



International Sweethearts of Rhythm SEE STORY PAGE 6.

INSIDE BROADSIDE

FEATURE

REEL STORIES: From the lives of African women coping with traditional, usually anti-woman, concepts in development projects, to an all-girl 1930s swing band, to violence against lesbians in a heterosexist culture, Helen Lenskyj reviews DEC films' new releases of women's films. The films, says Lenskyj, "leave the viewers with a clear sense of the conviction and courage of these women." Page 6.

NEWS

ON LEAVE: Traditionally, women have adapted their home life to their work life, but increasingly women are pressing for better maternity leave benefits as they force the workplace to accommodate the needs of childrearing. Lisa Freedman provides a guide to maternity leave programs in Canada. Page 3.

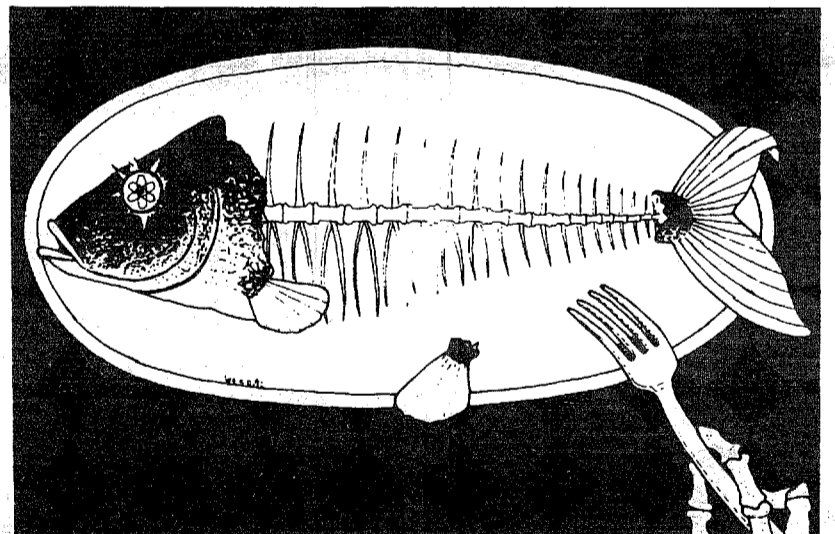
MOVEMENT MATTERS: Read about "West Word Four," Women and Words' annual summer writing retreat; about a conference on Women and Development at

Laval University; about a new Vancouver lesbian newspaper, *Diversity*; about "maternity" leaves for men; and more. Page 5.

COMMENT

ABORTION COUNTER-ATTACK: Sharp on the heels of the recent Supreme Court decision, anti-choice reaction has set in as governments try to discern at what point to protect the unborn child, threatening once again the reproductive rights of women. But "the interests of women and children have always been much closer than the interests of women and the state," says Vicki Van Wagner. Page 4.

DUBIOUS HONOUR: Lina Chartrand's play "La P'tite Miss Easter Seals" explores the difficulties of a young Franco-Ontarian polio victim who has been chosen to be Miss Easter Seals, while her "anglo" cousin is the Timmins Winter Carnival Queen. Reviewed by Ellea Wright. Page 9.



From "Wollaston: People Resisting Genocide"

ARTS

NUCLEAR HOT SPOT: Wollaston Lake in northern Saskatchewan is the site of active uranium mining, and of active radioactive poisoning. It has been a slow process of infecting the environment and the Crees who live in the area, but is now attracting international attention. "The story of Wollaston is essentially one of genocide," says Amanda Hale in reviewing the book *Wollaston: People Resisting Genocide* by Miles Goldstick. Page 8.

BUILDING CULTURE: In a collection of essays, from "Strategies for Subversion," to "A Dialectical Drama," seven Canadian critics and artists explore the nature of a feminist aesthetic. *Work in Progress*, edited by Rhea Tregebov, celebrates rather than defines feminist culture, say reviewers Ria Bleumer and Molly Harrington. Page 9.

OUTSIDE BROADSIDE: Don't miss this month's calendar of Toronto Women's events, for April 1988. Page 11.

