



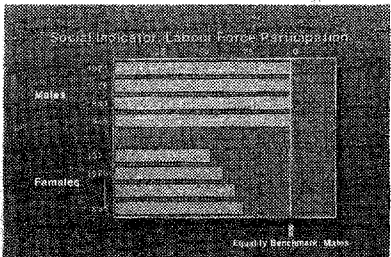
Bergman's 'Nora' at Stratford. SEE STORY PAGE 8.

INSIDE BROADSIDE

NEW COLLEGE
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NEWS

FUTURE ON LOAN? Single parents are now being refused student loans in Ontario, in an attempt to "protect" them from too big a debt load. A Kingston group has protested the patronizing approach which adversely affects many women. Maureen Latta reports. Page 3.



GRAPHIC EQUALIZER: The progress of women's equality is usually measured in relation to past performance, not in relation to men. An Ontario government report shows how much slower change is when an equality benchmark is used. Page 4.

ACCESS TO ASYLUM: 80% of the world's refugees are women. Many leave home and get no further than border camps. Once a new country takes them in, they are isolated and unprotected. Betty Bresko reports. Page 5.

MOVEMENT MATTERS: Read about The Woman's Common activities; about *Rites* magazine's summer benefit; about a conference on women working in the non-profit sector; about abortion rights in Ireland; and more. Pages 6 and 7.

OUTSIDE BROADSIDE: Don't miss *Broadside's* calendar of Toronto women's events, for August and September 1987. Page 11.

ARTS

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TICKET TO THE WORLD: Holly Near talks about her life as a musician, and the

connection between her music and politics: "Being a musician makes it easier to determine what one's contribution to social change is going to be." Page 9.

MADONNA OR WHORE? Many feminists will be horrified, but Susan G. Cole sees pop star Madonna as a symbol of women's power, not sex. And she compares her to tennis champion Martina Navratilova! Page 10.

Terry Jenoure at the BamBoo, Sept. 29



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LETTERS

Birth Delight

Broadside:

I am not a mother, nor have I ever contemplated being one but I want to say to Donna Gollan how moved I was and how much I loved her article on birthing ("I was a pregnant feminist...," June 1987). It's intelligent, witty and provocative. It's great. I hope she will continue writing for *Broadside*, and I like her movie reviews too.

Susan Power
Toronto

DykeVersions

Broadside:

I am in the process of reading *Dykeversions*, so noted with interest the review in *Broadside* (July 1987). I was pleased to find the two short "Notes about Racism" included in the collection, and have written to the Lesbian Writing and Publishing Collective advising them of my feelings. My only disappointment, as I said in that letter, is that the discussion of racism was limited to lesbians of colour and white lesbians.

I would like to go on record as professing that there are many other forms of racism (and other "isms") which need to be addressed, and I hope the women's movement, and ideally all people, will see fit to work consciously at unlearning all of them.

Julie Auerbach
Vancouver

Broadside:

There are many articles in the most recent *Broadside* (July 1987) I could compliment: for example, the review of *Bluefish Cove* where the women not only point up the delights of the play but suggest where it might have been

stronger. Just on the next page, however, the review of *Dykeversions* is a bit disappointing. What the author spends the first paragraphs explaining as her "bias" is something Lesbian readers commonly experience, but I feel it is inappropriate to introduce a book like *Dykeversions* (which I have found to be one of the most authentically Lesbian fiction books available) with such a cautious note. I loved the book and plan to review it for our local Gay News-Telegraph. Nor do I agree that the short Chemo Dreams is "One sour note" in the collection. I would commend Marilyn Murphy for pointing out that descriptions of old women implying that dirty nails and rotten teeth are characteristics of old age are offensive. In this case, however, these descriptions are of Death, personified by a Crone (one of the three aspects of Woman's Life), who is regarded by the narrator as not only evil and threatening but as a rival. In this context, the descriptions are not offensive but effectively emphasize the narrator's revulsion of losing her lover. I think this distinction should be made by a reviewer. I do not think the writers in *Dykeversions* need to apologize for their product.

I particularly enjoyed the story Polished & Perfect by Ingrid MacDonald. It's a fine example of using humour in a way that does not hurt.

Martha Ficklen
Saint Louis, MO
USA

Epistolary Assault

Broadside:

It was with some surprise that I read the letters in response to my June article, "Struggling to Survive Sweet Reason" in the July issue of *Broadside*. They were so full of misinterpretations and extra-contextual inferences that I can only wonder if my writing is completely opaque or if the correspondents' examination was somehow formed by a priori expectations.

Most shocking were allegations that I am a racist—a very serious accusation indeed. Judy Persad indicates that my references to Glenda

Sims' "eloquence" is "patronizing." This point is made in the other letters as well. While I did mention in my article that Glenda Sims and Shelagh Day were both "superb speakers" and that Sims and other speakers from the floor spoke "eloquently," I wrote in complete ignorance that this word is considered insulting by women of colour when describing speakers who "express with fluency force and appropriateness, so as to appeal to the reason or to move the feelings" (Oxford English Dictionary). I can understand how such sentiments can grate when used to mollify without suggesting action; I apologize if I inadvertently insulted any readers or the authors of the letter who themselves make the insulting inference that I was "surprised" at Glenda Sims' (and Shelagh Day's) eloquence. There is nothing in the text or in my intentions to substantiate this mischievous allegation.

An examination of context should reveal that I did not use the word "eloquent" in a dismissive manner because I consider the subject of racism in Canada so crucial that I devoted a large part of my report to it, much to the consternation of those correspondents who felt I did not devote enough space to prostitution and pornography. Evidently my language usage confused them further when I talked of "appropriate gestures of concern and agreement," which I now see should have been enclosed in quotation marks, since this was meant ironically. The problem with using irony (as in the use of the term, "sweet reason," which some of the readers were misguided enough to think I support as a tactic!) is that people may misinterpret it either willfully or inadvertently.

I thought it was clear that I do not think "kindly" but ineffectual responses will resolve the very serious issue of racism in Canadian society or the women's movement. My concern with their being resolved at the NAC AGM is that the agenda is always very packed; this subject needs open and far-reaching discussion, while through committee work, excellent resolutions may be brought forth in 1988, my concern is that the issue is so important and racism so deeply ingrained in Canadian society, that I am worried that there will never be the opportunity at a vast and crowded forum like the NAC AGM to enter into suffi-

EDITORIAL

Standing Firm

In June this year the Standing Committee on the Secretary of State Women's Program, a parliamentary committee set up to evaluate the Program's effectiveness, published its report. It came out unequivocally in favour of continued support, even expansion, of the Program. A victory, to say the least.

There had been a very real fear in the past few years that the Program's existence was in danger. It could very well be shut down, and financial support of many feminist endeavours curtailed.

This latest threat to feminism appeared to get its start with the emergence, at a press conference in 1984, of the REAL Women, a specifically anti-choice, anti-feminist group which claimed to represent millions of Canadian women—"real" women (read housewives)—and whose membership seemed to grow exponentially with each passing year.

In 1985, the RWs launched an anti-abortion letter writing campaign, aimed at the Prime Minister. The Secretary of State at the time, Walter Maclean, became concerned that there were no countervailing pro-feminist letters, nothing to tell the government it didn't have to listen to the RWs. Maclean contacted Lyse Blanchard, then director of the Women's Program, who called a meeting of feminists. A telegram was drafted. But there was very little organized feminist response. After the RWs began to target specific women's groups—feminist magazine *Herizons* came under attack, as did other "radicalfeminist" (all one word) groups which received federal funding—there were sporadic responses, but no concerted campaign against the RW.

This lack of feminist protest was frustrating, perhaps dangerous, but hardly surprising. The style of feminist activism is not that of right

wing lobby groups: we don't have the same centralized organizational structures or, in fact, the same narrow focus. And as we're constantly trying to counteract the forces of sexism, the RWs merely represented a new angle on a familiar story.

But they were gaining momentum, and we were seemingly uninterested.

When the RWs applied to the Women's Program for funds and were turned down, the group began to put pressure on politicians and to publicize their protest. When their platform took on an apparently "pro-woman" slant, and when they began to use feminist terminology, people (ie, the public, and therefore the politicians) began to wonder. Did they have a point? It seemed a good time to set up a committee to review the Women's Program, to see what it was really up to.

Let's we forget, the Women's Program has always been considered suspect in certain quarters. It is one of the few, if only, government agencies which consciously and conscientiously maintains contact with the feminist front lines. For an arm of the State, this is cause for concern. The Program started, in 1972, when a researcher on a government contract began to canvass women's groups across the country as to what kind of funding they needed, and what they would do with the money. (The researcher, by the way, went on to become the Program's first director.) Since then, the Program has continued to consult with feminist groups to get a reading on our needs. Since State interests and feminist interests rarely coincide, the role of the Women's Program has always been a tricky one.

So, as a result of REAL Women pressure tactics, there was an opportunity to rake the Program, and feminists, over the coals. The RWs

were just what Conservative politicians, particularly right wing backbenchers, needed: an excuse to propound anti-feminist, pro-family values, and maybe get a few votes. The RWs were a ready-made constituency, purportedly representative of all those Canadian women. They were seen as an equal opposite to established feminist groups, such as NAC. That they had no history, no real politics, were merely reactive, and nowhere near "equal" in terms of analysis, strategy or commitment to women, was not addressed, nor perhaps understood.

It's quite possible that the backbenchers who were championing the RW cause couldn't tell the difference between a pro-feminist and an anti-feminist position. It was all just "women's issues" to them.

It was the REAL Women who were first invited to address the standing Committee, in December 1986. But it was when NAC presented its brief a week later that people began to open their eyes: NAC's brief was intelligent, articulate, and *made clear* the difference. After that, the hearings were opened up and the Committee decided to tour the country. Hundreds of women submitted briefs, and the die was cast. The REAL Women came out as bigoted, racist and reactionary. The Committee's report came out in favour of renewed support for the work of the Women's Program.

What started out as a serious threat has become a victory. And though we shouldn't assume that we've seen the last of anti-feminist backlashes, at least now the lines are drawn more clearly, and in public, and the REAL Women are known for what they are.

Meanwhile, a new group looms on the horizon: FAKE Women (Feminists for All Kinds of Equality).

ciently detailed discourse within the general membership to get to the ROOT of the problem in Canadian society. While I certainly was the one to suggest a committee on ethnocentricity, it was never a motion, so it could neither be defeated nor passed. It was referred for consideration to the current caucus of Immigrant Women and Women of Colour. My view, as should have been obvious from the context of my remarks at NAC and in the article, is that it is neither immigrants nor women of colour who have invented racism, but rather the dominant white culture. In fact, what I said was completely consistent with the comments by Glenda Sims in her speech, and Debi Brock and others in their position that an anti-racist politic must be integrated into every aspect of NAC's work.

I was surprised that my references to the differences within NAC were so misunderstood. While I did mention "personality conflicts" (which were so obvious that several neophytes mentioned them to me shortly after their arrival), I devoted much more space to the range of membership groups and issues (surely a triumph of the women's movement) as well as the real differences in methodology from "sweet reason" on a continuum to "direct confrontation and action." Furthermore, I did not express anywhere that I consider this diversity to be negative... simply that it often makes it difficult to arrive at solutions which are satisfactory to everyone. The title of my article, "Striving to Survive Sweet Reason," should have made clear to the reader that I think the women's movement must struggle to get beyond "sweet" reasoning with those in power (which in my view brings only marginal results) and work with more direct political action.

I absolutely agree with Persad, Brock *et al.* that NAC gives the opportunity to take politics

out of the back room. This is why I challenged the "caucusing for candidates" as directly opposed to the NAC directives against candidates' electioneering. Electioneering at the AGM would be totally legitimate if all candidates had the same chance to make themselves fully known: However, this year candidates had been sternly warned not to lobby at the conference. My concerns were about across-the-board fairness at a time when the rules could not be changed *post hoc*. That is why I (and others at the AGM) objected to a situation where various candidates would ultimately be reduced to endorsements which could be based on unfamiliarity with some candidates and en bloc support of others. I fully agree with Persad that caucuses are an excellent forum for women with shared concerns to get together. In the interests of "equal opportunity" at that NAC AGM, I challenged *only* the use of caucuses for promoting specific candidates under the current NAC ruling.

