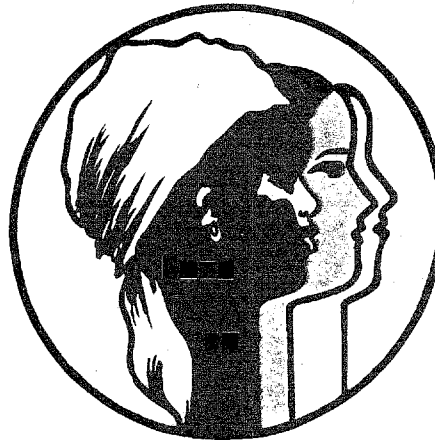
● **Thursday, March 6:** Lesbian Phone Line open tonight for calls from women. 7:30-10:30 pm. 533-6120. Also **Thursdays, March 13, 20 and 27.**

● **Thursday, March 6:** Dorothy Smith, noted feminist thinker, author and professor will speak on Gender, Power and Peace. OISE auditorium, 252 Bloor St. West. 8 pm. \$3.

● **Thursday, March 6:** U of T Women's Studies, Department of English and OISE Centre for Women's Studies present Prof. Claire Kahane, author of *The (M)other Tongue. Essays in Feminist Psychoanalytic Interpretation, and In Dora's Case: Freud-Hysteria-Feminism*. She will speak on Hysterics in Literature. Room 140, University College, 2 pm. Free.

● **Thursday, March 6:** The Women's Information Line is open 7-9 pm. Messages may be left any time. New number: (416) 598-3714. Also **Thursdays, March 13, 20 and 27.**

● **Thursday March 6:** "Rites of Woman," by Audrey Rose. Photographs, dance, poetry, performance, discussion. 8:30 pm. Cheetah Theatre and the Arts Centre, 57 Spadina Ave. Info: 977-8559.



● **Friday, March 7:** The Passionate Women with storyteller Helen Porter, Anne Marie Koop (flute), John Kruspe (piano) and Joseph Orłowski (clarinet). St Lawrence Centre's Jane Mallet Theatre, 27 Front St. East. 8 pm. \$13-\$15. Info: 366-7723.

● **Friday, March 7:** Joanne Mackell and the Yahoos, (Sherry Shute, Shelly Coopersmith and Philip May) perform at the Cameron, 408 Queen St. West. Info: 364-0811.

● **Friday, March 7:** Bratty and the Babysitters perform at Lee's Palace, 529 Bloor St. West.

● **Saturday, March 8:** IWD Dance. Concert Hall, 888 Yonge St. Tickets: \$8 advance, \$9 door. All women welcome. Info: 978-8201.

● **Sunday, March 9:** NFB screens Abortion: Stories from North and South and Democracy on Trial: The Morgentaler Affair. Bloor Cinema, 506 Bloor St. West. Free. Info: 532-6677.

### Week of March 10

● **Monday, March 10:** The Women's Cultural Building and Nightwood Theatre present the fourth annual Five Minute Feminist Cabaret. Lee's Palace, 529 Bloor St. West. Doors open 8 pm. Tickets: in advance \$9 (\$6 students and unemployed) at the Toronto Women's Bookstore, Pages, DEC'or Nightwood, 296 Brunswick; \$10 at the door.

● **Monday, March 10:** Mary Kelly lectures on Psychoanalysis, Feminism, and the Female Spectator: (1) the unconscious, (2) sexuality, (3) narcissism, (4) oedipus complex and castration complex. \$25, for 4 lectures. A Space, 204 Spadina Ave. Info: 364-3227. Also **March 12, 17 and 19.**

● **Thursday, March 13:** Nightwood Theatre's Groundswell series of works in progress by women playwrights begins with "To Humbert Humbert: The story of some bad girls from Lulu to Lolita" and "Sands" by Colleen Wagner. Theatre Centre, 296 Brunswick Ave. 8 pm. \$6.50. Reservations and info: 927-8998. Also **Saturday, March 15.**

● **Friday, March 14:** Nightwood Theatre's Groundswell series continues with "The Parts of My Body Don't Want to Touch" by Margaret Hollingsworth, "Temptonga: The Reddest Woman in the World" by Ida Carnivale and "Ova and Out" by Amanda Hale and Lib Spry. (See listing for Thursday, March 13.)