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

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

Broadside is published 10 times a year by the *Broadside* Collective, P.O. Box 494, Station P, Toronto, Ontario M5S 2T1. (416) 598-3513. Member: Canadian Periodical Publishers' Association.
 This issue: April 1988; Vol. 9, no. 6

Typesetting: Walker Communications
 Printing: Delta Web Graphics

Second Class mail registration no: 4771
 ISSN: 0225-6843

Broadside receives funding support from The Ontario Arts Council.

Broadside is indexed by Canadian Periodical Index, and available in microform from Micromedia.

Next production date: April 28, 29
 Copy deadline: April 9
 Ads closing date: April 20

LETTERS**Pro-Choice Victory****Broadside:**

As one of the women who was celebrating the victory for the pro-choice movement outside the Morgentaler clinic in Toronto on January 28, I was disturbed by the article written by Lisa Freedman in the March issue of *Broadside*. Why so pessimistic? Why so reluctant to claim the victory for all who have worked so hard in the pro-choice movement? Why so down on OCAC?

Contrary to Freedman's view, many of us standing in the cold that evening were fully aware that a new stage of struggle was just beginning. When I chanted, "Not the church, not the state, women must control our fate," I certainly didn't believe the fight with the state (or the church) was over, as she seems to have condescendingly assumed.

It seems to me that what we should be doing is crediting both OCAC and CARAL and taking heart in the fact that it was not simply a legal victory, but a sign of the strength of popular movements. As an individual who was charged with procuring an illegal abortion under the old law, I feel particularly aware of the fact that establishing and defending the clinic and building the pro-choice movement were all necessary to defeat the oppressive law. The charges against me were dropped, but \$30,000 later, most of which was paid personally, I feel my experience made it vividly clear that the pro-choice movement needed a long term strategy and broad popular support in order to achieve its goals. As an individual woman faced with the law and the prospect of organizing a defence, I feel that OCAC made a very wise choice to work with Dr. Morgentaler, despite his maleness and the fact he is a doctor. I think it is naive to imply that the pro-choice movement could have taken on the issue of medical control at the same time as challenging hospital-based abortion, the TACs, and the criminal code. Over the years, when the clinic has been criticized for being hierarchical, part of the medical model, not feminist enough, I often wondered who the critics expected to do the abortions and at what risk? There certainly wasn't an overabundance of support from the women's movement for my case when I was a non-physician charged with procuring an abortion, and potentially heading for jail. And haven't the clinics provided abortion services to many women who might never have had the choice in a safer manner and much more supportive and feminist environment than the hospitals?

Freedman asks why the pro-choice movement couldn't get the struggle out of the courts and answers rightly, because the law was there. The first stage of the struggle to provide access

to high quality women-centred abortion services had to be to challenge the law. However, she fails to emphasize that getting out of the courts is what the movement has just accomplished. At least for now, the struggle has become political. Legislators are now faced with taking responsibility for their stands on the issue, and must publicly face the demands of the women's movement.

In summary, I find it hard to interpret her obvious wish to minimize the role of the abortion movement and in particular OCAC. For me, the Supreme Court decision made it very clear that the strategy of establishing a free-standing clinic has worked. It seems ridiculous to wonder if the pro-choice movement has made a difference. To claim this victory for the women's movement and credit the activists is not only fair, but inspiring.

Colleen Crosbie
 Toronto

Good/Bad**Broadside:**

We are writing in response to the book review by Joan Riggs of *Good Girls/Bad Girls*, Laurie Bell ed., in the February issue of *Broadside*.

First, we would like to clarify that the Ontario Public Interest Research Group (OPIRG)-Toronto takes full responsibility for having organized the Conference on the Politics of Prostitution and Pornography, the forum which provided the basic content of *Good Girls/Bad Girls*. Laurie Bell edited the transcripts of the conference tapes, a long and arduous task, especially because of the diverse and often conflicting points of view represented at the conference. Laurie deserves credit for the skillful and sensitive manner in which she developed the conference proceedings into a coherent, thought-provoking text.