I mentioned the prostitution and pornography discussions in a very positive light in the article, but did not elaborate on them because they were to be covered in other *Broadside* articles. As a person most interested in the process, I thought my contribution would be best in commenting on the processes I saw at NAC. It is hardly "condescending in the extreme" to state the obvious fact that women "are only beginning to understand the complexities of power." In terms of women's recorded history, it is only within the last century that we have had any access at all to power in the public sphere... and that has been virtually negligible. To me a few decades out of the millennia of our existence makes us only "beginners;" this is hardly a "condescending" view; rather, it should give us hope that we will not choose the same murderous course that men have in the

pursuit of power.

I am at a loss to interpret Jennifer Stephen's insistence that the final statements of my article comprise a "testimonial of timely self-criticism" since I do not discuss myself in the article. Evidently she "knows" things about me which I am at loss to imagine, at which she hints through the words "somehow skillfully manipulating the language." At no place in the article do I mention a single "us-them" dichotomy, as some of the correspondents argue. It must be said, though, that there is in the women's movement a "tyranny of the politically correct" (there are even buttons attesting to this on sale at most women's conferences!) on many sides of each issue. Sometimes this tyranny focuses on the use of language, and other times it focuses on personal style or ideology. However, it is quite palpable and, in my opinion, dangerous in times when cohesion is needed simply to retain the too few advances women have been able to achieve in Canada through great sacrifices of time and energy in the last two decades. I find it difficult to understand why this concern, surely one held by many feminists (NAC itself is evidence of the articulated need to transcend our diversities), should be characterized by Mesdames Stephen, Persad, Brock *et al.*, as "presumptuous," "obstructive," "condescending" and using tactics employed by "electoral political parties... [and the] Mulroney administration," the latter of whom I am sure would be as surprised as I am by this linkage.

I am also surprised to find myself linked to a discussion of NAC's alleged "explanation" towards the Lesbian caucus in NAC regarding analysis and action around heterosexism. I am totally unaware of this discussion and object to this fanciful insinuation that in addition to being a racist I am also a heterosexist. I have

worked publicly and very hard throughout my entire adult life against both racism and heterosexism, among other things; perhaps the correspondents should check out their assumptions before making such scurrilous suggestions.

It is clear that each of the writers would have written a different account of the NAC AGM. Like some of them, I also think that NAC is an extraordinary assembly of the Canadian women's movement, and one which I have supported through years of hard volunteer work. Because I think so highly of NAC, I want to see its effectuality continually improve as consistently as it has in the past few years. In my article, I pointed out some of the problems I think NAC faces in realizing a very difficult mandate. What male organization, for instance, even *tries* to represent such a diverse number of people? In my view it was in the race and lobby issues that I perceived some of the key difficulties of process within the NAC AGM this year. I chose to focus on them because I was satisfied that Lisa Freedman's article would show the spectrum of issues covered.

Writing such an article, and using irony without explaining that it's irony is, I can see, a risky business and I thank the irate correspondents for reminding me of this. I remain generally unrepentant, though, because I consider their complaints to be a tissue of misunderstanding and false inference. As for risk, that's the nature of all writing which begins, after all, with confrontation with the sadistic blank page. Compared to that, the combined and conveniently cross-referenced epistolary assault found within the July issue of *Broadside* is a piece of cake.

Greta Hofmann Nemiroff
Montreal

Promises, Promissaries

by Maureen Latta

A new government policy, which is touted as being beneficial to women, has resulted in organized opposition by the very women that it has been designed to help. The action is in response to recent changes in the loan assessment formula for students who are sole-support parents under the Ontario Student Assistance Plan (OSAP), reportedly because they are "bad risks."

OSAP officials emphasize that single parents are going to be receiving enriched grants to provide an increased cost-of-living and child care allowance. Single parents on Family Benefits Allowance are pointing out that, despite the increased grant, their total funding from OSAP will be cut in half because they will no longer be assessed for Canada Student Loans. Single parents not on Family Benefits will continue to receive the Canada Student Loan but will no longer be eligible for the Ontario Student Loan.

Under the old policy, a single parent on Family Benefits with two children would have received \$2970 in grant and \$3570 in loan—a total of \$6540. Under the new policy, the same student will now receive \$3780 in grant, but no loan. The net loss in total funding will be \$2760 per academic year. However, if the student has unsubsidized child care, she can appeal for an additional grant to cover child-care costs of up to \$70 per week, per child.

It is not clear yet whether, in the long run, single parents will ultimately suffer or benefit by the government's adoption of the new policy. There is the potential for either outcome. But the fact is that investigations of the last few months have revealed instances of misinformation, hidden information, and political opportunism. None of this has served to strengthen single parents' faith in the ability of the Ministry of Colleges and Universities (MCU) to act in their interests. And, under the new policy, single parents are going to have to rely heavily on the auspices of MCU and local OSAP administrators.

According to Christine Wolch, Director of Student and Financial Aid at Centennial College and a member of the committee that designed the policy, there is nothing for single parents to worry about. She says that although

students' initial assessment for funds will not include a loan, it will be possible to appeal for loan money to cover any needs which are unmet by the grant.

So why are some single parents unhappy?

Because, as the Group Against Single Parent Discrimination (GASPD) maintains, they were never made aware of this possibility. The group organized after a Kingston, Ontario woman had been informed, by her local financial aid officer, that she was now to be considered ineligible for loans because she is a single parent.

In the course of studying certain Ministry documents, the group discovered that returning students had the option of a "grandfather" clause in which the possibility existed of being assessed under last year's policy for a period of up to two years. However, the documents stated: "This will not be publicized." McLean wonders how anyone could hope to make use of such a clause if it was not publicized. When Sorbara was shown the document at the Toronto meeting, he appeared to be very embarrassed.

Loans officer Joanne Wade says that the sentence is open to interpretation. She suggests it meant that the financial aid officers were not to spend money to advertise the clause, but she says she has every intention of informing her students of the choice. The choice, though, actually lies with the financial aid administrators or MCU; a personal budget must be submitted along with a letter explaining why the student feels that she needs to use the clause.

According to Bill Clarkson, Director of Student Awards at MCU, the intention of the OSAP policy was to meet all of the costs of an education in grant so that single parents would not need any loans. He says that it became obvious to the Ministry that the debt load that single parents were accumulating, as much as \$15,000 for four years of study, was causing them considerable hardship upon graduation. He says that it would have been irresponsible of them to ignore the plight of these people.

Wolch says that in past years at Centennial College, where there are about 500 single parents, many of the women did not have to receive loans; after financial counselling by a financial aid officer they decided that their grants provided sufficient funds. This convinced Wolch that a new policy was necessary

to increase grants to cover child care costs and cut off loans except on appeal.

This is small comfort to the women who did in fact negotiate for loan money and feel they cannot get by on less. Although personal interviews were conducted at Centennial College and a few other places, students at most other educational institutions were never consulted.

Appeals for additional assistance in loans cannot be submitted until after the first assessment is completed. This means that students will be unsure as to whether they will actually receive sufficient funds until after the school term has begun. Local financial aid administrators will normally be responsible for making the decisions concerning appeals but this means that students will have to depend on the goodwill of their financial aid officers, and their ability to use the policy to the students' best advantage. Students may have to write letters, submit budgets and supply verification of extra expenses. They cannot be sure that what they consider "legitimate and reasonable expenses" will be considered such by the financial aid officers or MCU officials. Under the previous policy, the money was available in loan without these complications. But if students decided that they did not need to negotiate the loan, that was their choice. Now the choice has been taken away.

Says one single mother, "We're adults here, we don't need to be managed or parented or whatever they're trying to do."

Part of the problem with the single parent assessment is that most of the women are on Family Benefits Allowance which is administered by the Ministry of Community and Social Services (ComSoc). The two Ministries have traditionally been in conflict over assistance to single parents, beginning in the late sixties when ComSoc would cut a woman off Family Benefits completely if she went back to school. Wolch says, "Where the shortfall comes in is ComSoc. The fact that they're not giving a reasonable living allowance doesn't help the student whether they're at school or at home." She says it took three years to convince ComSoc to allow students to receive an increased living allowance of \$30 a week under the new OSAP policy, without cutting back their Family Benefits Allowance.

Some single parents believe that this constitutes discrimination on the basis of source

of income. For example, a single parent student on Family Benefits with two children and subsidized daycare would receive \$3780 in grant and no loan. A single parent not on Family Benefits, but with an equivalent income from another source, who also has two children and subsidized daycare would receive \$4460 in grant and \$3570 in Canada Student Loan—a total of \$8030. The difference between the two assessments is \$4250.

There is a similar inequality when comparing the above assessment for a single parent on Family Benefits with the assessment for a married student in a three person family (a spouse and one child), who has a family income equivalent to a Family Benefits Allowance. The married student would receive \$2810 in grant, \$3570 in Canada Student Loan and \$1800 in Ontario Student Loan to a total of \$8180. The married student fares better by the amount of \$4400 per academic year. Similarly, if a student is married, but his/her spouse receives social assistance, the grant would be cut back by only \$228 and the loans would remain unchanged. As one single mother put it, "I would be better off making up an imaginary husband."

The policy may or may not eventually benefit women. Until all appeals for additional assistance are completed, the result is in doubt. But one thing is clear: sole-support parent students on Family Benefits are going to be wedged more tightly than ever between policies of the two bureaucracies that currently govern their lives. In combination, the policies of ComSoc and MCU resemble a straitjacket of rules and regulations. To a large extent, these women are at the mercy of individual financial administrators, dependent on their goodwill, their desire to define government policy to the women's best advantage and their willingness to tell the women everything that they should know.

The paradox of the new OSAP policy is that the positive aspect of increased non-repayable daycare and cost-of-living allowance has been won at a cost: further limitations on freedom of choice and self-determination, and the strengthening of bureaucratic control.

Maureen Latta is a politics student at Queen's University in Kingston, and a single parent.

Graphic Illustration of Inequality

The Gender Equality Indicator, published by the Ontario Women's Directorate compares men and women and their positions in society in hard, measurable terms. In order to illustrate where the two genders stand in relation to one another, the key indicators of economic status—education, employment and income—are examined statistically. The following is excerpted from the report.

The social and economic roles of women have changed profoundly in the post-World War II era. Community mores suggest that considerable strides have been made in improving equality for women in the last 40 years. Yet there is no broad agreement on the actual degree of equality women have achieved in relation to men, on the rate of change that is appropriate, nor on the specific government policies that are needed to improve the status of women.

Women's progress in society is open to widespread misinterpretation, in the absence of a reliable yardstick. To address this vacuum, the Ontario government conducted a feasibility study to explore the viability of a statistical report on women's economic and social status. The aims of the document are threefold:

- to show women's economic progress in a form that is clear and easy to understand;
- to identify clearly the policy issues that need close attention; and
- to heighten public awareness concerning women's economic achievements by providing accurate data that reflects the reality of their inequality

Modelled on a study by the U.S. Civil Rights Commission, the Gender Equality Indicator (GEI) employs graphs to compare men and women in terms of their economic status. Each

graph examines the key indicators of economic standing—such as income and education. All graphs use an equality benchmark as a measure of comparison.

The Gender Equality Indicator expresses the economic position of females in relation to males, reasoning that if the data pertaining to women is studied in isolation, it appears that women are doing better than they really are. The data on university educated women who are unemployed, for example, shows that the rate of unemployment has dropped. This would seem to be a positive trend. If the data is compared to that of university-educated men, however, it shows that the unemployment rate for female university graduates is nearly double that of their male counterparts.

In each indicator—income, education, and so on—the male and female populations of Ontario during a specific time period were compared in terms of percentages. These were the raw measures. The female score was then divided by the male score, providing the ratio of women relative to men. This methodology does not apply to the two graphs on occupational segregation, nor to the one on income distribution of males and females. In these cases, real percentages were used instead of ratios because they more effectively illustrated the persistent difference between the genders.

University completion: In relation to males, the proportion of female graduates has increased since 1971. While this is a positive trend, there are still 31 per cent fewer women with university degrees than there are men in the same category.

Higher education: The rate of females with some post-secondary education increased relative to males between 1971 and 1976. No change occurred between 1976 and 1981, indi-

cating that after women's early gains the trend has slowed.

School non-attendance: Unlike the previous graphs, in this one an indicator below the equality benchmark is desirable. An improving trend is apparent between 1971 and 1981, with a growing number of female students remaining in high school.

Labour force participation: This graph shows that women are continuing to enter the labour force at an increasing rate. In 1985, the female labour participation rate was 26 per cent below that of males.

Labour force participation by marital status: While the number of single and married women in the work force continues to grow, the rate of growth is much slower among divorced, widowed and separated women. This imbalance may reflect the special difficulties these women face in their efforts to enter or re-enter the labour force; single mothers, for example, require affordable child care in order to work.

