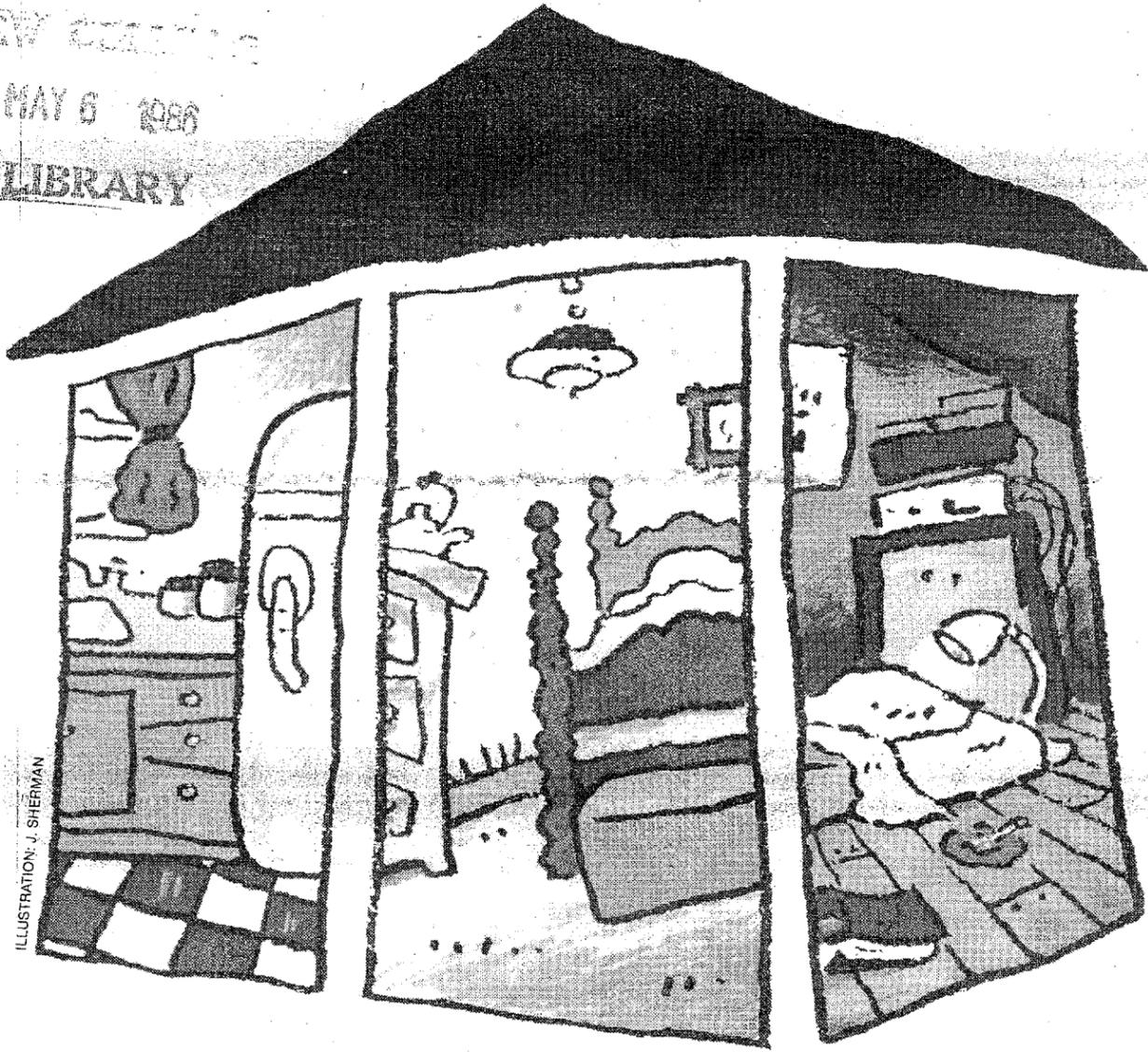


# Broadside

A FEMINIST REVIEW

NEW YORK  
MAY 6 1986  
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**Playing House:** Performance art at A Space, by Schuster Gindin and Cate Cochran. SEE STORY PAGE 12.

## INSIDE BROADSIDE

### FEATURE

**WHERE THERE'S SMOKE...** The tobacco industry, suffering from a general decrease in the number of North American smokers, has responded by gearing its ads to teenage girls, and beefing up sales to the third world. It is the disadvantaged who start smoking and keep smoking, lured by the hope of power and affluence, say the authors of a report for *Broadside*. Page 8.

### NEWS

**ACTIVIST AGENDA:** The NDP, in an attempt to recapture its grassroots constituency and to strengthen its progressive politics, has spawned a new movement: the Campaign for an Activity Party. "The Campaign has great potential for feminist activists," says reporter Jennifer Stephen, and is running Judy Rebeck as president of the Ontario party. Page 3.

...

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

**MAKING LINKS:** Most women experience some form of assault in our lives. A group of Toronto women working in support services are creating a network, to break down the isolation, starting with a conference called "Breaking the Silence." Page 6.

### COMMENT

**CHRONIC ILLNESS:** A newly-diagnosed mono-like disease is affecting greater and greater numbers of women. Lynne Crawford discusses the symptoms and the effects of disability she has experienced as a sufferer of Chronic Epstein-Barr Virus. Page 4.

**STAR BURST:** Susan G. Cole comments on the expectations we load on our feminist "stars," namely Rita Mae Brown who was in Toronto recently to promote her new book, and Cris Williamson, bravely returning to Toronto in May. Page 5.

### ARTS

**JESSICA TRANSFORMED:** The production of *Jessica: A Transformation*, a play by Linda Griffiths, is a brilliant three-tiered balancing act, as Jessica juggles her mixed heritage, her status as a woman, and survival of the planet. "It is essential to name this as feminist theatre," says reviewer Amanda Hale. Page 11.

**HOUSE BEAUTIFUL:** Playing with form and function was the purpose of *Playing House*, an art project by Schuster Gindin and Cate Cochran. Grown-up doll's houses become surrealist paintings or pleasure palaces, but the exquisite details overshadow the revolutionary potential, says reviewer Ingrid MacDonald. Page 12.

**ALICE REMEMBERS:** The movie *Dreamchild* interweaves the 1862 past and 1932 "present" of Alice Liddell, the object of Charles Dodgson's fantasy, *Alice in Wonderland*. The adult Alice comes to recognize her innocence, but there is no undoing the unwanted burden placed on the 10-year-old child, says reviewer Sarah Eliot. Page 13.



**ALL-PURPOSE ADVOCACY:** Linda Silver Dranoff's *Every Woman's Guide to the Law* provides readers with a catch-all of legal information, from employment to divorce to childbirth, with an underlying feminist analysis. Reviewed by Lisa Freedman. Page 14.



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# LETTERS

## Brave New Words

**Broadside:**

Marlene Noubese Philips' "Solitary Dialogue" (*Broadside*, March 1986) on racism in the women's movement is potent and catalytic. Philips cites Angela Davis' classic *Women, Race and Class* as a must read for feminists and I wish therefore to draw your readers' attention to a review of the book by Kandice Kerr in *Kineses*, September 1985. I believe this review is important for several reasons: Kerr approaches the book as a major influence on her as a white, working-class woman feeling alienated by and in the women's movement; in her review she synthesizes the emotional and intellectual growth possible for women like herself willing to listen to history; the book discusses both the progressive and reactionary elements in the history of Black and white women and a succinct understanding of the systemic nature of racism, both of which Kerr summarizes clearly and well; the passionate, personalized honesty of the review speaks volumes of respect for Davis' work and will motivate readers to read or re-read the text.

I am sustained in my own work by Marlene Philips' patience and courage. I remember "meeting" Makeda Silvera through her open letter to her Rastafarian sisters (*Fireweed* 16) and feeling what I do now: motivated anew by the resisting bravery of a woman determined to explode the boundaries of what is politically possible.

Cy-Thea Sand  
 Vancouver

## Divisions in Debate

**Broadside:**

The Burstyn/MacKinnon debate raging in the pages of *Broadside*, is the pornography debate writ small. Accusations that the differences are being personalized parallel accusations that the pornography debate has subsumed other important feminist issues. As the scope narrows, so does our ability to understand the issues.

I believe that the bitterness of the pornogra-

phy debate stems directly from the reluctance of Canadian (and to a lesser extent American) feminists to recognize a long-standing (and international) division among feminists — that between radical feminists and socialist feminists. Those "repressed" differences have erupted in the context of the pornography debate, precisely because the different strategies of the two irretrievably clash on that issue. They also clash on other issues, such as violence against women, working in trade unions, etc., but we have tended to deal with these differences by adopting a "separate but almost-as-equally valid" approach — in the truly liberal Canadian way. To suggest that MacKinnon (a radical feminist) has somehow precipitated a division is ludicrous. What she has done, and I believe it is very much to her credit, is to speak out loud about this division. We too must admit our differences.

In my view, Burstyn (a socialist feminist) is forthright. I (a radical feminist) have had the opportunity to debate with her, and to read her writings. I have heard or read the following: She characterizes those of us that differ as politically unsophisticated. She characterizes rape as something which takes place primarily among working class men and women. She characterizes those of us who work on the pornography issue as allowing it to take precedence over our work on other issues. She characterizes the Minneapolis Ordinance as censorship. She characterizes pornography as free speech. She opposes state intervention, but supports using the hate literature provisions of the Criminal Code to suppress some pornography.

The anti-pornography movement in this country came out of the anti-violence against women movement. Those of us who worked in rape crisis centres and transition houses and women's centres heard story after story of women who had had pornography used directly as a weapon against them. We looked at pornography and saw many real life rapes and beatings and harassments depicted in those pages — but twisted; twisted in a way that silenced the real victims and told the readers that women really like this sort of abuse, and that real, virile men liked to do it to them.

Starting from the premise accepted by most educators, and advertisers, that people are affected by what they see and read, we characterized this material as hate literature toward women — no less influential than Nazi propaganda against Jews. We recognized many of

the pictures as showing real violence against real women. We didn't stop doing our work, we integrated this analysis into our work.

The response of radical feminists is to believe women's experience and act upon it. The response of socialist-feminists is to situate women's experience in the context of the historic class struggle, in which some men are the allies of women, and in which some immediate women's concerns must remain unaddressed until such time as economic class divisions are eradicated. Clearly the division is never quite that clean. Many radical feminists adopt chunks of socialist analysis, and many socialist feminists struggle to have women's immediate concerns addressed in the context of a socialist analysis. Nonetheless the division is there.

To debate pornography is useful. However, I think this debate would be a lot more useful if the socialist feminist/radical feminist debate were discussed explicitly, rather than targeting pornography as the scapegoat issue in which all our larger differences come to the fore. As this debate has international, as well as specifically Canadian dimensions, there is no place in it for nationalist slurs. And please let us keep it in the non-pornographic, non-capitalist feminist press — at least for a while.

Megan Ellis  
 Vancouver

## Bill C-49

**Broadside:**

Bill C-49, the new anti-soliciting law, has been in effect since December 20, 1985 and put into practice on January 4, 1986. In its first two months, over 150 women were charged with soliciting, procuring or engaging in prostitution. Some women have been charged as many as four times, some women are now being kept in remand until their court date, which is still undetermined, without means of paying their \$500 bail. Of the approximately 60 tricks charged, not one was taken downtown and put through the humiliating process and only one man from out of province had to put up a bond. Women are unclear about the

# EDITORIAL

## A Different Legal Voice

On April 1, the Canadian Advisory Council on the Status of Women released *A Feminist Review of Criminal Law*. The study was commissioned to assist in evaluating the ongoing work of the criminal law review and the Canadian sentencing commission, as well as other policy initiatives undertaken as a result of the passing of the Canadian Charter of Rights.

The controversial review looks at the criminal law and its procedures from the point of view of women. Seen from a female perspective, the law and its implementation is exposed for what it is — a system designed to cope with male concerns. The authors contend that the exclusion of women from the criminal law debate has resulted in priority being given to the value of private property and to the security of the state at the expense of other values, in particular sexual equality and children's rights. The law takes good care of men's interests. Women, on the other hand, are either invisible or the victims of discrimination written right into the law.

For example, the report challenges prostitution law that makes prostitutes even more vulnerable to pimps and which gives them a criminal record, making it difficult for them to switch to other kinds of work. The report also takes on the abortion law which, according to the authors, affects women differentially, thus discriminating against them, and which is particularly unfair to women in remote areas of the country, where there are no hospital facilities.

Students of both the prostitution and abortion issues will find these views extremely useful. Feminists can take heart from the fact that although we have been engaged in intense debate over the social and political meaning of prostitution under sexist conditions, the review emphasizes the areas in which there is unanimous agreement — that the present law violates women's rights.

On the abortion question, it is instructive to note the difference between a feminist critique of abortion law and the argument given by lawyer Morris Manning when he posed his constitutional challenge to the abortion law in defence of the doctors at the Morgentaler Clinic. Manning argued that the law was a violation of privacy. The authors of the review complained that the abortion law discriminated against women. The arguments do change when women speak in our own voices.

The most provocative aspect of the review deals with the way in which women ought to be able to use existing defences as a means of coping with criminal charges. The defence of necessity has been enshrined in the self defence argument. It has also been used with great success in the defence of doctors who have been charged with procuring abortions. The authors here pointedly wonder why women cannot use the defence of necessity when caught stealing to feed themselves and their children.

The press turned the suggestion into a major headline, thus misconstruing the point

and ultimately, trivializing the entire report. The review says explicitly that it is necessary to study the concrete effects of penal sanctions imposed on a female population for whom the realities of life are different from those of men. In fact, by redefining necessity, the review addresses the reality of the poverty of women and the conditions which lead women to violate the criminal code. Our first reaction to the headline, "Women should be allowed to steal" may have been incredulity, but in fact the authors do want to point out what necessity means in the lives of women.

*The Feminist Review of Criminal Law* covers laws and why women break them; women's victimization by criminals and the system's failure to deal with it; the absence of women on the bench; the rules of evidence and the way they reflect a negative profile of women; the inadequacy of prisons for women; and the problems inherent in a system devised by male legislators. The *Review* is radical, with a feminist approach that is consistent and coherent.