The reviewer has misrepresented many aspects of the book. For example, the title of the book is designed to confront the whole madonna/whore myth by explicitly naming it. Obviously, neither Laurie Bell nor OPIRG accepts this dichotomy as something to perpetuate; rather it is something we cannot deny exists, something to expose.

Secondly, the reviewer complains that the book deals with racism to an extent disproportionately greater than its discussion at the conference and, at the same time, argues that the book is perpetuating racism. It seems to us highly appropriate that *Good Girls/Bad Girls* emphasizes the discussion of racism that took place at the conference. Through that discussion, OPIRG (and perhaps other conference participants) learned a lot about involving women of colour in the development of dia-

logue on pornography and prostitution. Given the reviewer's sensitivity to race issues, we find it hard to understand her criticism of the book on racist grounds.

Finally, the reviewer suggests that the book will "terrify feminists." This gratuitous comment is an insult to both the book and to feminists. *Good Girls/Bad Girls* addresses some extremely controversial issues with the intent to promote further discussion between and among feminists and sex trade workers. We would suggest that women (and men) read the book and judge for yourselves whether it fulfills this objective.

Ruth Beck
 for the Board of Directors
 OPIRG-Toronto

Olympic Response**Broadside:**

Your editorial "Olympics, Ltd." (February 1988) had a variety of interesting points to make. The comments regarding women and the Olympic movement are unfortunately all too true. I welcome your efforts to add pressure to the sports movement to increase the opportunities for women, as athletes, as officials, and as policy makers.

However, your comments about winter games being "brutally discriminatory" are silly. Canada experiences winter (even if Toronto doesn't) and the Winter Olympics are a celebration of winter sports. While the number of nations are predominantly North American, Western and Eastern European, the Calgary Olympics also saw athletes from Argentina, Australia, Bolivia, Chile, Chinese Taipei, Costa Rica, Democratic People's Republic of Korea, Fiji, Greece, Guam, Guatemala, India, Jamaica, Korea, Mexico, Morocco, Netherlands Antilles, New Zealand, People's Republic of China, Philippines, Portugal, Puerto Rico, Spain, and the Virgin Islands.

During the Winter Olympics, you do in fact see extraordinary athletes come from small communities—they come from small-town Switzerland, USSR, and Canada too. In Canada, carded athletes receive monthly payments of \$650. You call this pampered?

Your comments on a feminist perspective on the Winter Olympics are well founded. However, your attitude to the Winter Olympics and its participants is small minded.

Phyllis Berck
 Manager,
 Recognition Ceremonies
 XV Olympic Winter Games
 Calgary

EDITORIAL**Here's to You, Mr. Robinson**

Last month, MP Svend Robinson (Burnaby) broke new political ground when he announced he was gay. Although the announcement was greeted with a great deal of support, the event sparked a barrage of hostility towards Robinson, the most obvious manifestation of which was the trashing of his riding headquarters by unknown thugs. The announcement also heated another controversy that has been raging within the press ever since CTV's Pamela Wallin asked Liberal leader John Turner about an alleged alcohol problem. The media remained confounded as to whether information about the private lives of politicians belongs in the public realm.

Obviously the first principle about when to divulge information about politicians hinges on whether the politician him or herself wants the information disclosed in the first place. Robinson obviously felt that it was time that he made a strong statement about his identification with the gay community. Presumably, his concern for gay rights and his anxiety that they may be further eroded in the age of AIDS informed his decision to come out. Quite rightly, he believed that by telling Canadians he was gay, he could break down stereotypes and let Canada know that among the nation's leaders are people who love and have committed their lives to members of the same sex.

The homophobes who are appalled by Robinson, claiming it is not his gayness they mind, but the fact that he has made it public, do not grasp the political significance of his decision. The old saw goes that unless the information has an effect on the person's ability to function in office, the information belongs under the rug—or in the closet in this case. In Robinson's situation, the old saw holds. Staying in the closet was having an effect on his ability to do his job properly. Inside the closet he was not doing all he could to support his own community at a critical point in its history. Staying in the closet, he could not take the leadership role he had the responsibility to undertake. Now that he is out we hope that, while losing votes among the homophobes, he will have created an alternative support network that will guarantee his re-election.