Labour force participation of university graduates: The labour force participation rate for female university graduates remains lower than the male rate, at 84 per cent in 1981. But over the decade, a positive trend is evident.

Labour force participation by age groups: In the 10 year period covered, women in nearly all age groups have joined the labour force in increasing numbers. Particularly interesting is the increase in the 20-44 age group—commonly considered the chief years of childbearing and childrearing.

Unemployment rate: In this graph, a measure below the equality benchmark is more positive. The unemployment rate for females continues

to be higher than men's.

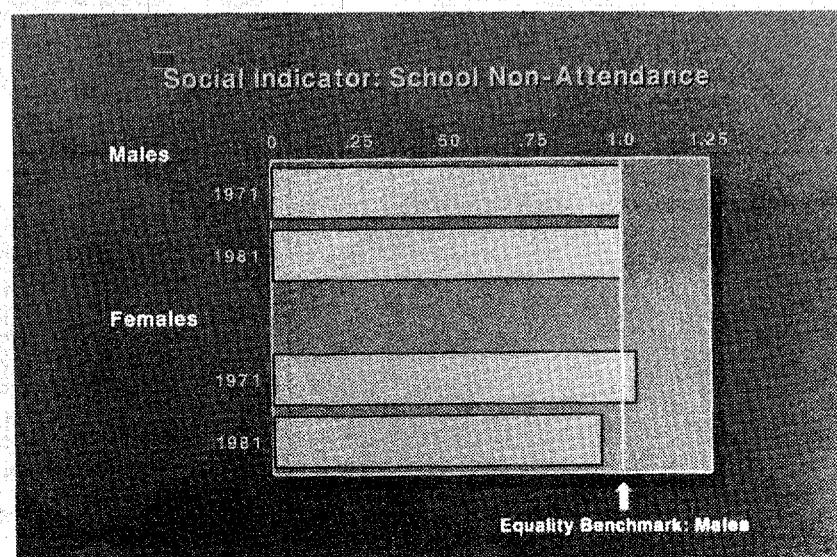
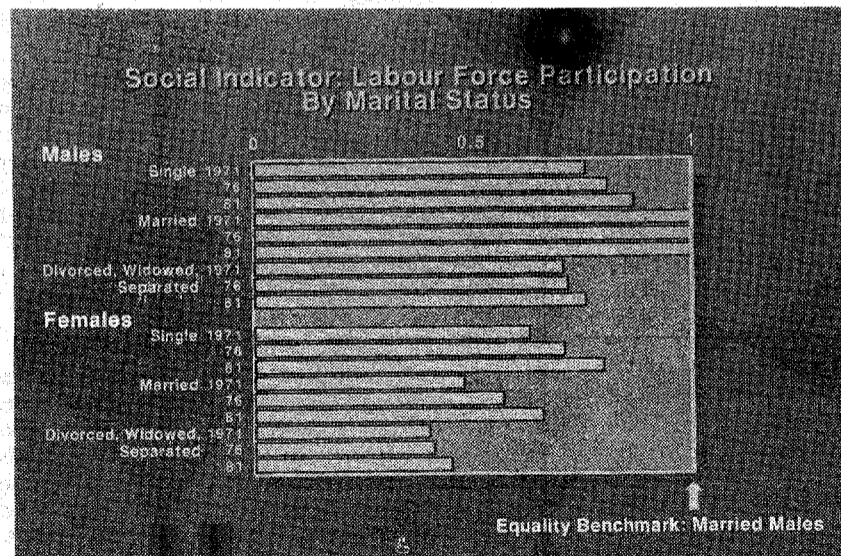
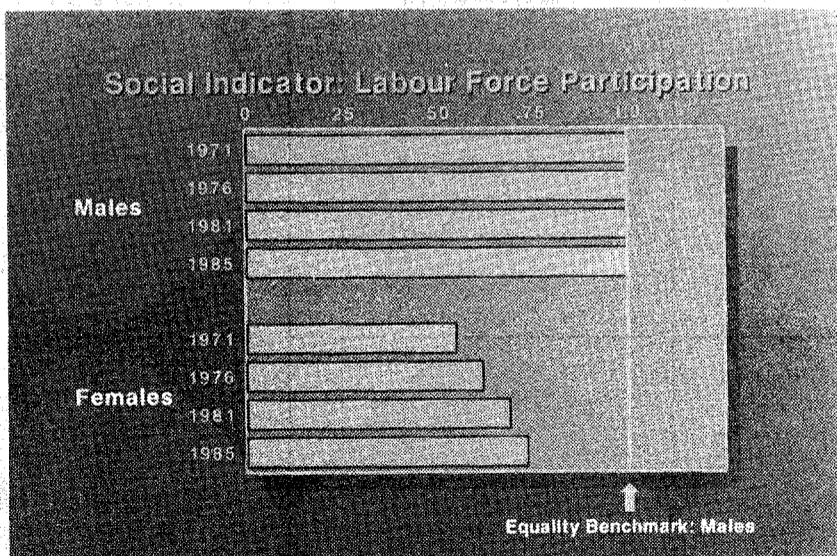
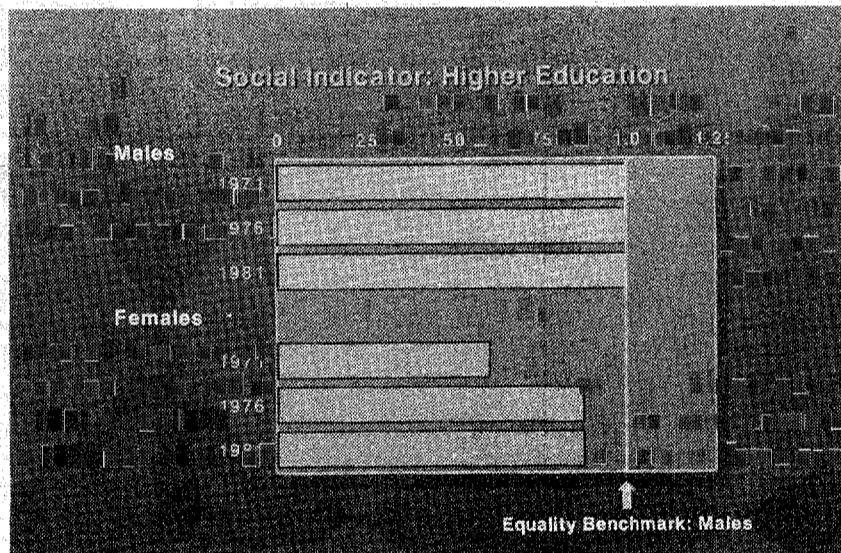
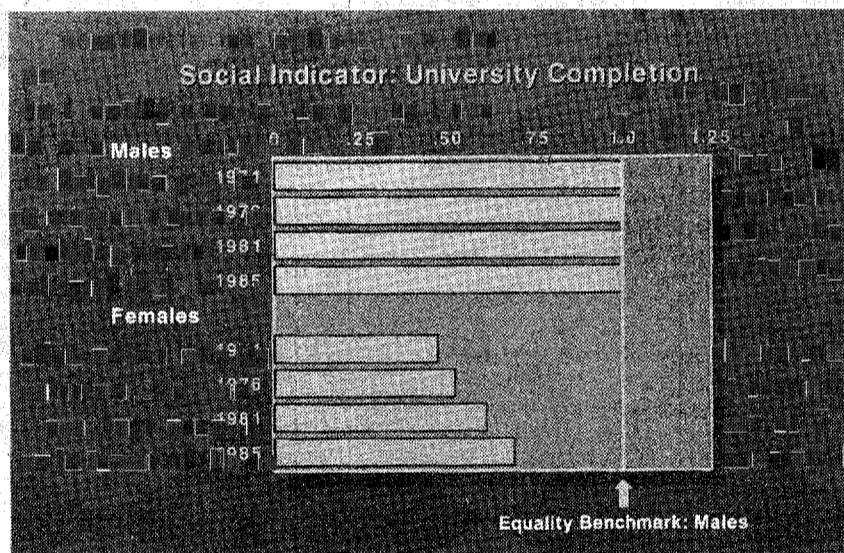
Unemployment rate by marital status: Regardless of their marital status, women have a higher rate of unemployment than the equality benchmark. Marital status does, however, affect the male, unemployment rate, with the lowest level of unemployment occurring among married men.

Unemployment rate by highest level of schooling: The unemployment rate for females with high school education or less has remained relatively stable, at a consistently higher rate than their male equivalents. The unemployment rate for female university graduates is nearly double that of their male counterparts.

Occupational segregation for total population age 15 or over: While the distribution of male workers across the occupations listed is relatively uniform, females are concentrated in "job ghettos" in the clerical and service areas and their numbers continue to climb in these sectors.

Occupational segregation for university graduates: Although a university degree improves women's prospects of employment in managerial/administrative and natural sciences/engineering occupations, female graduates continue to be strongly concentrated in the clerical area.

Distribution of males and females by income groups in 1984 constant dollars: These two graphs indicate that women's incomes are increasing at a very gradual pace. Men still strongly dominate the higher ranges of income distribution. The graphs are even more telling when one compares them to the graph outlining university completion. More women are university educated, yet their educational achievements are not reflected in their earnings. ●



Refugee Women:

by Betty Bresko

Refugees are generally defined as those persons who seek asylum outside of their country of origin due to a well-founded fear of persecution for reasons of race, religion, nationality or political opinion. Also included in the definition are those who cross borders fleeing from external aggression or the serious breakdown of public order.

People fleeing disruption and war in Asia, Central and South America, Africa and the Middle East are considered refugees, as are those self-exiled from Eastern Europe. At the moment there are approximately 10 million refugees in the world, 80% of whom are women.

Many refugees are not able to travel very far. They find themselves homeless and destitute in neighbouring countries that have neither the space nor other necessities to support them. Those who try to subsist in the border areas usually have a very difficult time, since they often find there is conflict over work, food and accommodation. In most cases there are barely enough resources to meet the needs of the local population.

One of the consequences of political upheaval is social breakdown. This particularly affects the structure of the family and the role of women. Women no longer behave in the ways of the past. Attempts are then made to reimpose old forms of behaviour. But the previous mores no longer apply, nor are they acceptable to women.

As a result, women are no longer protected and penalties are imposed on them for behaving in proscribed ways, definitely a form of persecution. With the refugee situation becoming more acute, problems occur that affect women more evidently than in the past.

With social disruption the family as a social unit may disintegrate. Men disappear, are killed or jailed, or leave to find work elsewhere. There are usually plans to reunite the family at a later date, but in many cases this does not happen.

Lacking family support, fearing that they too may be killed, tortured or jailed, women flee their homelands, of necessity making their way to refugee camps and settlements, there to be supported by the international community. For these reasons the largest number of refugees in camps are women and their dependent children.

In refugee camps the situation is far from ideal. Having neither family nor state protection, women find themselves in a very vulnerable position. The protection offered in the refugee camp does not provide much security. Rape and other types of abuse are common. As women have little say in the running of the camps their needs, concerns and difficulties are rarely taken into account as particular problems related to their sex. In the inhospitable context of the refugee camp most women struggle merely to survive, keep their children alive and hope ultimately to return home or get to a place where they can resume a normal life.

Other refugees manage to travel far from their chaotic homeland. Often covering great distances to escape the turmoil at home they may (legally or otherwise) keep travelling from one country to another, ultimately hoping to find succour somewhere. Arriving at a safe country they stay there for a while, but for social, political or economic reasons this stopping place may not be their ultimate destination. Some countries may act as a temporary haven but will not accept these people as either refugees or immigrants. So they must try to apply to other countries until they finally find one that will take them in.

In 1986, Canada admitted 16,000 refugees, 7,759 of whom were women. The majority of these women were admitted as "sponsored relatives," that is, as the dependents of male refugees. Close to 2,000 were women designated as "heads of families," a rather small number considering how many single women remain in refugee camps. The three largest groups of refugees came from Southeast Asia, Eastern Europe and Latin America, with smaller groups coming from Africa and the Middle East.

The traumatic events that precede the arrival of female refugees to this country has a profound effect on their lives. The lingering effect of persecution, torture, war and loss of family members can take a heavy emotional toll. Yet the Canadian government is in the process of passing legislation—Bill C-55—which may severely limit the chances of refugees to remain.

Despite the difficulties, once resident in the country women are expected to carry on. They continue to play a central role in the maintenance of the family. Even though there may be loss of material possessions, loss of status and loss of supportive family structures, women must go on taking care of the children, running the household and being supportive of others.