We congratulate the Council for commissioning the *Review* and more crucially, for releasing it. Having read the report and what it has to say about women's experience, we urge feminists to ignore the media distortions and to read the report for themselves. (Copies of the report are available free of charge from: Communications Unit, Status of Women Canada, 151 Sparks Street, Ottawa K1A 1C3; (613) 995-7835.)

law, it is so vague, and are uncertain what they are able to do legally.

The first challenge has been presented in court and we are now waiting for the judge's decision. Even though we are hopeful, we know the Crown will appeal the decision, if it should be in our favour. Our lawyer has not asked for a retainer, but he requires funds for photocopying and for transcripts from the courts. Money will also be needed for Supreme Court appeals, when they arise.

We at ASP (The Alliance for the Safety of Prostitutes), have been saying for months that women will be arrested in large numbers across the country. This has happened. We have stated that the illegal tactics used by the police to i.d. women in the past would be used to arrest prostitutes; this has also happened. We have predicted that prostitutes would die, our greatest fear; this is also now a reality. The violence has increased on the street and in the homes for prostitutes. There is no money on the streets or in the bars, tricks are out in record numbers, and this law has given the message to men that prostitutes can be murdered without repercussions; to date this has been the truth.

In every country where prostitution has been outlawed, women who work in the sex trade have been murdered in large numbers. In Seattle, over eighty women have disappeared, but only 43 have been accounted for, all murdered. In Los Angeles, 20 black prostitutes have been murdered and mutilated in the past few months. A significant number of other black women have also been murdered, but, because they were not known prostitutes, the police say the murders are unrelated. The US Prostitutes Collective disagrees.

We do not want a Green River or LA serial killer in Canada. There were at least ten prostitutes murdered in Canada last year. That is ten too many! With the implementation of Bill C-49 the numbers will increase.

We, ASP, are also raising money to be able to shelter prostitutes' children from the MHR until relatives are able to pick them up or we are able to deliver them to relatives. We have women in Vancouver who are willing to help by donating their home and energy for the children, but are unable to donate money for food or transportation. We all know of women who work in the sex trade who have voluntarily and involuntarily had their children apprehended by the ministry and who are now unable to regain custody without great expense and an extremely long procedure. These women have to prove they are fit parents and the ministry is saying that women who work in the sex trade are not fit parents.

The treatment of women by the police during arrest and in the station is such that all women in Canada should demand this law have a comprehensive review now and not wait for the allotted three years. Twice as many prostitutes as tricks have been arrested. Women and children are disappearing in the cracks of the legal system. Women and children are disappearing underground, only to resurface when their bodies are found.

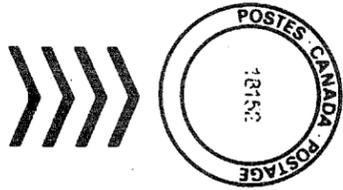
Your help is essential in this fight. Money is badly needed and the fight is just beginning. (ASP, MPO Box 2288, Vancouver, BC V6B 3W5).

Marie Arrington  
Vancouver

## Quotes of the Month

"When the women and children are safe then we can all march together to defend the books." — Concerned Women of America

"The criterion for employment equity is to make the working world as safe for mediocre women as it is for mediocre men." — Alan Pearson, V.P. International Society for Planning and Strategic Management.



## What's in a Name?

**Broadside:**

When Mary and I were closeted, I had my social life and Mary had her social life. We never had to refer to one another in any way other than "friend" to family, friends and acquaintances who politely never inquired as to whether "friend" was the appropriate appellation to use or not. Since 1984, we have liberated ourselves from the confines of the closet and yet we find ourselves on the horns of a big social dilemma: how do we introduce one another when "friend" isn't enough but "lover" is too much? "Lover" is too explicit and too personal a word to be banded about in the course of normal introductions. I want a

word that places Mary in my life, not in my bed.

Maybe it's old-fashioned prudery and it's certainly politically incorrect but the use of "lover" makes me uncomfortable. For me, being "lovers" is my private concern and not some kind of a social declaration and yet there is an enormous expectation in the community to designate one another as such. Everyone seems to use "lover" be they denoting an intimate acquaintance of twenty minutes or of twenty years. I often uneasily wonder if "lover" is used so indiscriminately because people are protesting just a little too much, or if they just simply want to use it or if they use it because there is such an abundant lack of suitable alternatives? What are the alternatives? Denoting Mary as "my lover" to me sounds as if she is about to burst forth into a passionate embrace. "Girlfriend" sounds like something that I left behind in adolescence. "Mate" conjures up either the jungle or the barn-yard, "other-half" sounds like one of us is dismembered and "partner" would be alright but only if we were in business together. Suggestions welcome. We are desperate.

The major quarrel I have with using "lover," though, is that it falls so terribly short of explaining the magnitude of my commitment to this woman that I love and the relationship that we have. We have a home together. We make each other laugh. We fight, we do

housework, we grocery shop. She hates my bike parked on the front porch and I am thrown into paroxysms of fear when Eatons has a shoe sale. Love-making has its place in our relationship but it is not the focus of our life together. In fact, Mary is a student who regularly has sixty-five hour weeks and alas, often love-making has no place in our life together. She is my lover but she is more. Much more.

I was recently at a social function when someone asked me if "my lover" was also present. I had an argumentative impulse to say "no, but Mary is." Let's face it — heterosexuals can learn a lot from us but we can learn a lot from them and this is a case of just such a lesson. "Husband," "wife" and "spouse" are formal, polite and convenient ways of telling who is with whom and thankfully, this is all they tell you. I presently cannot introduce Mary as my "wife" to anybody — straight or gay. Gays and lesbians took asstance and accuse you of being into stereotypes and mimicry. Mimicry has nothing to do with it. It is maintaining a sense of decorum and having a respect for the meaning of intimacy, love and commitment that is at the heart of wanting to call Mary my "wife." I only wish that there was a "gay" word that meant the same.

Karen Andrews  
Toronto

# Campaign Overhaul

by Jennifer Stephen

Since the last Ontario provincial election, the New Democratic Party has drawn the media spotlight on two notable occasions: once, for the decision to prop up a flagging minority Liberal government, and more recently for wallowing in the red under a \$1 million deficit. Strange coverage for a progressive, slightly left-of-centre political party. In fact, it seems that over the past few years, the Ontario NDP has done little to invigorate its grassroots supporters: from the adoption of centralist internal procedures, which have the effect of concentrating power, to indifference toward political dissent of a substantial proportion of the membership on certain key issues, for example the extension of separate school funding. It may well be that compromise after political compromise does have the effect of lending credence to the view that the NDP is rapidly becoming a shadow Liberal party.

According to many long-time NDP activists, the party still represents an agenda for progressive social and economic policy. For example, significant gains have been made in bringing such issues as pay equity to the forefront of legislative debate. Similarly, the NDP continues to press for revisions to the labour code, to include first contract legislation rights and minimum wage scales for domestic workers. That is, although the legislative record is OK, significant problems remain. The direction that the NDP has taken is fundamentally unsound, leading as it does down the path of mainstream legislative and electoral politics while undercutting political activism at the grass roots level. No matter how democratic the internal structure of a political party may be, any progressive political organ which becomes detached from its activist base is most certainly headed for problems. These are the pressing concerns which have galvanized and spawned the Campaign for an Activist Party.

The Campaign seeks to revitalize the party, to bring the direction of the NDP right back to where it began: the level of grassroots social movements, with accountability to and substantive support from current social movements which are mobilizing for fundamental changes. These changes include: universality of social services, including a ban on extra-billing; adequate and affordable housing; free-standing abortion clinics; opposition to free trade and the war drive; and, solidarity with international liberation struggles.

The purpose of the Campaign is straightforward: to synthesize progressive principles and action and to reflect the history of the NDP as a social movement that looks beyond the single-minded myopia of simply electing better legislators. Which is not to suggest that the election of progressive legislators is unimportant.

Rather, the point is to empower the electorate through active integration between the elected representatives on the one hand, and grass roots political movements on the other. This tenet of the activist campaign is nowhere more pertinent than in the area of "women's issues," a rather curious term which gained national renown after the discovery of the gender-gap and the political capital which that discovery promised. And it is here that the Campaign holds great potential for feminist activists, since Judy Rebick, a central spokesperson in the pro-choice movement, is also at the centre of the campaign, running for election as president of the Ontario NDP. In effect, Rebick has come to symbolize, through her own politics, the activist politics which underscore the campaign as a whole.

According to Rebick, there is clear potential for a stronger feminist presence in the NDP. The imperative here is to bring the politics of the women's movement even further into the NDP, to extend feminist politics into the structure and operation of the party, from its elected caucus to its riding associations.

The NDP's record is already a welcome change from the lip service paid to women's issues in mainstream practice, and it is clear that feminist politics are not regarded as a mere adjunct to be tacked on to legislative portfolios and campaign leaflets. Of course the NDP record, both at Queen's Park and in terms of policy, is the result of concerted action on the part of feminists active within the party. The policy record includes support of free-standing abortion clinics, universally accessible social services, lesbian and gay rights, and affirmative action in the public and private sector. Members of provincial caucus are required to speak to and about these policies in the legislature, as well as at rallies and press conferences. But even the most pro-

gressive policies are virtually useless unless they are lifted from the books and placed in the mainstream of political practice. As the Liberal-NDP Accord demonstrated, some of these issues may be given low priority, or even set aside altogether.

One of the problems with the current direction of the NDP, according to Campaign organizers, is that tremendous time, energy, money and creative thinking are being absorbed exclusively in the machinations at Queen's Park and in the running of candidates in winnable ridings. Significant gains have been made in implementing affirmative action in the running of women candidates (and some, even, in winnable ridings), but activist politics do not begin and end at Queen's Park. The Campaign therefore includes a bid to restructure the political process on which the NDP operates, starting with the development of a "campaigns department." This principle of organized activism does not mean the cooptation of social movements for electoral gain; its purpose is to involve the NDP as an organ of political activism while leaving the autonomy and integrity of such movements intact.

So far, the Campaign has received support from key feminists in the labour movement and the women's movement. While there has been some disagreement over some of the positions adopted (somewhat predictably but disturbingly over the extension of separate school funding) there remains a general agreement on principles: to revitalize the NDP as a viable proponent of progressive economic and social policy and justice. And of course, that's why many women became active in the NDP in the first place. If that means ruffling the feathers of a few media politicians, well — so be it.

Jennifer Stephen is a member of the ONDP, and a regular contributor to *Broadside*.

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# Invisible Disability

by Lynne Crawford

I've been diagnosed as having Chronic Epstein-Barr Virus (CEBV, or EBV, or Chronic Viral Syndrome). EBV is the virus that causes mononucleosis. It is a herpes virus. Once you become infected with the virus, you stay infected. Usually, it goes into a latent phase and stays inactive.

Until recently, nothing was known about CEBV. It usually doesn't show up in a mono test. Doctors would test for mono, come up with a negative, look for other illness, or tell you it was in your head. Now there is an EBV antibody "titers test," a blood test, with which to make a diagnosis of CEBV.

Not everyone has all the symptoms of CEBV, and the symptoms range from mild to unpredictable to severe. The most prevalent symptom is extreme fatigue. Half the people diagnosed so far are unable to work and show obvious strain in their "family life" due to the level of exhaustion. Other symptoms include muscle aches/weakness/spasms; headaches, joint pain, swollen lymph nodes, sore throat, difficulty in concentrating, dizziness/disorientation/memory loss; lack of coordination, numbness, sensitivity to light and noise, hair loss, hand and finger swelling; mood swings, anxiety, seizures, depression. In all cases, symptoms vary greatly from day to day, and dealing with this unpredictability is a major social and psychological strain. Especially since, at the moment, there is no cure.

As for me, I think I've had it since I got mono three years ago. I fall into the category of those who relapse and go in and out of it. I know I'm not as affected as several other women I know, each of whom have stopped working and one of whom can't drive any more. My main symptom is fatigue, which does not relate to how much sleep I've had —

sometimes I can knock off 12 hours at a stretch, and wake tired. I tried to deal with this before diagnosis by trying to exercise harder, manage stress, etc. I knew something was wrong when my progress in my workouts on a rowing machine began to reverse itself, and I simply couldn't do what once had been an easy baseline for me. I began looking inside, asking myself, am I depressed, am I avoiding something? I actually have felt quite engaged and happy with my life. I worried that I was amidst some massive denial, but friends around me didn't think so. I didn't think so. The denial that was present was simply the denial that I felt physically sick: exhausted, sometimes weak, sometimes dizzy, sometimes foggy-brained.

Initially there was a moment of relief in finally naming what was going on, permission to do what I needed to do — sleep, escape from the WASP voice that accused me of laziness. There has also been anger at other people's ineptness around illness and disability (including my own). Empathizing with disability, especially hidden disability (like a chronic illness), has not been a strong suit for me as a therapist, though working at a clinic that has women's disabilities groups has taught me more. People are full of advice on how to cure it — megavitamins, acupuncture, diet, etc. I think I am learning a lot about how we respond that way because we need to "fix it" and we're scared to empathize with a sense of powerlessness or invasion or vulnerability. No one wants to experience those glimmers of our mortality or our limits. We don't want to identify with that — including me. So we respond with advice or minimization or denial instead of simple empathy. And it hurts.

A number of women in San Francisco have

been diagnosed with CEBV. Some are in a support group; some are meeting with disabled women and identifying with women who must manage chronic pain or illness. I am learning from these women how each must find her own path to healing, and how each has been hurt by the prescriptive, self-blaming "you-create-your-own-reality" undertones of some "holistic" practitioners, and by the mechanistic "if-it-doesn't-have-a-name-it-doesn't-exist" nature of medicine. Back to the old dichotomies of mind/body! Which doesn't mean that holistic healing or medicine have nothing to offer. I am going to search in both places. What hurts is when advice is used in a distancing, blaming manner.

Let me try to name what CEBV is, and is not, something that is proving to be my most difficult task. There is some very scary stuff here. It is frequently said that CEBV is common to gay men with AIDS and ARC. In some rare cases, there is believed to be "some evidence of HTLV involvement as well as links to certain forms of lymphoma with patients suffering from this syndrome." CEBV is obviously an immunity problem.