It is intriguing to note that the members of the press gallery knew of Robinson's sexual preference and respected his privacy until he chose himself to break the story. The ability of the press to contain themselves in this kind of situation is one of the redeeming virtues of the Canadian media. In the United States under similar circumstances, Robinson would probably have been crucified à la Gary Hart.

While we appreciate the restraint of the press, we are concerned that members of the

media may go a little too far in protecting politicians from the glare of public attention. We suspect that media representatives are sitting on all kinds of personal secrets of politicians. It is not up to reporters to protect the privacy of an elected official if he, for example, beats his wife. It is also not up to reporters to try politicians in the pages of our newspapers. Members of the press gallery pride themselves in the discretion they use with the information they know, but when a politician breaks the law—in private or in public—then the press has to consider its responsibility.

Sometimes the issue is not so clear. Pamela Wallin might have waited until John Turner missed something on the job before making his alleged drinking a public issue. At the same time, we would commend any politician who made his decision to attend Alcoholics Anonymous a matter of public record. Sometimes the politician should choose. Sometimes journalists have the responsibility to give us the information.

In the meantime, Svend Robinson has made history with his announcement and empowered lesbians and gays all over the country. We hope that the forces of progressiveness in Burnaby will work like they've never worked before to make sure that he is re-elected.

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Time Off for Labour

by Lisa Freedman

Over the past five to ten years there has developed a growing recognition of the need for good maternity leave benefits in Canada. As the "baby boomers" become parents themselves, and as more and more women committed to their careers chose to have children and a career, the need to adapt the workplace to the needs of mothers—and fathers—is becoming ever more apparent and ever more urgent. However, change comes slowly.

Media representation of a new breed of "Superwoman"—capable of juggling a home, children, partner, career, family, friends, community or social commitments, not to mention a game of racquetball or a daily jog—leaves women feeling inadequate, exhausted and resentful. "Superwoman" does not exist; support systems are essential.

Traditionally, working women have focused on the need to adapt the family to their work-life. However, increasingly women realize that the workforce must also adapt in order to allow for happy and healthy family development. While women continue to shoulder the greatest responsibility for child care, it is imperative that all sectors of society start to accept greater responsibility for children.

This discussion refers to women as the primary care givers for children. This is not based on any belief that women ought to be the primary care givers for children—quite the contrary—but it is, rather, a reflection of the imperfect reality of our world today. There is an immediate need to relieve the pressures and inequities women suffer as a result of their role as primary care givers to children. However, there is also a long term need to revise the expectations of both men and women regarding their respective roles in the parenting process and to encourage men to become more consistently active and involved parents.

Maternity leave—a leave of absence from your place of employment resulting from pregnancy, with a guarantee of reinstatement to your job with full benefits and seniority upon your return from leave—is one issue to be considered in this process of revising our goals and expectations.

There are a number of different ways you can qualify for maternity leave, depending on your situation. Provincial legislation provides for a minimum standard for maternity—or pregnancy—leave as long as you have worked at your place of employment for a certain period of time. In addition, many employers have created their own maternity leave policies developed on the basis of the employment standards minimum, or as a result of union negotiations. Finally, Unemployment Insurance provides special maternity benefits for women in the labour force who become pregnant.

In the United States there has been some recent controversy revolving around the question of whether maternity leave is a benefit women should be seeking, or whether it is a barrier to women attempting to integrate themselves fully into the economy. Those who argue that women should not be granted special legislated leave or benefits resulting from pregnancy believe that, to succeed in the labour market, women must adapt and accommodate themselves as much as possible to the structures and policies already in place, or risk creating a backlash against hiring women. On the other hand, those in favour of retaining maternity leave argue that it is pointless to claim that women are the exact equals of men, and that the labour market should adapt by treating women as different but equal. Those in favour of maternity leave provisions in legislation point to the fact that women are in the labour market to stay and that it is to everyone's benefit to encourage, or at least to facilitate, combining child rearing with work.

