



Filming 'The Struggle for Choice' in Smithers, BC SEE STORY PAGE 7.

INSIDE BROADSIDE

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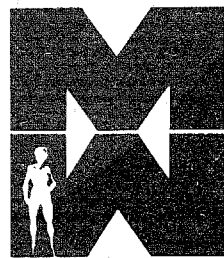
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ARTS

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TRUE PATRIOT LOVE: Canadian artist Joyce Wieland combines feminism, nationalism and ecology in a retrospective at the Art Gallery of Ontario. Reviewed by Ingrid MacDonald. Page 11.

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OUT OF BOUNDS: Helen Lenskyj's recently published book on women, sport and sexuality explores the myth of femininity and its relation, historically, to athletics. Reviewed by Deborah Seed. Page 13.

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LETTERS

The Politics of Translating

Broadside:

As translator/subtitled of the Studio D film *Firewords*, imagine my shock and anger when I read Donna Gollan's review of the film in your April issue: no mention of my name anywhere, even though everyone from the producer to the narrator gets a mention, and even though I'm given very visible credit at the beginning of the film!

Director Dorothy Hénaud hired me specifically because I'm a feminist translator conversant with the theory, the intertext, etc. The NFB is an institution. I often had to argue to get to use the words I knew were the right ones in this context. It took a long time—5 months—to arrive at the English version—and it is a version, something reviewer Gollan totally dismisses. Did she think she was getting the original version? Did she not realize that was my work she was reading on the screen? And amply quoting in her review? Or are my subtitles so good they gave her the impression she understands French? This kind of silent treatment is anti-feminist (anonymous was a woman, right?) and anglocentric (word coined by Kathleen Martindale, professor of English at Concordia). Translation results from encountering otherness. Gollan's review totally negates that there has been an important passage here making the three Québec writers' firewords accessible to English Canada. Québec's *différence* is silenced when the version is treated as if it were the original. Appropriation: a colonialist attitude.

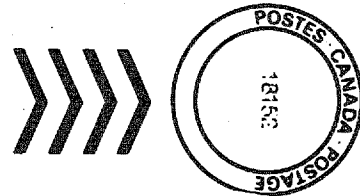
I realize that reviewing subtitles is unusual, but think about it. In this a very content-oriented film, and given the large subtitling credit that appears on the screen, such negligence negates my work as well as the whole issue of difference/otherness. It's the same as not crediting/reviewing a translation.

I would also quarrel with Gollan's use of the word "masterpiece" regarding Marchessault's sculptures. In *Firewords* I italicized *masterpiece* to point up man-made languages' poverty for expressing female creativity.

And for the record, Gollan wrongly attributes to *Night Cows*' actress Pol Pelletier the words of Andrée Lachapelle, actress of *Anais, dans la queue de la comète*, Marchessault's most recent play.

(Incidentally, I'll be speaking about "The Politics of Subtitling" at the Learned's (being held at McMaster University in Hamilton) on May 27. *Firewords* will be screened at 3:30, I'll speak at 5 pm. Avis aux intéressées.)

Susanne de Lotbinière-Harwood
Montréal, QC



Accessible Information

Broadside:

The following is an open letter from the Disabled Women's Network, DAWN Toronto, to the women's movement.

Who would think of putting out a flyer saying:

Important feminist event featuring Ms. Daring Daisy, well known author. Nov. 30, 8:00 pm. Everywoman's Hall. Admission free. Childcare. DISABLED WOMEN NEED NOT APPLY.

Of course not!

Yet often, even usually, that's what the publicity for feminist events says to disabled women...and you, the group responsible, may not know it, want it, or expect it. Your intentions may be, probably are (we hope) good. But we all know what road is paved with good intentions.

Your problem is usually that you just plain don't know what accessibility is. Our problem is that we can't get in to even tell you.

Accessible means different things to different people. What follows is the bare minimum for accessibility for most disabled women. And remember disabled women are 18 per cent of all women.

For a woman who uses a wheelchair, accessibility means no steps (a good ramp and/or level entrance), an adapted washroom (with grab bars, a sink that her chair will fit under, room to get the chair in the cubicle and make a transfer sideways from the chair onto the toilet), and a place to sit, preferably with her friends.

For deaf and hearing impaired women, access means sign language interpreters. It means an office with a Telecommunications Device for the Deaf (TDD) or a meeting with a loop amplification device. (These things are not as expensive or hard to get as you think. Just ask your local DAWN group.)

For blind and visually impaired women, accessibility means having printed matter (books, brochures, agendas, etc.) on cassette tape, in large print, or, sometimes in Braille. It means that her Seeing Eye Dog is welcome and that you don't pet or feed that dog (it's work-

ing) without the owner's express permission. It means you offer to guide a blind woman to her seat. You don't grab her by the arm and drag her there. That's not help; it's assault.

For developmentally disabled women, your attitude and language are the key to accessibility. When was the last time you jokingly referred to someone as "an idiot, imbecile, space cadet"? While we're on the subject, how do you think severely mobility impaired women feel about "basket case"? Or deaf women about "dumb"? Or psychiatric survivors about feminists who call other women "crazy nuts, looney tooners, or really out of it"? Another cliché to watch is, "Confined to a wheelchair." You don't usually think of yourself as confined to your car even though you are incapable of travelling 50 miles an hour unaided. Of course not, you drive your car. And we use our wheelchairs (and crutches, canes, walkers, etc.)

For most invisibly disabled women, those whose disability you can't see, access is often a matter of attitude and flexibility. For a woman with epilepsy, it means no strobe lights or flash bulbs. For a woman with diabetes, it means nutrition breaks. We thought non-disabled women liked to eat too, but we have been to all day feminist events where no lunch break was planned. (Is this the planning of a workaholic?)

For women with environmental illnesses, access means smoke free meetings and events. Yes, Virginia, smoking is an equality issue. If Mary dropped out of your planning committee, it may mean that Mary had an asthma attack after that last meeting from your cigarette. Nice.

For some women accessibility means an attendant to help her with her basic needs. You will need to supply trained attendants or she may want to bring her own attendant. If she does, the attendant should be admitted to the event free of charge. Even the Metro Zoo does this. An attendant is a technical aide in just the same way as a wheelchair is and no one charges two fares for a woman using a chair: one for herself and one for her wheelchair.

Even when events are accessible, you may

Quote of the Month

"There is definitely a conspiracy to stop Ansa. It's probably feminists who think they are the only ones who can run shelters."

—Morton Katz's comment on Christian fundamentalist Samuel Ansa's attempt to set up a women's shelter.

EDITORIAL

NAC at the Crossroads

In 1966, a group of women representing about twenty national women's organizations met in Toronto to discuss issues confronting Canadian women. In 1972, this Ad Hoc Committee became the National Action Committee on the Status of Women. Early this month, NAC delegates from over 480 member organizations, representing several million Canadian women, will meet in Ottawa for NAC's fifteenth annual general meeting.

As of mid-April, a list of fifty-seven policy resolutions and background statements had been circulated to NAC member groups for consideration prior to this year's AGM. Topics range from peace and international affairs to health and male violence against women. Overall, they represent the "state of the art" in feminist issues and actions over the past year. They present liberal, socialist and radical feminist solutions to problems such as poverty, prostitution and apartheid. They demonstrate that NAC is addressing issues of race, class and region that are internal to the organizations as well as the implications for women nationally and internationally. And many of the concerns raised by NAC member groups provide clear evidence that Canadian feminism is proactive, militant and visionary.

In the area of justice, there are resolutions opposing involuntary joint custody, forced

testing and/or quarantining of prostitutes for AIDS, and capital punishment. One of the most strongly worded resolutions in this section, submitted by the NAC Civil Rights and Remedies Committee, proposes the enactment of civil remedies for pornography (ie, a Canadian version of pornography ordinances drafted in the US). With the NAC member groups spanning a range of feminist political stances, this resolution promises to spark some debate.

It is a relief to see that the "new right"—correctly identified at last as "conservative men and women"—feature in only one resolution. Submitted by the Women's Research Centre (Vancouver), it reads: "Be it resolved that NAC spokeswomen ensure that they represent the diversity of the membership of NAC and avoid falling prey to the temptation to isolate "radical"/"lesbian"/"militant" feminists in response to pressure from the right." The background statement notes the tendency for some women's groups to react to conservative attacks by presenting themselves as "reasonable" and "respectable." It goes on to say: "We remind ourselves that unity, not respectability, is the strongest defence." (On the related topic of lesbian-baiting, NAC's Lesbian Issues Committee is currently working on materials for member groups which provide concrete strategies to counter these right wing

attacks.)

On a more reactive note, new right preoccupation with the so-called traditional family was one factor behind the NAC Social Services Committee's resolution calling for "an integrated Family Policy based on the NAC principles of the equal responsibility of men and women for domestic labour and child raising and of the equal right of women and men to work outside the home." It is to be hoped that the policy develops a new definition of "family" that rejects the heterosexism and racism as well as the sexism of the old models. And, with male violence against girls and women the subject of at least seven other resolutions, it is clear that NAC member groups are concerned with a wider view of family-related issues.

This year's NAC agenda suggests a concerted effort at self-evaluation. Eight constitutional amendments and one resolution address NAC's internal structure and election procedures, its accessibility to low-income, working-class, disabled, French-speaking, visible minority and immigrant women, and the problem of its central Canadian focus and image. In light of right wing allegations that NAC cannot claim to speak for the majority of Canadian women, NAC's capacity to represent the full diversity of its member groups is a survival issue. ●



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Playpen Politics

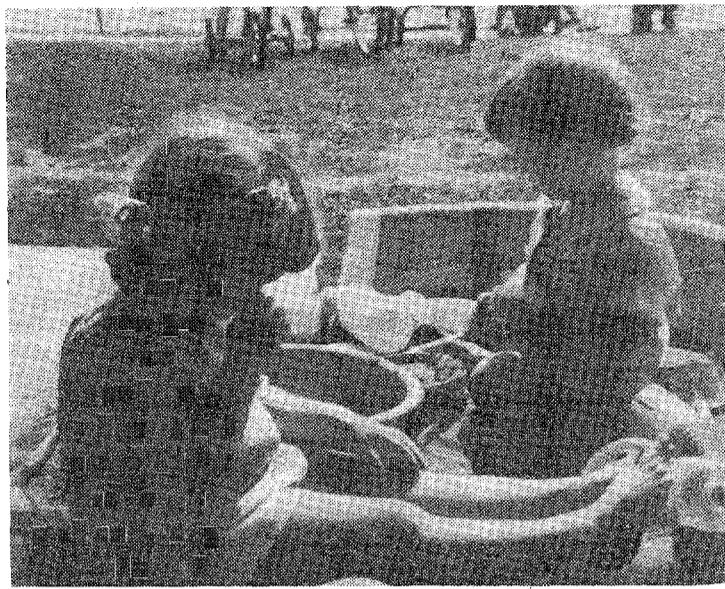
by Shirin Perston

The recently published report of the findings of the federal Special Committee on Child Care are not needed to inform us that the problems inherent in the current child care system are related to accessibility, affordability and quality. Mothers have been primarily responsible for caring for their children before and after school, but with increasing need for income and independence, they no longer can. Fathers are not able or willing to take the responsibility over either. Of 4.7 million children in Canada up to the age of 12, 2.6 million had mothers participating in the labour force in 1985. However the number of licensed spaces was only sufficient for 3% of all these children, or 6% of children with working mothers. Other child care "options" for the majority of children are mothers staying home until the children reach school age, latchkey kids after

school, help from another family member, or unlicensed care found through a neighbour or an ad in the local store.

The position of most women's groups dealing with the issue is that if the government ensures an adequate supply of licensed, non-profit child care spaces, with child care workers and centres meeting national standards and workers being paid decent wages to reduce staff turnover, then parents may rest assured that while they work or study, their children are well fed, safe, intellectually stimulated and happy in a cohesive unit. Since statistics show that standards often decline in commercial child care centres, as profit making rather than quality care is the prime motivation, government funding of the commercial sector should not be encouraged in a system where alternate spaces are available.

The ideal child care system must not only be accessible in terms of geography and sufficient spaces to meet the demand for all age groups, but must also be affordable. The average fe-



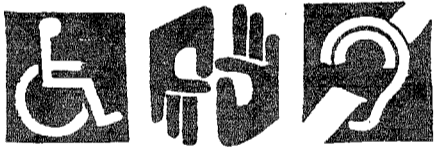
• DAWN, from previous page

not see disabled women out. This is often because of transportation. Wheeltrans, Toronto's alternative transit system, is separate from regular TTC, but it is certainly not equal. Wheeltrans users, for example, are not allowed to use Metropasses, but, even though we are the poorest of all women (even old age pensioners get more), we must pay full fare every time. And we must book at least 7 days in advance if we want to go somewhere. And that's no guarantee you'll get there. Or they might (often) get you there an hour late and pick you up an hour early. So much for spontaneity or last minute notice!

So disabled women may need a ride. Someone, somewhere, somewhen, please, please give DAWN our own wheelchair van. If there's a goddess out there...

Last, but never least, accessibility means publicity. Organizers in the women's movement rarely seem to think of publicizing events in the newspapers or on the phone lines of the disabled movement. If you want us at your event, or in your group, advertise where we read.

And when you advertise events, every event should have information about accessibility. If the event is not accessible to disabled women, it should say so. If it is, the symbols below should be used.



Be specific. For example, "Hall wheelchair accessible. Bathroom not accessible." And consult with DAWN. We know what's accessible—and what isn't. We know how to do it at the least expense and hassle. And we're happy to be asked. We may even know about funding if you ask us far enough in advance.

At this point, maybe your heads are shaking and your finance committee is yelling, "It's not cost effective." (Perhaps the rest of you are simply saying, "It's too expensive!")

Being disabled has never been cost effective and it never will be. The same school of non-thought that calmly slaughtered millions of Jews, feminists, socialists, gays and lesbians and other minorities, fed us disabled people to the ovens because we "cost too much." Right here, today, in Canada, disabled women are being sterilized without consent because we "cost too much." The same argument is used to deny us jobs, decent incomes, housing, health care and everything the non-disabled take for granted—because it "costs too much!"

But costs too much to whom? Why?

So forgive us if we retch when we hear the same argument from feminist groups who have not put accessibility at the top of their agenda. And don't tell us that we're unreasonable, bitter, twisted and even strident when you shut us out and can't cope with our rage.

We must never, never, never shut any women out. All women are equal. All belong in the women's movement. Or it's all a big lie. You need to deal with your problem of excluding us. We won't go away. We are your sisters. And we are organizing around the world! Soon the spectacle of disabled women picketing inaccessible women's events will become a reality. Every minority has a point when collectively we say "Enough is enough." We are no exception. *We are your sisters.*

DAWN
Toronto



male income in 1985 was \$16,000. Annual child care costs per child were \$2500-\$5000. In 1985, after deducting federal and provincial taxes, the average woman's wage worked out to \$230/week. Infant care can cost \$130/week. A family that demonstrates need may be eligible for a subsidized child care space under the Canada Assistance Plan (CAP). However, if one looks at Metropolitan Toronto alone, the chances of acquiring such a space when needed are minimal. There were 100,000 children who would be eligible for the subsidy; the number of subsidized spaces was only 12,250; the waiting lists are long indeed and many centres will not take infants.

The recommendation of many women's groups therefore is to eliminate the subsidy under CAP and the child care Tax Deduction which disproportionately benefits high wage earners, and bring in a National Child Care Financing Act instead which would provide direct operating funding to existing centres and capital funds to provide new spaces. If not entirely free, the Canadian Day Care Advocacy Association recommends that parents not be asked to spend more than 15% of the cost of a national system. The Association estimates that with decent wages and child:staff ratios, the federal cost of providing child care for all children whose parents worked or studied full- or part-time would be \$9 billion or \$4948 per child annually. Fifteen percent of this would be a \$750 cost per child to parents annually. The federal cost is lowered to \$6.7 billion annually through cost savings from sources such as parent fees, UI benefits, and elimination of CAP and tax deduction benefits. This cost is lowered even more if it is assumed that not all children as categorized would seek licensed spaces. With a 75% participation rate the federal cost is \$4.9 billion, and with a 50% demand the cost is \$3.1 billion.