It is misleading to call it "chronic mono" as it initially was called, because that name did not suggest its potentially debilitating nature. Part of the problem is trying to predict the seriousness of the issue without being alarmist. What that means on an emotional level is coping with the fact that no one really knows very much yet.

Part of the problem is trying to predict the seriousness of the issue without being alarmist. What that means on an emotional level is coping with the fact that no-one really knows very much yet.

Ultimately, what it is for me is tiring and

scary. It means making room in my life to deal with the fatigue and other symptoms when I am in an "active" relapse phase. It means dealing with my own feelings about it — denial, fear, minimization, freakouts. It means dealing with other people's responses, and making decisions about who and how I tell. It means dealing with unpredictability. And that leads to fears of being seen as hypochondriac or unreliable. How can someone who appears so normal one day be so out of it the next day? It also means deciding how involved I want to be on a community level: in support groups, in lobbying for research funding; in dealing with community ignorance or hysteria, as the case may be. Then there's dealing with clients — I have three clients with it, one of whom is significantly disabled (can't work, has trouble shopping, cooking, etc.). And of course, it means looking inside and outside, spiritually and physically, for what is hurting and what is healing.

In a way, I feel the kind of excitement I usually feel as I begin a new challenge — a new job or project. At first I thought, "What's this? I am excited about being sick? I must want to be sick — that's my problem! Then I realized that I felt excited about healing and about having the courage to look into my own and other's mortality. I feel so open now to understanding what it really must be like to live with the limits (and possibilities) of disabilities. To be a person with chronic pain. To have cancer, or AIDS. Some gut level of empathy which I simply did not have before. Being a bit closer to the edge of those issues, I feel a bit closer to the sacredness and magic of my own life.

Lynne Crawford is a San Francisco therapist.



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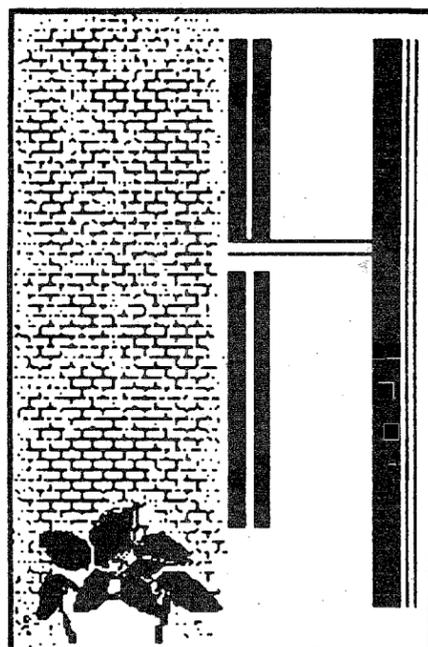


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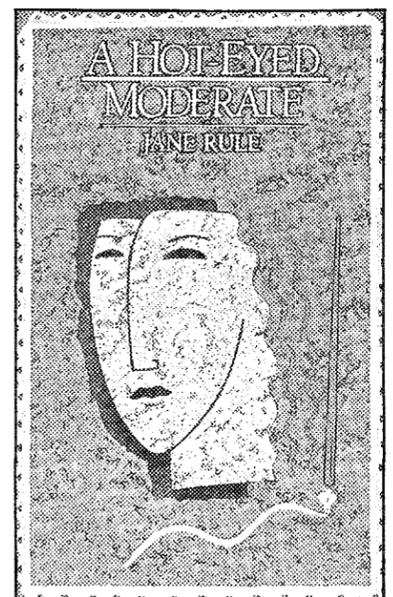
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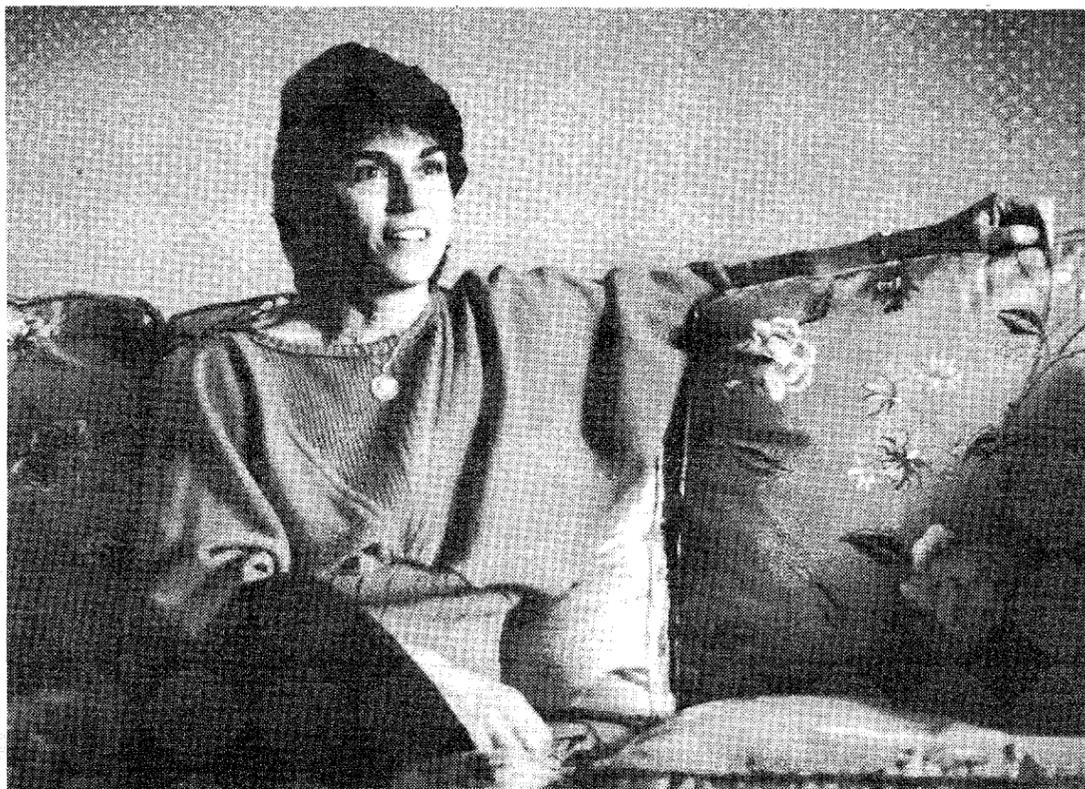


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LESTER & ORPEN DENNYS

# The Way (We Wish) They Were



Rita Mae Brown in Toronto, April 1986.

INGRID MacDONALD

by Susan G. Cole

In an hour long conversation, novelist Rita Mae Brown talked about the things that were important to her — her training in Latin and Greek, the Bible's glorious English, the history of the southern United States (the subject of her recently released book, *High Hearts*) and the nature of gay relationships. It was clear that though Brown might call herself a feminist, she is not really committed to the *ideas* of feminism; they aren't the notions that rattle around in her brain, that challenge her and that expand her political and artistic sensibility. Rita Mae Brown writes marketable novels, not lesbian novels (unless, of course, the context is tennis), and I don't think she's written a lesbian feminist line since *Rubyfruit Jungle*.

There is nothing wrong with writing books that sell. Brown describes herself as being born poor and takes pride in having changed that condition. Why would we expect, let alone demand, that she do anything else? Just because her work touched us, and even moved us, ten years ago, does that mean that everything to follow has to be a progressive paean to lesbianism, written in deathless prose with a commitment to feminism that does not falter?

Admittedly, Brown gave us the impression that we had a great deal to look forward to. In *Rubyfruit Jungle*, she created the wonderful Molly Bolt, a lesbian who didn't hate herself, and ten years ago, that was astonishing. In real life, as an active member of the National Organization of Women (NOW), she demanded that NOW embrace lesbianism as an issue for feminism, and quit when NOW refused to do so (NOW has since improved its position). But the general feminist disappointment that has greeted her commercial efforts since then makes me wonder. So Brown is a public lesbian. Apart from her split with NOW, has her being "out" meant that much for feminism? Only her writings can tell us for sure. Check them out. Brown

has given feminism the slip.

Recently, I read *For Keeps*, a novel by Elizabeth Nonas, published by Naiad Press. The book is about lesbians who are trying to sort out their love lives. Even though it supplies a reasonable enough erotic charge, *For Keeps* is enlightening only if your life is strewn with female architects and screenwriters. The one remotely feminist reference in the book is to a woman who writes non-sexist children's books. The rest of it, especially the discarding of one lesbian lover because she is a record "salesman," is appallingly elitist with hardly a flash of a feminist vision. But why are we so surprised when lesbians are a bit of a letdown from a feminist point of view? Naiad has never been a lesbian feminist press, contrary to the view of critics who call it that, contrary to what publisher Barbara Grier may say about herself, and in spite of the ingenuousness of those who couldn't fathom how Naiad could have sold *Lesbian Nuns* to *Forum* magazine. Naiad is a lesbian press deeply committed to the distribution of lesbian books. And Rita Mae Brown is a lesbian who writes, period.

Brown is not the only one who staggers under the pressure of her lesbian feminist admirers. A few years ago, singer/songwriter Cris Williamson had a rather unpleasant encounter with a Toronto audience. The audience, mostly lesbians, had come to hear the woman who had created woman-positive anthems of lesbian love. Williamson arrived in town beset with contradictions. She was feeling closed in. Her record company, Olivia, catered to a narrow market of women who idolized her, sometimes harassed her and, at least according to Williamson, seemed bent on making it hard for her to cross over into other progressive markets. So determined was Williamson to break out of the confines of women's music that she had refused an invitation to Toronto from the feminist production company Womynly Way in favour of the more mainstream sponsorship of Mariposa Concerts.

But it was Olivia Records that had taken

the risk to record Williamson, and it was her women's audience that had made it possible for her to tour outside California. Ironically, while Williamson opted for the support of Mariposa in Toronto, the folks at Mariposa enlisted Womynly Way's help in filling the concert hall, borrowing mailing lists and consulting with Womynly Way on advertising strategy. Mariposa knew perfectly well who was buttering Williamson's bread. It was Williamson who wished it were otherwise.

She couldn't hide her hostility come concert-time. She carped at her audience for stereotyping her and eschewed any comment on women's condition for a lengthy monologue on the oppression of whales. Many women in the audience were confused. Some waited for the ice to break. Others walked out — loudly.

Williamson had been arrogant and she had projected wildly onto an audience that really appreciated her work. But when I listened to Williamson's groundbreaking album, *The Changer and the Changed*, I realized that the audience had been projecting a bit too. There were only two songs on the album that could be certified lesbian. The rest were folk songs, pleasant enough, and certainly not offensive. But they were feminist only if that adjective applies to pleasantly inoffensive folk songs. "We liked you better when you were a feminist," growled one woman as she made her exit in mid-concert. But Williamson was more a superannuated hippie than a spiritual guide for the women's movement. The songs she was singing reflected her real concerns. I'm not even sure she ever said she was a feminist. What made that disgruntled woman think she

was? Olivia Records? Possibly; Williamson's lesbianism, probably. Big mistake.

To Rita Mae Brown's credit, she never tried to cut it both ways. Unlike Williamson, who worked with Olivia wishing she were somewhere else, Brown wasted no time dispensing with Daughters Inc., her original publisher. She knew exactly what she wanted and found a mainstream publisher as soon as she could. She sold the movie rights to *Rubyfruit Jungle* (no, not to Stephen Spielberg), for the money, prematurely as she admits now, and since then has written a few screenplays, some of which have been shlockified, some of which have been hopelessly liberal. So what? Brown is just a person trying to make a living. It's the rest of us who keep expecting something else.

We should stop, clear the air, and our heads. Then we might notice that Brown doesn't write feminism, and that she's stopped writing lesbianism, if the new book is any indication. We might also notice that her personal life has always been a great deal more interesting than her books. (*One hopes*, anyway, that Martina Navratilova was more exciting than the character in Brown's tennis novel, *Sudden Death*.)

But she knows what she's doing and she's at peace with herself. As for Cris Williamson, she is returning to Toronto this May to perform with Tret Fure. Her sponsor this time is Womynly Way, which leads me to suspect that maybe she's sorted a few things out for herself too.

That leaves the rest of us to figure out whether a passion for women is necessarily a passion for women's liberation. ●

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# MOVEMENT MATTERS

## Feminists on Law

A report commissioned by the Canadian Advisory Council on the Status of Women, entitled *A Feminist Review of Criminal Law*, says that women in dire straits should be given special legal status. The report, which was prepared by a group of feminist legal experts — three lawyers and a criminologist — discusses many aspects of criminal law, ranging from prostitution and pornography to abortion, sentencing and rules of evidence.

The report says that the Criminal Code is weighted in favour of men and that Canadian women are victims of countless forms of legal discrimination. The report recommends that:

- Abortion laws should be repealed because they are a violation of women's bodies.
- Women should be protected against exploitation through pornography and prostitution. All violent pornography should be outlawed. Obscenity laws should be replaced by new offences to prohibit production, processing and trafficking in pornography.
- Ottawa should ban discrimination against women prisoners, who are provided fewer services and programs than are available to help male prisoners rejoin society.
- The Criminal Code should explicitly endorse the defence of necessity, under which an accused person can argue that his or her circumstances justify an illegal act.
- People should not be charged with contempt of court for refusing to testify at a trial out of fear, unless the state can prove realistic protection is available.

The report calls for "a statutory defence of necessity, allowing women, to interfere with the property rights of others in order to feed, clothe and shelter oneself or one's children." Christine Boyle, who wrote this section of the report said, "Rather than being intent on punishing women for such crimes, we should first consider the tragedy that starvation exists at all in our society, and that should be a consideration when we deal with such offenses."

The report, which was commissioned in 1984 as a part of a continuing review of existing criminal law, found that many problems stem from the application to women of a law "devised by male legislators for the pur-

pose of controlling anti-social acts largely committed by men."