This can result in high levels of stress. It is not only the immediate situation which may prove stressful, but the fact that stress may have been going on for a long time. The time between dislocation and resettlement may take between six months and five years and this can deplete the strongest emotional resources.

For many, racism and discrimination are other factors to deal with. Finding themselves in a predominantly white society, and facing discrimination, ethnic and colour intolerance, may contribute to feelings of isolation and vulnerability.

In order to make ends meet women are often called upon to work outside the home for the first time in their lives. This may result in a husband's feelings that his traditional role is undermined, and result in family conflict and breakdown.

Another concern when refugee women enter the work force is the reality that most of them enter the labour market at the bottom. Lack of training, language barriers and lack of knowledge about their rights place them in jobs where they are exploited. Low pay, poor working conditions and lack of union support can result in work situations that are very difficult.

Often the result is deteriorating health, given that inadequate health care usually preceded their arrival in Canada. The loss of cultural support is another difficulty. Because refugee women often stay at home with small children, they have fewer opportunities for integration into their communities and Canadian life as a whole. They find themselves cut off from the culture they have left behind and remote from the new culture in which they now find themselves.

Lack of language skills proves a formidable problem. In some cases husbands and children act as translators, adding to the women's feelings of helplessness and powerlessness.

But despite the drawbacks, they succeed in rebuilding shattered lives with resilience and creativity, and become a valuable part of Canadian society. The strengths that helped them make their way to this country give them the courage to carry on despite what might be considered enormous obstacles.

There are few specific measures being taken to meet the needs of refugee women. Like all immigrants, they are given the opportunity to have language training if they have been sponsored by the government. Those who have been privately sponsored are the responsibility of the sponsors. Information centres do exist, but accessing information is not always easy. Various other immigrant services exist. But the difficulties of the refugee women are more complex than those of women who come to this country by choice.

There is a unique program for refugee women in Toronto. It is called NEW (New Experiences for Refugee Women) and is geared to Latin American women. Multi-faceted, it addresses a broad spectrum of issues relevant to refugee women's lives. Each woman is seen as a whole woman—as a refugee, as a wife, a mother, a social persona and a worker. NEW offers a variety of services—it provides a sense of intentional community, ongoing counselling, English courses, orientation skills, as well as job training.

The program is broken up into three major areas:

- English as a second language which teaches women to communicate effectively in day to day situations. Role playing, audio-visual activities and community field trips are included.
- Orientation, information and life skills, which attempts to come to terms with feelings of alienation and loss of identity and self-confidence. Through information sessions, participants gain an understanding of the refugee and immigrant experiences of others who have come to Canada. They also learn about the community and its resources, as well as how to access and utilize those resources. An awareness of their legal rights and responsibilities is also fostered.
- The employment preparation of the program provides each woman with the opportunity to assess past work experience and En-

Forced to Move



glish skills. How to do a job search, employment contracts, labour legislation, employee rights and benefits are also covered.

As part of the six-month program a 12-week job placement is obtained for each woman. Throughout the program each woman receives a training salary and a metro pass. Child-care is also made available for the first six weeks of the program.

Largely funded by Employment and Immigration Canada this program addresses the particular needs of refugee women, but because of limited funding only fifteen women can attend any one session—hardly adequate to accommodate the number of women requiring this type of assistance. For each session many more women apply than can be accepted. At the moment there are no similar programs to meet the needs of women from other ethnic groups.

It was only through extensive lobbying and pressure that NEW came into existence in the first place, and there is no indication that similar programs are likely to be funded or developed elsewhere.

What lies ahead? The government claims that its new legislation will eliminate false refugee claims and speed up the acceptance procedure. What it will actually do is allow refugees a cursory hearing in which the only issue will be their right to file a claim. If this claim is refused, claimants will be subject to deportation within three days, either to the "third" country they came from or to their country of origin, a country in which they were at risk. They may not be given an adequate opportunity to explain why they feared returning to their homeland. This could result in return to persecution or even death if they are refused.

Canada has been lauded in the past for its humanitarian tradition. Men, women and child refugees have found new homes here and have contributed to Canadian society. Ensuring reasonable access for refugees means that Canada must maintain its reputation as a fair and humane country.

Betty Bresko is a former government policy analyst now living in Toronto.

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MOVEMENT MATTERS

Same Sex Spousal Benefits

TORONTO—The Canadian Union of Public Employees is launching a legal challenge to force Ontario's minister of health, Murray Elston, to include homosexual couples under OHIP's health insurance benefits.

"If we were cynical, we'd say the Liberal government doesn't know whether it's coming or going on the issue of sexual orientation," said Mary Cooke, first vice-president of CUPE Local 1996 at the Toronto Public Library.

"In December, gay men and lesbian women won protection under the Ontario Human Rights Code. Now, the same government that supported that progressive legislation is saying it won't provide equal rights to homosexual couples when it comes to OHIP premiums. Surely, this is hypocritical!"

Since July 1985, CUPE has been fighting on behalf of Local 1996 member Karen Andrews, a lesbian who wants her female partner and the couple's children included in Andrews' benefits package. A clause in Andrews' collective agreement prohibits discrimination on the basis of sexual orientation or marital status. The case is still in arbitration.

"We're outraged at Elston's pettiness," said Cooke. "The government's message to homosexuals seems to be that equality is okay on paper but not in practice. We're left with the impression that he must be worried about the cost—which would be minimal."

Cooke also blasted Elston for refusing to comply with recommendations on the case made by Ontario's Ombudsman Daniel Hill in his annual report released last week. Hill's report recommended the Health Ministry begin offering non-traditional families the same rates available to heterosexual couples.

"We applaud Mr. Hill's stand on this issue," said Cooke. "But if the Minister won't listen to the Ombudsman, maybe he'll listen to the Supreme Court of Ontario."

Steve Barratt, a lawyer with Sack, Charney, Goldblatt and Mitchell said he will launch an appeal of the Ministry's position on CUPE's behalf this week.

We'll be filing notice to the Supreme Court of Ontario that under the (OHIP) regulations there is no definition of spouse, even though Elston seems to think there is," said Barratt.

The suit will also contend that the Ministry's position violates Bill 7, the recent Human Rights Code amendment prohibiting discrimination on the basis of sexual orientation. Finally, CUPE's lawyers will argue that the Ministry's position is contrary to the federal Charter of Rights.

Rites magazine celebrates

TORONTO—It was a sweltering humid summer evening. But that did not stop the audience on Saturday, July 11, from enjoying the entertainment down at A Space. It was Rites magazine's annual summer benefit, co-sponsored by the Community Arts Committee of A Space.

Amanda Hale of the Company of Sirens performed a whimsical global poem entitled Penguins at the Edmonton Mall. The Company of Sirens also engaged the audience with a charming fantasy sequence about two women, titled Strangers. It was written by Lina Chartrand and featured Chartrand, Cynthia Grant, Amanda Hale and Marilyn Mason.



Dolores del Emma

A "special guest" appearance was made by the incomparable advice columnist Dolores del Emma. Ms. del Emma has established herself as one of the foremost dispensers of wit and wisdom in the field today. It is with much anticipation, that we await a return engagement.

The entertainment lineup also featured video

Quote of the month

"I find it inconsistent that the provincial Government can take away welfare assistance from a woman because she is being supported by a lesbian partner but will not let the couple pay the family rate because OHIP does not recognize homosexual couple."

—Ontario Ombudsman Daniel Hill in his annual report.

offer practical guidelines on how to influence or initiate multicultural change in organizations and is based on the experience of the YWCA's three-year Multicultural Development Project. Although the book is intended primarily for managers of human resources organizations and frontline trainers, it would also be of interest to school boards, social service agencies, health service organizations, unions and labour bodies, and non-governmental organizations.

Multiculturalism at Work is available for \$18 (plus \$1.50 postage and handling) from YWCA, Publications Department, 80 Woodlawn Ave. E., Toronto, Ontario, M4T 1C1.

Housewife Experience Not Enough

An Appeal Board under the federal Public Service Employment Act has ruled that experience gained as a housewife in purchasing groceries and household items does not satisfy the requirements for a clerk's position in commodity procurement in the Department of National Defence.

The Department of National Defence posed the position of procurement clerk at CF Chilliwack, B.C. The basic requirement of the job was described in a statement of qualifications developed for the position as follows: "Experience in commodity procurement such as processing requisitions, contract demands and invitations to tender".

Five candidates applied for the position and were assessed on the basis of their performance in a written examination, as well as the basis of information provided by the candidates' supervisors with respect to their qualifications. A selection board concluded that three candidates possessed the qualifications required to efficiently perform the duties of the position, and their names were placed on eligibility list in order of merit. However, candidate, who placed third in the competition, appealed the decision of the select board which placed Sherry Dunkley second on the ground that Dunkley, a housewife, not meet the basic requirements describe the statement of qualifications.

At the hearing before the Appeal Board representatives of the selection board claimed that, in determining whether candidates had gained the minimum experience they sought evidence that the candidates been "exposed to" commodity procurement rather than whether the candidates had actually performed commodity procurement duties in order to gain experience. The selection board at the Appeal Board hearing said it considered that Dunkley indeed had been "exposed to" commodity procurement, and had actual experience in commodity procurement in her experience as a housewife. The Appeal Board terminated that the selection board had erroneously concluding that mere "exposure to" com-

art by John Greyson. His video "Jungle Boy" juxtaposed the 1985 St. Catharines washroom busts with a B movie jungle theme. Other video art included Richard Fung's "Chinese Characters", which explored the way gay Asian men feel about gay white male pornography. Also featured were Peter McGehee and Fiji Champagne Robinson, better known as the Musical Sirs. They performed several tunes in acappella, including "I met my Baby in the Steno Pool" and "The Right Wing Fundamentalist Evangelical Jive".

The entire evening was kept smoothly rolling by its resplendent emcee Kate Lazier. (Did anyone keep track of her costume changes? I lost count after the tuxedo.) Despite the torrid temperatures, the audience attempted to keep cool—in some cases by using back issues of Rites magazine to fan themselves. Incidentally, Rites is now in its fourth year of publication. It was born out of a previous magazine, Pink Ink. Rites was founded by some members of Pink Ink, who sought an equal involvement by both lesbians and gay men and a commitment to the collective process. By sponsoring such events as the Summer Benefit, the magazine hopes to expand and to achieve financial security.

—Patricia Ross

Multiculturalism At Work

In the time since the federal government first issued its policy statement on multiculturalism in 1971, there has been a growing recognition of the barriers facing members of diverse racial and cultural groups.

Still, there has been minimal response from mainstream organizations to offer programs and/or services which are not ethnocentric and full of cultural bias.

Since 1971, much has been written on multiculturalism as a concept, but there was nothing available providing a specific set of ideas about how to move organizations towards this goal.

Multiculturalism at Work: A Guide to Organizational Change, released by the YWCA of Metropolitan Toronto, is the first resource to



TORONTO WOMEN'S BOOKSTORE

Lesbian Psychologies: Explorations & Challenges
The Boston Lesbian Psychologies Collective
\$19.20

Borderlands/La Frontera: The New Mestiza
Gloria Anzaldúa
\$12.95

Women: A World Report
A New Internationalist Book
\$13.50

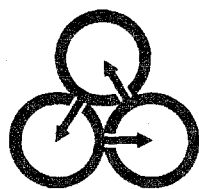
Lionheart Gal: Life Stories of Jamaican Women
Sistren with Honor Ford Smith
\$15.75

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Applications for funding by the Lesbian and Gay Community Appeal 8th Annual Campaign will again be considered this fall. Apply in writing to LGCA, Box 2212, Station P, Toronto, Ontario, M5S 2T2. Tel: 869-3036 or pick up your application at the 519 Community Centre, Glad Day Bookstore or The Women's Bookstore.

procurement was sufficient to satisfy the basic requirements of the job, and reversed the election board's decision.

—from *Lancaster Labour Law Service, Women's Employment Law Supplement*

Books and Papers

The following materials are available, free, from the Canadian Advisory Council on the Status of Women, 110 O'Connor Street, 9th floor, Box 1541, Station B, Ottawa, Ontario, K1P 5R5:

Forthcoming Books

attered But Not Beaten: Preventing Wife Battering in Canada. The same author who led the Council's 1980 landmark study on wife battering assesses federal and provincial initiatives in this area. June 1987.

rowing Strong: Women in Agriculture. The realities of farm women, the challenges they face and their efforts at organizing are examined in this new publication to be available later this year. Summer 1987.