The cost of the current patchwork system to the federal government last year was about \$2.6 billion in uncollected taxes due to tax credits, exemptions and deductions, and \$150 million spent for CAP, child care allowances while training under Employment and Immigration, and direct funding for child care resource centres on Indian reserves.

It would seem that if the Special Committee on Child Care had heeded the public representations last year, they would have recommended this money, and more be designated towards a quality system to ensure an increasing supply of affordable spaces. According to a survey distributed by the Canadian Day Care Advocacy Association, of the representations made to the Special Committee, 85% recommended a comprehensive system (including parental leave)

rather than one that exclusively supports stay-at-home parents; 86% said child care should be universally accessible rather than the support being limited to needy families, and 77% argued against support for commercial child care services.

The Committee responded in their report by recommending instead that both CAP and the existing elements of the child benefits system be retained, and that the Tax Deduction be replaced by an Expense Credit (up to 30% of child care expenses), with existing criteria—ie, only claimable by a taxpayer with receipts from the child care worker. But many caregivers in the informal system will not provide receipts as they do not wish to pay taxes on their small income. Those not eligible for the Expense Credit (no receipts, parent or relatives provided free care), would be eligible for a much smaller Refundable Childcare Tax Credit.

This fragmented provision of limited funds to parents rather than regular funds to licensed centres and family child care homes will do nothing to alleviate the current crisis in accessible, affordable, quality child care spaces. The problems were not addressed in the Report, the research was in vain at a great cost to taxpayers and the Committee has basically given the responsibility back to mothers.

The Committee also recommended limited direct operating and capital grants to licensed profit and commercial child care centres and family homes over the next three years. Without an ongoing national plan in place, it is difficult to build new centres, knowing that parents cannot afford the fee and therefore the centres cannot afford to pay adequate wages. Operating grants would be per space per day at \$3 for infants, \$2 for 3-5 years, and 50¢ for 6-12 years. If we assume there are 250 working days a year, the federal contribution would be \$750 annually for an infant, which is the maximum 15% cost to parents recommended by the Canadian Day Care Advocacy Association according to the aforementioned criteria. And the federal government would only pay this if matched by the provincial government. Assuming that to be the case, in the ideal child care setting parents would be expected to pay 70% of the cost up front and then get some credits on their tax returns at the end of the year.

The one recommendation which may appeal the most is the one changing maternity leave to parental leave, increasing it from 17 to 26 weeks by 1992, and eliminating the two week Unemployment Insurance benefit waiting period. This recommendation was grounded in the belief that "all Canadians will ultimately benefit if additional resources are devoted to the care of infants by their parents." This

underlying philosophy of the Conservative party committee members is what made them unable to deal with the facts—namely that labour participation rates indicate that alternate child care arrangements are a necessity, and while parents may wish to stay home with children, particularly infants, loss of income and advancement opportunities on withdrawal from the labour force is often too high a price to pay.

If the Committee really wanted to make it feasible for women to stay at home for half a year, the salary compensation should not be 60% but rather 90-100% as it is in 9 of the 11 European countries surveyed for the previous Liberal government's Task Force on Child Care. The Task Force recommended that "the federal, provincial and territorial governments must begin now to develop complementary systems of child care and parental leave that are as comprehensive, accessible and competent as our systems of health care and education." This is echoed by the two members of the Special Committee who so strongly disagreed with the Task Force's recommendations that they issued minority statements. Margaret Mitchell (NDP) stated, "By giving priority to individual subsidies through the tax system, they merely perpetuate continued use of unlicensed care of unknown quality." Lucie Pepin (Liberal) stated, "I also believe that Canadians need a national program for child care similar to existing national programs supporting health and education." Unfortunately John Turner, leader of the Liberal party, was recently quoted in the *Globe and Mail* as saying, "Instead of helping children, the NDP wants to adopt them—and turn them over to a vast toddlers bureaucracy." This was in response to the NDP dissenting report which calls for universally affordable day care. The Liberal party favours the expansion of CAP. Both parties favour the immediate availability of cash to create new spaces.

The previous Liberal government's Task Force on Child Care released just a year ago essentially reflected the concerns of women's groups. This current task force went through the facade of public hearings and then ignored what they heard. One can only hope that the Conservative government will ignore the Task Force.

Shirin Preston is a feminist volunteering with the Toronto YWCA Child Care Committee and Intercede (a lobby group for domestic workers).

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Womb for Rent

by Susan G. Cole

The story of Mary Beth Whitehead and the court's failure to grant her custody of her daughter Sara prove a number of things that feminists had already suspected: make it possible for women to lease their uteruses and women with dreams of increased financial security will do so; place the interests of the sperm donor beside the interests of the egg donor, especially in a court of law, and the male interests will prevail. But even taking into account this feminist consciousness, media coverage of the Baby M case (it should be Baby S: Whitehead called her baby Sara) has tainted feminist reaction. We have not been given all the facts.

How and why we have been so ill-served by the press is a matter of speculation. Perhaps journalists have been duped by the notion that something as intense as pregnancy still ought not change a woman's mind about a contractual agreement. Or perhaps they just plain didn't like Mary Beth Whitehead and identified more with the professional couple William and Mary Stern who ultimately got custody of the baby they had contracted for. Either way, after New Jersey Judge Harvey Sorkow decided in their favour, the Sterns gave a press conference at which the members of the press gave the Sterns a standing ovation.

In the wake of the media's abdication, here are the facts:

Mary Beth Whitehead, at the age of 28, decided that she wanted to bear a child for someone else in exchange for financial compensation. She wanted to do something nice for someone. She had two children of her own, both of whom she had conceived as a teenager. She thought bearing a child would be a good thing to do as a more mature person, to do it right. The money appealed to her as well. She and her husband Richard thought that the money could be used as an investment in the college education of their children, or for a down payment on another house. Richard Whitehead, a sanitary worker, supported his wife's decision to enter into a reproductive contract. He, incidentally, had had a vasectomy.

Mary Beth Whitehead then found Noel Keane. This was not difficult, since Keane had already built up a high profile through his so-called infertility clinic. Like most prospective womb-leasers, Whitehead was interviewed by a psychologist who was supposed to determine whether Whitehead was suitable. The psychologist expressed doubt on the assessment form that Whitehead would be willing to surrender the child after birth. For the record, it should be made clear that there has never been a woman who has entered into a surrogacy contract who has found it easy to give up the child after birth. But the psychologist determined that Whitehead would have more than average problems with the surrender. In spite of the extravagant claims of infertility clinics that biological mothers are screened assiduously before signing a contract, William and Elizabeth Stern were never informed of the contents of Mary Beth Whitehead's psychological file.

The Sterns are a professional couple—he a lawyer, she a doctor—who wanted a child so badly that they were willing to pay for it. *Newsweek's* feature made much of the fact

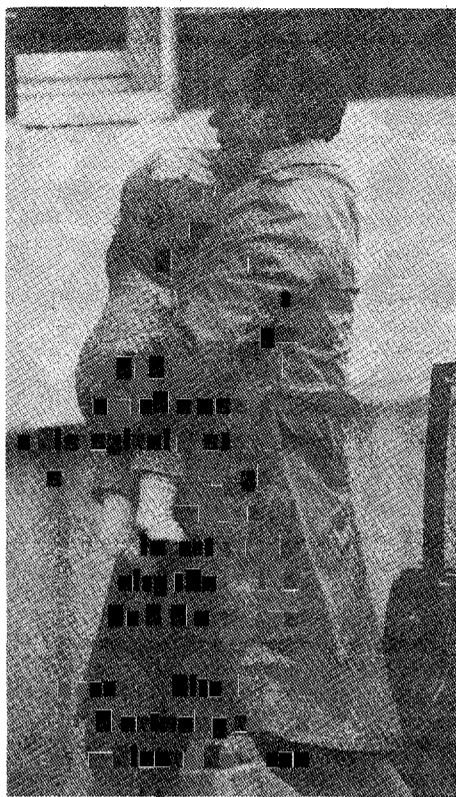
that William chose surrogacy over adoption because he wanted to continue his family lineage. He had no living relatives because his family had been slaughtered in the Holocaust. This has moved a number of Jews whose sympathies for the survivor subsided somewhat upon hearing that William married a non-Jew, sought a non-Jew as the biological mother of his child, and intended to raise his daughter Unitarian; William Stern's Judaism is in his genes. His wife Elizabeth is not infertile. She diagnosed herself as having a palsy that might make pregnancy dangerous. She did not want to take the risks.

The Sterns may not have seen Whitehead's file but they did meet her and actually chose her, possibly because the resemblance between Whitehead and Elizabeth Stern is so uncanny. In any case, they interviewed her before entering into a contractual agreement that is truly astonishing. To date, the media have not described this contract accurately. Modelling the reproductive contract after marriage agreements, there were no adversarial qualities built into the process: Whitehead never had her own lawyer. The contract was negotiated by lawyers for Noel Keane. With no one there to represent her interests, Whitehead signed everything away—what she could eat, drink, any control over her body. Even control over her emotions was negotiated. The contract stipulated that Mary Beth would not love the baby she was carrying. By the time Whitehead's signature was on the dotted line, she had significantly less legal protection than birth mothers who are considering relinquishing their children under New Jersey adoption law.

The financial arrangements are even more shocking. The Sterns were obliged to pay Whitehead \$10,000 upon delivery of a baby deemed by them to be acceptable. If Whitehead miscarried, she was to be remunerated \$1,000. If amniocentesis revealed problems with the fetus, Whitehead was obliged to abort and to be remunerated \$1,000. If she delivered a stillborn child, she would receive \$1,000. If she delivered a child with defects, she would receive \$1,000. It is not clear whether the Sterns could have rejected the child, and paid only \$1,000, if they didn't like the colour of the baby's hair. The Sterns' \$10,000 was kept in escrow by the Keane clinic. The Sterns were paid the interest during the pregnancy.

The silent partner in the deal is Noel Keane, the director of the clinic. He charges \$7,500 for every arrangement he makes. In addition, a \$5,000 insurance fee was paid by the Sterns in case of a medical emergency, bringing the total cost of the contract, including payment to the mother, to the director and to the insurance company, close to \$23,000. Whitehead would have received \$1,000 if something went wrong. Keane was to get his fee no matter what. (The Keane clinic took in over \$600,000 in 1986.)

According to the agreement, amniocentesis was mandatory. In her fourth month of pregnancy, when Whitehead was obliged to go for the procedure, she began to have doubts about the whole arrangement. She did not want to have amniocentesis. She did not think it was necessary, since she was only 28 years old, and she worried about what would happen to the baby if she went ahead with the procedure. Keane's representatives made it clear to her



William Stern with Baby "M".

that she had no choice: she had signed a contract. Whitehead believed them. She had no lawyer of her own to tell her otherwise. She went through with the amniocentesis, but she was already getting so angry that she withheld information from the Sterns about the sex of the baby. This has been called vindictive behaviour by some news writers. And although other clinics build in a counselling component with the birth mother, Whitehead received no counselling of any kind, least of all from anyone with the experience or the sensitivity to guide her through the emotional intensity of the pregnancy.

Less than one week before Whitehead gave birth, Noel Keane phoned her to tell her that one of the legal instruments required for surrogacy had not yet been executed. Whitehead had signed the contract with the clinic, but she had not yet signed the agreement terminating custody rights of the child. Whitehead gave birth to Sara in hospital with her husband at her side. The Sterns were not present. By then, Whitehead had already decided she would not give up the child. She signed the birth certificate naming the baby Sara Elizabeth and identifying Richard, her husband, as the father. It was Noel Keane who told Mary Beth that since the paperwork was not complete, she should take the baby home with her. At that point, Whitehead had not signed any relinquishment papers, and had received only a small stipend for maternity clothes and similar expenses. She never, during these events and those that followed, received any payment for conceiving and birthing the baby.

A few days later, Whitehead allowed the Sterns to take the baby home with them but she immediately regretted the decision and took Sara back the next day. She phoned Keane to

tell him that she could not go through with the terms of the contract. He seemed unfazed by the news, and assured Whitehead that the worst that could happen was that the Sterns would demand visitation rights.

But the Sterns proved more demanding. They went with the police to the Whitehead's house to take the baby back. The police demanded that Whitehead give them Melissa Stern. Whitehead said that there was no such person there, that the baby she was holding was Elizabeth Whitehead and that she had the papers to prove it. She then made an excuse to leave the room with the baby and handed the child out the back window of her bedroom where Richard, with whom she had hatched the plan, was waiting for her. She then returned to the Sterns and the police to tell them that she didn't have any baby anymore. The police took Whitehead and threw her into their cruiser where they handcuffed her. The Sterns stood by and watched. The police finally realized that without the paperwork, they did not have any legal grounds for taking the baby away.

After the violent episode with the police and with a new awareness that the Sterns were growing more ruthless, the Whiteheads moved to Florida to be with Mary Beth's grandmother. Hearing news of the move, the Sterns put a lien on the Whitehead's house in New Jersey, making it impossible for the Whiteheads to move back in or to rent or sell their property. It was at that point that the much publicized phone call took place between William Stern and Mary Beth Whitehead. The transcripts were filed as evidence against Whitehead during the custody trial. Distraught after the police harassment and furious at the Sterns for jeopardizing access to her property, Mary Beth asked, "Why are you doing this to me?" Stern, who had made the call expressly to tape it, urged her to calm down. "What do you want me to do, kill myself?" she asked, while Stern's tape rolled and he muttered "Now, now?" "Do you want me to kill the baby?" she asked, at which point Stern no doubt sensed a real triumph. Many of Whitehead's supporters have given sympathetic interpretations of the conversation, but actually generous readings are not required. Whitehead was angry and hurt, and spoke as if she were.

While Mary Beth Whitehead was in the hospital with a viral infection, five police officers came to Mary Beth's mother's home, knocked her grandmother to the ground, took the screaming baby from her crib and fended off her older sister who, with a hairbrush, was striking at the officers' knees, screaming, "Don't take my baby sister!" The Sterns were at the police station and as soon as they received the child, filed custody for the baby, and won.

In an appeal of the Sorkow decision, Whitehead won some visitation rights to her baby, and ensuing petitions to the court will likely use the 13th amendment—the anti-slavery clause—to argue that reproductive contracts are not constitutional. With the facts about the Baby S case in hand, the equation between "surrogate" motherhood and involuntary servitude begins to make some sense. But as these cases go to court, we obviously need clearer, more complete reporting and less bias and romanticization from the press. ●

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Media Watchdogs

by Susan Crean

It's been eight years coming, but the Canadian Radio-Television Telecommunications Commission has finally, and officially, recognized that there is a problem with sex-role stereotyping on television and radio which won't go away on its own by wishing. Since the early seventies, women have been telling the CRTC that the problem exists, explaining that there is a connection between the low status of women on the social and economic totem pole and our demeaning and delimited portrayal in the media.

Eventually, in 1979, David MacDonald, who was then Minister of Communications, instructed the CRTC to set up a task force to make policy recommendations and draw up a set of guidelines for the industry. The Task Force, which comprised representatives from advertising, private broadcasting, the CBC and women's groups, reported back in 1981 and subsequently the industry agreed to a two year period of self-regulation. At the end of the phase, the CRTC embarked on an evaluation of the whole process and approach; another two-year undertaking which included inviting submissions from all licencees, conducting a set of public hearings and commissioning a major monitoring study, the most comprehensive content analysis yet done of Canadian broadcasting. The results of this round of investigation were duly published by the Commission in January 1987, as a compendium of progress reports.