The report says that women bear a disproportionate legal burden in five areas:

1. Petty Crimes — few illegal acts committed by women qualify as crimes. Most of the charges laid against women are for petty thefts, minor liquor violations, breaking bail and disturbing the peace. The authors report that there is nothing criminal about the majority of offences committed by women. Violent and serious offences account for less than 10 percent of charges against women.
2. Abortion — the present law denies women reproductive control in a context where women do not control their sexuality. Also, under the existing law, it is an offence to perform an abortion, except in an accredited hospital after approval by a therapeutic abortion committee (which do not exist in many Canadian hospitals).
3. Pornography — the report recommends a new definition of pornography which recognizes that it "is harmful to the people who appear in it, that it helps to maintain the subordinate status of women and that it is offensive to some unconsenting viewers."
4. Prostitution — the report criticizes existing laws because they make prostitutes more vulnerable to pimps and they penalize women while ignoring male harassment of women in the work place and on the street. The authors say the government should consider prostitution laws aimed solely at customers, coupled with a campaign at improving job opportunities for women and at stamping out all forms of prostitution.
5. Women prisoners — the report says women convicted of crimes often face further forms of discrimination in their sentences, which are described as often too tough, too long, or in sub-standard penal institutions. The majority of women do not warrant such long prison sentences and that most convicted women are not repeat offenders. But they are often victims of sexism in the courts by judges and lawyers. One suggested solution is the adoption of affirmative action policies and programs to include more women at every level of the administration of criminal justice.

## Depo Provera

Depo Provera is a synthetic hormone which is used primarily in the treatment of endometriosis and in the treatment of cancer of the endometrium. It can also be used as a three month injectable contraceptive, and it is this use of the drug which is causing considerable controversy.

The US Food and Drug Administration has twice rejected the marketing of Depo Provera as a contraceptive because medical information on the side-effects and long-term effects of the drug is incomplete. Now, the manufacturer — the Upjohn Company — has applied to Health and Welfare Canada for approval of Depo Provera as a contraceptive for unrestricted use by Canadian women. This has caused widespread concern among women's groups who, in light of past experiences with thalidomide and DES, urge a cautious, well-informed approach to decision-making about the use of new drugs.

Canada does not have mechanisms for public participation in the process of assessing the safety of and approving drugs. The Canadian Coalition on Depo Provera, and the YWCA of Canada have sent a letter to Health and Welfare Minister Jake Epp expressing concern about the decision-making process, with regard to new drugs.

Make your concerns known, too, by writing to Health and Welfare Minister Jake Epp, Confederation Building, Wellington Street, Ottawa K1A 0A6.

## The Edge of the Earth

TORONTO — Québécoise writer Jovette Marchessault is very happy that *The Edge of the Earth is Too Near*, Violette Leduc will be playing in Toronto this spring. Since the Tarragon Theatre production of *The Saga of the Wet Hens* and the subsequent publication of *Lesbian Triptych* by Women's Press, she feels she is starting to attract an audience in English Canada.

*La terre est trop courte*, Violette Leduc, translated into English by Susanne de Lotbinière-Harwood, is, according to Jovette, "a cosmopolitan and universal play about the creative spirit of women and of

men, too. It's about the struggle to triumph against the negative feelings which block our understanding and it's about survival." She wants women in Toronto to know that Simone de Beauvoir is portrayed in the play and that Violette Leduc, a French writer who died in 1972 and whose lesbian erotic writing was censored, wrote a book about her passion for Simone de Beauvoir called *L'Affamée*.

Nightwood Theatre's director, Cynthia Grant, says that Violette Leduc, author of *La Bâtarde*, is a writer who has impressed her for a long time. "She had extraordinary power, as a writer, to take us places and into possibilities we'd not normally allow ourselves to go — morally, sexually and emotionally."

*The Edge of the Earth is Too Near*, Violette Leduc, will be presented at The Theatre Centre from May 14, with Kim Renders as Violette Leduc.

— Gay Bell

## Sterilization Popular

A study published by the University of Alberta sociology department shows that sterilization is the most popular method of birth control in Canada, and that Canadian figures for sterilization are almost one-third higher per capita than those for the United States. Also, the study shows that Canadian women are the Western world's top users of sterilization as a method of birth control.

"At the beginning of the seventies, there were few women who would ask to be sterilized. But in the middle of the seventies, it grew very quickly and of the women who have reached age 40, a great number of them have been sterilized." Between 35 and 37 per cent of women who use some form of contraception have been sterilized. The comparable rate for men is 10 per cent.

Reliance on sterilization is most widespread among married and previously married women over the age of 30, says Ms. Lapierre-Adamcyk, co-author of the study. She also said that the difference between sterilization rates in Canada and the US may be accounted for in part by the availability of Medicare in Canada, making sterilization a less expensive option.

# Networking on Violence

by Lynda Davies, Margo Gilmore, Lori Haskell, Lois Heitner, Diane Nanarone

Look at any group of women. We don't need the statistics to tell us that each one of us has been the victim of some act of violence. Child sexual abuse, pornography, prostitution, sexual assault, sexual harassment and wife assault are all part of women's daily lives.

Each one is a different expression of violence against women that keeps us oppressed, controls where we go and how we live out our lives. We recognize that there are also other forms of violence against women that we haven't included. Acts of violence against women are not bizarre, out of the ordinary, or pathological. Each and every act of violence is an expression of the power men have over the minds and bodies of women. We have been silenced by the attitudes and beliefs which dominate our cultures. Breaking the silence means speaking with each other. Making the links means forming the connections that can make us strong.

The structure of power and control over individual women is reproduced in our organizations. We attempt to provide services, but only end up with Band-aid solutions. We lack even basic services and those we have are not adequately funded. Alternative services offered by feminists often go unrecognized and women are continually in competition with one another for the limited funding available. As we struggle to provide a feminist response we are further hindered by laws that don't protect us and police that don't respond.

This has been our own experience in our work as educators, counsellors, organizers and activists and has been part of our struggle working in the area of violence against women. This can leave us feeling isolated,

fragmented and demoralized in our work. We formed our connections through our interest in learning about feminist organizing. We joined with Metro Toronto YWCA's social action committee so that we could reach a larger group of women.

"Breaking the Silence / Making the Links" is a public event to be held in May in Toronto. It will be an opportunity for feminists working in the area of violence against women to meet one another and learn more about the issues. The event will be in two parts. Speakers will address various issues of violence against women. Susan Cole will be the keynote speaker and Maureen Adams will be the moderator. Michele Dore will speak on child sexual abuse, Marlene Kadar on sexual harassment, Darlene Lawson on prostitution, Diana Majury on pornography, Makeda Silvera on wife assault and Marlaine Sniderman on sexual assault/rape. Women have been selected who are all working in some area of violence against women and who can present a feminist perspective. We recognize that many women attending this event are able to speak to one or more of the issues and hope that these women will contribute through questions and comments.

Our goal is to provide women with the framework for a network. Creating this network will be the second part of the event. Working collectively will give us all a more powerful voice. Together we can respond to issues and develop strategies for political action.

We originally saw the various areas of violence against women as existing on a continuum, but the concept didn't work. It was too linear and implied that one area was worse than another. How do we choose between sexual assault and wife assault? Which do we place first? We see all the areas as intercon-

nected and interrelated, forming a web. This image helped us to see the connections.

If we separate the areas of violence against women we are kept in isolation. We too become victims of a system that benefits from our fragmentation. The woman who counsels assaulted women, the woman who gives support to a rape victim and the woman who first hears the story of an abused child all share a common experience. But there is seldom time or space to identify the commonalities.

A series of articles written by Frank Jones recently appeared in the *Toronto Star*. He wrote, "A new and rather naive belief in childish innocence has sprung up." And he calls this, "a powerful weapon in the hands of a child who wants to get back at a resented adult." He is writing about child abuse. He also attempts to attack those women who speak out against this form of violence. He says, "I can't help feeling that some of those now beating the drum about child abuse are motivated to some extent by a general dislike of men." His comments enraged many women, but there is no unified structure in place to address these distortions of the truth. Many opinions expressed in the media run counter to women's lived experience. How do we present women's real experience to the public and the media and how can we best educate around these issues?

We know that there is no permanent funding for shelters and no funding for child care programs for shelter children. Existing funding can be taken away at any time, as it was in British Columbia. Many women are silenced and suffer the abuse, others who speak out are labelled deviant and deserving of their own victimization. We know that most girls and young women working as prostitutes have been sexually abused. How can we begin to look at issues around women and the law?

We want to see women join together for support and activism. We want women to be able to recognize that some women are more vulnerable than others. We want to explore how we can address issues including classism, racism, anti-semitism, heterosexism and able-bodyism. Any individual woman trying to work beyond the constraints of an organization may find her strength and power co-opted. How can we find a way to take care of each other in order to do the work that is necessary?

Our vision is that somehow we will make the links and form a network. It can serve not only as a basis of support, but can be instrumental in developing and expanding feminist analysis in the area of violence against women. We want to reclaim feminists from bureaucracies and allow women to participate as individuals rather than as representatives of organizations. Women can expand their contacts and learn more about the work of other women. Sharing of strategies, information, skills and resources can benefit all members. We also want to develop a structure for media response — a way to address the harmful issues raised by Frank Jones and others. Individual women who need to take a stand on an issue will know they have support. We see the network as a forum for new ideas and a safe place to try them out, receive feedback and advice. We hope to share the feelings we have about the work we do.

We are so silenced around areas of violence that often we cannot hear each other speak — the silencing is even greater for women working in this area. "Breaking the Silence / Making the Links" is a beginning. A network for women working in the area of violence against women is the next step.

## Pornography Research Results

"People who have been repeatedly exposed to non-violent pornography develop a preference for more exotic material that includes bondage, sadomasochism, and bestiality," says a report by two leading US experts, Professor Dolf Zillmann of Indiana University and Professor Jennings Bryant of the University of Houston.

The authors tested 160 college students and men and women from a midwest US city in three studies. In the first study, Shifting Preference in Pornography Consumption, the researchers wanted to examine whether continued consumption of soft core pornography that depicts sexual acts between consenting adults is related to an increased appetite for more explicit types of pornography that shows sexual activities involving the infliction of pain. The study found that, "the consumer of common, non-violent erotic fare is likely to advance to less innocuous material, including violent pornography, sooner or later."

While the findings show that non-violent pornography fosters a taste for the rarer forms of erotic fare, it is unclear why this happens. The authors suggest it may be a combination of factors, from boredom with the known pornography, to an increased curiosity to see what other kinds of sexual activities are possible. It is not known what the consumer will do when boredom sets in from repeated viewings of the hard core pornography.

In the second study, Pornography's Impact on Sexual Satisfaction, the authors looked at the changes in perception of sexual satisfaction between intimate partners. The major findings showed a decreased satisfaction with intimate partners after the prolonged consumption of non-violent pornography.

"The mates of established relationships became the focus of sexual dissatisfaction. Specifically, consumption of pornography diminished their physical appeal, their perfor-

mance is judged to be less gratifying, their sexual curiosity and innovativeness is deemed wanting, and their affection is seen as lacking," the study says.

The authors suggest the values espoused in pornographic material favour a non-committed relationship where sexual ecstasy is at its peak.

In the final study, Effects of Pornography Consumption on Family Values, the authors examined the effects of non-violent pornography consumption on views of long-term relationships, such as marriage.

Those participants exposed to the non-violent pornographic materials showed a markedly stronger tendency to accept premarital and extramarital sexual affairs as normal behaviour. They also embraced the idea of having several partners as opposed to being loyal to one. Moreover, to be sexually inactive was thought to carry health risks from sexual repression.

Also, the subjects exposed to pornographic material had a decreased desire to have children. Another finding was that submissive female roles and dominant male roles were thought to be the natural order of things by both men and women who repeatedly viewed the non-violent pornographic materials.

The findings of these tests apply to all of the groups tested: students and non-students, men and women. The study says that, "The cliché that males are attracted to erotica and that only they might become disenchanted with looks and sexual performance of their opposite gender partners is apparently in need of correction."

## Lesbian Dance Committee Comes Out

TORONTO - The newly formed Lesbian Dance Committee is holding its first dance on May 17 at the Party Centre, 167 Church St.,

Toronto. The committee, which is made up of representatives from eight lesbian and/or feminist community groups (including Lesbians of Colour, *Otherwise*, the Lesbian Phone Line, the Toronto Rape Crisis Centre, Lesbian and Gay Pride Day, Lesbian and Gay Youth, *Rites* and the Lesbian Feminist Political Action Group), has been formed to provide the community with quality dances and to fundraise for the committee's groups.

The idea for the dance committee sprang out of a women's caucus of the Gay Community Dance Committee which met during the summer and fall of 1985. The caucus's mandate was to find ways to attract more women to the GCDC dances, which are overwhelmingly attended by men. But struck with the difficulty of this task, caucus members decided to work independently of the GCDC to produce women-only dances with other women's/lesbian groups. Deb Parent of the Toronto Rape Crisis Centre says there were basically three problems, "It was the three m's — money, men and music. The GCDC, and in particular Bob Stout, tried very hard to integrate women into the GCDC dances, but unfortunately the structure of the GCDC doesn't allow for much flexibility with relation to these three factors. The GCDC ticket price is too high for women and they were unable to implement a sliding scale, the kind of music played has more particular appeal to gay men than to a large number of lesbians, and the large number of men compared to the small number of women at the GCDC dances is alienating for many women."

While holding women's dances has been a common means of raising funds for women's and lesbian groups, these dances have usually been sponsored by only one group. By collectively producing dances, the groups in the committee hope to avoid "dance overkill" which has occurred when different groups have independently put on dances around the same time. As Parent says, "There are only a limited number of dances that can be produced

throughout the year, and it doesn't make sense to produce three in the same month. I'm sure that the community would prefer that the dances be spread throughout the year." Parent added that, "even though we have some bars, we don't have any space that is truly women-only; even the 'lesbian' bars are mixed."

With the combined resources of the eight groups, it is also hoped that the dances can attract a diverse crowd of women. The committee is committed to making the dances accessible to mothers, low income and differently abled women, and the dances will try to cater to a wide range of musical tastes.

(Tickets for the Lesbian Committee's Coming Out Dance are available at the Toronto Women's Bookstore, Glad Day Books and SCM Bookroom. Prices are \$5 in advance, \$6 at the door, and there are sliding scale tickets at SCM.)

— Kate Lazier

## No Sale

Sales of *Playboy*, *Penthouse* and *Forum* magazines will be discontinued at all 7-Eleven stores in Canada after the May issues, announced a Toronto spokesman for the US parent company, Southland Corp. John Wister-noff says, "Southland Corp is acting because of public concern over a possible connection between adult magazines and violence."