Background Papers

Critique of Bill C-114 as Proposed Legislation on Pornography: Principles and Clause-Analysis. provides a focus for debate on the issue by proposing a definition of pornography. September 1986.

Immigrant Women in Canada: Current Issues. reviews issues such as the lack of adequate language training for immigrant women, the plight of domestic workers, and the need for child care services. September 1986.

The Canadian Jobs Strategy: Current Issues for Women assesses this federal employment scheme and concludes that changes to the program are necessary. February 1987.

Pay Equity: A Cost Benefit Analysis examines the costs of not implementing a system of pay equity in Canada. March 1987.

Housing for Canadian Women: An Everyday Concern is particularly timely during the United Nations International Year of Shelter for the Homeless. March 1987.

Bill C-31: Equality or Disparity?—The Effects of the New Indian Act on Native Women discusses new areas of inequality which have emerged since the passage of the legislation. May 1987.

Personal Autonomy and the Criminal Law: Emerging Issues for Women identifies issues which have the potential to both empower and oppress women. Summer 1987.

Women Entrepreneurs presents a profile of the growing number of women involved in their own business. Fall 1987.

Briefs

Progress Toward Equality for Women in Canada, presented to the Standing Committee on the Secretary of State, February 1987. It reviews the progress and persistent problems women have encountered in the legal, economic and social fields.

Caring for our Children presented to the Special Committee on Child Care, June 1986, sets out Council recommendations for a na-

tional system of accessible, affordable, quality child care.

Booklets

Planning Our Future: Do We Have to Be Poor? This 14 page booklet will help facilitate discussion on the issue of women and pensions. December 1986.

CACSW Annual Report 1985-86 reviews the Council's work in the past year and presents recommendations in the legal, economic and social sphere. March 1987.

Fine Balances: Equal Status for Women in the 1990s, presents the Council's three-year plan for research and publications. March 1987.

Newsletter

"Inside Out," the CACSW's newsletter, is mailed periodically. In it, you will find the latest Council news, findings from major research and highlights from recent and forthcoming publications.

Working Together

TORONTO—As a result of a conference held in May, "Working Together—Women Working in the Non-Profit Sector," an independent group has formed to give women working in this area an opportunity to meet and share skills and problem solving techniques on issues affecting us as workers in the non-profit sector. Meetings will include speakers on such issues as feminist ethics and values, conflict resolution and management styles, unionization and more. Four monthly meetings have been set on the third Monday of each month starting September 21 (place TBA). For information regarding the first meeting, please contact Lisa Freedman at (416) 961-8100. All women working in non-profit groups are welcome to attend.

Woman's Common Moving Ahead

TORONTO—The dream of Toronto's first all-woman restaurant/bar/café is coming closer to reality. The Woman's Common, having raised nearly three quarters of its fundraising goal, is already looking at potential premises. A further \$75,000 is needed before the club can open, but this goal will be achieved by selling another 290 life-time memberships at \$250 each. (310 memberships have already been sold.)

This summer, a fundraising contest is open to existing members for signing on new members. Monthly prizes include such tempting items as dinner for two at Bersani and Carlevale, a weekend for two at Prinsterm Acres, a free subscription to *Broadside* and free tickets to Womynly Way concerts. And the grand prize consists of a weekend trip for two to San Francisco.

Although The Woman's Common does not yet have premises, various activities have been planned for the summer. On July 25, a picnic was held at Hanlan's Point on Toronto Islands, and on August 10 The Woman's Common is presenting two shows of Lillian Allen and

Friends at The Cameron. For the end of January, a special fundraising benefit concert is being planned.

The main focus now, however, is on raising the remaining \$75,000. This money must be raised through the sale of life-time memberships before the club can open its doors. When the total \$300,000 has been raised, the Woman's Common will begin to sell regular yearly memberships at \$30 and \$50 per year.

The dream is almost here.

—Caroline Duetz

New Entry

VANCOUVER—Michele Valiquette and Wendy Frost, medal-winning graduate students in the faculty of arts at Simon Fraser University, had not planned to become bibliographers, but in looking for information on literature written from the feminist perspective, says Valiquette, "we found the information we needed to do our research simply did not exist."

Frost and Valiquette were interested in feminist research and decided to compile a bibliography of feminist material to help them once they started their "real" work.

Valiquette laughs. "We didn't realize the enormous scope of the project. A major part of the work was actually finding periodicals."

"If an article is not indexed, it may as well not exist as far as research is concerned. Most of what we found had not been indexed, and so it was not available to researchers." Their search uncovered over 400 feminist publications in North America, and will be published in the fall.

"We got hooked on bibliography," says Frost, who recently gave a workshop on feminist research at the Kootenay School of Writing. "We kept finding one more entry that just had to be included. Once you get into bibliography, it gets harder and harder to draw a line and say, 'There, that's done.'"


Abortion Rights in Ireland

DUBLIN—Women delegates of the Tri-Annual Women's Congress held in Dublin in June were informed of a recent Irish High Court ruling against the pregnancy counselling service of two Dublin women's clinics, resulting in the closure of the service. The case against the clinics was taken by an extreme right Catholic organization, the Society for the Protection of the Unborn Child. Now, women who wish to have a legal abortion in Britain cannot receive counselling in Ireland; they must go alone to Britain in fear and isolation. Ireland is the *only* country in Europe where women are denied information on abortion.

In Ireland, the struggle for fertility control has been a long and difficult one. Abortion is illegal. Contraception only became legal in 1979. Access to the contraceptive method of choice is limited for many rural and working class women. Some hospital based family planning clinics do not provide artificial contraception due to the Catholic ethos of the hospital. In 1984 an anti-abortion constitution amendment was passed which tightened the already existing abortion laws and made the prohibition on abortion absolute. Even the two cases of abortion allowed by the Catholic Church—ectopic pregnancy and uterine cancer—are illegal, although hospitals continue to allow these procedures.

Because of the emphasis in the ruling on the rights of the foetus over women's rights charges against women who have abortions become a real possibility. Under the Offence Against The Persons Act 1861 a woman attempting to abort herself faces life imprisonment and anyone helping her to procure an abortion five years. The Act which is reaffirmed in the High Court ruling represents the most anti-abortion legislation to be found anywhere in the civilized world.

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ARTS

Nora's Final Exit

Bergman's *Nora*: Joseph Ziegler as Torvald, Lucy Peacock as Nora.

by Margaret Gail Osachoff

War is a common theme in the plays being done at the Stratford Festival this summer. That one of the causes of war is the masculine sense of honour is shown in *Not About Heroes* and *Troilus and Cressida*, whereas female response to war and honour can be seen in *Cabaret* and *Mother Courage*. But even in *Nora* (Ingmar Bergman's version of Ibsen's *A Doll's House*), a play that has nothing to do with war, the destructiveness of the masculine idea of honour is the focus. Repelled by her husband's sense of honour, Nora feels compelled to make the existential choice to leave the comfort and security of a middle-class marriage in order to preserve her integrity and sense of honour and make her own way in the world.

In a patriarchal, militaristic society, honour most often means the willingness of one man to kill another for patriotic reasons. In Stephen MacDonald's *Not About Heroes*, Wilfred Owen, the best British (anti)war poet, can see the waste and utter futility of World War I, and yet (presumably with the blessing of his mother who is the recipient of his beautiful letters) he feels compelled to return to the war front in France in order to find out if he is a coward or a real man. Both he and Siegfried Sassoon believe that a man can't repudiate war medals until he wins them, that one must experience the horrors of war before one can speak out against war.

Honour in David William's production of Shakespeare's *Troilus and Cressida* is a more complex matter. Here the Trojan Paris has abducted the Greek Menelaus's wife Helen. The Greek's honour is insulted and he starts the Trojan War. The question asked at the beginning of the play is whether the Trojans should return Helen and stop the war. Hector says yes: Helen is not worth further carnage. But young and romantic Troilus says no: since Paris loves Helen, she is worth it, and honour demands her defence. No-one, of course, asks Helen which she prefers. Nor do they ask Cressida later, when her father deserts to the Greeks and demands that she be traded for a Trojan prisoner of war, and she comes under the "protection" of the Greek Diomedes. Honour is clearly patriarchal and possessive.

But honour is a slippery word in *Troilus and Cressida* because, rather than being an abstract ideal as patriotism is in *Not About Heroes*, it is attached to a specific person, and that person—Helen, a fickle, vapid, although beautiful woman, as played by Tandy Cronyn—is clearly not worth it. The same judgement can be made of Peggy Coffey's false Cressida, who is played as a veritable clone of Helen. David William's interpretation of the women is buttressed by the Fool's remark that war and lechery are the only constants in life and feed on each other.

But why believe the cynic? The feeling between Paris and Helen and between Troilus and Cressida could be love rather than lechery, and shouldn't an honourable man fight for the woman he loves? What, then, would an honourable Helen or Cressida do when snatched away? Apparently she must commit suicide, as Juliet does for her Romeo in another of this season's Stratford productions. Choosing to live and adjust to the new man marks the woman as dishonourable by patriarchal definition. Cressida is therefore labelled false, rather than as a practical-minded survivor in a difficult situation.

The ambiguity of love and honour is seen elsewhere in the play as well. The most positive sexual relationship seems to be the one between Achilles and Patroclus, so when Patroclus is killed by Hector, Achilles' desire for revenge is understandable. But whereas Hector kills cleanly and quickly for an abstract idea of honour, Achilles and his men torture Hector horribly—in the name of Achilles' love for Patroclus—before killing him. But whether the killing is for abstract honour or for particular love, the pageant of suffering soldiers goes on from age to age. The production suggests that this is a constant theme, not limited to a conflict between Greeks and Trojans.

We see this bloody pageant again in Brecht's *Mother Courage and Her Children*, but here war is caused by a conflict of principles, in this case the religious conflict of the Thirty Years' War. Another difference is that the focus is on one particular woman, Mother Courage. No women appear in *Not About Heroes*, and those in *Troilus and Cressida* are mostly helpless, but Mother Courage takes charge. It is difficult to know whether we should understand her name ironically or not. On one hand, she is the spirit of free enterprise that thrives on war and is disappointed by news of peace; on the other, she is a loving mother who tries to protect her three children (although not anyone else's children) from the war. As gutsily acted by Susan Wright, Mother Courage, like Helen and Cressida, has no sense of honour; she cheerfully changes sides in the war to save her skin and her business. But the person who shows true courage—as distinct from the bravado which gained Sassoon a medal in *Not About Heroes*—is Katrin, Mother Courage's daughter, movingly played by Anne Wright. The horrors of war have not made her cynical and self-serving, only mute. She makes a choice to put her own life in danger to save others, a choice that the likes of Helen or Cressida or Mother Courage would not even consider. She bangs on her drum to warn the sleeping town and rouses it before she is shot by the attacking soldiers. It matters not at all that she doesn't know any of the inhabitants and doesn't care if they are Catholic or Protestant. Clearly she has the honour of a saint, though

she would never call it that. She doesn't think about the meaning of heroism and honour; she simply acts heroically and honourably.

Cabaret is also at least indirectly about war, or more precisely about the years in Berlin just before the Nazis came to power, and the life choices that several women make in a period of extreme social instability. Fraulein Kost earns her living by prostitution. Elderly Fraulein Schneider, who rents rooms in her house, decides against marriage to a Jew because she fears that it will put her in danger. Sally Bowles, pertly played by Sheila McCarthy, chooses to have an abortion and go back to being a cabaret dancer rather than marry Cliff, the American writer who loves her and begs her to return to the US with him. Since the point of view of the play is Cliff's, and since we know from hindsight the horrors that were imminent, the audience probably condemns Sally as an immoral woman without honour, indifferent both to social issues and to personal morality, and concerned only with her own pleasure. One might wish that she could be a dancer with a political consciousness, since life is definitely not a cabaret, old chum. But is the desire to live by the credo, "When I go, I'm goin' like Elsie" (another good-time girl) necessarily a dishonourable one? Living entirely for the moment, as Sally does, is no more dishonourable than denying one's wishes to ensure a safe if dreary tomorrow as Fraulein Schneider does. In any case, motherhood and a safe, respectable life in the US are not for everyone. Still, if one is caught up with the ideal woman being a suffering widow as in *Troilus and Cressida*, or a selfless saint as in *Mother Courage*, Sally's existential choice is a troublesome one.

Nora Helmer's choice in *Nora* is one that takes place on a middle ground: not change compelled by social upheaval, but coming from within her. The program notes for the Stratford production say:

Nothing is allowed to distract us from Bergman's controlling concept of the play as a drama of destiny and entrapment, in which Nora is conscious from the outset of her frustration and longing to escape from a narrow, constrictive existence that is gradually suffocating her.