Sex-Role Stereotyping in the Broadcast Media (A Report on Industry Self-regulation) is a curious document and a wonderful piece of "found" research for sociologists interested in the behaviour of a power elite faced with the legitimate (ie, sanctioned) claims of an excluded majority. Side by side, within a single binding, are the loud denials of advertisers and broadcasters and the quietly eloquent results of the Erin Research study which shows, for example, that women are outnumbered by men everywhere you look in medialand, as interviewers on TV news and public affairs programs—79% to 21%, as radio announcers—88% to 12%, as voice/overs on radio ads—91% to 9%; and (my personal favourite statistic) as characters in French language TV cartoons, female are actually outnumbered by neuter characters—monsters, robots and talking trees—23% to 16%, with males dominating the scene at 61%.

The briefs from the industry basically disclaimed any continuing problem and heralded the complete "success and viability of the self-regulatory process." The advertisers went a bit further, stating that, "In our view the number of complaints (from the public about sexist ads) is marginal, to say the least. Some would say that it is barely worth considering and while we have not fallen into this trap, the fact remains that the problem—if there is one—does not warrant the drafting of any legislation whatsoever for the purpose of eliminating the phenomenon of sex-role stereotyping in advertising." On the way to making this grand conclusion, the admen were unable to resist taking a swipe at the people who had brought the issue up in the first place. So MediaWatch, a national feminist organization which monitors the media, is dismissed as a pressure group and its contribution is described as threatening to "discredit the public education process," and "in no way helps the cause it is defending."

The CRTC waited almost another year before weighing in on the side of the research in this debate. Last December, the Commission released a long-awaited policy statement which calls for nothing less than "a more realistic portrayal of women in radio and on television, in programming and in commercials, and ultimately... the elimination of sex-role stereotyping from the Canadian broadcast media." Not exactly a modest proposal, although the method of carrying it out is pretty dubious. Adherence to guidelines (which are left to the industry to devise) is now to be made a condition of licence, a move which will sound impressive only to those who know nothing about the Commission's sorry record in enforcing its own rules (Canadian content, for example) and allowing licencees to walk all over public policy by openly flaunting their own voluntarily made Promises of Performance. (Anyone who wants to read about how it happens that the road to and from CRTC hearings is paved with broken promises, try Hirschel Hardin's *Closed Circuits*.)

It was probably the impact of the Abella Commission which pushed the issue of portrayal in from the margins and gave it a profile in public policy circles. The Abella report also had the effect of establishing the link between the portrayal of women on the media to our presence in media institutions, ie, our participation in management, marketing and engineering at the senior, decision-making levels. Certainly, these twin issues were the reference points of a conference, "Adjusting the Image," organized by MediaWatch, NAC and the Canadian Coalition Against Media Pornography in Ottawa in March. With a policy on the books requiring the industry to get its guidelines together, there was clearly a need for the industry to bury the hatchet and drop the pretence that whatever sexism exists in the media is in the eyes of the beholders. It was time for all the players to get together in an atmosphere of cooperation rather than confrontation, and Flora MacDonald, Minister of Communications, agreed to fund their deliberations. She was also on hand to deliver a fairly strongly worded keynote address on the opening day of the conference, in which she emphasized the importance of getting more women into senior media management and admonished everyone to think of the future, not just the present, so that women will not be back at the same drawing board twenty years hence, trying to figure out a way to gate-crash communications networks which are just now being created.

The object of "Adjusting the Image" was to bring industry reps, researchers, bureaucrats, media producers and women's groups together to examine the issues and to work on the guidelines. MacDonald made it clear that she is

The depiction of the issue as "equality vs. freedom of expression" may well seem artificial to a rank outsider.

looking for recommendations, and with a new Broadcasting Act in the wind and the possibility of some mighty structural changes in the system, time is obviously of the essence. The turnout was not bad, which is to say that the boys (broadcasters, advertisers, cable companies) showed up in small but strategic numbers. Their industry associations CAB (Canadian Association for Broadcasters) and CAF (Canadian Advertising Foundation) were there although very few of their members bothered to come and only the CBC sent in several senior officials. There was also a noticeable lack of media producers/artists or their unions. Nonetheless, the conference was a great symbolic success, marking the arrival of the representation of women in the media as a *bona fide* public policy issue.

Over a day and a half of workshops and plenary sessions a couple of hot topics emerged. The first, predictably, was the argument over research methodology—or the number of angels which can be choreographed on the surface of a questionnaire. Given the direction policy is heading in, research in the area of content analysis can be expected to expand, and some of it will venture in the direction of tracking the connection between the positive portrayal of women on screen and their presence behind it. The conundrum here has to do with the difficulties of quantifying something which in large measure is not quantifiable; in other words exactly the same problem people have had defining pornography outside of a social context or cultural conditioning, for strictly legal purposes.

The second topic, on a slow boil at the moment, but which we can all expect to hear a lot more about, has to do with the implications under the Charter of Rights and Freedoms of equality policies such as the CRTC's. This is a polite way of asking how well they will stand up in the Supreme Court to charges that they violate freedom of expression and hamper the independence of the press. While legal types sharpen their wits and exercise their arguments, the depiction of the issue as "equality vs.

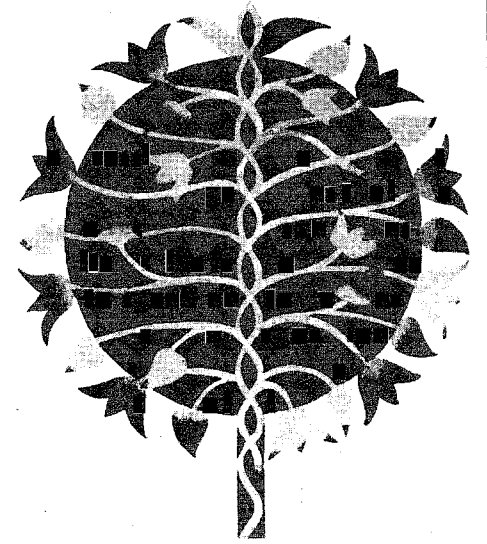
freedom of expression" may well seem artificial to a rank outsider, especially as the issue of equality for those seeking it usually has to do precisely with items like freedom of speech—as in freedom to speak and to be heard. But you have to wonder. Can corporations be assumed to have the same rights under the Charter as those guaranteed to individuals, and can those rights be applied equally if corporations can afford to indulge their freedom with scant regard for the rights of individuals and minorities who lack equal means of reply?

For the time being, however, the industry moguls are not rushing off to court. Mainly, according to CAB President James Sward who spoke at the Saturday lunch, because the move of the CRTC in issuing a policy and delegating it to the industry to implement, plays into the broadcasters' agenda and their campaign for

Just why the CRTC thought it would be a smart move to have the wolves design a security system for the farmyard is an interesting question.

deregulation. In accepting the responsibility for self-regulation, even though it's to address an imbalance in programming few broadcasters believe really exists, CAB is grabbing onto the thin end of a good looking wedge. Its response to the CRTC has been to demand the legal authority to go along with the directive to monitor its members. Just why the CRTC thought it would be a smart move to have the wolves design a security system for the farmyard is an interesting question. Clearly they felt no one would notice a conflict of interest. Clearly they were using what is becoming a recognizable Tory ploy: write a policy using all the appropriate buzz words but none of the mechanisms which could make it work. (Flora MacDonald's own Employment Equity law is a case in point: a law which says there shall be employment equity in the land and then only makes it mandatory for employers to report their employment statistics every year. Progress towards equality is neither required nor rewarded.) Clearly we will have to wait for a while before judging the sincerity of CAB's and CAF's co-operation with NAC, CCAMP and MediaWatch for this conference. They did participate in the meeting of an ad-hoc committee set up there to work on the sex-role guidelines, but since then have been scouting around for another way to achieve "community consultation," presumably with a more congenial group.

All in all, "Adjusting the Image" was an historic event. It did mark the beginning of a new phase in our struggle for fair and dignified representation in the media. And in the final plenary session, several important recommendations were endorsed by the women there, having to do with entrenching gender in the list



of principles and objectives of the Broadcasting Act and an expression of employment equity rights, and with advocating that boards of all agencies relevant to broadcasting be equally male and female by 1990. All women's and cultural groups should look at these recommendations and consider endorsing them. (Write: MediaWatch; 250 - 1820 Fir St., Vancouver, BC, V6K 3B1.)

The conference also marked the inauguration of the MediaWatch awards for positive portrayal which this year were given to the following broadcasters and producers.

1. *English Public Affairs*: CITY-TV and Thalia Assuras for her series "What ever happened to the Women's Movement?" for City-Pulse News.
2. *English Drama*: Global TV and the NFB/Atlantis Films for "Connections" based on a story by Alice Munro.
3. *French Public Affairs*: Radio-Québec and Guy Parent for "Retraite-action" an interview with a widow with seven children who became mayor of her tiny village.
4. *French Drama*: Radio-Québec for "Les Larmes volées" written by Jacqueline Barrette who also starred in the two-woman psychological drama about family, obesity and friendship. (And which is happily being translated for an English production.)

The highlight of the awards evening, however, was the special award given to Dodi Robb who last year retired from a long and singular career in television production, most recently in senior management with the CBC. An inveterate creative force in variety, children's and current affairs TV, Robb has also been colleague, friend, mentor and enthusiastic supporter to scores of women over the years, giving many people, including some who went on to become household names, their start in the business. One of them, Adrienne Clarkson, was on hand to make the presentation. Robb was honoured for her lifetime of achievements, for her heroic decision to move into senior broadcasting management when opportunity knocked because she realized she could blaze the trail for other women, for her guts, her humour and her perseverance. It is especially gratifying that the award will be given out annually and in her name.

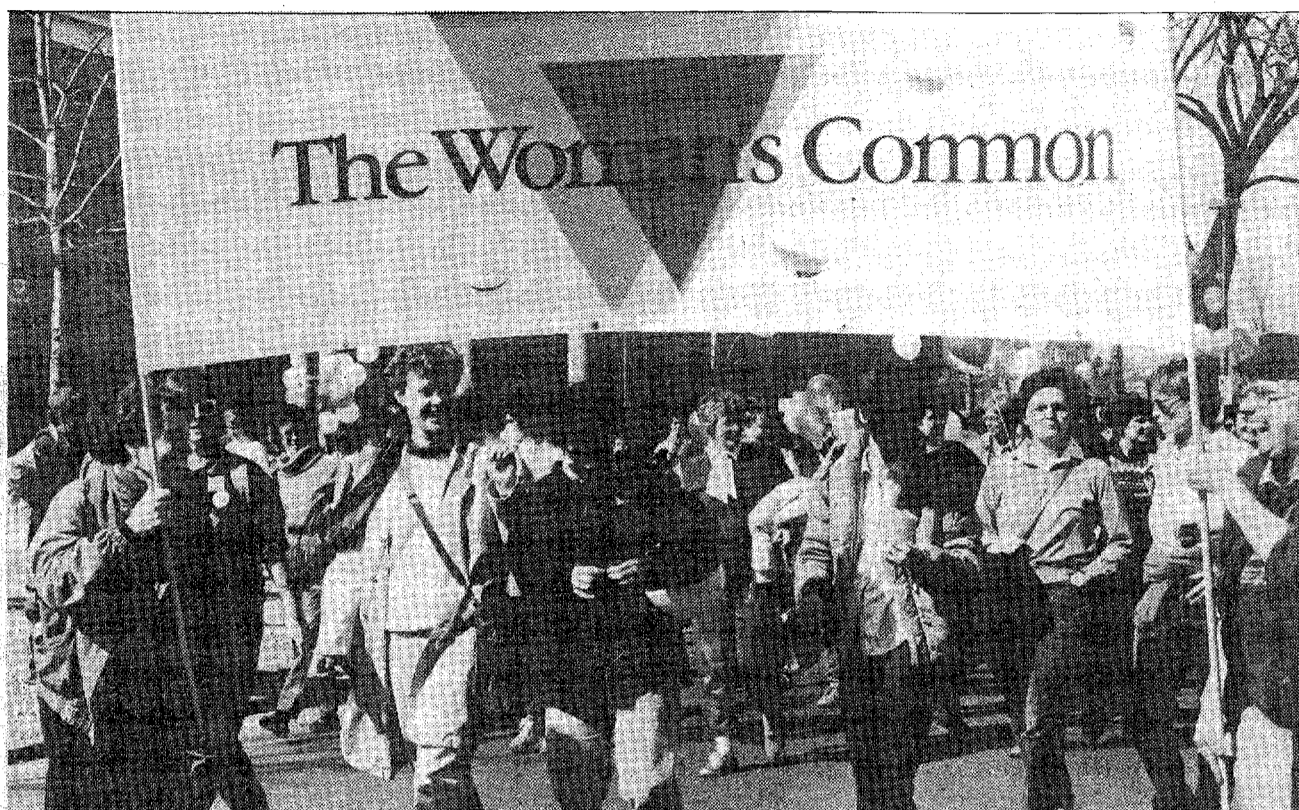
Susan Crean is author of *Newsworthy: The Lives of Media Women* (Stoddart, 1985).

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A Common Dream



by Amanda Hale

Organizations within the women's community tend to rely on a combination of volunteer labour and government agency funding. A group of Toronto women, however, have managed to bypass dependence on the system in a remarkable private enterprise venture. The Woman's Common, which began as an idea two and a half years ago, has raised over \$200,000 within the Toronto women's community in less than a year—two thirds of the amount required to make the Woman's Common materialize.

"So what is the Woman's Common?" you may ask. "And where can I find it?" As yet it is unlocated, and it is still an idea, but well on the way to becoming a reality. It is currently a group of women who are planning and fundraising to develop a women's club in Toronto. The Woman's Common will have a restaurant with a range of food and prices to accommodate all tastes and budgets, a bar which will serve both alcoholic and non-alcoholic drinks, a lounge stocked with books, periodicals and board games, and a stage with dance area where various cultural events such as theatre, music, film, video and lectures will take place.

The Woman's Common evolved out of the common desire of a group of Toronto women to establish a woman-only space where we can all feel comfortable to meet with friends, form new friendships and community contacts, dance, or simply read a book or have a game of chess. "It will be a home away from home," says Kye Marshall, one of the directors. Other directors are Liz Devine, Caroline Duetz, Valerie Edwards, Jane Hinchliffe, Susan Coulter and Karen Scully. These women collectively represent an impressive array of skills, including expertise in the law, the restaurant business, fundraising, administration and organization of such projects as the Toronto Women's Housing Co-op (the Béguinage) and the Notso Amazon Softball League.

This project began with a solid year of meetings and discussions during which a clear concept of the Woman's Common was established as a space owned and controlled by the women's community. In addition, the group

planned a fundraising drive based on thorough research into the running of the Woman's Common as a non-profit business. They came up with an impressive proposal for potential investors, which includes detailed descriptions of all aspects of the business. Finding investors proved to be no problem—\$150,000 in loans was raised; then began the second phase of the operation—to raise \$150,000 equity financing through donations, special fundraising events, and the sale of lifetime memberships to the Woman's Common.

With a grant from the Gay Community Appeal, a video was made by Margaret Moores and Almerinda Travassos which both celebrates our women's community and reveals the historical need for women's space. During the winter the video was screened in homes throughout Toronto and seen by hundreds of women, many of whom have, as a result, become enthusiastic about the concept of the Woman's Common and bought lifetime memberships to the Club.

As women we are all familiar with "the boys' club," both literal and metaphorical, from which we have been excluded. But women's clubs have historically been clandestine, makeshift or at best the kind of exclusive literary salons run by Natalie Barney and Gertrude Stein in Paris in the early 1900s. Sculptors Frances Loring and Florence Wyle opened their Toronto home in the 30s and 40s as a salon for artists of both genders but as far as women's clubs go, Toronto has a scant record. Some of the women appearing in the Woman's Common promotional video, *Our Common Dream*, remember the clubs that have come and gone, and the times in between when there was nowhere to go except over the border to Buffalo, where you could dance and drink in the women's bars till 3 am.