This debate has not been the focus of much attention in Canada, but it is an important element in the debate regarding the kinds of accommodation governments and employers should be making to ensure that women who choose to have children are not discriminated against in the paid workforce.

Most maternity leave benefits, whether they be provincial legislation, unemployment insurance benefits, company policies or union collective agreements, require the woman to have worked for the employer for a set period of time prior to her pregnancy in order to qualify for maternity leave benefits or job guarantees.

The Employment Standards Act in Ontario, for example, states that a woman is entitled to at least 17 weeks unpaid leave if she has worked for the employer for at least twelve months and eleven weeks immediately before the estimated day of delivery. Leave is available for full-time, part-time and student employees. Company policies and union contracts vary a great deal. Some are similar to the minimum requirements set out in employment standards legislation, others are considerably more generous.

In the event that a child is being adopted, it is possible to get adoption benefits from the Unemployment Insurance Commission on the same grounds as maternity benefits. It must be documented as a legal adoption, and there must be evidence that there is a need to stay at home for the placement. Some companies and unions also provide for adoption leave.

One component of maternity benefits is the varying approaches to leaves of absence. Provincial legislation in Ontario grants a woman at least 17 weeks of unpaid leave. If a woman requests 17 weeks leave, her employer must give it to her, as long as she qualifies. The leave can begin any time after 11 weeks before your due date, but it is up to the woman to decide when she wishes to take her leave. As long as she is able to do her work satisfactorily, she cannot be forced to start her leave early. A female employee on maternity leave must receive at least six weeks leave after the birth of the child, unless her doctor authorizes an earlier return date. It is necessary to provide two weeks notice, in writing together with a medical certificate estimating the delivery date. If notice has not been given, it is still possible to obtain a leave as long as a medical certificate explaining the woman's inability to work is provided within two weeks of stopping work. If the baby arrives early and you have not yet applied for leave, or if you become sick as a result of your pregnancy and are forced to leave work before you have applied for maternity leave there is a special provision providing for retroactive application.

In order to enforce job guarantees, employment standards legislation makes it illegal to fire a woman because of pregnancy if she qualifies for maternity leave. For those who do

not qualify it is generally assumed that they may be fired because they are pregnant, although human rights advocates take the view that discrimination on the grounds of pregnancy is a form of sex discrimination.

Once a woman returns to her job after maternity leave, her employer must reinstate her to the same job she had before taking leave, at the same wages and with the seniority and benefits she had at the date of leaving. In the event the same job is not available to a woman when she returns from leave, the employer must reinstate her to a comparable position.

With respect to monetary benefits, there is no legislation in Canada requiring employers to pay employees for periods of parental leave. For most women, maternity benefits will come through the unemployment insurance system. Some unions have fought hard to get supplemental benefits for their members while on maternity leave, and some companies have

Those who argue that women should not be granted special legislated leave or benefits believe that to succeed in the labour market women must adapt and accommodate themselves as much as possible to the structures and policies already in place, or risk creating a backlash against hiring women.

now started paying similar supplemental benefits to their non-unionized employees.

UIC maternity benefits are basically the same as regular UIC benefits but without the usual requirement that the applicant be actively looking for work. You have to apply for UIC benefits at your local Canada Employment Centre. The earliest you can apply for maternity benefits is ten weeks before your estimated due date, which means benefits will start eight weeks before your due date. Benefits will be for a maximum of 15 weeks and the latest you can apply for maternity benefits is 17 weeks after

the birth of your baby. The flexibility of UIC maternity benefits allows you to take advantage of other benefits that may be available to you and to make the best financial arrangements for your situation. (Before making any definite plans, consult your local Canada Employment Centre and get all the information you require. Do not rely on advice from friends—the rules are easy to confuse and, with all the best intentions, information may get distorted. It is best to get correct information, otherwise you risk being ineligible or too late to receive full benefits.)