Southland Corp. president Jere Thompson said that the decision was prompted by testimony during hearings conducted by the US Attorney-General's Commission on pornography. He says, "Southland is very sensitive to our position as a leadership company and responsible corporate citizen."

Russ Egerdie, executive vice-president of Mac's, said his company is not planning to change its handling of adult magazine sales, which, he said, has not prompted any complaints.



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ANDREA BROWNSON will speak on 'Pornography and Civil Rights' at the University of Manitoba, on October 31, 1984, at 7:30 pm. Call U of M Women's Centre for details at (204) 261-9131.

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# The Tobacco Industry

by Lorraine Greaves and Margaret L.M. Buist

1986 marks a turning point for women's health in North America. This year, lung cancer will outstrip breast cancer as the leading cause of death for women. Women still smoke less than men, except in one significant age group — teenagers. These young women, in fact, are the fastest growing group of tobacco consumers. This trend is purposefully nurtured by the tobacco companies and their marketers, the advertisers. The accomplishment of causing increasing numbers of teenage girls to start smoking is the result of an artful, seductive, dishonest campaign, begun in the 1920s but escalated in the past decade, by the introduction of classy, exploitive advertising, and the manufacture of products specifically designed to be physiologically tolerable and attractive to young female smokers.

As consumption of tobacco across the population decreases in North America, four significant trends stand out for the attention of the women's movement:

- Teenage girls are the only section of the North American population increasing their consumption of tobacco.
- The proportion of males smoking is rapidly decreasing across the developed world but there has been no change in the proportion of females smoking.
- The highest proportion of adult smokers is among those in the lowest status, income, and educational categories. The smokers most likely to quit are white and male, while women and men of colour smoke the most and the most dangerous substances (non-filtered cigarettes).
- The fastest growing markets are now among the world's lowest status groups, the developing countries — containing poor, non-white, and the most socially and educationally disadvantaged populations.

One inescapable conclusion can be drawn: the most disadvantaged, by gender, race and power, smoke more than the advantaged. Rich, white men, are, for a variety of reasons, most likely to cease to smoke, preserving both their money and their lives, while young, non-white, underpaid women are most likely to start and continue to smoke. Such striking patterns of consumption, following lines of power and powerlessness, indicate an issue wanting for feminist attention.

## Target Success

Young women have become a specific target of both tobacco manufacturers and their advertisers, resulting in the development of the fastest growing group of tobacco consumers in Canada. Coupled with the well-noted observation that women are less successful at stopping smoking than men, the development of this market is a canny investment in the future for the tobacco manufacturers, and a guaranteed drain on women's health and power in the future.

The success in convincing more young women to smoke has been a relatively recent phenomenon, facilitated largely by the invention and promotion of "low-tar, low-nicotine" cigarettes. In 1968, only 2% of cigarettes were low-nicotine but by 1978, 25% of cigarettes were. Manufacturers knew, from experimental investigation of female and male responses to nicotine, that women "overdose" on nicotine more than men, leading to a decrease in the desire to smoke. The creation of low-nicotine cigarettes that did not make women feel sick and dizzy quickly followed, allowing young women since the 1970s to more easily and successfully teach themselves to smoke. In a survey of high school students in New York, more women than men reported feeling sick at the first attempt to smoke, a fact which produced clear gender differences in subsequent smoking behaviour. More women smokers changed brands frequently and changed to lower nicotine cigarettes than men, in a search for a compatible cigarette. The advertisers, knowing this, responded with campaigns directing

"light" cigarettes to women, by equating "lightness" with femaleness.

## Safety Valve

Women report starting to smoke under peer pressure as teenagers, as a result of modelling after mothers or



Love and smoking... go together in this 1940s ad.

sisters, as an outlet for anxiety, as an appetite suppressant, or as an act of rebellion. Initial attempts are not usually pleasant or rewarding, but the desire to smoke is fuelled by advertising associating power, opportunity and "maleness" with smoking — in essence, the offer of power and freedom to those lacking it. A transformation gradually occurs, rendering an adult woman habituated to smoking, feeling the need to smoke. Whether this is an addiction or a dependency matters little, as smoking becomes a sorely needed outlet for the rage and stress, that women experience in virtually every class, race and occupational group. Not surprisingly women are, so far, much less likely to stop smoking successfully than men, for lack of alternative outlets for the rage generated by being women in a sexist society. Hence, poor women, women of colour, battered women, occupationally oppressed women (such as nurses), and occupationally stressed women (the career women), use smoking as a safety valve, instead of risking becoming aggressive and lashing out at the more powerful.

In short, women have been socialized to absorb others' frustrations, to be helpful and cooperative and cheerful, despite the daily injustices of violence, poverty and lack of opportunity and recognition. Smoking is one of the safety valves allowing women to play their part in this scenario, at home, at work and socially, without upsetting the apple cart of inequality. This dynamic appears to have been recognized by male politicians responsible for spending on women's health in at least one country. In 1979, Lord Leatherland in the British House of Lords, speaking on why there was no plan for an anti-smoking campaign for women, felt that such a campaign would be counterproductive as "women may resort to other vices which are less acceptable." Acceptable to whom, one might wonder.

## Developing Market

In the developing countries of Asia, Africa and South America, both women and men associate the smoking of cigarettes with affluence, leisure, development and Western values. Advertising in many of these countries is unrestrained by the health conscious codes, laws and controls that shackle the North American and European tobacco advertisers. As a result, unaware of the long term health costs, the developing countries' most affluent citizens take up smoking as an indicator of material success.

The transnational tobacco companies are currently

engaged in aggressive development of the only market left — the developing countries. It is recognized that the market in developed countries is saturated, and in many areas decreasing, while the market in developing countries is increasing markedly. The British American Tobacco Company, for instance, reported in 1979 a drop of 1.2% in the North American market, but an increase in size of 2.1% in the developing world. The tobacco industry is not dying — rather, its challenge, which is being met, is to transfer both the growth, production and marketing to the developing countries. It is proving possible to create tobacco dependency in increasing numbers of women and men through canny advertising in countries yet to develop regulatory codes on the promotion, sales and manufacture of cigarettes.

Since the more affluent acquire the smoking habit first, more men than women currently smoke in the developing countries. However, the irony of "progress" for women is clear as the women most liberated from restraining cultural and religious customs and beliefs in developing countries are also those most likely to smoke. A 1979 study in Nigeria showed women medical students twenty times as likely to smoke as women in the general population. The proportion of women smokers in South America is now higher than that in the United States.

As women in the developing countries will always enjoy the least power and affluence of all, their smoking scenario looks dismal. The wealthy are the first to quit because of educational campaigns directed to their needs. The maintenance and the preservation of health is clearly more likely for those with power: white males. In matters of diet, exercise and the pursuit of leisure, it is easier to be healthy if one has money.

The aggressive marketing of tobacco in the developing countries can be likened to the introduction of alcohol to aboriginal populations, processed food like Nestlé's formula to mothers in developing countries, or the testing of birth control medication and the dumping of pharmaceuticals on the developing world. All of these have been perpetrated by the powerful in the pursuit of profit and land. The fact that these capitalist enterprises are controlled by men and the consequences of their greed and exploitation are death and health impairment for the powerless, the poor and the uneducated, should serve to focus the women's movement's concern on these practices. Women and their children will be the most victimized in a global, sexist society.

## Taking Women Seriously

The meaning of smoking for women has for a century been determined by the external world. At first, woman smoking was assumed to be a prostitute and the attitude of immorality attached to smoking persisted until about 1920. Smoking by female school teachers was considered grounds for dismissal and by 1908, a New York City ordinance made it unlawful for women to smoke in public. Manufacturers sensed a growing interest in women for cigarettes but were reluctant to advertise directly, for fear of incurring a stern response. By the 1920s, however, the first cigarette ads to feature women had appeared, appealing to trendsetters, the rich and college students, using the same mixed messages apparent in today's advertising. Two themes emerged immediately: the famous Lucky ad, with the slogan "Reach for a Lucky instead of a sweet," emphasized the ideal weight-controlled, sexually appealing woman; using cigarettes to suppress appetite and as an aid to staying thin. The sweet manufacturers were outraged, but they responded well to the first advertisement explicitly directed to women. Women were not actually shown smoking, however, until the 1950s, as that image was still unacceptable. The second theme introduced by tobacco advertisers held out the lure of emancipation to women through smoking cigarettes. Access to the male world, excitement and privilege was sought by the women in the 1926 Chesterfield ad, saying, "Blow some my way."

By 1940, cigarettes had become a symbol of the increasingly "unisex" behaviour and consumption patterns of men and women. During World War II, smoking was linked with patriotism and women were portrayed as independent, strong, and smoking. In Canada, the citizens were exhorted by W.C. MacDonald Inc. to order gift shipments of tobacco for the overseas troops. "Saway

# Feeding Women Out

boys the best," the copy read. In a clear parallel with general media manipulation of women's lives and visions, the post war cigarette ads emphasized women wives and lovers expecting reunions, or as brides taking cartons of cigarettes on their honeymoons. By 1940, one third of women in America smoked, and by the 1950s, ads had incorporated smoking into a companionable activity for men and women to enjoy together. These two themes are central to the current Virginia Slims advertisement, an artfully constructed campaign incorporating both slimness and emancipation into the slogan, "You've come a long way baby." This has been the most successful ad campaign directed at women, selling nine thousand million cigarettes a year. The fact that good health and emancipation are clearly the least likely ults of smoking is now abundantly clear, and the continued use of these themes is hypocritical, dishonest and manipulative, but effective.

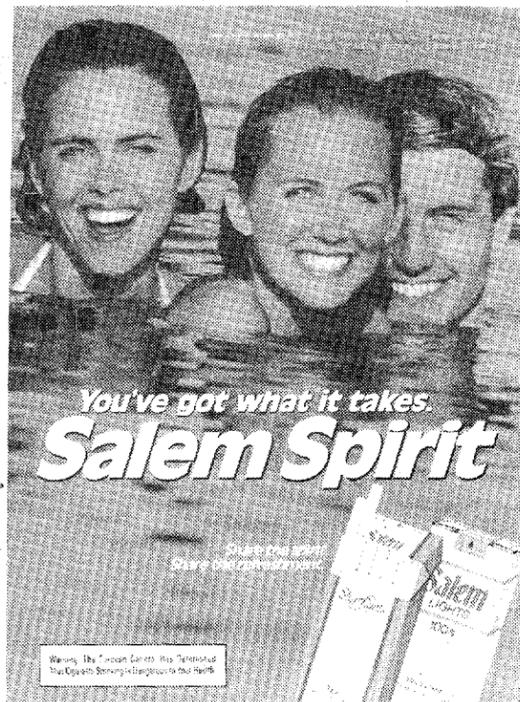
Indirect campaigning by tobacco manufacturers also played a significant role in current marketing. Major tobacco companies have, in pursuing the theme of emancipation for women, applied significant financial support to the feminist movement. And the feminist movement has, in exchange, been largely silent on the political and health issues regarding smoking.

As Bobbie Jacobson says in *The Ladykillers: Why Smoking is a Feminist Issue*, the cigarette advertisers have done what most advertisers and health educators have not: that is, they take women seriously. The women in most cigarette ads are portrayed as independent and far minded about their decision making. The financial support of women's tennis by Philip Morris effectively releases major women athletes from making health education and anti-smoking education a public priority.

Using the feminist media, cigarette advertisers expand their market with no opposition at all. *Ms.* magazine has never published an article on smoking but collects over \$100,000 per year in advertising revenue from tobacco advertisers. *Ms.* derives a higher percentage of cigarette advertising revenue than both *Vogue* and *Mademoiselle*. Virginia Ernster, a California epidemiologist writes, "These representatives of the women's movement must

well educated white males in the developed world, serious plans are being carried out to focus on both the most lucrative areas of the current market, as well as virgin markets in the developing world.

The most lucrative area of the current market, in fact the only growth area in America, is females age 15 to 19. These young women are particularly vulnerable to messages equating thinness with smoking, as the majority of



them are already dieters by the age of 13. An American survey tested teenaged girls' reactions to cigarette advertisements, finding that they saw the persons featured as attractive, healthy, sexy, young and enjoying themselves. The tobacco advertising industry openly capitalizes on this image.

A trade journal, *Tobacco Reporter*, in 1982 chronicled the rise in the number of European women who smoke, their increasing economic power and longer lifespan than men, making them "a prime target as far as any alert European marketing man is concerned. So, despite previous hesitancy, might we now expect to see a more defined attack on the important market segment represented by female smokers?"

The tobacco industry has denied the actual target of its marketing — youth, especially young women. The Canadian Cigarette Advertising Promotion Code, a rarely observed, self-regulated body of rules for the industry, states advertising will not be addressed to those 18 and under. However, the current Canadian Tempo cigarette promotion directs itself quite explicitly to young people by depicting individuals dressed and acting as adolescents. This advertising and promotion of cigarettes reveals a direct interest in enlarging the youth market. In the United States, a particularly cynical campaign funded by the American Tobacco Institute is a twenty page booklet called *Helping Youth Decide*. This is promoted as a guide to improving parent-teenager communications, but in fact offers advice counterproductive to helping youth decide not to smoke.

Health and Welfare Canada, possibly in reaction to the Tempo ads, recently announced a \$1.5 million advertising campaign, "Breakfree," designed to discourage teenagers from smoking. At the same time, the Agriculture minister is planning to spend \$100 million setting up a marketing board to assist the tobacco industry, the Canadian Flue-Cured Tobacco Marketing Agency.

The refusal of governments to act against tobacco industry interests has its roots in a long history of close association and mutual support. In the United States for example, former congressmen run the Tobacco Institute, a lobby group for the industry. Campaign funds for politicians come from the Tobacco People's Public Affairs Committee. In 1980, Ronald Reagan stated, "My own Cabinet members will be far too busy with substantive matters to waste their time proselytizing against the dangers of smoking."

In Canada, the closeness of the ties between government and the tobacco industry are evident in the plan to establish the marketing agency. This agency will assist in

promoting the cultivation and consumption of tobacco both at home and in developing countries, in essence "bailing-out" a dying Canadian industry as it carves out virgin markets in the rest of the world.