● **Saturday, March 15:** The YWCA holds its semi-annual Rummage Sale, featuring spring/summer clothing and items. 10 am - 3 pm. 2532 Yonge St. Proceeds support development projects in YWCAs worldwide. For pick-up or donations call 487-7151.

● **Saturday, March 15:** Benefit for Gallery 940, with Bratty and the Babysitters, the Heratix, and Michele Rosano. The Rivoli, 334 Queen St. West. Info: 596-1908.

● **Saturday, March 15:** WEN'DO, women's self-defence class starts in downtown Toronto. 9:30 am - 4:30 pm. Instructor: M. Mekler. Info: 593-0171. Also **Saturday, March 22.**

● **Saturday, March 15:** The Metropolitan Community Church of Toronto, the church with a special ministry to the gay community, celebrates its 13th year and a new home with Songsation '86 featuring High Praise from Dallas and guest soloists. 2029 Gerrard St. East. 8 pm. \$10. Info: 690-2133.

● **Sunday, March 16:** Nightwood Theatre's Groundswell series repeats "The Parts of My Body Don't Want to Touch" and "Temptonga" and presents "The Moon Tree" by Hamilton's Half the Sky Theatre. (See listing for Thursday, March 13.)

### Week of March 17

● **Monday, March 17:** Nightwood Theatre's Groundswell series continues with "Labour Pains," a series of skits and speakers on the subject of lesbians and work by the multi-racial collective, Lavender Shorts. (See listing for Thursday, March 13.)

● **Wednesday, March 19:** A Pay Equity Conference sponsored by the Women's Caucus, Osgoode Hall Law School with Ian Scott, Ontario Attorney General and Minister responsible for Women's Issues, Laurel Ritchie of the Equal Pay Coalition, and Lyn Kaye of NAC. Osgoode Hall Law School, York University Campus. Approximate time, 10 am - 4 pm. Free. Info: Nicole Tellier, 531-0604 (evenings).

● **Thursday, March 20:** Nightwood Theatre's Groundswell series continues with "A Kissing Way" by Judith Thompson, "Rigoberta Menchu" by Susan Poteet (in association with Mixed Company) and Francine Volker's "The Paraskeva Principle" inspired by the life and work of Paraskeva Clark. (See Thursday, March 13.)

● **Thursday, March 20:** WEN-DO, women's weekly self-defence classes begin, at Ossington and College. 7-9:30 pm. Instructor: M. Walsh. Info: 964-7477. To **Thursday, April 24.**

● **Friday, March 21:** Nightwood Theatre's Groundswell series continues with "A Classical Education" by Helen Weinzwieg, "Jane: Une Femme" by Louise Laprade and "A Play in 3 Acts and 12 Scenes" by Faith Nolan. (See listing for Thursday, March 13.)

● **Saturday, March 22:** Nightwood Theatre's Groundswell series repeats "A Kissing Way," "Jane: Une Femme" and "Rigoberta Menchu." (See listing for Thursday, March 13.)

● **Sunday, March 23:** Nightwood Theatre's series Groundswell repeats "A Classical Education," "A Play in 3 Acts and 12 Scenes" and "The Paraskeva Principle." (See listing for Thursday, March 13.)

● **Wednesday, March 26:** Necessary Angel Theatre presents "mr. nice guy," a play about wife assault, directed by Ines Buchli. Toronto Free Theatre, 26 Berkeley St. Info: 365-0533; or Box Office, 368-2856.

**TRANSFORMATION** — a new Canadian publication, with a class perspective on social change. Coming soon! In our first issues: "The politics of the 'pro-choice' movement: when 'abortion' becomes a dirty word," "Obstacles to participation: the experiences of rank and file union members," "Class realities in the Canadian women's movement," "Smoking and social change," "The feminine mystique: the fantasy of the 'women's peace movement'," "Whatever happened to the 'national question'?" and many other relevant and topical pieces. Subscription (6 issues): \$15. Sample copy: \$3. Write to: Box 1983, Saskatoon, Sask., S7K 3S5.