Over the years in Toronto there was the Continental, the Melody Room at Church and Maitland, the Music Room above what is now the Hercules store at Yonge and Wellesley. The Music Room was frequented mostly by gay men, and when the police came in the men and the women would switch partners to simulate heterosexual socializing. There was LOOT which opened in the spring of 1975, with coun-

selling services, and dances at the Three of Cups—it survived a couple of years. Val Edwards remembers the Blue Jay Club, and the Fly by Night which closed because, according to Edwards, the women who frequented the Fly were not in control economically.

"We need our own place" says Caroline Duetz, "a place which belongs to us." And the Woman's Common will be just that—a place owned and controlled by the members. A lifetime membership costs \$250 and guarantees lifetime use of the Club's facilities as well as the opportunity to bring guests to the Club. There will be Sunday brunches for single and lesbian mothers and their children. And plans for expansion once the Club is established include purchase of the Club building and the development of health and daycare facilities.

Central to the overall concept of the Woman's Common is member participation in how the Club is run. "Our original idea," says Kye Marshall, "was to form the Woman's Common and then hand it over to the community. It will meet a lot of needs and serve a variety of purposes. Women who are buying lifetime memberships are making an investment in their own future." It is anticipated that committees will be formed amongst the membership to organize special events, and to lobby for expansion in whatever areas are desired with the surplus revenue which will be channelled back into the business.

The Woman's Common is not only for lesbians. It is a space for women of every political stripe and sexual persuasion. And it is not financially elitist. As the proposal states, "Membership fees are structured to ensure that the Woman's Common is financially accessible to all women." And everyone gets a vote at the Annual Members' Meeting.

Restaurateur Liz Devine came up with some interesting statistics as a result of a 1985 survey of more than five hundred women. The purpose of the survey was to ascertain the potential success of a restaurant catering to lesbians as a primary market. Over 92% of the women responding to the survey stated that access to a women-only space was important to them. Exploding the myth of women as low spenders, Devine's survey revealed that, although 25% of

her respondents earn less than \$10,000 annually, overall we eat out more frequently and spend more than the average ascertained from more general surveys. The preference was for casual dining, and priorities were quality of food, atmosphere, and finally, price.

The development of the Woman's Common is a measure of the maturity of the Toronto women's community. As the proposal states: "Over the past ten years, the women's community has become increasingly diverse, sophisticated, and confident... We are becoming more selective in how and where we spend our free time... We have arrived at a new awareness of our social requirements and the need for a meeting place that recognizes and satisfies them?"

Looking at the women's bars available in Toronto now, none of which is exclusively for women, it becomes clear that the lifestyles of lesbians and single straight women have been shaped by the social space available. The emphasis in the women's bars is on dancing and drinking, with no sense of control over the environment, and little chance to converse when one must shout to compete with loud music and a smoky atmosphere.

Increasingly women are demanding smoke-free areas where they socialize (which will be available at the Woman's Common), and we are resisting the pressure to drink, which is the profit motive for most bars. At the recent *Broadside/Company of Sirens* benefit I was personally hassled, as organizer of the benefit, by the manager of the bar because the women were not drinking enough! Obviously, priorities have changed on all fronts in the women's community as it has come into its own, and it is time to create our own social space which fulfills the requirements which are not being met by the existing bars and restaurants.

The women's weekends at Tapawingo provide a positive women's space but they only happen three times a year. And the Friday night potlucks at 77 Charles Street have also caught on as popular women-only events, but they are held only once a month. The Woman's Common, which will be opening in the Spring of 1988, and will be located in the area bounded by Dupont, Parliament, Bathurst and the lakeshore, will be open Tuesday to Friday 5 pm to 1 am, Saturday 11 am to 1 am, and Sunday 10 am to 10 pm.

So, now that you know what the Woman's Common is, you want to be part of it, don't you? To ensure that you have a say in how this important all-woman space is run, get in on the ground floor and join all the other women who have already put their support behind the Woman's Common. Two hundred and fifty lifetime memberships have already been sold and "they're going fast," says Kye Marshall. After the initial outlay of \$250 a lifetime member pays only \$10 a year in accordance with the provisions of the Liquor Licence Act, and is able to invite guests to her Club. Regular memberships at \$30 a year will be available when the Club opens, and of course there is a sliding scale with subsidized memberships available on request.

As Kye Marshall says, "This city is full of fascinating women. We are a diverse, intelligent community. We have the skills and the know-how. It's time to have our own place." Whether you want to make new friends, network within the community, or simply get out of your apartment for the evening, the Woman's Common is for you. For further information on the Woman's Common, call (416) 469-4859, or write: The Woman's Common, Box 74, 275 King Street East, Toronto, Ontario, M5A 1K2.

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MOVEMENT MATTERS

Domestic Workers' Challenge

TORONTO—A woman's group and a legal fund are using the Charter of Rights to challenge the Ontario Government in court, over the exclusion of domestic workers from the Employment Standards Act.

Intercede, a domestic workers' rights group, and the Legal Education and Action Fund want the government to demonstrate the exclusion of domestic workers from the provisions on grounds other than cost to employers. Judith Ramirez, spokesperson for Intercede, described the challenge as "a simple and clear cut issue of social justice."

Domestic workers, many of whom are women and immigrants, are excluded from the hours of work and overtime provisions of the Act. Many women work from dawn to dusk for families while also being expected by Canadian immigration to use this time to demonstrate their eligibility for life in Canada, by improving their education, becoming involved in community groups, and saving money.

At a press conference in Queen's Park, the action was supported by a broad base of community organizations, including speakers Ceta Ramkhalawansingh of the Ontario Advisory Council on the Status of Women, June Veacock of the Ontario Federation of Labour, Mary Lou Fassel of the YWCA, and Carmencita Hernandez of the Coalition of Visible Minority women.

—Ingrid MacDonald

Riverdale Women's Action Committee

TORONTO—The Riverdale Women's Action Committee is a new feminist group that has been meeting since October 10 to examine women's issues and to work together for change. The group is working on local, provincial and federal concerns, including pay equity and violence against women. In April, RWAC organized a community meeting for women, and RWAC members were involved in planning other community events in conjunction with MPP David Reville's "Riverdale Challenge" in order to ensure that women's issues were addressed.

The group meets at Frankland Community Centre, 816 Logan Ave., Toronto, on the third Wednesday of each month. Beginning May 25, RWAC is co-sponsoring a Wen-Do course at a cost of \$20 per person. For further information, call Kathryn Wing, (416) 466-4986.

Say No to NATO

The North Atlantic Treaty Organization (NATO) will soon decide whether to accept the Canadian government's offer to establish a permanent pilot training centre for low-level flights of fighter planes at the military base in Goose Bay, Labrador.

Such a centre would multiply the thousands of tactical flights made by NATO member countries. In addition to generating intolerably high noise levels, these high-speed low-level flights are having very detrimental effects on the health of the Montagnais-Naskapi (Innu) who live in the region. Their survival is also threatened because the wildlife, which is the mainstay of the Innu diet, is feeling the noise.

Training bases in other parts of the country have experienced other negative consequences such as an increase in the incidence of rape, the number of illegitimate children and alcoholism.

Such deleterious consequences have sparked major demonstrations in Europe. As a result, NATO has felt the need to export these "irritants" to less-populated countries.

We must act now. We strongly urge you to write to the Right Honourable Joe Clark, Secretary of State for External Affairs, and to the honourable Perrin Beatty, Minister of National Defence (both at House of Commons, Ottawa, Ontario, K1A 0A6) to ask that a NATO base not be established in Goose Bay.

NAC are asking you to send them a copy of your letter so that it may be sent to the Secretary-General of NATO.

—NAC Action Bulletin, March 1987

Musical History

VANCOUVER—Music journalist and broadcaster Connie (Kuhns) Smith will research and write the history of women's music and the women's music industry in Canada with the help of a Canada Council Explorations grant. Smith is the producer and host of *Rubymusic*, a woman's music program, now in its 7th year, on Vancouver Co-operative Radio, CFRO, in Vancouver, BC. Her music column has appeared in *Kinesis* since December 1983, and she was a regular contributor to *Herizons* magazine.

According to Smith, this history will include interviews with musicians, producers, promoters, managers, record distributors, administrators, journalists, technicians, club owners and coffee house collectives, and other women's music aficionados.

There will also be a chronology of events which will document the birth and development of women's music in this country. To this end, Smith is calling on "those who were there" to "drag out their datebooks and journals and begin remembering what happened." Smith said, "This is your chance to write yourself into history." Smith will be collecting names, dates, anecdotes and other information needed to complete this chronology. People interested in contributing their experiences, the history of their community or group, or wish to be on a mailing list write: Connie Smith, 1706 W. 15th Ave., Vancouver, BC, V6J 2K8.

Kimeta Society

The Kimeta Society of Toronto has recently been established to provide small and limited grant funding for progressive lesbian and gay projects in Canada and around the world. Since it has only a limited amount of funds to disperse every year it cannot provide funding for legal costs, or maintenance or core funding for groups, but only funding for specific political or educational projects. Applications can range from a minimum of \$500 to a maximum of \$4000 (Canadian).

The deadline for applications for the Society's first dispersal period will be September 1, 1987. For further information or to submit a proposal write to: 291 Ontario Street, Apartment 5, Toronto, Ont., M5A 2V8, Canada.

Breakthrough Award

OTTAWA—The Canadian Association for the Advancement of Women and Sport has created a special award for a singular achievement that represents a breakthrough by a Canadian woman in sport, fitness or recreation. The winner of the first annual Breakthrough Award was Sharon Wood, who on May 20, 1986 became the first North American woman to reach the top of Mt. Everest.

The Breakthrough Award differs from other sport awards in that it is not necessarily a reward for outstanding performance by an elite athlete. Its aim is to honour excellence and leadership by a Canadian woman involved in sport, fitness or recreation. The winner could be a coach, a physical educator, a sport administrator, a feminist activist or a fitness leader whose work and achievements have motivated girls and women to break through existing barriers and stereotypes in sport/physical activity.

La Donna Delinquenta

MONTREAL—"La Donna Delinquenta" is an interdisciplinary spectacle which will take place in the old Corona Theatre, 2490 Notre Dame West, in Montreal's St-Henri neighbourhood, May 16 to June 7. It will have several interrelated elements: an "animation" of the theatre—which has been abandoned for years—a contemporary art exhibit, and a performance. The project is under the artistic direction of Lyne Lapointe and Martha Fleming, who have already done two such art/community animation projects in abandoned historical buildings. Like the last project done by Lyne Lapointe and Martha Fleming, "Le Musée des Sciences," it will look at questions of concern to women. It will look particularly at the criminalization of women's activities, in a historical perspective. (For information call (514) 937-0924.)



At the Centre de Santé in Montréal: (from left) Lucie Fabien, Caroline Larrie, Louise Bouchard, Nancy Nicol.

The Struggle for Choice

Five half hour videotapes examine the 17 year period of the abortion rights movement in Canada from the liberalization of the abortion law in 1969 until today. The tapes present the abortion rights issue in an overall political context and cover: the history of the movement since 1969; access to abortion and family planning across Canada; the history of the movement in Quebec; the impact of the economic recession; and Dr. Morgentaler's challenge to the abortion law from 1983-1987.

"The Struggle for Choice," written and directed by Toronto video artist Nancy Nicol, raises a number of questions: Why is there a crisis in access to abortions today, although Canada has a so-called liberal law? How is women's reproductive freedom affected by the economic recession? Why is there a persistent and on-going oppression of women around this issue? Why the reemergence of anti-abortion forces today? What are the major gains the struggle for abortion rights has achieved and how were these gains achieved? What is the history of the movement in Quebec and how is it different from the history in the

rest of Canada? Who are and were the women and men involved in the struggle?

Placed in an overall political context, the history of the pro-choice movement reveals the commitment, strategies, and dedication of individuals and organizations to the struggle for free abortion on demand.

"I set out to interview nurses, doctors, clinics and hospital staff who deal with abortion, family planning services, referral, etc.," says Nicol. "As well I wanted to interview people who were activists, people who were involved in the pro-choice movement: members of CARAL, OCAC, CNALG, people involved with hospital board struggles. And, of course, women who have had an abortion, who have had some experience with the medical system around the abortion and who'd be willing to talk about these experiences.

For information about "The Struggle for Choice" write or call: V/Tape, 183 Bathurst St., Toronto, Ontario, M5T 2R7, tel. 416-925-1961; or Groupe Intervention Video, 718 Gifford, Montréal, PQ, tel. 514-524-3259.

Lesbian Counsellor Rewarded

TORONTO—Judy Mitchell, a volunteer for the past five years at the Toronto Counselling Centre for Lesbians and Gays, was among 20 individuals to receive a Volunteer Service Award Certificate from the Lieutenant Governor of Ontario, the Honourable Lincoln M. Alexander, on April 30, 1987.

The Volunteer Service Awards are awarded each year to give special recognition to a volunteer who has performed service to a member agency of the Volunteer Centre of Metro Toronto. This event marks the first time that a

member of the lesbian and gay community is to be recognized by the province for service to the community. Currently the coordinator of the counselling centre's peer counselling program, Mitchell has worked at the counselling centre in a variety of capacities since its inception in 1981, including peer counsellor and receptionist. She also worked as a Special Friend for the Metro Children's Aid Society for four years.

The Toronto Counselling Centre for Lesbians and Gays is a volunteer organization providing professional and peer counselling to the lesbian and gay community. It is the first agency providing services to this community to become a member agency of the Volunteer Centre.

National Coaching School for Women

EDMONTON—This summer, the first national coaching school for women will be held at the University of Alberta in Edmonton. The program has been designed by Kathy Shields (basketball) and Betty Baxter (volleyball). Both women have been involved in their sports nationally and internationally as players and as coaches. Betty Baxter, a longtime feminist activist, has been working on a woman-centered approach to coaching for several years.

The program will combine technical, theoretical and practical components, with particular attention to the needs and concerns of women as coaches and in the broader social context. Women who coach in universities, colleges or secondary schools are encouraged to apply. For further information, write Canadian Association for the Advancement of Women and Sport, 323 Chapel Ave., Ottawa, K1N 7Z2.

To our friends

When there was nothing to say,
you found the words.

With love and thanks,
Leslie Chud and Susan Cole

Surrogate Motherhood

by Somer Brodribb

The recent American decision to "terminate" Mary Beth Whitehead's right to her child, and to grant custody to the putative father, William Stern, signals a victory for the surrogacy industry and liberal democratic patriarchy. In awarding custody to the biochemist and not the "former gogo girl," as Whitehead was caricatured in *The Toronto Star*, the courts upheld contract law and a regulation of the relations of reproduction by the marketplace. Clearly class biased, New Jersey Judge Harvey Sorkow's decision was also based on a genetic and masculine model of the relationship to a child.

Surrogate motherhood is a completely inaccurate term. It is an ideological device reflecting patriarchal interests and is based on a male consciousness of the birth process. Any woman who labours to give birth with her own ova and from her own womb is a real mother. We should not be persuaded, even in the case of embryo transfer which attempts to divide maternity among uterine, genetic and social mothers, that women relate to pregnancy as Aristotle's passive receptacle. Indeed, women's genetic contribution to the child is a relatively recent challenge to Aristotle's dictum: "The female always provides the material, the male that which fashions it... while the body is from the female, it is the soul that is from the male." The classical ideologies of woman as empty vessel for the male seed did not succeed in negating women's relationship to pregnancy and children, as the history of female birth ritual indicates. To emphasize the genetic is to adopt a consciousness of birth that has historically been masculine.

"Surrogate" mothers are really surrogate wives to men whose legal wives are infertile. The current legal controversy reflected in the Whitehead baby case has come about because there is currently no way to appropriate the children of women who have been artificially inseminated: the husband of the "surrogate" is legally the father. Also, an unmarried surrogate wife can claim custody based on women's traditional rights in cases of illegitimacy, rights which have been defined through women's natural relationship to the child. In the legal and media discourse surrounding these technologies, questions of legitimacy and paternity emerge as central. However, biological paternity has always been uncertain. Mary O'Brien in *The Politics of Reproduction* argues that for this reason men elaborated the legal fiction of social paternity and legitimacy in order to establish rights to children. "Paternity, then, is not a natural relationship to a child, but a right to a child, ... the assertion of one man's right to a child." The legal assumption that the husband is the father is a central concept in the Western legal tradition: *pater is est quem nuptiae demonstrant* (the father is he whom the marriage points out). This contrasts with the historical certainty of maternity: *mater semper certa est*: (the mother is always certain).