Already tobacco companies are dumping their high-tar and nicotine cigarettes in the developing world. In China, India and the Phillipines, tar yields are 21-33 mg. per cigarette, compared to 0.5-20 mg in Canada and other developed countries. Little or no education concerning the health risks of smoking is undertaken by the governments of these countries. In Brazil, lung cancer is the third largest cause of cancer deaths for women and ranks second for men, yet the Brazilian government has not introduced a single measure to control the marketing strategies of cigarette manufacturers. The health of all people in these countries is suffering doubly for the effects of tobacco promotion as limited resources are diverted from food purchases. In Bangladesh, for example, where 60% of households have a monthly income below \$12, families are spending 70% of their income on food and 30% on clothing and health costs. Income diverted to tobacco purchases comes from the food budget, according to John Madeley in *How Smoking Promotes Hunger*, which in turn, aggravates the risk of malnutrition to their children. He states: "Tobacco must be added to the other factors that cause food shortages, child disease, and mortality in the Third World."

Another anti-development effect of tobacco production is the conversion of food production land to tobacco production. Labour-intensive tobacco processing interferes with the production of other crops. In the Sokoto region of Nigeria, tobacco grows all along the flood plains, where normally rice would grow. Nigeria now imports rice. Nigeria's forest reserves have been depleted to provide fuel for the flue-curing of tobacco, a disastrous ecological risk in arid areas.

Both government and farmers in the developing world are encouraged to ignore these consequences of tobacco production by the transnational tobacco conglomerates. This is skillfully done by providing extensive financial and technical support to local farmers. In Kenya, tobacco production was virtually nonexistent until BAT (British-American Tobacco Company) began financing growers through company-administered loans. In just a few seasons, the growers achieved virtual self-sufficiency. As in Western countries, these governments receive tremendous revenue from tobacco production and sale which is vital to their often unstable economies.

As the tobacco multinationals carve out the two latest markets — young Western women and the developing countries — all governments are standing idly by, virtually ignoring the health risks, health care costs and damaging environmental effects of tobacco production. Avoiding or evading the few restrictions that do exist, the industry is relentlessly marching into a new era of exploiting the powerless, the poor and the uneducated.

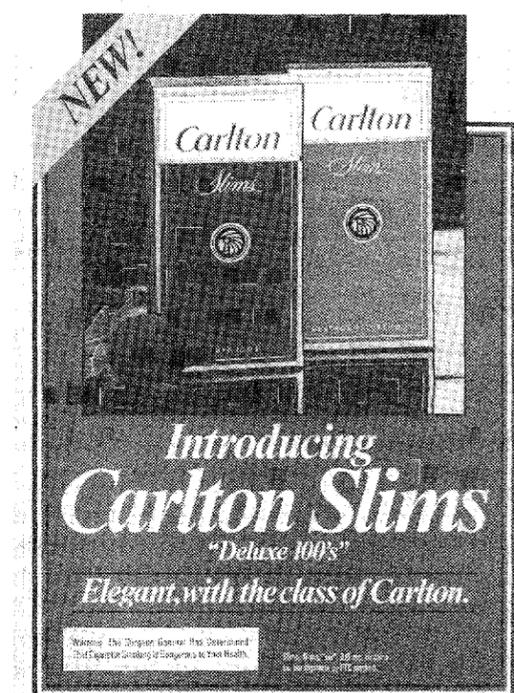
## Facial Wrinkles?

Smoking is a feminist issue. Tobacco production and sale is increasingly directed to the oppressed, women, people in poverty, those in the developing world; at the expense of their lives, their children's health, their economic condition and their environment. Greedy multinationals hide these risks behind slick advertising campaigns and health care educators have been lax in developing effective campaigns that take women seriously.

Smoking is unlike many other women's health issues because it is apparently self-imposed. We appear to be exercising a free choice when we begin to smoke, when in fact, our "choice" is an illusion. We are seduced by the image of the independent, emancipated, assertive female smoker; by slimness, fitness and sexiness; by the "rebelliousness" inherent in the act of smoking for women; by low-tar and lightness, which, like diet pop, seems healthier. Similar attractive messages hold out hope for affluence, sophistication and social acceptability to those in the developing world. And once we've all begun to smoke, usually in our teens, we're a dependent, pliable market until we either learn to resist, or die.

The women's movement has been largely silent on smoking, allowing the association in advertising between a "liberated woman" and smoking to go virtually un-

• continued next page



Cigarette companies target the women's market... ads from *Ms.* Magazine.

viewed as accomplices in what has come to be called "equal opportunity tragedy."

In less than 100 years, the image of the woman smoker has transformed from "fallen" in a moral sense, through "emancipation," to "fallen victim" in terms of health. The tobacco manufacturers and advertisers are artfully resisting the last phase, as they prolong their victimization and profiteering of women.

## Industry Interests

The brilliance of the tobacco manufacturers' and marketers' campaigns cannot be overemphasized. Fully aware of the decline in tobacco consumption among the

• **TOBACCO**, from previous page

challenged. It has not demanded the development of effective health campaigns. Even in an issue devoted entirely to women's health, *Ms.* magazine ignored the effects of smoking. The National Action Committee on the Status of Women banned smoking in meeting rooms at the 1985 annual general meeting, but entirely smoke-free environments are a rarity at feminist events. Why do we persist in ignoring the politics of tobacco, when we are so diligent about the politics of birth control, or occupational health and safety? How can we, when the death and illness due to smoking is, contrary to trends for men, increasing for women? When women living with smokers develop lung cancer at twice the rate of non-smokers? When women who smoke are less fertile, more likely to have premature births and difficulty breastfeeding? When the annual costs in Canada for smoking are \$2.7 billion dollars better spent elsewhere? When the victim herself is held responsible and guilty for all of this, as if no larger forces have an influence on her behaviour? And finally, when the extent of anti-smoking campaigns directed to women stress either our reproductive potential or the dangers of facial wrinkles!

As a World Health Organization consultant, quoted in *The Ladykillers*, stated: "The smoking-and-health campaign has been run by middle-class, middle-aged men, and it is middle-class, middle-aged men who have given up (smoking)... perhaps the smoking-and-health campaign needs to change itself while it seeks to change others."

**Clearing the Air**

A fundamental problem is the defensiveness generated in women who smoke, when the conflict between an intellectual awareness of the danger and the emotional appeal of smoking becomes acute. There is a fear of being labelled "weak-willed," and a desire to remain "in charge," making an "independent" choice. We need to become angry at the victimization of ourselves and our sisters. We have to seek to understand how we — intelligent, free-thinking, strong women — remain open to this exploitation.

There has been little feminist analysis of the cultural, social and political forces which influence women's decisions to start and continue to smoke. As a result, the health education messages continue to inspire defensiveness instead of action, guilt instead of insight. Instead of cutting the edge of analysis on this issue and pointing out that true responsibility lies with the tobacco industry and government, we either ignore it, or concentrate on internal debates about the "rights" of smokers and non-smokers, or how to make the same meeting room a paradise for both.

Until now, our health focus has been largely on reproductive issues specific to women. But this year, lung cancer is the leading killer of Canadian women. Surely this is reason enough to apply our energies to smoking as a feminist issue.

What can we do to raise our collective consciousness? We must make ourselves aware and angry at the effects of being used by the tobacco industry. Smoking control agencies such as Health and Welfare and non-smokers activist groups must be lobbied and encouraged to develop anti-smoking strategies designed specifically to educate women and combat high profile tobacco advertising. In conjunction with this, we must pressure the federal government to eliminate their financial support for the industry. We must fight for the elimination of all forms of tobacco promotion including visible sponsorship of sports events and tobacco company sponsored research. We must demand that our health care system adopt a new feminist-based approach to promoting health lifestyles for women that do not include tobacco.

The World Health Organization has proposed smoking control strategies for developing countries that are designed to lead to changes in practice in the industry and among smokers. These include prohibition of advertising, increased taxes to reduce consumption, reduction of the role of the tobacco industry in national economics and exploring alternate uses for land and labour. Legislation should be linked to public education. WHO recommends that the mass media could play a crucial role in disseminating information, as could the medical establishment. However, WHO devotes little of its work to women and would benefit both from women members on its Expert Committees and from a woman-

centred analysis of the effects of tobacco on women in developing countries.

We must recognize that purchasing any of the products of tobacco multinationals is support for the opposition. These companies are exploiting us and the people of developing countries and we are paying them to do it. We buy their cigarettes, food, beverages, cosmetics and, ironically, their life insurance. When we realize that Rothman's International is a South African controlled company, the political inappropriateness of buying Rothman's products becomes clearer. We are in the forefront of the fight against racism and exploitation and must, as feminists, constantly avoid consumption patterns that contribute to oppression.

Boycotts need to be organized against Benson & Hedges, Rothmans, R.J.R. Macdonald and Imperial Tobacco similar to the campaigns against Kraft and Nestlé's. We can make our message clear in many ways, from political lobbying and boycotts to civil disobedience. In Australia, the BUGA-UP movement (Billboard Utilising Graffitiists Against Unhealthy Promotions) spray-paint billboards for cigarettes with humorous but poignant messages to highlight the subliminal messages of the advertising. At the very least, and as a starting point, we can provide smoke-free feminist gatherings.

As feminists we routinely name and do battle with patriarchal oppression in varied forms. We consistently fight, with unstinting energy, the conditions and attitudes dating back thousands of years. The exploitation of women by the powerful tobacco industry, aided by government and unchecked by health education campaigns, is a recent phenomenon, by a feminist calendar. Women have been in this position in large numbers only sixty years. It should be easy then for us to make the image of women smoking fade quickly into memory by naming this oppression for what it is — a robbery of our independence, energy and lives.

*Lorraine Greaves is a sociologist in London, Ontario and a member of the National Action Committee Executive. Margaret L.M. Buist is Vice-President of the London Status of Women Action Group and a lawyer in London, Ontario.*

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<b>INCEST:</b> Michelle Dore	<b>WIFE ASSAULT:</b> Makeda Silvera

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**MODERATOR:**  
Maureen Adams,  
Coordinator  
Stop 86, YWCA

**KEYNOTE SPEAKER:**  
Susan G. Cole:  
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## Jessica's Journey



The spiritual world and the world of reality meet in Vitaline's kitchen: Makka Kleist as Vitaline, Monique Mojica as Jessica, and Susan Hogan as the Unicorn.

by Amanda Hale

*Jessica: A Transformation* is a brilliant and inspiring piece of theatre — a three-tiered balancing act with Jessica struggling to reconcile her North American Indian and European heritages, to regain her status as a woman in a man's world, and to redress the imbalance in global energies which is threatening the survival of the Earth. *Jessica* is based on the autobiographical book, *Halfbreed* by Maria Campbell, a Metis organizer and activist. She collaborated with writer Linda Griffiths and collective-creation pioneer Paul Thompson in adapting the material for the stage.

The three-leveled set echoes the themes of the play. Dominating the stage visually is the uppermost layer, the spirit world, centred with a huge egg-shaped cut-out, and strewn with massive antlered tree forms. The lower stage level represents the world of reality — the brothel, the mental institution, the lawyer's office, Jessica's marital home. Connecting the extremities is the intermediate level, the kitchen of Vitaline, the wise woman. These tiers are connected with flights of steps and ladders which enable the actors to move up and down through the different spaces, transforming from masked spirits into temporal characters, weaving back and forth in patterns of sound and light to form an organic whole in which the overall concept of transformation becomes clear.

The spirits wear masks — Unicorn (played by Susan Hogan), Coyote, Bear, Crow, and Wolverine. Jessica (played by Monique Mojica) calls on each of them in the course of her transformative quest and they double as worldly characters whose roles mirror their spirit energy. Wolverine, for instance (played by Victor Ertmanis in a snarling mask), represents the dark negative force within Jessica. He plays the role of the Mountie in an early

rape scene; he is the lawyer who has an affair with Jessica and almost destroys her with his car in a sequence which blends reality with the dreamworld. Wolverine possesses Jessica and uses her as his mouthpiece. He represents her own self-destructive force, blended with the voices of an oppressive society. When he kisses her and wrestles her to the ground late in the play, the connection to the early rape scene is clear — the thread from rape, to prostitution, to madness and a suicide attempt.

The Crow (played by Tom Jackson) is Jessica's whimsical companion. He loves to go to the races. Jessica, not coincidentally, has her first moment of illumination at the races. Her desire for knowledge draws her to the kitchen of Vitaline (played by Makka Kleist), a tough old woman who sets her on the path to self-discovery. Vitaline is a traditional medicine woman who knows the native rituals and chants.

One of the major reasons for the play's success is the humorous undercutting of what we normally perceive to be "spirituality" with mundane imagery. For instance, Jessica arrives at Vitaline's with a suitcase containing objects representative of her life in the "real" world: Walkman, ghetto blaster, high heels, jeans, etc. In the ensuing ritual to call up the spirits, Vitaline insists that Jessica wear her bathrobe and replace the traditional ritual objects with fetish objects from her own life. They demarcate the ceremonial area by placing high-heeled shoes at the four corners. A goddess ritual, in which Ishtar and Astarte are called on, is undercut by having it enacted by two prostitutes and their clients in a brothel.

Jessica gets out of the brothel by attempting suicide. The next time we see her she is in a straitjacket in a mental institution. The Bear spirit (played by Gary Farmer) comes to her in

his human manifestation as the first positive male figure in her life. Her response to sexual contact with men has until now been to throw up, and she is suddenly miraculously cured as she falls into his arms. They subsequently set up house together. A little hokey to say the least, when seen in isolation. But the clichéd romanticism, and the domestic violence which follows, are transcended by, and in fact strengthen, the whole spectrum.

The husband turns out to be a strong politicizing figure in Jessica's life. He received his education in prison, reading philosophy and history, learning about unions and politics. In listing the oppressions of native peoples he adds, "They also made a lot of bad movies about us." He catalyzes Jessica's politicization, helps her to integrate her dual lines of heritage, supports her in community work to establish and raise money for a half-way house. But he is gradually outgrown as she moves on in her journey to self-realization as a woman (read *feminist*), and the balancing of power between male and female which turns into a symbol of the rebalancing of the natural order.

Jessica's inner world is her spirit world and the source of her greatest strength. The simultaneity of her acting-in-the-world powered by her growing inner wisdom is successfully handled by the use of sound and lighting. The lights dim as she moves onto another plane, there is a red swirling lighting effect, and bird, air, water sounds somewhere between music and elemental sound.