Most of the changes that Bergman has made in *A Doll's House*, however, do not seem to me to be improvements on Ibsen's play, although I realize that some of the changes in staging and emphasis might be Director Brian Rintoul's. First of all, there is no sense of walls that change from being a protective nest for Ibsen's happy skylark Nora to being a confining cell that she must escape. Also, the Helmers' three children have been left out, and thus we never do see Nora as a mother. She claims that she has treated them as doll-children, as amusing toys, but it would be better if we saw her interaction with them. She does love them, and if we saw that love, Torvald's claim that she is contaminating the dear innocents would add to her anguish, and her decision to leave would be more touching. The maid and the nurse are also left out, giving Nora one less area of interaction. The nurse in Ibsen's play is especially important because she was motherless Nora's nurturer, and Nora feels genuine love for her, and confidence that she can leave her children in Anne-Marie's loving care. The comparative freedom that Nora has in any decision that she makes is especially evident when we remember that Anne-Marie had to give up her own illegitimate child and was lucky to find a job mothering some other woman's child. Since Nora's psyche does not exist in a social vacuum, all these details that add nuance to her character are too important to be left out.

Fortunately, her friendship with Mrs. Linde is left in. Here we encounter the reality of a woman who had to marry for money in order to provide for her sick mother and two younger brothers. She had to refuse the man she loved because he had no money; duty and self-sacrifice came before love. Now a widow and her duties fulfilled, Mrs. Linde can think of love again even though that love has service as its main component. Bergman also leaves in Dr. Rank, the family friend. For the eight years of her marriage, Nora's friendship with Dr. Rank has been important to her. Torvald seems to have taken the place of her father in her life, but with Dr. Rank she is freer to be herself; she divides people into groups, "those people you love, and those people you'd almost rather be with." A respectable married woman cannot love two men, so this is as close as she can come to speaking of her love for Rank. Near death now, he breaks the rules by declaring his love for her; and in the best change in Ibsen's play that Bergman makes, he has Rank say, "Thanks

for the light" when Nora lights his cigar. His gratitude for the light she has brought into his life makes their final farewell more touching than in the original play.

When Ibsen was writing *A Doll's House* ninety-nine years ago, he made notes about the conflict that is at the heart of the play:

A woman cannot be herself in a modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges who assess feminine conduct from a masculine standpoint.

It was out of love for her sick husband and her dying father that Nora forged her father's name on a loan guarantee in the first year of her marriage. She understands the rules of male honour well enough to know that Torvald would be humiliated if he knew that she had saved his life: a patriarch cannot be beholden to a woman. Thus, Nora has had to be proud of her noble deed in silence. It's probably a blow to her integrity, too, that working "almost like a man" to pay off the loan in secret would be judged on a par with eating forbidden macaroons on the sly. Nora's pleasure in her secret accomplishments shows when she eats the outlawed sweets with such pure joy.

Torvald's sense of honour is what destroys Nora's love for him. When Krogstad's letter reveals the truth about Nora, Torvald is concerned only that public scandal will ruin his good name. Nora had expected that a miracle would save her, the miracle being Torvald's love for her, and that he would take all the blame for the forgery on himself. She has idolized him as a truly honourable man—that is, using her own definition of honour to include self-sacrifice and unconditional love. After all, he had said, "I wish you were threatened with some terrible danger so I could risk everything, body and soul, for your sake," but he is not man enough to put his words into action when the time of testing comes. When Torvald proves himself merely conventionally honourable and reveals that his definition of honour is no more than social respectability, Ibsen's Nora is totally disillusioned, falls out of love instantly, and decides to leave the marriage to educate herself, learn to stand on her own feet, and live her own life.

Bergman's decision to have Nora "conscious from the outset" of her entrapment in a stifling marriage and in a society that approves of such marriages shows that he misunderstands Ibsen's play and does not recognize the problems that such an interpretation will make for the actress who plays Nora. Nora's famous speech at the end of the play in which she compares herself to a doll—first a doll-child to her father and then handed over to be a doll-wife to Torvald (who should be older and more solid-looking than wispy Joseph Ziegler makes him)—makes little sense because Bergman-Rintoul's Nora, as acted by Lucy Peacock, has never been a doll even for a moment, and she is never the silly spendthrift or the happy songbird that her husband calls her. The strong, assertive inner self that has had to be hidden all Nora's adult life in Ibsen's play, until the miracle she "knows" will happen to save her from scandal, prison, or suicide, is evident from the beginning of Bergman's play. Hence, there is little character development. It seems to me that Nora should be blonde, petite, very feminine, and physically vulnerable, so that the misjudgement everyone has made about her will seem natural and expected, and so that the hidden strength she finally reveals is a surprise to everyone but herself. Peacock accomplishes none of this, mainly because of her over-emphatic way of speaking; she is too intense long before the script requires intensity and leaves no room for nuance, but it is impossible to know whether the fault is hers or the director's.

The ending of *Nora* is rather troublesome and some parts are quite unsatisfactory. After Torvald has berated Nora for her criminality, Mrs. Linde brings in a new letter from Krogstad in which he states that he has had a change of heart and return's Nora's promissory note. Torvald cries out that he is saved, rips up the document, forgives Nora for the trouble she has caused, and says that now their relationship can return to what it was before this upheaval. Nora thanks him for his forgiveness, they kiss, Torvald undoes the ribbons of her blouse, and the scene shifts to the bedroom—all very unconvincing. Ibsen's newly enlightened Nora would not permit herself to be physically close to a man whom she no longer loves. With Bergman-Rintoul's Nora one can't be as sure. In any case, Nora explains that her "sa-

• continued next page

An Interview with Holly Near

Interview by Helen Lenskyj

Holly Near performed at the Mariposa Music Festival in Barrie, Ontario on July 5, 1987. Helen Lenskyj interviewed her for Broadside.

Broadside: Your new album *Don't Hold Back* represents quite a difference in style from your previous albums. Why did you decide to take a different approach this time?

Holly Near: Every album I've ever done has been different from the one before. I don't know why people keep being surprised that I do different things every time. This one feels more of a larger change than some of the others. I don't want to get bored in my life of music. I want to keep stretching, I want to keep trying things I haven't tried before. I'd never done a completely pop album before and I grew up on rock and roll. It was never possible to make it a priority before or a least I didn't chose to.

B: How do you decide to team up with certain other musicians? What sorts of things do you take into account?

HN: In this new record I wanted to find a producer who would respect me as an artist and not try to turn me into some sort of singer I'm not, and at the same time someone who would arrange the record in a pop style and would be very aggressive with my work and actually teach me what he knew. So I had to find someone who was not obnoxious and at the same time was assertive, and that's an interesting dynamic to find in the music industry. Steve Wood turned out to be a perfect producer. When I listen to the record I really hear me. All of the arrangements feel very organically and naturally 'Holly Near' to me. He was also very good at teaching me all about pop singing and writing styles. He was a very gentle person. He was extremely willing to acknowledge when I had a contribution to make to the record. He would recognize where I had a natural skill and talent and would get out of the way and really let me work. He is someone who is not afraid to teach but not afraid to sit back.

The musicians on this record were people who I knew had good hearts and that was very important to me. Tris Imboden is the drummer, he plays with Al Jarreau and he's a wonderful supportive musician. Bob Glaub plays bass with Jackson Brown. I'd always wanted to work with him. There's John Bucchino who plays keyboards, as does Steve Wood, and both of them I've worked with. Then there come people like Linda Tillery who sang background vocals and Bonnie Raitt—both of those have been old friends of mine for a long, long time and so that was like family. And then Kenny Loggins came on and sang background and I've known him for a long time. It was a mixture of new people whom I thought I could

Naturally Holly

really learn from, and old friends, for this particular project.

B: Can you explain your philosophy of using music as an instrument of positive social change?

HN: I think each of us, if we decide we want to be part of the world in a positive way, has to look at what we know how to do. You say, "I know how to do this and I'm gonna see if I can contribute some aspect of it." I see this planet earth—it's the only one we know of in the universe that is like this—as an amazing experiment that's going on and for some blessed reason we get to be a part of it. I just feel very excited and challenged by it. I was given this huge gift of being a singer and a songwriter and a teacher and it seems very natural. I don't calculate it in my brain that I'm going to use this—it's what I know how to do.

It's been a glorious ticket to the world—being a musician makes it easier to determine what one's contribution to social change is going to be. You can be standing on a street corner or you can be standing in a coliseum and you can express yourself. You can use it as a tool to communicate with people who don't speak your own language and you can cross cultures with it.

B: You mentioned that you've changed in style. When you get requests from the audience, are there any songs that make you think, "Oh my god, I hope no one asks me to sing this"?

HN: (laughing) I'm not sure first of all that I would call the process I've been through over the last 38 years as necessarily changing. It's kind of layering and growing and expanding and everything I learn I try to integrate. Rather than leave that which I've learned behind, I try to take it with me but in an improved form. As for the songs, there are songs that I've put on the shelf because I feel like I wrote them when I knew less than I know now. But I never completely kick them off the bench because I think it's important to own up to the fact that we do have the capability of learning and growing and changing. Those songs that are written earlier are like wonderful little memories. If you forget all the mistakes you've ever made, if you wipe out all the songs you've ever written as inappropriate, it doesn't give me the chance to look back and celebrate that I've moved forward.

There are certain songs that I've forgotten but I don't punish any of the songs I've written in the past for being less developed than I might write them now. I'm very fortunate—I can look back on every song I've written and say that I've never written a song that was really hurtful through ignorance. I've done things that were less than appropriate or less than helpful. I wrote a song called "Old Time Woman" once, and some of the images in that, completely out of good intention, really fall in-



Holly Near

to old traditional ways of describing age. When I was working with the Grey Panthers, they were challenging some of the images that old is always sad and old is always uninvolved and locked away. They came to me and said, "You know, these lines are not productive," and I rewrote them. It's a better song for having been rewritten. There may be one or two like that but for the most part the songs are still intact.

B: Can you tell us about the Cultural and Educational Fund of Redwood Records?

HN: At first Redwood Records (which is having its 15th birthday this year) tried to do everything. It was very symbolic of what people in the peace movement and the women's movement try to do. We feel so overly responsible for change that we take on more than we can handle. Here was this little record company, and in the United States it's hard enough to keep a small business going much less be endlessly and continuously involved in social change. So we started a non-profit organization to take some of the burden off Redwood, so that Redwood could really make records and so that this non-profit could do some of the social educational work.

This year our goal is to produce tools that can help on a community as well as an international level to move forward using culture for social change. So, for example, we're writing a book that will help a community group as well as a professional group know how to put on a concert—it demystifies the process. We've done work educating producers and communities about the deaf community. In the United States, I think sign language is the fourth largest language. It's important to find ways to ensure that progressive information gets to that community. We've done work by bringing in groups from Nicaragua or Chile. The concerts are a tool for bringing organizers together and forming coalitions to do educational work about US foreign policy. And for some of the inserts of records, we've done translations in Braille. Our next project is to come up with a concept for a progressive children's album. That has turned out to be a very exciting and

challenging thing.

Redwood produces some albums and distributes a lot of albums that we don't produce. As you know we have Ferron and Connie Kaldor as Canadian performers. This new record is on Attic which is a Canadian label. It's the first time I've ever signed a record deal with another label. Attic will release it as a Canadian label. We're very happy that they like the record.

B: What about the future?

HN: I'm going to finish touring this album through the fall. I'm taking a full band to some of the cities and I'm having such a good time—the idea of people dancing at a Holly Near concert is such fun. I'm working on a book. And I'm always writing songs for my next album. I'm working with my two sisters. We're going to put together a theatre piece that we hope to open in a stage production some time next year in California.

B: One of the comments I've heard from women is that your performances are so energizing and so empowering. Where do you do to get your energy and your power?

HN: Well, some of it comes from the very audience you describe. If an audience comes in willing, they give back a lot. It make the performance a flight rather than an uphill climb. But I also have to admit that the charge does not last forever. It's tiresome being on the road. Who's kidding who? It's an exhausting lifestyle, not something I want to do for the rest of my life. I'd like to find another way to make a living besides travelling all the time. At the same time I've been able to see a lot of the world and I've met some wonderful people. When I get tired on the road I feel so blessed that I have a job that I like and that it's not as damaging to my soul as many jobs. But it's extremely hard on one's body and it's very difficult on family life. It's tiring to be surrounded by friendly strangers all the time. It's not as glamorous a lifestyle as some people think it is.