It is not irrelevant that these biomedical techniques emerge at a time when, for a variety of reasons, including women's increased economic and social independence, fewer women are relinquishing their children to adoption, and self-insemination is a growing practice. Human artificial insemination was practised in the 1800s, and Western society has long glorified that pre-eminent surrogate mother: The Virgin Mary. But now, men as husbands, as scientific rationalists, bioethicists, state paternalists and religious sperm freaks are renegotiating the patriarchal alliance and respecifying the terms of rights to paternity in the light of women's increasing reproductive autonomy. Unmarried and lesbian women are acting to inform themselves and other women of the self-insemination procedure, and these informal and almost underground anonymous networks are a clear political challenge to the patriarchal state and family. It is because this movement for female reproductive autonomy is already in progress that paternity is being redefined and reasserted. And the increasing number of "surrogate" mothers who default on their contract and keep their babies indicates women's resistance to the commodification of their children.

It is regrettable that it takes an American case and a statement by the Pope to bring our attention to the Canadian situation. It was in November 1982, that the Ontario Law Reform Commission was urged to report to the Attorney General on the legal implications of the new reproductive technologies, including alternative insemination and "surrogate" motherhood. The impetus for the OLRC study came from the much publicized case of a Florida "surrogate" mother who was to sell her baby to a Scarborough couple. In the 1982 Ontario case, the \$20,000 transaction was arranged by Noel Keane of Michigan. The woman came to Canada for the birth but left suddenly, and the child was seized by the Metro Toronto Catholic Children's Aid Society. In July, Ontario Supreme Court Justice George Walsh ruled that the Scarborough man was the legal and biological father of the child. Family Court Judge Ball later ruled the genetic father was entitled to permanent custody of the boy, rather than the Florida woman's husband. Public discussions soon followed.

A 1983 forum featured Bernard Dickens, the University of Toronto specialist in medical law and briefly Research Director of the OLRC investigative project. Perhaps the most interesting point of view articulated in that discussion was that of Suzanne Scorsone, Director of the Archdiocesan Office of the Catholic Family Life and spokesperson during the Metro Toronto CCAS action in claiming custody of the child born to the Florida "surrogate" mother:

Essentially what we are looking at here is the recreation of concubinage. The idea of a childless man, a man whose wife

cannot bear children, taking a second-class wife on a contract basis of one form or another and using her reproductive services is something as old as Abraham and Hagar, and older, and it's not just within the Judeo-Christian tradition, it's right across the world. Now one of the evolutions within the Judeo-Christian tradition and, I think, one of the really good things about our society generally, at this point, is that women have not, any longer, been placed in that secondary class position with their reproductive services being used, and the woman herself being treated as an object. If we start having surrogate mothers who can be contracted for this, what we are doing is re-creating a sanitized form, without the sexual intercourse, of this second-class concubine status. ("The borrowed-womb debate," *Globe and Mail*, August 2, 1983)

Dickens responds: "I think you're missing the nature of contract, which is a free arrangement among equals; that is, if women achieve autonomy over their reproductive capacity, then they are free to offer that as they wish." Scorsone countered:

Ah! But I doubt they will be equal. First of all, the fact that the woman needs the money, and the man who's giving it doesn't, means that already there is a class situation involved. In many cultures women were perfectly happy to become concubines because they were in a position of needing money, needing the position, needing the respectability of at least being a concubine if they couldn't be a first class wife."

Dickens speaks of women who perform this "service" out of compassion, and of the need not to impose criminal sanctions in a pluralistic society. Another male discussant felt that in the usual situation a "surrogate" mother would likely be a "low-income person or perhaps a housewife who has another child and she wants to stay at home to raise it, but the family could use some money," and in that case this woman shouldn't be deprived of this opportunity to earn income. Dickens used the analogy between wet nursing and "surrogacy" as a way to validate the concept.

Although she seeks refuge from patriarchal abuses in a protectionist Old Deal, Scorsone is right to question the laissez-faire model of market regulation for relations of reproduction. It is indeed unlikely that wage-laboured birth will mean any more power for women than sexual service. Feet in the stirrups is not the best bargaining position. A feminist approach to the question of "surrogate" motherhood must be based on concerns relating to the economic as well as reproductive and sexual subordination of women. Our politics must not be reduced to a reactive support of an opposite position, it must be one of resistance and creation. The Pope says he is for peace and the redistribution of wealth: are we to oppose this, and similarly endorse surrogacy because he is, as of last week, against that? We must also examine the social construction of the desire for a child, and how it is that a woman can be humiliated if she is infertile. At the same time, it is necessary to notice that some people's desires are held to be better than others': married women's desires for children must be met, or it is said that severe psychological trauma will result. But a "surrogate" mother's desire to keep her child indicates the serious moral flaw of contractual unreliability. A couple's desire for a child, if met, could save a marriage. And in this and other things, male desire is better recognized and better funded.

The Ontario Law Reform Commission on Human Artificial Reproduction and Related Matters reported in 1985. These proposals have not become law, but they are important because they indicate the direction official discourse is taking. The report opts for a consumer choice and social stability model for reproduction and family structure. It contrasts two ideological techniques: "private ordering" of reproduction, appropriate for alternative insemination and in vitro fertilization, and "state regulation" for surrogate motherhood. Thus, masculine dominance is assured by professional codes and legislative sanctions. In the case of alternative insemination, the discretion of the medical profession becomes sanctified and privatized. Alternative insemination, which afforded some control to women by disrupting traditional controls over paternity, is medicalized because of the seriousness of the procedure. The commissioners are of the opinion that "the injection of semen into the uterus could cause a severe reaction, and possibly death." Although alternative insemination is being institutionalized, and self-insemination criminalized, the actions of the medical profession are being privatized in order to absolve doctors of liability under the Charter of Rights in the event of discrimination based on marital status. Nor would the Ontario Human Rights Charter provide a base to charge doctors with discrimination on the basis of marital status, since "suitability to parent" could be argued.

While the behaviour of medical practitioners as moral decision makers is being privatized, that of women as "surrogate" mothers is to be subject to regulation. This is achieved first by the Report's equation of motherhood and sperm donation in terms of intentionality: "She wishes to have nothing further to do with the child." In the political ideology based on a total but "neutral" male model of male body and ethics, women shall be allowed to donate their children, as men do their sperm. It is certainly not the intention of the Report to question or strengthen women's abilities to keep their children, through recommendations for improved social services, housing or economic conditions for women.

The all-male Law Reform Commission stresses the genetic importance only of the "surrogate" mother to the child, and



conjures away the centrality of birthing, which traditionally established a woman's relationship to a child. The Report emphasizes that the transfer of custody is the key feature of "surrogate" motherhood. Simple transfer of custody, however, would logically suggest a model similar to adoption, except that under current adoption law, women retain the decision making capacity before birth. Clearly, it is the sperm that is at issue here and paternal rights. Therefore, the "surrogate" is seen as potentially disruptive, capable of a sudden impetuous decision not to surrender her child. Thus, the surrogacy arrangement devised by the Commissioners is based on "contract law, and, in particular, the law respecting specific performance"—a contract of performance, that is, to return the tiny Sperm made Flesh to "social parents." Interestingly, the contractors are referred to "social parents" to the fetus throughout the Report. It establishes the "social parents" as Culture, and the "surrogate" mother as Nature (ever capricious). The Commission recommends that "where a surrogate mother refuses to transfer custody, she could be compelled to do so by court order." And if, during pregnancy, she begins to waver or indicate some attitudinal change, then "where the court is satisfied that the surrogate mother intends to refuse to surrender the child upon birth, the court, prior to the birth of the child, should be empowered to make an order for transfer of custody upon birth." Indeed, the "unreliability" of Mary Beth Whitehead was put forward as an important consideration for denying her custody. In the *Toronto Star* (April 1, 1987) she was described as "neurotic, controlling, unstable, exploitative and lacking in empathy." William Stern, who represents Culture and the good of the community, was applauded for a supposed "ability to make rational decisions in the most trying of circumstances." Nature/Culture.

This division of the pregnant woman into a freely contracting and entrepreneurial but altruistic individual also establishes the fetus as the property of another party, which has implications for abortion generally. What are the consequences for women if current legal controls over female procreancy, such as the abortion laws, extend to "surrogacy" and embryo transfer? Bernard Dickens approves Judge Sorkow's decision, and admonishes women in a *Globe and Mail* article: "Women happen come of age. If you enter into a contract, don't be surprised that you will be kept to it." Don't come crying to me. I told you so. Will female lawyers continue this attitude? Already, lawyers such as Linda Silver Dranoff have offered to draw up contracts

od: A Command Performance



controlling a woman's smoking, drinking, nutritional, sexual and aerobic behaviour. She recognized, in a January 1984 advice column in *Chatelaine*, that under current laws any mother can refuse to change her mind and refuse to give up her baby for adoption. Nevertheless, she offered to draw up contracts for readers that would require the surrogate to:

... undergo psychological, medical and genetic tests before artificial insemination; forego sexual intercourse with her husband or lover for at least two weeks before and two weeks after artificial insemination; follow specified nutritional guidelines, get proper rest, not smoke, drink alcohol, take drugs or expose herself to other possible hazards and keep you informed of her medical condition during pregnancy; attempt another artificial insemination or terminate the contract if the first artificial insemination doesn't work or if she miscarries involuntarily; seek your permission if she wants to abort, either because of medical problems or second thoughts.

Abortion rights do not figure in the OLCRC recommendations even though, as the Report itself acknowledges, "At present, it is usual in medical treatment and research for patients and subjects to be free to withdraw their consent at any time." The Commission refuses to resolve the question of whose rights are paramount: the contracting or delivering party. With respect to ineffective lavage (embryo transfer) in vitro fertilization, the Report considers: "We suggest that it would be salutary if, upon diagnosis of the pregnancy, the woman were allowed to agree with the couple that, upon birth, the child will be surrendered to them, and that she will continue her pregnancy as a surrogate mother." One may choose to become a surrogate mother (if you pass the screening tests) but under Canadian law, it is not obvious that one may choose otherwise, be pregnant. Are we to be relieved that the Commissioners do not find it undesirable that a woman retain the right to back out of a signed agreement, before insemination or embryo transfer take place? Even this measure of autonomy would be nullified if Judge Sorkow's reasoning comes north. As *The Globe and Mail* reported, "He used the same principle that let US anti-abortion laws—the right to control what a person does with his or her body—to find that men have the constitutional right to use their sperm to reproduce via a surrogacy contract." He argues that in New Jersey, the sperm as entrepreneur now acquired constitutional rights. The rights of women to

abort this sperm is denied by the laws of the marketplace. In this way, men have a greater right to reproduce than women have to their corporal autonomy. In Canada, then, we would have to be as outraged that men have to leave the country to find mothers for their sperm as we are that women often have to leave for safe abortions.

Forced to choose pregnancy, forced to surrender our children, these are the choices offered by a liberal democratic patriarchy, which, while urging women to exercise individual will and consumer choice, resists women's real autonomy and collective control. An American reproductive technology activist, Susan Ince, has penetrated the American surrogate industry to expose how the surrogate mother is portrayed as "a happy hooker with a heart of gold." She argues, in *Test Tube Women*, that we must reject a "quiet liberal complicity with the new reproductive prostitution." Ince's experience as a "surrogate" mother revealed to her that "the careful screening process was a myth. I encountered no evidence of real medical or psychological safeguards, just enough hurdles to test whether I would be obedient." These are the realities of women's lack of control under which we must contextualize medical promises of consumer choice in childbirth. In an analysis of the control of abortion, also in *Test Tube Women*, K. Kaufmann also warns us, "When the choices are not our own, what choice can women have?" It is the freedom of women to bear and keep children that is at stake. And we cannot allow the theft of childbirth to become the theft of "surrogate" women's children.

Interestingly, it is not women, but male lawyers and commissioners who are posing the issue in terms of compassion versus commercialism ("surrogate" mothers as humanitarians or prostitutes), and who are championing women's "rights" to reproductive prostitution. Osgood Hall law professor Allan Hutchinson pretends a non-sexist and even a certain feminist critique of the myth of the family as a haven in a heartless world, in order to accuse his colleague, Allan Leal, Vice Chairman of the Ontario Law Reform Commission, of sexism. Hutchinson is right that Leal's dissent, and his rejection of artificial insemination and surrogate motherhood, is based on a conception that childbearing and rearing must take place in a marital union, and therefore Leal's objections do, as Hutchinson argued in *The Globe and Mail* in 1985, "draw their force from the dominant male view of sexual roles and family relations." But Hutchinson's own model of equality for women is a package deal: if we want abortion rights, we must accept surrogacy.

The freedom of men to control their own sexual lives must be extended to women. This is nowhere more urgent than in procreative decisions. The traditional views of motherhood and sexual exploitation are male. . . Any improvement must begin with opportunities for women to reclaim and redefine their sexual roles and responsibilities. Motherhood is one place to begin. And surrogacy is a first step.

One is tempted to say, a baby step? But this extension to women of a male conception for freedom, (freedom in the market place, freedom as male defined "sexual liberation") is neither non-sexist nor neutral. The defence of a woman's "right" to sell her child depends on an equation of the sperm and "the final product," the child. As one disingenuous headline in *The Guardian* read, "No one makes a fuss about artificial insemination by donor. So why all the bother about surrogate births?" Actually, the favourite example for the justification of surrogacy is "Supposing two sisters. . ." There is so little evidence of sisters anxious to make this arrangement that *The London Times* was forced to resort to printing a story of two sisters who were very much in the preliminary stage of considering embryo transfer, depending upon their boyfriend's, husband's and son's approvals. Glenda remarked of her sister Jacki: "We are just using Jacki as a suitcase, really, an incubator to carry it. At the end of the day it's our child." Surely we can remember that the family is no guarantee of agreement and harmony.

Surrogacy is big business. For example, Harriet Blankfeld wants to see her Bethesda, Maryland *National Centre for Surrogate Parenting Inc.* become the "Coca-Cola of the surrogate parenting industry" with branch plants worldwide. And genetics is likely to replace economics as the key political issue of the future. In a context of masculine dominance, where divisions of race and class still fracture even feminist politics, surrogacy as power for women is a naive delusion, the true science fiction. With embryo transfer, women of colour could be used to carry white babies, and Gena Corea has already discovered some evidence that this is happening in Central America. She has also pointed out that the new reproductive technologies could be used to extend the brothel model of social control over women: "Women can sell eggs, ovaries and wombs as they can now sell vaginas, breasts and buttocks. Andrea Dworkin, in *Right Wing Women*, captures the patriarchal liberalism behind this new commodification of women and children:

The arguments as to the social and moral appropriateness of this new kind of sale simply reiterate the view of female will found in discussions of prostitution: does the state have a right to interfere with this exercise of individual female will (in selling use of the womb)? If a woman wants to sell the use of her womb in an explicit commercial transaction, what right has the state to deny her this proper exercise of femininity in the marketplace? Again, the state has constructed the social, economic, and political situation in which the sale of some sexual or reproductive capacity is necessary to the survival of women, and yet the selling is seen to be an act of individual will—the only kind of assertion of individual will in women that is vigorously defended as a matter of course by most of those who pontificate on female freedom. The state denies women a host of other possibilities, from education to jobs to equal rights before the law to sexual self-determination in marriage; but it is state intrusion into her selling of sex or a sex-class specific capacity that provokes a defense of her will, her right, her individual self—defined strictly in terms of the will to sell what it is appropriate for females to sell.