**THE WOMEN'S PRESS** invites submissions for a pilot postcard project. Feminist collages, illustrations, visual puns, wicked wit, racy social comment, anything that can be printed in b & w in a 4"x6" format. Deadline: March 14. 229 College Street, Suite 204, Toronto, M5T 1R4.

**JOIN THE "WRITER'S BLOCK."** Women seriously interested in the critical exchange of ideas relating to their work, contact Frannie (416) 444-1583 or Maureen (416) 533-2738.

**LINK** — An introduction service (at last!) for lesbians! Meet new women, make new friends, expand your network. For more information, send S.A.S.E. to Box 207, 253 College St., Toronto M5T 1R1. Run by lesbians.

**NEED EXTRA CASH?** We're looking for women in the Montreal area who would like to rent their spare bedroom to women travellers for Bed & Breakfast. We handle the details for you. For information please call Lindsey Bed & Breakfast for Women: (514) 843-4869.

**AURA AND CYRSTALWORK** with J'aime Schlez. Workshops first two weekends of April. For information contact (416) 486-1881.

**SPACIOUS HOME** on a quiet street, Davenport-Oakwood, close to subway lines. To share from May 1-Aug. 31 with feminist man and woman. Lots of private space, plus laundry, deck, parking, fully equipped kitchen, three bathrooms. Furnished. Single (\$300 plus ut.) or couple (\$185 each, inc.), non-smoking. To arrange immediately, (416) 654-8825.

**GREAT WORKING SPACE** for rent at the Toronto Women's bookstore. Available now, over 300 square feet, \$750./month, negotiable. Call (416) 922-8744.

**BREAKING THE SILENCE:** Unique anthology featuring people's personal experiences as psychiatric inmates in **Canada**. Personal stories, poems, diary excerpts and graphics needed. All submissions answered. Deadline: **April 1**. Send 2 copies typed and double-spaced with self-addressed envelope, to: Dr. B. Burstow, 17 Yarmouth Rd., Toronto, Ont., M6G 1W7; (416) 461-7909.

**SUMMER HELP WANTED:** Amazon Canoe Co. seeks drivers with passenger vehicles / canoe trippers for temporary, flexible work. Information: (416) 463-3528.

**THE SIMON NKODI ANTI-APARTHEID** Committee (SNAC) is organizing an evening of new works by lesbians and gay men as part of the anti-apartheid week from May 25th-June 5th. Submissions are welcome from poets, performers, video artists, etc. The deadline for submission of proposals is April 15th. Send them to 105 Carlton St., 4th Floor, Toronto, M5B 1M2; or call (416) 929-0689.

**Smokefree** teaches women to quit smoking without pain. Why struggle with cold turkey when there is a tried, true and easy way to succeed. For more information, call Dr. Jensen, (416) 465-1323.

- 25¢ a word (\$3 minimum)
- First word in **bold face**
- Ads accepted up to 20th of the month
- All classified ads must be *pre-paid*
- Fill out the coupon and send it with cheque or money order to:  
Broadside, PO Box 494, Stn P, Toronto M5S 2T1

**AD COPY:**

(type or print clearly)

No. of words \_\_\_\_\_ Name \_\_\_\_\_

Amount \$ \_\_\_\_\_ Address \_\_\_\_\_

Cheque \_\_\_\_\_

Money Order \_\_\_\_\_ Telephone \_\_\_\_\_



**OK!**

**Broadside**  
PO Box 494, Station P, Toronto M5S 2T1

- \$16 / 10 issues
- \$30 / 20 issues
- \$50 / 20 issues (sustaining)

Add \$2 for out-of-Canada addresses.  
(Institutional Rates:  
\$24 / 10 issues; \$42 / 20 issues.)

- New Subscription
- Renewal

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Code \_\_\_\_\_

**Broadside**

P.O. BOX 494, STATION P,  
TORONTO - ONTARIO - CANADA - M5S 2T1

Second Class Mail Registration No.: 4771

ISSN: 0225-6843