But music is a very spiritual thing if you let it be and if one allows oneself to receive that kind of energy, it's always there. There have been times in my life when I've not been willing to receive it, and then I'm really tired. But if you're receptive to being refuelled, there's usually some fuel around.

B: Could you tell us your position about playing to men and playing with men?

HN: I was very late in discovering feminism, relative to a lot of the pioneers of feminism. I was one of the women who actually was critical of the women's movement. I felt like I was a strong independent self-employed career woman and I really did not need the women's movement—it was all right for those women who needed it. And I separated myself from it. I think that was because it's a frightening thing to come to grips with the fact that we may have to face oppression. It's scary to have to confront the world and say, "Hey, you have your foot on my neck. Get it off!" So I delayed coming to grips with that for a long time. And then there was a time when I finally realized that was true that I had to become very angry. I don't think there is any movement for social change that has figured out how to eliminate the stage of fury, and it turns out to be a very healthy fury. There's nothing wrong with anger.

Then, after passing through that, I was able to see it in a much more universal sense. And now I'm able to integrate both my feminism and humanitarian perspectives in perhaps a more gentle and accepting way. And yet I really wish that we could learn to give people a chance to have their anger. We need to be big enough to allow someone their rage and not be intimidated by it. People need to celebrate that they finally had a chance in their lives to see that they're mad and that they're going to do something about it. I'm quite glad I had a chance to go through that and that I came out on the other side of it not terribly scarred, able to integrate it and to encourage my audience to keep challenging ourselves not to become lackadaisical about sexism. It's in all of us, it's an internalized thing—we're socialized every day with it, as we are with racism, and we have to be very vigilant about it. The same with homophobia—we have to really keep educating ourselves about the rights of gay and lesbian people to have the relationships they want to have. At the same time it's really okay for there to be heterosexuality in the world as well. We want to get rid of domestic violence, not heterosexuality. We want to get rid of sexism, not men.

But there's a journey that we have to take to get to that state of consciousness and I'm glad I had the chance to go on it. ●

• NORA, from previous page

cred duty" to herself has priority over her socially approved duty to husband and children, that she must learn to think for herself before she can be a fit wife and mother. To achieve this education, she must leave Torvald, and as she exits through the magically lighted doorway, he breaks down and weeps.

The lighted doorway in the dead of night is supposed to be symbolically appropriate to Nora's "new" state of mind, but it seems to me that it is a partly deceptive image of what has just happened to her and what lies ahead of her. The moment of disillusionment with her husband is the moment when Nora really "sees the light," and this awareness is then reinforced when the second letter "saves" his honour and he takes it for granted that their marriage can go on as before. At both these moments she can see that his honour is more important to him than his love for her or her love for him, and that her sense of honour or personal integrity is at odds with masculine law where the motive for a deed counts for nothing. Nora has already realized that she cannot live with a man whose values would destroy hers, and walking through a lighted doorway is incidental and maybe even symbolically misguided.

The slammed door of Ibsen's ending works better, because it marks the end of Nora's "old" life without giving any indication of what is to happen in her future. In *Nora*, the light and the magically open door suggest an ease of exit from a woman's old, stifling life that our experiences as women in the "real world" tell us is false. Ibsen knew the truth: when he was asked what happened to Nora

after she left her husband and children, he pointed to a poor, ragged woman sitting on a park bench and said, "There she is." Mrs. Linde is at an advantage in the paid work force in that she is a respectable widow. It is more likely that poverty and ostracism rather than a secure rung on a career ladder will be her lot.

The weeping bereft husband is the last image that *Nora* leaves with us, and it is a puzzling one. Torvald has never been the heavy villain, but what can his tears signify? He may simply be chagrined that things have not turned out to suit him. Or he may have seen some "light" of his own while Nora talked to him seriously for the first time in their life together, and the tears might indicate an emotional breakthrough. If he can cry, maybe there is hope for the "miracle" that could bring these two people back together in a real marriage. Or the tears could be an indication that he understands that his idea of honour and Nora's are so different that no miracle would be potent enough to reconcile them. Even the wispiest of patriarchs has the same idea of male honour that a Greek or Trojan hero has. What Ibsen's *Nora* idealistically expected of Torvald a century ago was that he be more like Brecht's Kattrin, or at least more like a woman with a woman's sense of honour, and because patriarchy and a masculine sense of honour are as destructive of men as of women, the man weeps because the goal or the "miracle of miracles" is out of his reach.

Margaret Gail Osachoff has been spending a year in Toronto indulging herself in theatre. She is returning to Saskatoon to resume teaching Canadian literature.

Balls And Boy Toys



Madonna



Martina

by Susan G. Cole

You may wonder how anyone in their right mind could juxtapose Martina Navratilova and Madonna. But a few weeks ago I woke up on a Saturday morning to watch Martina triumph in the women's singles competition at Wimbledon. That same night I went to Exhibition Stadium in Toronto to see Madonna in concert. I felt, when the day was over, that I had seen two wildly diverse variations on the same theme—female empowerment.

Madonna? Female empowerment? Have I lost my mind? I don't think so. I am aware that feminists do not constitute the grass roots of the Madonna fan club. Madonna is and does a lot that drives feminists crazy: she presents herself as a boy toy and that's trouble, for women and for young women in particular; she abuses sex and uses it to give the impression that it's perfectly all right to kick and claw and sleep your way to the top, also trouble for young women who may not know that most women who try to climb the ladder through sex wind up on the bottom; her songs, taken together, reveal a retrograde politic, in particular her recent hit *Papa Don't Preach* which celebrates a pregnant teen-ager's decision to keep her baby; she is anti-choice; her latest image makeover as Marilyn Monroe only further constructs her as sex object and aggrandizes her as pop icon, possibly at the expense of a woman seriously victimized; she married bad-boy punch-out artist Sean Penn.

Why doesn't a reasonable woman-positive type like myself buy all of this? Let me start at the beginning of my own process. I first got interested in Madonna when I saw her in a film called *Desperately Seeking Susan*. This, by the way, is a wonderful movie, written, directed and produced by women (Susan Seidelman is

the film's creative force), about a suburban housewife's attempt to overcome her ennui. I thought Madonna's presence in the film said a great deal about what mattered to her, so, wanting to see more, I rented the video of Madonna's first live tour. I saw a young, vulnerable, aggressive, wildly talented woman who was completely focused and completely sure of what she wanted. She didn't look anything like a boy toy, and if she were, she struck me as the kind that would blow up in somebody's face. She kept her clothes on throughout the performance.

She *wasn't* a boy toy then, and if her recent performance is any indication, she is definitely not a boy toy now. She's more interested in the Marilyn Monroe connection and has dyed her hair blonde to evoke the former screen legend. Some of you, aware that Marilyn Monroe was made over as a boy toy for all of Hollywood, may not measure progress here. But I think Madonna wants to reclaim Monroe's image for a reason, in particular to prove what a Monroe clone in the body of Madonna can do in 1987. Think of what they have in common. Both of them were forced to model nude early in their careers. Both of them realized that sex was the enforced rate of exchange in the entertainment business. They never used sex as a replacement for work, they used sex to have a chance to work. But Marilyn Monroe is dead and Madonna is alive as the most powerful woman in pop music today.

I think it's wrong to say that Madonna abuses sex. I think Madonna has been abused in sex and I call her a survivor: when Bob Guccione published nude photographs of former Miss America Vanessa Williams without her consent, he did it to humiliate her, to take away from her everything she might have gained. He (and competitor *Playboy*) published nude

photographs of Madonna without her consent for the same reason. The message was, "You think you're making it. Try it. I will always reduce you to what you had to do to survive." But Madonna didn't go away. I like that about her. I like the fact that she did not let pornographers take her voice away. As for her body, it is not a sex machine for the audience. It dances brilliantly in a way that carries Madonna's personal message. At this point, I think she comes closest to having performed the political miracle of sexual empowerment (on and off stage: she's filed for divorce from Sean Penn).

The furore over *Papa Don't Preach* reminds me of how flabby our abortion politics have become. The song tells the story of a teenaged woman who wants to keep her child. What's wrong with that? Since when have we ever implied that teenaged women shouldn't have the choice to bear children. Do we think abortion is better? Do we think having the child and giving it up to an adoption agency is better? Or easier? It intrigues me that the feminist controversy focuses on whether she chooses abortion rather than on her need to justify everything to Daddy. Madonna, a proud product of Catholic repression (who wears crucifixes, she says, because they have naked men on them) understands the essence of hierarchy and control, and she understands who women have to answer to when they get into trouble.

At the end of her concert version of *Papa Don't Preach*, a mammoth slide reading *SAFE SEX* stared out at the audience. I don't know anyone else who would have included such a blatant message outside of an AIDS benefit context. When you think that television networks won't advertise condoms in the most indirect and inoffensive ways, you have to hand it to Madonna for bravery and for having taken the responsibility when other institutions have abdicated theirs. Her last words, before Good-night, were, "That's right folks, use condoms." What is everybody so worried about? I'd trust her with kids anytime.

Let's face it. There aren't that many avenues for women to experience control and power. Madonna's found one of them. She wanted

something. She got it.

Ditto Martina Navratilova. She wanted to be the best tennis player in the world, and she is. In tennis, women are permitted to be active, competitive and aggressive. Martina fits right in. I watched her lose the French Open to 18-year-old Steffi Graf and panicked. Martina has been the top female tennis player all my adult life and I am not ready for her to be toppled. Apart from revolutionizing women's tennis by accomplishing physical feats heretofore not associated with women—she serves and volleys "like a man" and have you ever seen her forearm?—she remains the most uncloseted lesbian in the sports and entertainment world. While TV cameras train on her latest amour, tennis commentators impassively note the presence of Martina's "friend" cheering her on. Not an eyelash bruised.

On the surface, Martina and Madonna are worlds apart, hurtling in opposite directions. Madonna is a dancer, Martina is an athlete. Madonna's the ultimate in feminine, an adjective that doesn't apply too comfortably to Martina. But they have more in common than you would expect. Alas, they are both Material Girls. (Madonna calls herself that in the song *Material Girl* and Martina was once so caught up in an orgy of consumerism that her mother cut short a visit with her in disgust.) Both have unbelievably bad taste, a quality I admire in high-profile women. Madonna's latest fling with corsets is aesthetically nowhere and Martina never fails to look silly when she dolls herself up for the talk show circuit. Crucially, reports from both camps indicate that both Madonna and Martina are difficult and demanding.

I still salute them both, Madonna because she did wind up on top and Martina because she's stayed there. I wish there were other ways for women to experience empowerment and to share that feeling with other women. Maybe what all this is about is women's limited options. In this imperfect world the possibilities are not endless. And as long as media attention is focused on tennis greats and pop stars, we could do worse than Madonna and Martina.

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still going WACCO!

The highly successful **WACCO Tour** (Women Across Canada Culturally Organizing) will continue to perform a cross-cultural array of women's music and theatre in Northern Ontario and surrounding areas of Toronto in September.

Artists include musicians **Catherine MacKay** and **Sherry Shute**, **Lucie Blue Tremblay**, and acclaimed actress **Djanet Sears**.

Find out more! Call Womylny Way Productions at (416) 925-6568 (VOICE/T.D.D.)

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OUTSIDE BROADSIDE

AUGUST/SEPTEMBER 1987

• **Saturday, August 1:** Theatre in Exile presents "Carica-Tour," and Artists' Talk Table on Toronto's Caribana. With Ahdri Zhina Mandiela, Alison Sealy-Smith and others. Annex Theatre, 730 Bathurst St., 8 pm. \$6/\$8. Info and reservations: 537-4193 or 364-3227/8.

• **Saturday, August 1:** "Trouble Dolls (for Beatriz Marroquin)" exhibition by Halifax artist Barbara Louder dedicated to the memory of the murdered Guatemalan teacher, law student and mother. YYZ Gallery, 1087 Queen St. W. Info: 531-7869.

• **Saturday, August 1:** Theatre Plus presents "The Miss Firecracker Contest," by Pulitzer prize winning author Beth Henley. Benefit performance for the AIDS Committee of Toronto. 7:30 pm. St. Lawrence Centre. Info: 927-1626.

WEEK OF AUGUST 3

• **Tuesday, August 4:** Portrait show by Donna Marchand at Free Times Café, 320 College St., 7 pm. Info: 967-1078.