It is crucial that we understand why this legislation is being developed now, and not some other time after the late 1800s when alternative insemination was first practised. AI is a relatively simple technique: the difficulty when it is applied to surrogate wives is that there is currently no legislation assuring parenting rights. The institutionalization of access to AI through the medical system is not unrelated, criminalizing as it would women's self-insemination networks. Nor can we ignore the assertion of "other rights" in this context that challenge women's struggle for abortion rights. And clearly the implications of these proposals are different in terms of a woman's race and class. Mary O'Brien has argued in *Canadian Woman Studies* that "reproductive technology makes the marriage of capitalism and patriarchy fecund." This is a period of ideological as well as technological warfare over women's procreancy, and our feminist response must not be defined in reaction to whichever variation of patriarchal ideology we are addressing. A feminist critique of the philosophy of science and of liberal individualism is necessary to avoid a reactive politics which would be ultimately connected to the fixed norms of patriarchal culture: liberal or neo-conservative. These decisions and discourses indicate that it is as much maternity as paternity that is being redefined. And without a philosophy of birth, we will be constrained to imagine and perform maternal desires, processes, experiences and relationships to children with patriarchal language and tools. Women are being offered a surrogate reproductive consciousness, a masculine one, where freedom is alienation, not mediation, and where the primacy of exteriority implies our inferiority.

Our challenge is to resist childbirth as alienated waged labour, and the patriarchal assertion of rights to children and control over female procreancy and corporal autonomy.

Somer Brodribb is a member of FINNRRAGE, the Feminist International Network of Resistance to Reproductive and Genetic Engineering, and an editor at Resources for Feminist Research in Toronto.

ARTS

Sex Réalité: Uncharted Seas



Patricia Wynter (top) and Cynthia Grant (below) in Sex Réalité.



PHOTOS BY DAVID TOVEY

by Margaret Gail Osachoff

Sex Réalité, an episodic collage accompanied by bits of appropriate popular music, shows the sexual rituals and experiences of women in various cultures. The Company of Sirens, who would lure all adherents of sexism onto the rocks, started with a few ideas and improvised a number of highly amusing and/or distressing scenes.

In the first scene we hear giggling girls at a "sleep-over" expressing their conflicting attitudes toward freedom: should they embrace the stereotype of the traditional woman (wife and mother) or should they launch themselves on the risky and little-charted sea of sexual freedom? To grow up and be "just like mother" is the only path that some girls see, but there are different ways of "being stuck." *Que sera sera*.

The conflicts and choices regarding sexuality are simply and cleverly signalled by the bedside lamp that each girl has. Each lampshade is a tiny, strapless gown made of white paper—the image of what each girl longs to grow into. But when the lights are turned on, one of them is red, thus indicating illicit sexuality. Of course,

any woman's sexuality is in danger of being regarded as illicit unless dressed in the socially approved white wedding gown. The main element of the stage set is, in fact, a talking dress that looks like an elaborately iced wedding cake. It speaks, however, of carnal knowledge, a knowledge that the pain of kneeling while saying the rosary attempts to cleanse. Perhaps the ritual bath of Jewish women could be indicated here as well.

One of the saddest stories is about a woman from India who has to endure an arranged marriage, has to learn humility and adapt herself to a stranger-husband, to a new land, and to the rule of her mother-in-law. If a woman's dowry is too small, she is tormented by her husband's family and sometimes dies "accidentally" in a kitchen fire. Almost as bad is life as a widow, which in Hindi is a word that means empty. There is dignity in "suttee" but none in a life without a husband. A question springs to mind: in old age why isn't she looked after by the son whose birth was the occasion of such joy in the family? No answer is necessary, however, since ungrateful children are universal. One hope, which the play doesn't go

into, would be for the woman to become a mother-in-law herself, but according to the Indian woman, the very best hope is that one would be reincarnated in a happier situation—perhaps as a man?

A Canadian woman is stuck in a different way. She was married to a man 20 years her senior and had four children four years apart; thus, by my calculations, it took her 19 years of marriage and motherhood until the youngest child was in school full-time and another 12 or 13 years before that child was finished high school. By then she is old and worn out and probably a widow neglected by her children who have lives of their own.

Another image of sexuality, and related to the red light, is fire. Or *fever*. Teenage sex unprotected by birth control techniques is called "playing with fire." *Come on Baby, light my Fire*. But where there is fire, there are ashes—what the woman is left with once passion has died. Romantic love has a hidden agenda: if one can fall in love, one can fall out of love too. As the Indian woman says, love marriages often end in divorce; the social and financial bonds of an arranged loveless marriage are stronger. In our culture what does a woman have to give and what does she want in return? *I can't give you anything but love, Baby*. A woman in a strapless dress made of white paper supplies the answer. All that she, and by implication all women, wants is to be wanted, sexually desired. All her beauty rituals and wardrobe are designed to elicit that desire from men, but besides herself as a desired (much more than a desiring) body, she doesn't have anything to offer.

The power of mothers over their daughters, whether they are eccentric or just ordinary mothers, is a key idea in *Sex Réalité*. Mother is a "loaded" word, and in one scene it is accompanied by a symphony of noisy electric household gadgets. Scrambled eggs become an image of scrambled empty lives. In an earlier scene a girl is slapped by her mother for masturbating, and she "never felt her body again" and retreats into the head. In some Moslem countries in Africa a girl's clitoris is cut out, often by her own mother, so that she will not be tempted later to search for sexual pleasure and will be able to have a "good" marriage. In the scene where there are three generations of unhappy women, the mother does not want to allow her daughter to get an abortion after a rape. The scene would have been stronger if the mother was vehemently anti-choice and the daughter clearly had not been raped. After all, a punitive attitude to female sexuality can be found in most cultures, and as this play makes clear, that attitude is just as deeply ingrained in women as in men.

One of the most amusing scenes was a (too) short National Enquirer interview with the

Biblical Sarah who gave birth to a baby at age 90 and credits that miracle to a steady diet of lamb chops. What follows is an interview with the Virgin Mary on single motherhood. If *Sex Réalité* is developed further, this scene could contain multitudes: all the way from Leda and Juliet to Marilyn Monroe and Baby M. Another favourite with the audience was the ritual of the bridal shower. This shower, however, was a lot more fun and the gifts were certainly more useful and original than the usual ones given to a bride. Here the kitchen gadgets were accompanied by birth control devices and advice of a sexual nature. And instead of silly shower games there was the equally silly but probably more fun "How to find your G-spot." These scenes were more memorable than were the two about "tangled roots and swollen appetites" which used dance and poetry.

Private Property/Private Parts, a performance piece by Lina Chartrand and Amanda Hale, formed the shorter second part of the program. Its theme is the romantic mythology that surrounds lesbian relationships. It covers a lot of ground in a short time and does it wittily. Lesbians, it seems are just as prone as anyone else to acting in bad faith. The "perfect" lesbian couple on stage believes in total personal freedom, in an ideology of non-monogamy, but does not live up to its ideal. Such an ideology is bolstered by quotations from Simone de Beauvoir's *She Came to Stay*, a novel about a "perfect" triangle none of whom feels that hideous emotion, jealousy. Except that they do feel it.

The problems of interpersonal relationships are universal. First, there is the problem of definition. "What word best describes our relationship?" one woman asks her female lover: mistake, crush, flirtation, love, lust, merely an affair? A real relationship, according to one witty definition, is one that lasts long enough for your lover to have seen your entire wardrobe. Then there is the problem of sexual expectation: a "femme" femme doesn't just come; she arrives! And as soon as any relationship, whether homosexual or heterosexual, depends on physical appeal, there is the problem of maintaining that desirability. The whole gigantic cosmetics industry depends on our fear of looking older and less desirable; only the truly exceptional and rare individual would pay no attention to physical appearance.

Even with the ideology of non-monogamy, a double standard still exists. Simone de Beauvoir was faithful to Sartre through a lifetime of his affairs with other women. The "perfect" lesbian couple depicted on stage is no different. One woman says that for herself she needs the freedom to have sexual relationships with other women but wants her partner to remain faithful to her and to crown their perfect lives together with a baby. What is important is for them to have interesting separate lives but spend "quality" time together. Not a word about how many hours a week that might be or how quality is to be judged. Not a word about what the wishes of her partner might be. The woman who blithely uses such slippery terms romantically thinks that the best relationship is one that exists on "the edge of hunger and passion always." She makes a virtue of selfishness and scoffs at the other woman's feelings of insecurity. Where have we heard all this before?

In counterpoint to the high-blown rhetoric of this woman, the second woman works out the mundane details of her monthly budget: her visits to a psychiatrist and her large long-distance phone bill speak of her loneliness and her lack of mental wellbeing. The first woman has a nightmare in which she murders her lover because she would not stop talking; obviously, the first woman's greatest fear is what the other woman will say once she starts talking. But her fear is shown to be groundless. Again in counterpoint, that second woman is shown to be entirely conventional, her mind totally taken over by the advertising of our consumer society. Out of her mouth comes the advertisement for "the perfect car for the perfect woman;" and the two are indistinguishable: both are responsive and easy to handle. This performance piece ends with the image of a woman in a beautiful, metallic mask holding a small plastic car. Clearly, we are what we desire: perfect, unchanging physical beauty and luxury consumer items. Thus, Hale and Chartrand criticize society in a non-didactic, easily accessible manner.

Margaret Gail Osachoff teaches Canadian literature and drama in Saskatoon.

Indisputable Splendour

by Ingrid MacDonald

Heralded as Canada's foremost woman artist, Joyce Wieland, now 56 years old, recently opened a major retrospective show at the Art Gallery of Ontario in Toronto. This exhibition, which will travel to Charlottetown, Fredericton, and Regina in the next year, brings together more than 25 years of work in painting and film.

The pleasure of a retrospective is that one can observe the progression of change and growth: abstracts give way to filmic sequences, give way to pop art, to quilting, to pencil drawings, to landscapes, to large bold mythological canvasses.

Wieland's retrospective begins with large canvasses exploring the intensities of colour. Shapes like big bubbles are chalked out against a colour-drenched background in *Hallucination* (1961). 1961 was an extremely prolific year for Wieland: it was the year before her move to New York, and the year that she produced the work that established her prominence as an artist. *Hallucination*, *Balling* and *Time Machine Series* brought a new subjectivity to the dominant motif of the post-war period, abstract expressionism. *Balling* is literally a splash of green paint inside a large circle, and *Time Machine Series* is an organic wheel on a field of turquoise, that conveys time and motion in a static medium.

Given her success and her obvious accomplishments, it is interesting to note that Wieland did not further pursue abstract expressionism. Fascination for film creeps into her work, as do sexual politics and the desire to get a message across in a popular format.

Solidarity/Art/Organic Foods (1963) and *Penis Wallpaper* (1963) predate Kate Millett's *Sexual Politics* by several years, making Wieland an early sister of the current feminist political wave. The former seems to be a statement on marital vows, the latter a humorous appropriation of the male organ. (At this time, Wieland was married to another prominent Canadian artist, Michael Snow.)

Solidarity/Art/Organic Food is delicately written over a red heart replacing romantic love as the basis of marital unity; below that, a man's hand tweaks a woman's nipple; and below that, two entwined wedding bands shimmer. *Penis Wallpaper* is a fleet of penises delicately painted on a mauve background. Other works in this period play with the visual pun of the male finger as penis, the hot dog as penis and the erect penis as "new power." We see the beginning of Wieland's use of the filmic sequence—another way of conveying time in a static medium—with *Sailboat Tragedy*. Wieland goes so far as to put cartoon speech bubbles to the people in her paintings, making them look like stills from television commercials.

Sinking sailboats and oceanliners, and crashing airplanes are the subjects of several works—more playful than morbid—which nonetheless reveal a dismay with reality. Perhaps it is the repeated logical conclusion of a younger Wieland, orphaned and left to provide for herself at age 10, this painful repetition of the great failure of objects in motion. Even in a recent piece, *Early One Morning* (1986), a fuschia and turquoise landscape seems to represent pastoral calm. Except of course for one Wielandesque aberration: in the corner a barn is tipped on its side, and a tiny woman rages with pots and pans held to the sky: oh the world, it is not quite right.

At the same time, Wieland was working with anti-Vietnam politics and commenting on American military involvements. *Betsy Ross, Look What They Done To The Flag That You Made With Such Care* (1966) is an American flag sewn inside pink plastic bags. A hole in the fabric is sewn up with a bandaid and the newspaper photo of a slain soldier. The title refers to the way women's handiwork is co-opted by dominant social values, like militarism, to which women, like Betsy Ross who designed the American flag, would object.

While living as an ex-patriot in New York, Wieland became in touch with her own feelings of nationalism. Back home Trudeaumania was peaking, the Liberals (remember them?) were in power, children got commemorative Centennial coins at school, station wagons full of baby boomers went to Expo '67 in Montreal, and Joyce Wieland, in 1971, opened a show at the National Gallery of Canada called *True Patriot Love*. The frankness of Wieland's



Joyce Wieland (below) and *Early One Morning* (1986) at the AGO.

nationalism seems now somewhat pollyannish. Political animals that we are, I cannot help but feel that her nationalistic works were a product of the times. It would be difficult to stand up in 1987 and blurt out "I love Canada" without also bringing up a few items for the political agenda.

Is it really that times were so different 16 years ago that nationalism now must seem the product of naivete, or was Wieland making a romantic statement of love for a country's history and geography, in spite of the political climate? Was her work an honest translation of the political climate? For me it remains an enigma. I will agree, though, that there is an indisputable splendour, a grandness to the huge beauty of Canada that Wieland was intending. And without a doubt, her nationalism is in reaction to the burgeoning threat of American technical and cultural imperialism. Nine years spent in New York between 1962 and 1971 brought her true ex-patriated love to the boil and, like James Joyce writing of his home, Dublin, while in his self-imposed Parisian exile, some of her most deliberately Canadian work was done during this period.

Her work in this period is all done in fabric, painting on cloth which is sewn into a quilt, or done in pure quilting. One spectacular piece conveys the Arctic ecosystem by linking paintings of many Arctic waterfowl together in a circle of connected pillows.

Wieland, fey with tangled hair and soft eyes, uses a self-reflexive female figure in occasional early cartoons (such as *Canadian Liberation*, 1972), but mostly in her later works. In traditional art analysis, this would place the majority of Wieland's work within the masculine realm, amongst artists who work with hard concepts and ideas as opposed to autobiography and the "commonplace," the designated traditional female realm. The feminist process of art criticism works against this dichotomy: with the declaration of the quilt as high art in the seventies came the reclamation of women's work as viable creative genius. No doubt Wieland's venture into quilting, as with Judy Chicago with whom Wieland is inevitably compared, was done to deliberately elevate the social value of quilting and embroidery. Like Chicago, Wieland relies on the skill of other women in the execution of her work, while getting credit for the design: much of the quilting is done by Joan Stewart Prowd and the embroidery, which is exquisite, by Joan McGregor.

A dancing nymph figure appears throughout her 1981 series of drawings: flowers and fauna in Fauvian splendour is the subject for these pencil crayon pieces. The crayon is used to such a point of transience that it is



COURTESY AGO

almost vanishing. Although pretty, the pieces as a whole and the figures in them are held back by a tentativeness.

That tentativeness was certainly overcome by 1983, the year that saw the making of three large confrontational canvasses, *Experiment with Life*, *The Artist on Fire* and *Paint Phantom*. Using colour with the vividness that characterized her first abstracts, these canvasses explore the mythological identity of the artist, and deal for the first time directly with the subconscious. *The Artist on Fire* for example, gives a semi-autobiographical glimpse of Wieland. A woman stands before a canvas, one of her hands is cloven, another holds a paintbrush from which a plume of a fire bird stretches. Flames are coming off her back, and on her canvas a Pan figure with an erect penis is painted.