"Men are always trying to get at my innermost secret, my power," Jessica tells her man. "No-one can have it before I discover it, not even you." When he reacts by beating her, all the elements of sexual jealousy, social oppression and frustration are apparent as cata-

lyzing factors. He is no longer a warrior brave in a white, male dominated society where colonizers oppress natives and men oppress women. "You are a level lower than me," he says. She fights back by taunting him about the white lawyer being a real man. We see the web they are both trapped in. Paralleling the societal web is the struggle of the inner journey. Jessica is both socially and spiritually active. Her struggles feed each other, leading her on to self-realization.

Vitaline is blamed for the husband's problems with Jessica. "It's your fault," he says. "She's going crazy. Maybe she won't recover," — this as she nears her final breakthrough. "We must risk everything," Vitaline responds. And she explains in mythological terms how women and men used to have their place. Then the moon and the sun were divided, and the sun asked the moon to make sacrifices for him, and women became servile. Now the men have to be supportive while the women find their way back, she says. Rebalance the sexes, rebalance the world, save the Earth.

The play ends as it began, with chanting, eerie and spine-tingling. There is a strange impersonality and exhilaration in Jessica's final self-discovery. She is afraid when she sees a large androgynous shape emerging from the mist. She can't see who it is, what it is; she almost gives up. But Vitaline commands her to name the figure or it will never return. In a final effort Jessica recognizes and names herself.

It is essential to recognize and name this as a feminist piece of theatre. It is an all-encompassing vision — a web of all the tangible and abstract complexities from which Jessica, an extreme representative of the oppressed, by virtue of gender, race and class, struggles to emerge.

# Rooms with Views

by Ingrid MacDonald

Feminism never cured me of my lifelong fondness for decoration — gaudy flowered patterns on curtains? I love 'em. Architecture magazines? I hide 'em under my bed for late night reading. I am the type to get excited about the kind of art project that Schuster Gindin and Cate Cochran have spent the past 18 months working on, a project called Playing House. Playing House is for those who like tiny exquisite objects and who don't mind if the artists decorate a house while trying to redefine the meaning of house.

The result of long months of tinkering, building and collecting, five houses are called "a contemporary alternative to the traditional nuclear family." When one pokes a big Gulliverian eye up to the windows of the houses, it isn't readily apparent whether the "contemporary alternative" is meant to reflect reality or to enhance it. A first glance at the Women and Kid's House or the Mixed Co-op finds the houses rather typical of the kind of urban cooperative lifestyles that we all know.

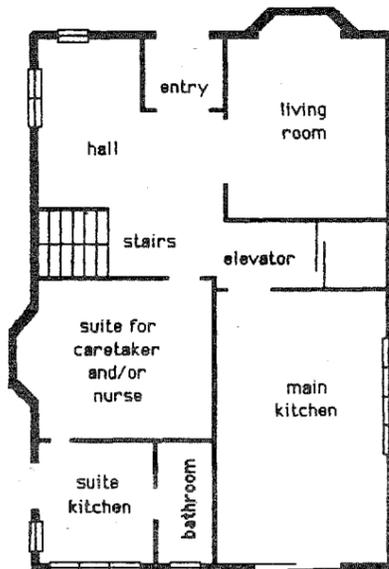
Because of this, the show is best experienced with the artist's guidebook in hand, which in itself is hefty — nine pages of floor plans and descriptions of the artists' intended use for the space.

The first important clue is that the five colonial houses are supposed to be the five incarnations of the same house. This answers what

I found to be my first question, which was, "Why must all the houses look so much the same, even though they have differing functions?" The emphasis in this show is definitely on decoration: all the issues of architecture have been left untouched. Gindin and Cochran have attempted to redefine a house's context and content without a reconsideration of the house's form. The houses are good, topical food for thought, but not revolutionary, because of this.

The second important clue is the function of these houses as playing spaces, meaning that they are not models for grownups but new age doll houses. Again the artists note, "Every little girl has owned (or coveted) a doll house. Girls outgrow their toy houses and, lessons learned, move into their own homes... but reality most often does not live up to the dream." Taken in this light, Playing House is a successful redefinition of the doll house ideal. Whether or not we really did all covet doll houses as children, it is good to see an imaginative playing space that isn't dominated by a gender based division of labour or one that isn't ridiculous with mock femininity. Playing House offers beautiful Barbie and her Malibu home her rightful place in the junk heap, while giving children something of the real world to play with.

The display begins with a non-realistic



There's that elevator — on the floor plans of the Senior's House.

house, the Housework House, created of memories. Looking like a suburban house in the dishevelment of a hot summer's day, this house is a not-so-beautiful laundrette overrun with the joyless detritus of messy children.

Dishes sit unwashed in the sink, the fridge door is swung open in abandon, and most rooms are chaotic with things that need to be picked up, cleaned or repaired. Two rooms are extremely tidy: the parents' bedroom, with red velvet curtains over the bed, is decorated like a church on a budget, and the living room, where the artists have extended the joke about covering couches in plastic wrap, has the toy couches and chairs placed in transparent lunch baggies. Three of the rooms are hung with laundry lines full of diapers; the endlessness of laundry is a running joke in the house.

The other non-realistic house is a complete fantasy. Reminiscent of surrealist paintings by Magritte, each room has a single large object in it: the attic is covered in cellophane and a lone shell sits in the corner; a blue room has a nest of twigs and flowers; a room with a fireplace simply has an oriental rug on the floor; and another room has a large bed covered in a cloud of cotton batting. This house is the most pleasing because it defies the traditional imperative that rooms must have functions or that houses must represent work. Purposefully, the fantasy house has neither a kitchen nor a studio (I don't recall seeing a bathroom for that matter either) and is a pleasure palace more than a home.

The three other houses, which have most of the detail and decoration, are the ones which might not seem so unfamiliar to the average urbanite. There is a Women and Kids House, a Mixed Co-op, and a Senior's House, the latter of which is the most groundbreaking. The Women and Kids House, intended for women who live without men by choice or chance, has room for five women and five kids. It is designed with areas for kids to make noise and with areas where women can close a door to find some privacy and quiet. The use of the space and the style of the decoration is not inherently radical: designer quilts on beds, tempered wallcoverings, books, bunk beds for the kids, and so on. The idea that a collective house should exist without the wage earning father figure there to sustain it, I suppose, is still a radical notion in some circles. To be sure, when home builders are selling their houses in newly ploughed subdivisions, they are appealing to the consumer's idealism about the potential happiness that a nice house and a little family can bring to the right people. The Women and Kids House is a lifestyle possibility for those women who live outside the boundaries of the nuclear family who don't want to suffer isolation or, it seems, poverty.

The Senior's House is a reconsideration of the old age home, arranged to be like a cooperative house but with the advantages of institutional care. It is fully wheelchair accessible (I couldn't find the elevator on the model but it is there on the floor plans), and it has a private suite on the ground floor for a caretaker or a nurse. As well, it has rooms where couples can live together which is sometimes not possible in institutions, especially for elderly lesbians and gay men.

The Mixed Co-op is the house which most reflects the way some alternative people live. And although the motives for living collectively are suggested as a desire for a chosen family, I did detect a taste for the good life in the artists' note, "Pooling resources can work in everyone's interest... whirlpools, VCRs, well equipped kitchens, first-floor laundry rooms are much more affordable if several adults foot the bill."

One can't help but hope that a re-examination of domesticity would go beyond the conclusion that mom and dad don't live here anymore. Especially when feminists are involved in the creative process. The re-examination of what home could be opens up a whole imaginative realm that is admittedly very personal: everybody in Kansas has their own idea of what Oz is like. A feminist re-invention of the home, for example, might abolish the right angle and the rectangle as the dominant forms in our living quarters. The replication of five houses with only their interiors changed reminds me of the children's story by Sandburg, "The chimney sits on top of the house and lets the smoke out. The doorknobs open the doors. We are always either upstairs or downstairs in this house. Everything is the same as it always was." The cleverness of the interiors, the artists' ability to work with miniatures and render alternative lifestyle in the petite, suggests that the details of the project swept away the bigger picture of a truly alternative domestic environment which might have been the ideal which originally inspired this show. ●

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 Hunter Davis \* Deuce \* Alix Dobkin \* Therese Edell \* Maxine Feldman \* Debbie Fier \* Cathy Fink  
 Kay Gardner \* Maxine Howard \* Marathon \* Linda Moakes \* Deidre McCalla \* Musica Femina \* Ova  
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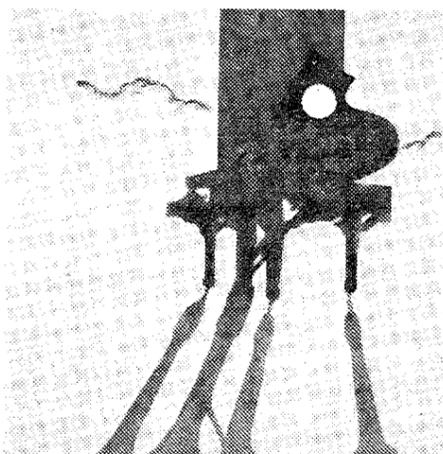
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# Wonderland Retrospective

by Sarah Eliot

*Dreamchild* takes its name from the poem which Lewis Carroll (the Rev. Charles Dodgson) wrote as preface to *Alice in Wonderland*:

In fancy they pursue  
The dream-child moving through a land  
Of wonders wild and new

In 1862, Dodgson wrote his book, a polished version of the tales he had spun for the entertainment of the very real and 10 year old Alice Liddell. The movie's fiction would have it that, in 1932, the 80-year-old Alice, now Mrs. Hargreaves, travels to New York to receive a doctorate from Columbia University in honour of Lewis Carroll's centenary.

The movie interweaves the 1862 past and 1932 present activities of Alice in its ironic development of the dreamchild theme. For pursued she is, in the present by a throng of depression-jaded journalists avid for Lewis Carroll and Alice anecdotes, as well as by commercial hucksters urging her to endorse white rabbit soap and movies. From the past she must contend with disturbing resurgence of a long buried trauma which is only now fully manifesting itself.

In one of the film's early sequences, Mrs. Hargreaves stands before a mirror quoting from *Alice in Wonderland*. The scene shifts to Victorian Oxford with Charles Dodgson standing outside a window watching Alice sing. The young girl blithely informs her mother that Mr. Dodgson trusts all his secrets to her because, "he loves me of course." The camera cuts from Alice's assured demeanour to her mother's pinched look, to that of the painfully discomfited eavesdropper himself. As viewers, we immediately comprehend the scene's significance; the awareness for Mrs. Hargreaves is partial and only reluctantly explored.

We begin to appreciate that the adult Alice so resists the hoopla greeting her arrival in New York because it precipitates a dual emotional upheaval. The quintessential Victorian in her neither comprehends nor appreciates the "clangour and the impertinence" of the unruly hucksters who seek to burrow into her relationship with Lewis Carroll. This uneasiness becomes intensified as she is also besieged by the hitherto repressed childhood recollections their prying brings to the surface.

The movie flows seamlessly through childhood incidents, story book fantasy à la Wonderland, and present action in its illusive depiction of the adult Alice as she comes to terms with her past. As she pieces together the implications of her early experience, she and the viewer learn to what extent her adult life has been shaped by the inchoate perceptions of her 10-year-old self responding to a love not quite as it should be.

Central to the film's elliptical approach is the establishing that there never was a physical act. Dodgson is portrayed as a latent pedophile, one who resolutely sublimates any carnal desire in the creative vehicles of storytelling and photography. Yet, in scene after scene, culled from the adult memory, we observe the child's unknowing intuition of something amiss. During an idyllic punt along the river, Dodgson's fond gaze involuntarily transforms into a lustful expression and the child instinctively splashes at him. When reprimanded, Alice can only say, "But he looked at me."

What becomes most disturbing are the subtle details which inform us how irrevocably the adult has been affected by the distant "non-events" over which she had no control. There is unbearable pathos in Mrs. Hargreaves' observation that, "Love is an emotion which has always frightened me, but I can always recognize it when I see it." Similarly, when she is enjoying a young reporter's outrageous flattery: "What a fraudulent young man you are," her face closes over totally when he blurts out that he can see why Lewis Carroll fell head over heels in love with her. Is she the guilty one, responsible for his emotions? This all too common theme of provocative victim colours her timorous exploration of the past.

In one fantasy sequence, the Wonderland caterpillar first addresses the young Alice about change. The scene cuts to the adult confessing her fear to the caterpillar: "My mother tore up all the letters he wrote to me. Why should she do that unless there was something wrong, something I can't bear to think about?"

Within this specific context, the fact that Dodgson never physically harmed Alice in no way mitigates the far-reaching emotional in-



Alice through the looking glass...  
A portrait of the real life Alice as a young girl... and as an old woman:  
Mrs. Hargreaves in 1933.



juries received. Since there was no vocabulary or understanding for the child, because the mother took refuge in denial, it remains for the adult to re-experience the past, to resurrect the wrongness and preserve the goodness. For sadly, a second area of damage to the adult has been the repressing of that which was pleasurable in her youthful relationship. Since the child could not know, distinguish or discuss the various parts, the entire experience was relegated to memory's black hole.

As the adult Alice remembers, we come to see that she did innocently love and enjoy the company of Dodgson, someone who, for all the misery he precipitated, intentionally meant well. While the film makes no apologies for Dodgson's lust, it also captures the genuine love for the child to whom he told endless, magical stories, from whom he endured childhood slights and whom he reluctantly recognized would never be what he wanted. The film offers no portrait of the victimizer as victim; it simply notes that he was not happy with his passion.

Because 70 years of Alice's life are left deliberately blank, we can only assume from the bits presented that Alice, following the sanctions of the age in which she lived, has always repressed her memories, thus implicitly accepting responsibility for events over which she had no control. Aiding the adult's discovery that she was not to blame is her developing relationship with her young maid, Lucy, whom she fondly but firmly browbeats in exemplary Victoria fashion.