• **Tuesday, August 4:** Kate Van Dusen will be reading from her new poetry collection. 8:30 pm in the Brigantine Room at Harbourfront. Free.

• **Wednesday, August 5:** Lunch workshops in the park, sponsored by Scarborough Women's Centre, noon-1 pm. Info: 431-1138. Also **Wednesdays, August 12, 19 and 26.**

• **Thursday, August 6:** "The church and the ordination of women: subordination, ordination and insubordination." Open discussion sponsored by University of Toronto Women's Centre. On lawn in front of Hart House, U of T (If raining, 49 St. George) at noon. Info: 978-8201.

• **Saturday, August 8:** Commemorate South African Women's Day in honour of all women in prison and in hiding. A cultural evening with Lillian Allen, ANC Cultural Group, Lib Spry and the ILGWU, and many more. Join the campaign to stop the execution of Theresa Ramashamola. 7:30 pm, Trinity-St. Pauls, 427 Bloor St. West.

• **Saturday, August 8:** A Little Light Music: A non-smoking GCDC Dance. A fluorescent event. 519 Church Street, 9 pm-1 am. \$5 advance, \$6 at door. Tickets at SCM (sliding scale), Glad Day, This Ain't the Rosedale Library.

• **Sunday, August 9:** The AIDS Committee of Toronto holds its second memorial service for people who have died of AIDS. 4 pm, Church of the Redeemer, Bloor St. and Avenue Rd. Wheelchair accessible, service interpreted for hearing impaired. Info: 927-1626.

WEEK OF AUGUST 10

• **Monday, August 10:** The Woman's Common presents Lillian Allen and Friends—Laurie Conger, Rachel Melas, Connie Nowe, Lorraine Segato, Elaine Stef. A Musical Michigan Send Off at The Cameron, 408 Queen St. W., two shows, 7:30 pm and 9:30 pm. \$5 advance at Toronto Women's Bookstore, \$6 at door.

• **Wednesday, August 12:** Michigan Womyn's Music Festival. Info: WWTMC, Dept. 8, Box 22, Walhalla, Illinois, 99458, USA. To **Sunday, August 16.**

• **Friday, August 14:** Women and Trade Unions Conference at Grindstone Island. Info and registration: Sue Bridge, Grindstone Co-op, (416) 968-9187. To **Sunday, August 16.**

• **Saturday, August 15:** Garage Sale, Ontario Coalition for Abortion Clinics. Food on sale. Trinity-St. Pauls, 427 Bloor St. W. Info: 532-8193.



Barbara Grier, Aug. 17



Ayanna Black at the BamBoo, Sept. 29

WEEK OF AUGUST 17

• **Monday, August 17:** Barbara Grier, lesbian author and editor, and founder of Naiad Press. Sponsored by *Resources for Feminist Research* and Toronto Women's Bookstore. Room 3-300, OISE, 252 Bloor St. W. at 7:30 pm. Free. Wheelchair accessible. Info: 922-8744.

• **Tuesday, August 18:** CKLN presents an A Space production "One More Time," an anti-censorship benefit with performance, music, poetry, dance bands and more. \$10 (\$5 A Space member). 9 pm at the Bamboo, 312 Queen St. W. Info: 364-3227.

• **Friday, August 21:** Women's Independent Thoughtz (WITZ) presents a workshop, "Being an ally to people with disabilities." For able-bodied women to learn to be allies and advocates for people with disabilities. Wheelchair accessible. 7 pm. Info: 531-8930 or 536-3162.

• **Saturday, August 22:** Protesting the Perry. Voice of Women and other peace organizations protest the three-day visit of the US warship Oliver Hazard Perry which docks in Toronto today. Info: 535-8005 or 537-9343.

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.

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

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

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

Compiled by
Helen Lenskyj

WEEK OF AUGUST 24

• **Tuesday, August 25:** Launching of Gail Scott's second book, *Heroine*, Brigantine Room, Harbourfront, 8:30 pm. Free.

• **Thursday, August 27:** Conference on Family Violence and Family Neglect: Innovative Interventions. Info: Marilyn Jacobs, Faculty of Social Work, Wilfred Laurier University. Tel: (519) 884-1970, ext. 2024. To **Friday, August 28.**

• **Sunday, August 30:** Broadside Beaches Brunch. Join us in the relaxed atmosphere of a Beaches back yard. Delicious food, cooling wine and genial company, all for \$30. Noon on. Reservations: 691-5459.

SEPTEMBER

• **Tuesday, September 1:** A Space exhibition, "Women On Site": site murals by seven Toronto women artists, at locations around Toronto. Info: 364-3227/8. To **Wednesday, September 30.**

• **Friday, September 11:** Siren Soirées. Evenings of feminist fun and culture: theatre, dance, music, poetry. OHM Place, 187 Harbord, 9 pm. \$4 in advance at Toronto Women's Bookstore, \$5 at door. Also **Saturday, September 12** at 9 pm, and **Sunday, September 13** at 7 pm. PWYC. Info: 461-6101 or 465-6088.

• **Monday, September 21:** "The Art of Public Speaking," a speech by Christie Jefferson, Executive Director of Women's Legal, Education and Action Fund (LEAF). This is the first in a series of workshops for women in the non-profit sector. 12 noon to 2 pm. 80 Woodlawn Avenue East. Main Lounge. Info: 961-8100, ext. 318.

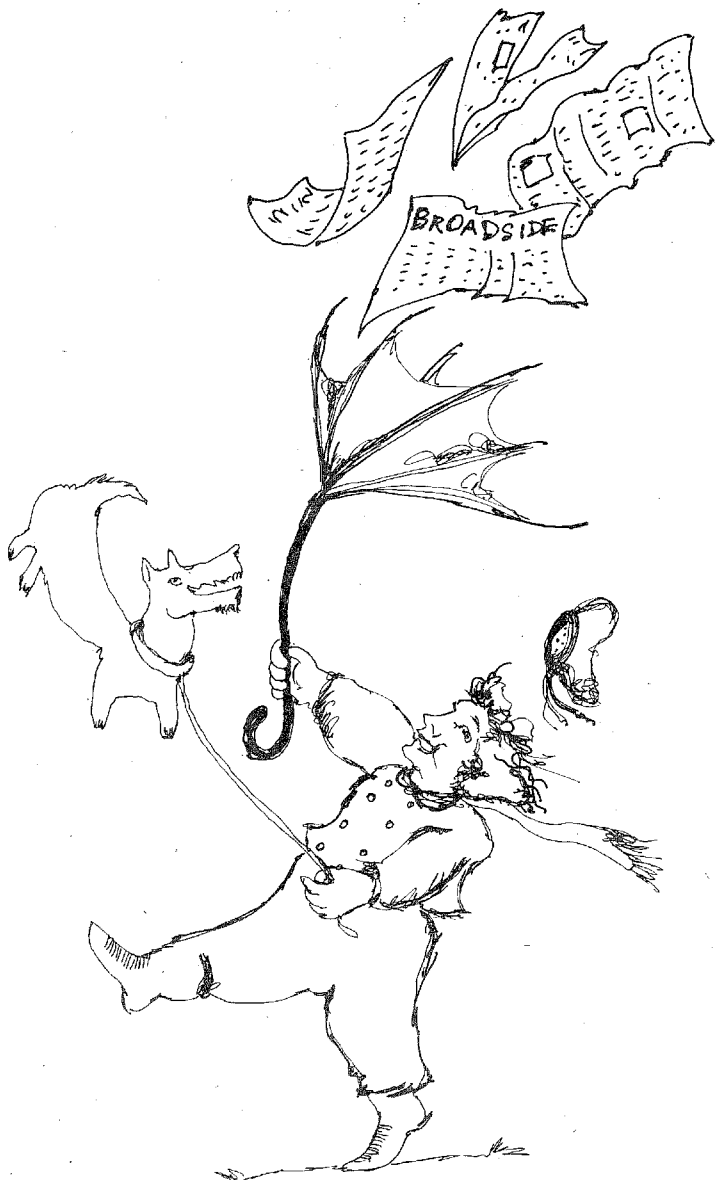
• **Thursday, September 24:** Feminism and Art Conference. Panel discussions, workshops, video and film screenings, performance and visual exhibitions. Info: Women's Art Resource Centre, 368-3475. To **Sunday, September 27.**

• **Friday, September 25:** Women's Independent Thoughtz (WITZ) presents a workshop on Co-counselling/Peer Counselling, with a speaker from the Re-evaluation Counselling Community. 7 pm. Info: 536-3162 or 481-9874.

• **Tuesday, September 29:** Evening of collaborative music and poetry with Terry Jenoure, a New York violinist, vocalist and composer, and her band Forcefield; Ayanna Black, a Toronto poet; and Itah Sadu, a Toronto storyteller and comedian. 9:30 pm. The BamBoo, \$10/\$7 (A Space members). Info: 921-3743.

• **Wednesday, September 30:** Book Launching of *Work for a Million*, a new mystery by Eve Zaremba (author of *A Reason to Kill* and a founding mother of *Broadside*). SCM Bookroom, 333 Bloor St. W. To confirm date, call *Broadside*, 598-3513.

• **September TBA:** Take Back the Night March. This year's theme, "Women demand safe homes." To confirm date, call TRCC, 597-1171.



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WOMEN'S WEEKEND: Thanksgiving at Tapawingo near Parry Sound. Friday, October 9 to Monday, October 12. For information and registration, call (after September 7) Susan (416) 921-4755, or Kye (416) 967-7118.

OTTIE AND EVE ARE BACK in Toronto from their travels. Regretfully, they have to sell their Condo on Wheels—1986 Chevy Van, 39,000 km, air conditioned, power everything, perfect for vehicle. \$12,900 firm. (416) 972-0417.

SEEKING VISITORS & POTENTIAL MEMBERS for small rural intentional community near Kingston. Guiding principles are equality, non-violence, co-operation. Write Dandelion, RR1 (B), Enterprises, Ontario, K0K 1Z0; or contact Helen Forsey at (613) 358-2304.

FEMINIST AND LESBIAN BOOKS by mail, English and French. New Book Bulletins published 3 times/year, free. L'Androgyne Bookstore, 3636 St-Laurent, Montreal, Quebec, H2X 2V4.

BOOKS WANTED. The Canadian Women's Movement Archives is having a fundraising book sale in the fall. We need all kinds of books. Please help by calling (416) 597-8865 for information and to arrange pick-up.

LOSE WEIGHT. FEEL GREAT. Try herbal program. No drugs, no exercise, 100% satisfaction. Call (416) 884-4729.

THE COMPANY OF SIRENS, a feminist theatre group, invites women to participate in September Soirées, September 11-13. Theatre, dance, music, poetry. Time limit 5-10 mins. We provide technical assistance. Submit proposals ASAP to: Company of Sirens, 64 Wellesley Street E., #511, Toronto, M4Y 1G6; or phone (416) 461-6101 or 961-2009.

GAY OR GAY POSITIVE Travel Counsellor needed for downtown travel agency. Call (416) 923-4545.

TORONTO COUNSELLING CENTRE for Lesbians and Gays is seeking volunteer counsellors to meet the rising demands for service. A great opportunity to learn about the issues and for professional development. Contact Mary Trenholm or Rodd Nunn at (416) 977-2156.

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

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

BED & BREAKFAST for women near downtown Montreal. Close to absolutely everything. For info call (514) 288-9890.

ROOM TO LET OR SHARE ACCOMMODATION: Moving to Montreal? In beautifully appointed home, room with kitchen privileges. Accessible to buses and Métro in elegant quiet district. Woman preferred, \$200/monthly. Reply to Ms. R. Cantor, 5000 Buchan, Suite 403, Montreal, Quebec, H4P 1T2; or phone (514) 735-2589 between 8 and 4. References required.

SHARE OFFICE & WAREHOUSE SPACE in Montreal. Excellent location. Space either for artist or small business. Women owned businesses preferred, secretarial services available if needed. For artist: Northwestern exposure, full windows wall to wall. Dimensions of requirements to be given upon request. Reply to Ms. R. Cantor, 5000 Buchan, Suite 403, Montreal, Quebec, H4P 1T2; or phone (514) 735-2589 between 8 and 4. References required.

OTTAWA APARTMENT—Two lesbians looking for a third woman to share a large three bedroom apartment in ABIWIN Co-op (Centre-town). \$235/month plus hydro. Call (613) 231-7420.

VISITING THE BOSTON/CAMBRIDGE AREA? Join us at Marigold's B&B for women. Lovely suite: queen size bed, sitting room, private bath, flowers, fruit, breakfast. Call (617) 244-8617.

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