This review has yet to mention Wieland's work in film, which is extensive, mostly in the experimental genre. In 1976, Wieland released her first feature film for a mass audience, *The Far Shore*. A slow pretty film, sonorous at times and intensely romantic, *The Far Shore* is a hypothetical fiction loosely based on the life and mysterious disappearance of landscape

painter, Tom Thompson. Tom, in the movie, is a rugged and noble painter who attracts the love of a Quebecoise beauty, Eulalie. She, alas, is married to an Upper Canadian corporate type, Ross, whose wealth and culture serves only to suffocate her. Although melodrama and symbolism weigh down the film, and the conclusion is disquieting, it is a thoughtful presentation of a woman who seeks love and independence despite dominance and obligation.

To look at the retrospective as a whole, one sees a tremendous body of work, both ambitious and sensitive in its scope. A trickling off of confidence may imbalance the show at times, especially in the years after *The Far Shore*, when pastel whimsy seems to have stolen focus from the larger themes that Wieland conquered: politics, nature, motion, national identity. Wieland as an artist has been able to incorporate the political significance of the past three decades. If the sixties were for Wieland a time for politics, and the seventies a consideration of nature within the context of nations, then the eighties seem a time for personal mythologies and introspection. This show continues until June 28 at the Art Gallery of Ontario, before touring the country. ●

Dale Spender: A Classic Synthesis

Dale Spender For the Record

The making and meaning of feminist knowledge



For the Record: The Making and Meaning of Feminist Knowledge, by Dale Spender. London: Women's Press, 1985.

Reviewed by Helen Lenskyj

For the Record is a review of feminist books, an evaluation of contemporary feminism as presented in the classics of feminist writing. Beginning with Betty Friedan (1963), Spender devotes chapter-long discussions to seven

American authors (Friedan, Kate Millet, Robin Morgan, Shulamith Firestone, Phyllis Chesler, Adrienne Rich, Mary Daly), four British (Eva Figes, Alice Rossi, Juliet Mitchell and Ann Oakley) and Australian expatriate Germaine Greer. Additionally, in a concluding chapter, she reviews the work of a dozen or so women who have developed feminist critiques in other fields, including science, health, the arts, literature and history. To synthesize the work of all these women is itself a major undertaking, while to compare and contrast their diverse perspectives is a formidable task that Spender has completed with her usual enthusiasm and clarity.

As she did in *Women of Ideas*, Spender set out to present positive evaluations, to interpret rather than to discredit. Thus, while omissions are identified, there is greater emphasis on the contributions to feminist theory made by each author. Spender's term "contribution" is somewhat problematic for the same reasons that prompted feminist historians to question it. In history, it implied an existing body of knowledge (men's history) to which the "contributions" of some prominent and privileged women were simply appended like so many ornaments on a tree. In the case of feminist theory, a more organic analogy is needed. As Spender so clearly shows, feminist theorists are constantly building on and redefining the ideas of those who went before in the light of contemporary feminist practice. There is a quilt of ideas, an evolving whole that takes a new form as each new shape and colour and texture is incorporated.

An inevitable outcome of reading *For the Record* is the urge to reread the original books, both in the light of Dale Spender's analysis and from our 1987 perspective with five, or ten or perhaps twenty, years of feminist practice.

But, as Spender predicted, there are gaps in our knowledge of movement history: some books are unknown to some women; some are out of print, seldom quoted in feminist scholarship and rarely found on reading lists or library shelves. And, just as Spender has shown that there's always been a women's movement, there have always been feminists building on the intellectual work of earlier feminists whose publications deserve recognition.

Using an innovative turn of feminist methodology herself, Spender invited each theorist to respond to the interpretation of her work, and the six responses that she received are presented in the conclusion. The process, as Spender explained, caused her to take extra care in representing each woman's ideas fairly and accurately, and to appreciate more fully the value of dialogue, cooperation and the free exchange of ideas among feminist scholars. Such processes are, of course, alien to most mainstream intellectual endeavours. And, despite the growth of women's studies, cooperation may be an unfamiliar idea to university women trained in the mainstream scholarly tradition, and to young women emerging from competitive, individualistic secondary education systems.

Spender analyses each work in the context of its time, examines its influence on feminist political practice in the intervening years and its contemporary application and relevance. When a book had a special personal impact at the time of its publication (*The Female Eunuch*, for example), her review becomes personal, but in a way that implicitly invites the reader to do the same kind of reflection. And if there ever was any doubt that feminist theory and feminist knowledge cannot change women's lives, this reflection process will surely prove otherwise. Certainly most of the women with whom I've discussed these questions had indelible

memories of their emotions on first reading these early books: the excitement and relief of recognition, often overlaid with the palpable fear that there was now no turning back, that the consciousness of men's power and the possibility of resistance and revolution was indeed dangerous knowledge. *For the Record* rekindles the excitement, along with the sobering realization that change is not synonymous with progress.

Spender identifies the crucial omissions in some of the early literature that render it racist, classist and/or heterosexist. Clearly, feminist theorists are still grappling with the issue of women's oppression *as women*: does it subsume and transcend all other oppressions? Nor have we resolved the problem of integrating all dimensions of women's experience and status into our analysis. *For the Record* shows us that the progress has been very slow, and on some questions we seem to have departed from the early radicalism. How many heterosexual feminists of the 1980s would endorse Greer's 1970 assertion that regular heterosexual relationships must go? And how many feminists of any persuasion have heeded Chesler's 1972 warning that "we commit soricide daily—sometimes in the name of feminism"? In a woman-hating society, in-fighting serves patriarchal interests very well. It absorbs inordinate amounts of time and energy, leaves activists burnt out and disenfranchised, and confuses and alienates new feminists. As Spender explains, "Diversity within a common framework now characterizes contemporary feminism," and feminists have to face the possibility "that there is more than one truth."

Helen Lenskyj is the author of *Out of Bounds: Women, Sport and Sexuality*, and a regular contributor to *Broadside*.

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- Dance Theatre
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- Heather Bishop
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Crossword Solutions

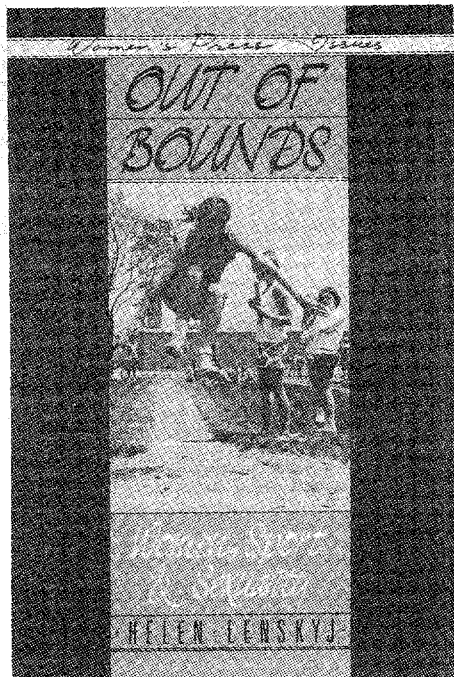
DOWN

1. fast
2. here
3. gal
4. scrap
5. rang
6. arrived
8. heterosexist
10. political
12. elephants
13. cat
17. ace
18. saw
21. cow
22. rocky
25. curly
26. tonic
28. love
30. rout
31. end

ACROSS

7. matriarchal
9. rapure
11. tangent
15. fat
16. spear
19. detract
20. torches
22. raced
23. moo
24. onyx
27. callous
29. courses
32. overanxious

Fit or Feminine



Out of Bounds: Women, Sport and Sexuality by Helen Lenskyj, Toronto: Women's Press, 1986. 179 pages, \$12.95.

Reviewed by Deborah Seed

Boys in most urban neighbourhoods can participate in a variety of team sports, organized and coached by dedicated fathers. Girls, how-

ever, have less opportunity to engage in community team sports; most of them sign up for ballet, gymnastics, or skating while only a few register for the soccer or baseball teams. Having raised a son and daughter in both Montreal and Toronto, I am amazed at the difference in the sporting activities available to youngsters, depending on their sex.

That's why I particularly enjoyed reading *Out of Bounds*, a history of women and sport in Canada during the past century. Author Helen Lenskyj, a member of the Canadian Association for the Advancement of Women and Sport, looks at the reasons for the different types of athletic activities for females and males, as well as the reasons for the resistance to allowing women to fully participate in all sports.

The early advocates of safe athletic activities for girls and women were the doctors. Throughout the past century they have had a major say in determining which sporting pursuits were suitable. Any recreational activity—even cycling—that endangered a woman's child-bearing ability was discouraged while those promoting good posture and gracefulness were endorsed. In the 1920s, for example, doctors argued that certain athletic activities might cause uterine displacement, leading to missed periods or sterility, or rob the reproductive system of its vital force; in the 1970s, they asserted that jogging might cause sagging breasts, while the blows received in contact sports such as in boxing might cause cancer. (Books on running, Lenskyj notes, have de-

voted considerable space to which bras to wear but little space to what equipment men should don to protect their unique anatomy from injury.)

For Lenskyj, the link between women's participation in sporting activities and the control of their reproductive capacity is crucial. Much of her text is in fact devoted to exploring this relationship as she looks at a wide range of sports: from women's softball teams, like Wrigley's All-American Girls set up by the chewing-gum millionaire during World War II, track events, and cheerleading, to the more recent pursuits like self-defence courses, bodybuilding, and aerobics. The myth of female frailty, the changing definition of femininity, and the axiom that all women are destined to be mothers are central issues throughout her historical analysis.

Along with the medical experts, journalists, teachers and fitness specialists have promoted the loss-of-femininity myth of women who actively engage in sport. Masculine sports should be avoided because they make women unfeminine; successful sportswomen, on the other hand, have been judged masculine and called Amazons, tomboys, or lesbians.

Accordingly, during the 1952 Olympic games, marking the first-ever participation of the USSR, reporters found a new Amazon—the Soviet sportswoman. In the 1976 Olympics, the East German swimmers were similarly stigmatized and also suspected of using steroids. "They don't look exactly like girls," some of the American women participants were quoted as saying about their rivals, whose "huge" muscular physique was the result of weight training programs.

Women, then, who have excelled in sport pose a serious threat to the myth of female frailty and male supremacy. As more and more women enter the work force, thereby gradually blurring the sex differences in the workplace, it has been all the more important to preserve those distinctions on the playing field.

The feminist movement of the 1960s helped to publicize the issue of female participation in

contact sports, Lenskyj explains; however, the notion of equal opportunity in sport, which implied equality of access to programs, facilities and funding, was criticized as leading to the breakdown of traditional male/female power relations. Teachers and coaches also feared it would lead to the feminization of boys, as this excerpt shows from the *Physical Educator* (1972):

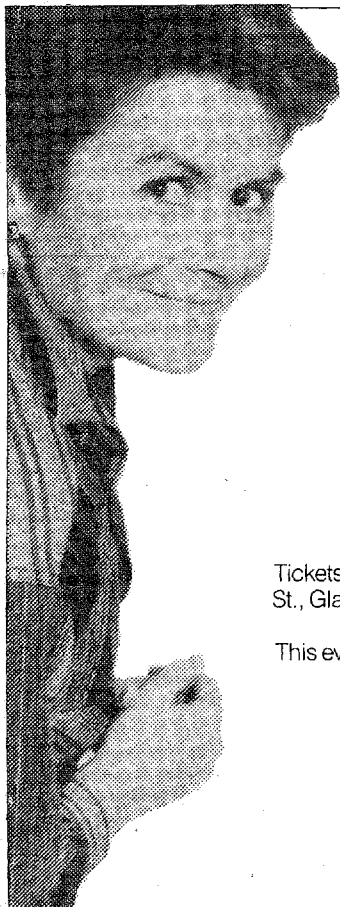
It is imperative that the masculine concepts of certain sports be retained. . . . Male children, both present and future, cannot be deprived of yet another factor which influences masculine orientation.

As Lenskyj remarks, "The cost to girls of keeping some sports exclusively male was apparently not worth calculating."

By the 1970s, fitness had become the focus of government and private concerns. The advertising image of the physically active woman replaced the 60s decorative ideal; it expanded in the 1980s to include the omnipresent figure clad in the sexy leotard, showing to what extent fitness entrepreneurs, emulating the success of Jane Fonda, co-opted dance exercise or bodybuilding to sell a loaded message: glamour and fitness.

Out of Bounds contains discussion on a range of topics dealing with women's athletic or recreational pursuits since the late nineteenth century. She has researched her material well, but occasionally indulges in too much rhetoric: many of the quotations from the medical or fitness experts—some of them are hilarious—speak for themselves, revealing to what extent the men have been guided by their preconceptions of femininity. *Out of Bounds* thus makes interesting reading along with *Fair Ball*, by Edmonton writers Ann Hall and Dorothy Richardson, because of the invaluable perspective it provides on the issue of women and sports in Canada.

Deborah Seed is a freelance writer and editor living in Toronto.



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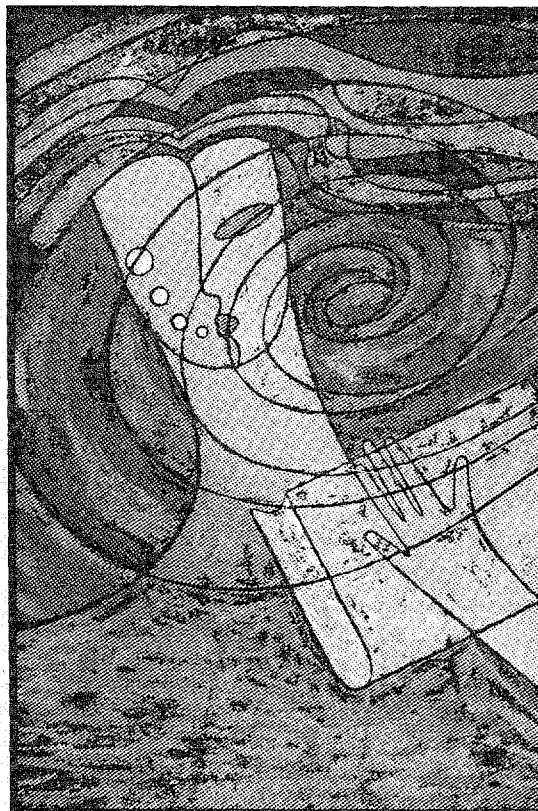
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Puzzle Fun

by Judith Quinlan

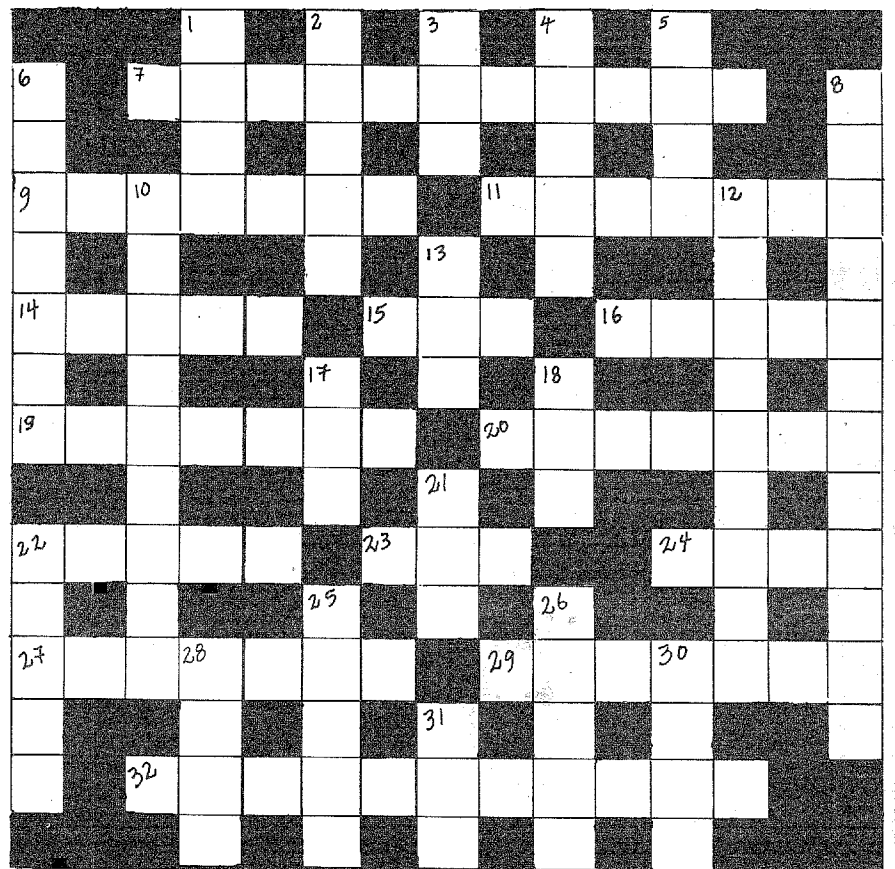
ACROSS

7. To some an armchair tale with no ending; to others historical fact.
9. Christian death-wish—one may rue it after changing the part.
11. Part of a circle for a sunned man.
14. I've a clause in which alternate letters have any worth.
15. and 13 down. Gross boss puss.
16. Clasp earrings can hide a piercing weapon.
19. If you crated the tea (it sounds like), you could reduce its worth.
20. Carry these for long and you're sure to get burned.
22. Ran a current through a colour.
23. and 21 down. Chatty bossy.
24. Quartz and agate sound like 26 downs.
27. It's cruel to call us about nothing.
29. Where you can learn about sucrose.
32. Mom's blamed for colicky, homosexual, bedwetting, competitive, asthmatic children.