Lucy is orphaned, poor and dependent upon Mrs. Hargreaves for economic survival. Nevertheless, when bullied to the limit of en-

durance by her employer Lucy snaps, "Shut up, shut up, you nasty old cow," and rushes out of doors. Mrs. Hargreaves' initial response, "If I had behaved like that, my mother would have..." tapers off as she gazes in the mirror recollecting her mother's reaction when, as a child she did respond to provocation. When Lucy comes back in a penitent frame of mind, it is Mrs. Hargreaves who admits that she has not behaved properly.

Lucy and the adult Alice come to an understanding of the dynamics of their relationship, a realization impossible for the young Alice in her interactions with Dodgson. Power imbalances can, of course, exist between adults, but they are here offset by knowledge, choice and an active and independent will which can affect events. No child possesses these attributes in personal interactions with an adult; only the adult holds these cards. There can be no equal exchange or shared responsibility of "adult" emotions when one part is not adult.

In recognizing her own innocence, the adult Alice becomes free to acknowledge "the gift whole" which Dodgson made her in the summer of 1852. In her address at Columbia University, for the first time she smiles as she gazes across the years to the memory of him telling stories on the river bank. Yet, the movie ends on an appropriately ambiguous note. We are once again on the seashore with the Mock Turtle explaining to the young Alice that Dodgson has no real sorrow and they all laugh. But then the screen darkens and the figures grow ominous in blackened silhouette. While the adult woman has achieved the integration of experience, allowing her to make peace with the past, there is no undoing the 70 years she lived with the unwanted burden placed on the unknowing child by the tormented man.

Sarah Eliot is a regular contributor to Broadside

# Legal Briefing

**Every Woman's Guide to the Law**  
by Linda Silver Dranoff, Fitzhenry & Whiteside, 1985.

Reviewed by Lisa Freedman

One recurring situation that lawyers face is the expectation that they will be a "Jill-of-all-trades." If their area of expertise is corporate law, they are still expected to have ready answers when friends or relatives ask them questions about marriage contracts, divorce law, or real estate. If they have spent their lives practising in the area of family law, friends and relatives doubt their ability as a lawyer when they can't answer that simple question about "incorporating a not-for-profit business and getting a charitable number."

*Every Woman's Guide to the Law* by lawyer Linda Silver Dranoff should fill this void. With one quick flip of the page, anyone should be able to get instant advice on a myriad of subjects. This is a book of down-to-earth information and common sense advice on almost all basic legal issues that affect

women in all aspects of our lives. From employment issues to human rights, from marriage to divorce, from sex to childbirth, from birth to death, each main area deals with everyday (and some unique) questions that can severely affect our lives.

Dranoff has been educating *Chatelaine* readers since 1979 on the vagaries of the law, and this book essentially follows the same question-and-answer format, with the answers combining a mix of practical legal advice (although here full case names and statute citations would have been helpful), feminist analysis and advocacy suggestions. This book, reflecting the law as of June 1985, starts with the premise that women live in a patriarchal and paternalistic society in which men have been in charge and that for the most part our family structures, laws and customs reflect this. We, as women, must take charge of our lives, whatever our marital, family or occupational status, and act to control our own destiny.

Before getting into specific areas, Dranoff gives some general advice for the married woman who wants to be independent and in

greater control of her life:

- Don't sign anything without getting legal advice intended to protect you.
- Keep your own name, and you'll be better able to retain your own identity.
- Establish your own credit rating.
- Don't use your money to pay household expenses and allow your spouse to save his.
- Keep some savings in your own name.
- Teach your children that men and women must share the responsibility for child care and household management, so that the next generation may have a greater practical opportunity for equality.
- Work for equality actively by supporting policies and people who are working to make our society a fairer place for women.

While this advice may seem straightforward and basic and not particularly worthy of special mention, as a family law specialist Dranoff, like countless other lawyers, has seen too many women who, after putting their trust in their husbands' promise to "share all worldly goods" are left with nothing upon marriage breakdown.

Where this book proves most valuable is in the way Dranoff deals with the subject matter. For example, in her discussion of equal pay, not only is there a discussion of the law, but there is also a discussion of the evolution of equal value legislation. Dranoff also explains the basis for the common statistic that women's earnings equal 64% of those of men (Statistics Canada figures for 1982 give the average earnings for full-time female workers in Canada as \$16,056, compared to \$25,096 for male workers).

The chapter on battered women highlights some of the other benefits of this book. Here, Dranoff puts the basic legal advice into reality. While a husband charged with assault may get up to five years for the assault, ten years if he used a weapon or caused bodily harm, or fourteen years if he endangered the woman's life, in reality, he may not spend a moment in jail. Dranoff talks about ways to end the violent relationship, including a discussion of the option of "shelters." She goes on to critique the law and the assumption that men have a right to beat their wives. And in other chapters, like the ones on divorce, property division and support, she goes one step further and discusses the need for reform.

Dranoff rejects the "equality of language" that is written into the law. She acknowledges the reality of power, that men are statistically the perpetrator of crimes and women the victims. For example, in her discussion of sexual harassment, she talks about a male boss and a female employee; when discussing sexual assault it is the male "rapist" and the female "victim," ignoring the fact that technically these laws are gender neutral.

While the articles in the book are generally infused with some degree of emotion and strong suggestions for advocacy and reform, those on abortion are sorely lacking in depth. The discussion of the law is straightforward, but there is no critique, one is not sure if Joe Borowski, arguing on behalf of the unborn, or Henry Morgentaler, arguing on behalf of the right to choose, is worthy of our support. Given that her major premise for the entire book is that women must take control of their lives, no critique of the abortion law or suggestions for advocacy seems to me to be a serious omission.

Yet notwithstanding this criticism, *Every Woman's Guide to the Law* is a must for all bookshelves and lawyer's briefcases. ●

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**CHAIR IN WOMEN'S STUDIES:** The Women's Studies Program at Simon Fraser University is seeking a senior candidate to fill its endowed chair beginning in either January or May 1987. The appointment may be made for four, eight, or twelve months. Applicants in all fields are invited, particularly in health care, law, social policy, anthropology/sociology, visual arts, engineering, education and literature. Applicants must be Canadian citizens or landed immigrants, and must have appropriate academic or professional qualifications. Responsibilities will include teaching, public lectures and community outreach. Salary will be that of a senior scholar. Candidates should send a curriculum vitae and the names and addresses of three referees, no later than 30 May, 1986, to The Coordinator, Women's Studies Program, Simon Fraser University, Burnaby, BC, V5A 1S6; Telephone: (604) 291-3593.

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# OUTSIDE BROADSIDE

## TORONTO WOMEN'S EVENTS CALENDAR

### May 1986

Compiled by Catherine Maunsell

● **Thursday, May 1:** The Oil and Water Show, an exhibit by Maureen Paxton, continues. Neo-Faber Gallery, 361 Queen St. East. Info: 360-7532. **To Saturday, May 3.**

● **Friday, May 2:** The Funnel presents "Film Portraits of Women by Women" curated by Maria Klonaris and Katerina Thomadaki. Tonight, films by: Catherine Charvet, Mythia Kolesar, Anna Liffey, Barbara Glowsewska and Martine Zevort and Frédérique Gros. 8 pm. \$4 (\$3 students and limited income). 507 King St. East. Info: 364-7003.

● **Saturday, May 3:** May Day Fundraising Dance with Arlene Mantle and Band sponsored by Ward 3 NDP. Labourer's Union Hall, 1136 Dupont St. (at Dufferin). 8 pm. \$10. Light refreshments, cash bar, childcare. Info: 654-7472.

● **Saturday, May 3:** CARAL annual meeting, with Kate Michelman (US NARAL), a panel of doctors for choice, and Gail Singer's film on abortion. 9 am — 4:30 pm. Ryerson, 350 Victoria St. Info: 961-1507.

#### WEEK OF MAY 4

● **Monday, May 5:** The Centre for Women's Studies in Education presents a lecture and discussion series, "Popular Feminism" with Alison Prentice speaking on "Feminism and the Practice of History." *ORSE*, 232 Bloor St. West. Room 3-311. 8 pm. Free.

● **Monday, May 5:** The Women's Group, an open lesbian discussion group, meets at 519 Church St. Community Centre. 8 pm. Info: 923-2778. Also **Mondays, May 12, 19 and 26.**

● **Tuesday, May 6:** Lesbian Phone Line open tonight for calls from women. 7:30 — 10:30 pm. 533-6120. Also **Tuesdays, May 13, 20 and 27.**

● **Tuesday, May 6:** "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, May 13, 20 and 27.**

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

● **Tuesday, May 6:** 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 May 13, 20 and 27.**

● **Thursday, May 8:** The Women's Information Line is open 7-9 pm. Messages may be left any time. New number: (416) 598-3714. Also **Thursdays, May 15, 22 and 29.**

● **Thursday, May 8:** A 3-day production workshop open to all women interested in imaging and the representation of women in film. Hands on approach using Super 8 before and behind the camera leading to the completion of films. Previous film experience not necessary. Info: 364-7003. **To Saturday, May 10.**

● **Thursday, May 8:** Breaking the Silence/Making the Links. A discussion of wife assault, sexual assault, incest, sexual harassment, pornography, and prostitution. Join in the creation of a network of feminists involved in the area of violence against women. Speakers include Susan G. Cole, Darlene Lawson, Diana Majury, Makeda Silvera, Marlaina Sniderman, Marlene Kadar and Michele Dore. City Hall, 7 pm. Admission free. Info: 961-8100.

● **Thursday, May 8:** Heather Spears, Vancouver artist and poet, will read from her forthcoming publication *Drawings from the Newborn*, Poems and Drawings of infants in Crisis. Toronto Women's Bookstore, 73 Harbord Street. 6 — 7:30 pm. Free. Info: 922-8744.

● **Thursday, May 8:** Lesbian Phone Line open tonight for calls from women. 7:30 — 10:30 pm. 533-6120. Also **Thursdays, May 15, 22 and 29.**

● **Friday, May 9:** Other Female Parts, a play by Dario Fo and Franca Rame. 8 pm. Old Angelo's Upstairs Theatre, 45 Elm St. Reservations: 597-0155. **To Saturday, June 14.**

● **Friday, May 9:** The Funnel presents "Film Portraits of Women by Women" curated by Maria Klonaris and Katerina Thomadaki. Tonight 2 collaborative productions, "Atelier Miroirs" and "Atelier Portraits," and *Allers-Venues* by Vivian Ostrovsky. 8 pm. \$4 (\$3 students and limited income). 507 King St. East. Info: 364-7003.

● **Friday, May 9:** Crimes Against Children, with keynote speaker Philip Berrigan. For details contact the Centre for Non-Violence. Info: 533-9507. **To Saturday, May 10.**

● **Saturday, May 10:** Preview of Nightwood Theatre's *The Edge of the Earth is Too Near*, Violette Leduc. \$5. (See listing for May 14.) Also **Sunday, May 11 and Tuesday, May 13.**

#### WEEK OF MAY 11

● **Sunday, May 11:** *Born in Flames*, the futuristic feminist fantasy directed by Lizzie Borden, in which women unite across race to overthrow their oppression, will be screened at the Bloor Cinema, sponsored by the Toronto Women's Bookstore. 506 Bloor St. West. 2 pm. \$5 (\$4 unemployed). Info: 922-8744.

● **Monday, May 12:** A Space and the Funnel present animated films from Yugoslavia with film artist Vasja Bibic in person. Rivoli, 332 Queen St. West. 8 pm. \$4. Info: 364-7003. Also **Thursday, May 15.**

● **Wednesday, May 14:** WEN-DO, Women's Self-Defence classes for 7 Wednesdays, begin at the Barbra Schlifer Commemorative Clinic. Instructor: M. Walsh, 7:30 — 9:30 pm. Info: J. Liutkus, 964-3855. **To Wednesday, June 25.**



Kim Renders as Violette Leduc

● **Wednesday, May 14:** Opening of Nightwood Theatre's *The Edge of the Earth is Too Near*, Violette Leduc, by Jovette Marchesault. Co-sponsored by CKLN. The Theatre Centre, 296 Brunswick Ave. \$7-9. Reservations: 927-8998. **To Sunday, June 1.**

● **Wednesday, May 14:** *Graphic Feminism: Graphic Art of the 1970-80s*. Women's Movement, 1970-86. A project of the Canadian Women's Movement Archives. A Space, 204 Spadina Ave. Info: 364-7003. **To Saturday, May 31.**

#### WEEK OF MAY 18



● **Saturday, May 17:** *Coming Out*, Lesbian Dance Committee's debut. 9 pm — 2 am. The Party Centre, 169 Church St. \$5/6 door.

● **Tuesday, May 20:** Women and Therapy (Part II) Conference. Keynote speaker Jean Baker Miller, and special lectures by Paula Caplan, Rachel Josefowitz Siegel and Marion Woodman. Victoria College, U of T. Registration: Professional Development Associates, 3 Cameron Cres., Toronto, M4G 1Z7. Info: 486-6925. **To Friday, May 23.**

● **Friday, May 23:** Women's Independent Thoughtz (WITZ), a discussion/seminar group for the exchange of ideas and creative endeavours in art, literature, philosophy and political thought. Topic: Women, sport and sexuality, with Helen Lenskyj. 7 pm. Info: 536-3162, 766-9496.

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● **Saturday, May 24:** *Playing for Peace*, spring concert of classical music, sponsored by Hillcrest for Peace of the Toronto Disarmament Network. \$5/3. 8 pm. St. Matthew's United Church, 729 St. Clair Ave. West. Info: 656-5434, 654-2599.

#### WEEK OF MAY 25

● **Monday, May 26:** WEN-DO, Women's Self Defence classes for 5 Mondays, begin in The Mt. Pleasant/Eglinton area. Instructor: M. Walsh. 7 — 10 pm. Info: 386-2178. **To Monday, June 23.**

● **Wednesday, May 28:** Panel discussion on "Maintenance of Rental Housing: Tenants' Role" sponsored by the Federation of Metro Tenants' Associations. 7:30 pm. York City Hall (2700 Eglinton Ave. West), Council Chambers. Info: 364-1564.

● **Wednesday, May 31:** Womylny Way presents Cris Williamson and Tret Fure in concert, with Carrie Barton and Mary Barry. 7:30 pm. Trinity-St. Paul's, 427 Bloor St. West. \$8.50 advance, \$9.50 door. Info: 925-6568.

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