DOWN

1. Quick diet.
2. French beginning ends here for a brother.
3. Backward lady in slang.
4. Change the dice game and you'll cause a fight.
5. Called in a strange way.
6. The river add. had lost its ending, but I got there anyway.
8. It exists here to keep many in the closet.
10. A lip to a clit, no beginning, no end: this can be revolutionary.
12. Babar's kin.
17. Top tennis score in some places.
18. Ma Porker.
22. A road made of ice cream; a pugilist; a raccoon.
25. A spice for the groom.
26. A weighty remedy, I see.
28. A low tennis score in slovenly play.
30. Force her out of hiding.
31. The final clue.

(Answers on page 12.)



(Judith Quinlan lives at 100 Mile House, BC.)

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Canada's magazines tell us about ourselves. They're a voice of our own. If the current Government in Ottawa were to treat Canada's magazines as if they were just another product, it would diminish (or even silence) that voice forever.

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...a voice of our own

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OUTSIDE BROADSIDE

May 1986

Compiled by
Catherine Maunsell

• **Saturday, May 2:** Day long workshop on spiritual healing with leaders Hazel and Bryan Fearon. 1016A Yonge St. 10 am-4:30 pm. Info: Bill or Rose Carter, 282-0747.

• **Sunday, May 3:** AIDS Committee of Toronto (ACT) launches its quarterly memorial services followed by a brief reception. Anyone wishing to speak about a family member, friend or lover should contact the AIDS Committee in advance. Trinity-St. Paul's, 427 Bloor St. West. 4 pm. Non-denominational. Wheelchair accessible. Interpreted for the hearing impaired. Info: Lisa Presley or Phil Shaw. 926-1626.

WEEK OF MAY 4

• **Monday, May 4:** The Centre for Women's Studies in Education presents their Popular Feminism series. Deanne Bogdan "From the Inside Out: Reflections on First Teaching Women's Literature and Feminist Criticism." OISE, 252 Bloor St. West. Rm 2-212/2818. 8 pm. All welcome. Free. Info: 923-6641.

• **Saturday, May 6:** Lesbian Dance Committee presents "Rites of Spring," first anniversary dance. Concert Hall, 888 Yonge St. Tickets \$7 door, \$6 advance at Toronto Women's Bookstore, Glad Day Books (50¢ surcharge) or SCM (sliding scale). Washroom attendants available. Money provided for childcare. Info: 597-1171.

• **Wednesday, May 6:** "Impact of Violence on Children," one of a series of workshops on wife assault, presented by the Emily Stowe Shelter. 7 pm. Warden Woods Community Centre, 74 Firvalley Court, Scarborough. Free. Info: 264-4357.

• **Friday, May 8:** NAC (National Action Committee on the Status of Women) holds its annual general meeting. Theme "Celebrate NAC's first 15 years: prepare for the next, year 2002." Carlton University, Ottawa. Info: 922-3246. To Monday, May 11.

WEEK OF MAY 11

• **Tuesday, May 12:** The Ontario Coalition of Abortion Clinics (OCAC) meets alternate Tuesdays. Trinity-St. Paul's, 427 Bloor St. West. 7:30 pm. Also **Tuesday, May 26.** Info: 532-8193.

• **Wednesday, May 13:** "Violent Men," one of a series of workshops on wife assault, presented by the Emily Stowe Shelter. 7 pm. Free. Warden Woods Community Centre, 74 Firvalley Court, Scarborough. Info: 264-4357.

• **Thursday, May 14:** "Breaking the Cycle of Wife Assault," one of a series of workshops on wife assault, presented by the Emily Stowe Shelter. 7 pm. Free. Warden Woods Community Centre, 74 Firvalley Court, Scarborough. Info: 264-4357.

• **Thursday, May 14:** WEN-DO, Women's Self-Defence classes start in the Dupont/Spadina area for 6 Thursdays, 7-9 pm. This course will have ASL and oral interpreters as well as an FM system for hard of hearing and deaf women. Info: 368-2178 (voice), 928-9628 (TDD). For 6 Wednesdays starting May 20, call 368-2178 (Davisville and Yonge); and 5 Mondays (Main and Gerard) 691-1113.

• **Saturday, May 16:** A Night of Films Celebrating Black Women, presented by A Space. Films include Sweet Sugar Rage (Jamaica), Maids and Madams (South Africa) and Some Black Women (Canada). 7 pm. \$4/\$2. A Space, 183 Bathurst St. 2nd floor. Info: Pauline Peters, 922-1417; or A Space, 364-3227.

WEEK OF MAY 18

• **Wednesday, May 20:** Riverdale Women's Action Committee meeting. 816 Logan Ave. 7:30 pm. Info: 466-4986.

• **Thursday, May 21:** Kate Clinton in concert, in support of people with AIDS Foundation. Opening act, Micah Barnes. 8 pm. Convocation Hall, U of T. Info: Womylny Way, 925-6568 (Voice/TDD).



• **Thursday, May 21:** "Don't Blame Mother," a feminist look at motherhood. Women and Therapy Conference, Part III. Keynote speakers: Judith Arcana, Phyllis Chesler and Paula Caplan. Victoria College, U of T. 3 days, \$195 (Students \$100). Registration: Professional Development Associates, 3 Cameron Crescent, Toronto, Ontario. M4G 1Z7. To Saturday, May 23.

• **Friday, May 22:** 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: Poetry and Prose evening: a celebration of women's creativity. 7 pm. Info: 536-3162.

• **Saturday, May 23:** The Ontario premiere of "The Struggle for Choice," a five part history of the abortion rights struggle in Canada, by Nancy Nicol. Joseph Workman Theatre, 1001 Queen St. West. 7:30 pm. Also **Sunday, May 24** at 1 pm and 7:30 pm.

• **Sunday, May 24:** First Black International Women's Day. Info: Pauline Peters of the Ba Thari Committee, 922-1417.

WEEK OF MAY 25

course sponsored by the Riverdale Women's Action Committee. \$20. Info: Kathryn Wing, 466-4986.

• **Wednesday, May 27:** The Toronto Arts Network presents "The Anger Project," a new urban comedy on anger in marriage from Theatre Columbus. Poor Alex Theatre. 296 Brunsworth Ave. 8 pm. Info: 927-8998.

• **Friday, May 29:** Barbara Ehrenreich, feminist writer, activist and author of *Remaking Love: The Feminization of Sex*, will speak at OISE, 252 Bloor St. West. \$5/\$3. 7 pm. Info: CARAL, 961-1507.

WEEKLY

Sunday: Lesbians of Colour (LOC), a social and support group for Native, Asian, South Asian, Black and Latin lesbians regardless of age meets every 1st and 3rd Sunday of the month. 519 Church St. Community Centre. 3:45-5:30 pm. Info: Michele, 588-2930. (Out of town lesbians of colour can write for information: LOC, PO Box 6597, Station A, Toronto, M5W 1K4.)

Monday to Friday: "By All Means," a noon-time Women's radio magazine show. Every day at 12:15 on CIUT-FM, 89.5. Interview, reviews, commentary and chit chat. Tune in! Info: (416) 595-0909.

Monday: The Women's Group, an open lesbian discussion group, meets at 519 Church St. 8 pm. Info: 392-6874.

Tuesday: International Women's Day Committee (IWDC), a socialist feminist activist group, meets on alternate Tuesdays. Info: Nancy, 531-6608.

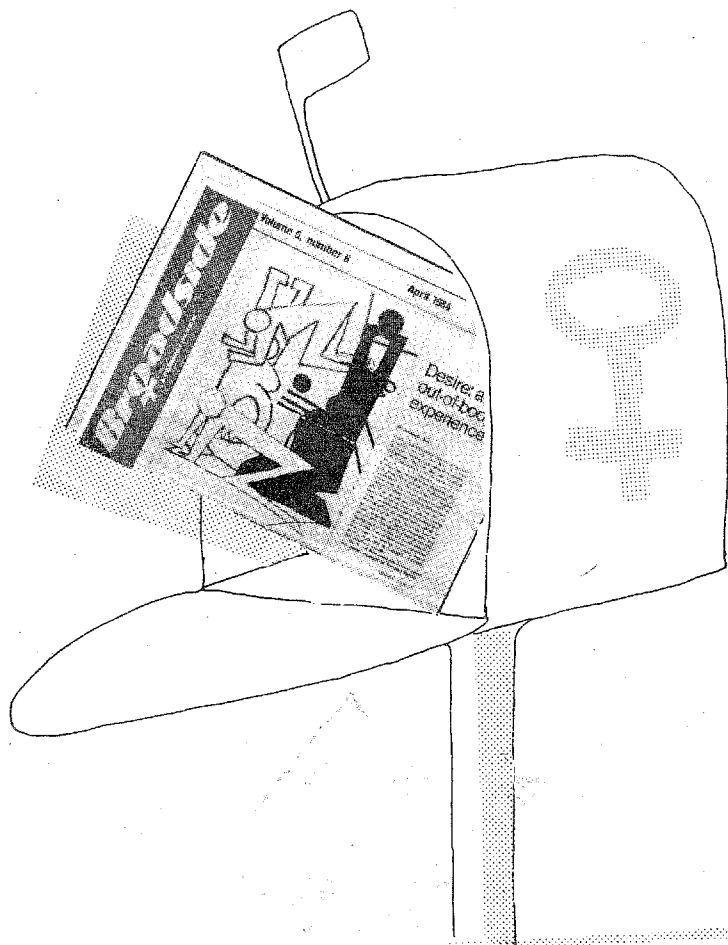
Tuesday and Thursday: The Women's Information Line is open from 7-9 pm. Messages may be left any time, at 598-3714.

Tuesday and Thursday: The Lesbian Phone Line is open for calls from women. 7:30-10:30 pm. 533-6120.

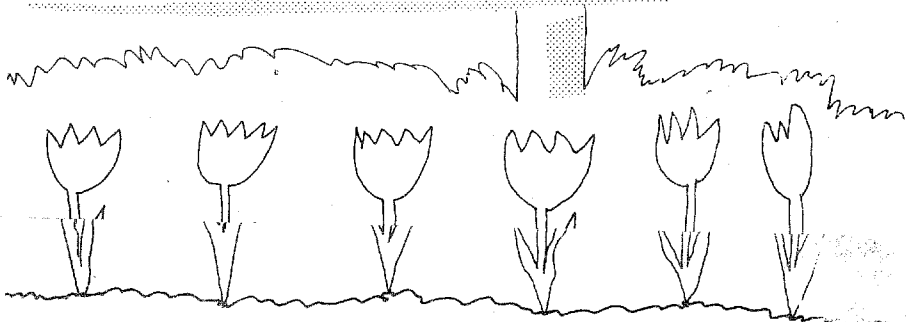


Kate Clinton in concert, May 21, at U of T.

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Broadside CLASSIFIEDS

THE COMPANY OF SIRENS, a feminist theatre group, invites women to participate in the Summer Solstice Siren Soirées, June 19, 20, 21—informal evenings of performance, dance, music, etc. Time limit: 5-10 minutes. We provide technical assistance. Submit proposals as soon as possible to: Company of Sirens, Box 44, Station J, Toronto, M4J 4X8; or phone (416)-461-6101 or 465-6088 for further information.

GOING EAST for this summer? Relax and enjoy life at Peace and Plenty, a Gaspésian farmhouse turned bed-and-breakfast with a spectacular view of Québec's famous Percé Rock and Bonaventure Island. Plenty to do, or rest in peace. Women only, by pre-arrangement. \$25 single, \$35 double. For information and reservations, after May 31st: Cynthia Patterson, Barachois de MalBaie, Highway 132, Québec, G0C 1A0; (418) 645-3766.

ATTRACTIVE, former Vancouver BC resident with large house on Lake Chapala in Ajijic, Mexico near Guadalajara. This area is an artist colony with many N. Americans. I would like you to visit—no strings attached. I am alone and would appreciate your company. My interests: sports, music, theatre, art, travel. Strong points: easy-going, positive thinker, sense of humour. Blonde—5'2" 130 lbs—professional in 40s. Character reference: Eleanor/Marion—Stratford (The Old Prune Restaurant), 519-271-5052.

RELAXATION AND STRESS MANAGEMENT through massage therapy. Effective in the treatment of headaches, back and neck pain and athletic injuries. Recommended for muscle rehabilitation, improved circulation, relief of pain and increased body awareness. Karen Alexander-Cole, R.M.T. (416) 960-3605. By appointment only.

BED & BREAKFAST for women—renovated Victorian townhouse in downtown Montréal—close to restaurants, boutiques, bars. Lindsey's B&B, 3974 Laval Avenue, Montréal, H2W 2J2. (514) 843-4869.

—for Sunwheel Bicycle Couriers—professional, cooperative, well-organized—commission average \$6-\$8/hour. Call Barbara (416) 598-4649.

YARD SALE: June 6, Canadian Women's Movement Archives is having another fantastic yard sale at Spadina and Washington Ave (south of Bloor) between 9 am and 4 pm. If you would like to donate anything for the sale, please call us at (416) 597-8865. We will pick up. This is an important part of our fundraising, so please clean out your closets and help us.

APARTMENT WANTED: 1 Bedroom for 2 quiet, responsible graduate students. Location: flexible, price: Approx \$600/mth. Please let me know if you are giving up your apartment or have a place to rent. We can move anytime before September. Call Megan at (416) 763-0201.

WOMAN interested in exchanging ideas and knowledge on women's spirituality. Desires information from individuals and/or groups especially about WICCA and Buddhism. Call evenings (416) 532-7913.

KITCHENER-WATERLOO-GUELPH Gay career women meet regularly for dinner, dancing, outings. Call Ruth (519) 743-3529.

AS AN ADULT SURVIVOR of non-father incest my situation has been trivialized. Please share your experience with me as part of my research into this issue—confidentiality promised. K. Edgecombe, 120 Alma St. S., Guelph, N1H 5W9.

WANTED: unfurnished one-bedroom for single non-smoker (no pets). Bright, central, up to \$450/mth. Please call Beth, (home) (416) 282-1546 or (work) 978-6020.

COTTAGE FOR RENT: Four seasons—one bedroom, secluded cottage on Haliburton Lake. Reasonable call Mary (705) 754-2469.

FOR RENT—a large room in a quiet Annex home. Shared kitchen and bath. Close to TTC, deck and backyard. Available June 1st. (416) 967-7118.

THE LESBIAN PHONELINE, a counselling and information service for Lesbians is open every Tuesday 7:30-10:30 pm. Volunteers welcomed. Call 533-6120.

GAIA, 3rd annual Kingston Womyn's Music Festival July 24, 25, 26. For brochure, write P.O. Box 1792, Kingston, Ontario, K7L 5J6.

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