UIC benefits will only amount to 60% of your income, based on your last 20 weeks of earnings. As mentioned, some employers now supplement their employees' benefits, or pay additional weeks of leave when the 15 weeks of UIC benefits are over. Some employers will also continue to pay into your benefit plan while you are on leave, although they are not legally required to do so. Providing supplemental benefits to women on maternity leave has been a major bargaining issue for some unions in recent years.

There are a variety of changes which are long overdue in how pregnancy leave and maternity benefits are dealt with in Canada. Most importantly, all of us—governments, employers, unions, workers and everyone in society—must come to understand that pregnancy leave is an essential element in the working world. We must begin to think of pregnancy as a positive choice for some working women, and come to accept that the process of giving birth and having children is a normal part of life which must be accommodated within the labour market. Maternity benefits are not a generous gift, but an essential element in the workforce.

(A revised version of this article is published in *Women and Employment: A Canadian Perspective*, available from the YWCA of Metropolitan Toronto.)

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Take the State Out of Gestation

by Vicki Van Wagner

The women of Canada won a major victory when the Supreme Court overturned the federal abortion law—a law the women's movement has been fighting for years. Even before we could congratulate ourselves on the years of work that produced this result, the inevitable counter-attack from reactionary governments, medical experts and the anti-choice began. A key theme of this counter-attack has been the need for state protection of the defenseless fetus. While the spectre of irresponsible and feckless women having abortions up to the moment of birth has been seized upon by the more lurid anti-choice commentators, the more liberal commentators worry about an increase of late abortions without legislation.

As medical ethicists and philosophers are paraded through the mainstream media, it is all the more important for reproductive rights activists to define our own views on such complex questions. When we say that there must be no criminal law to restrict abortion are we saying that late abortions are to be allowed without question? Are we saying that there must be no regulation of abortion at all? Does the state have no role in protecting fetal interests?

We think that the answer to late abortions is preventive — more accessible and comprehensive reproductive health care and counselling — not criminal regulation. But beyond this, allowing the state to limit abortion through gestational age legitimizes a state interest in the fetus. This has dangerous implications, not just for abortion, but for state intervention and regulation of pregnancy and childbirth as well. Such a state presence can only be at the expense of women's autonomy and well-being.

Late abortions

Concern over late abortions is playing a very important role in post-Supreme Court public debate. Many people, and many choice supporters, have focused on this issue. Some commentators have argued for gestational age cut-off points for abortion as the solution.

It is important to remember that no one chooses late abortions; they are traumatic for both the woman and health care practitioners. Even under the old law—with its cumbersome system of therapeutic abortion committees to approve abortions—late abortions were thankfully rare. For the past 15 years abortions over 20 weeks gestational age constituted less than .5% of all abortions, and less than 150 per year across the country.

One main reason for late abortions has been the limited access in so many communities, forcing women into time-consuming and expensive travel. The bureaucratic system of hospital approval committees and quotas also caused significant delays, in addition to increasing the risk of complications. Recognizing that the restrictive old law was the root of the crisis of access, the Supreme Court threw it out.

The answer is not for the government to bring back criminal restrictions but to eliminate delays. A high priority must certainly be to facilitate access and improve quality within hospitals. But far more effectively, governments must establish community-based clinics, long documented to be the best means of providing timely and equal access to high-quality woman-centred abortion and reproductive care.

A high proportion of late abortions involve young women. The reasons can range from ignorance about sexuality and reproduction to

self-denial of pregnancy and fear of parental reaction. Here again, the answer lies not in restrictions but in widely and freely available sexuality and contraceptive advice and counselling. We must also challenge a culture that simultaneously tells young women they cannot be sexual, but uses their sexuality to sell commodity upon commodity, and still provides no space or support for them to define and live an independent sexuality. It is no wonder that so many feel compelled to deny and hide the "evidence" of their sexual activity. We live in a society that tells young women that they do not have the capacity to make their own decisions and denies them the means to do so. Faced with an unwanted pregnancy, it is hardly surprising that many have great difficulty negotiating the bureaucratic maze of the abortion referral system and the paternalism of the helping professions.

Gestational age limits would certainly not eliminate late abortions. Late abortions are caused primarily by restricted and unequal access to abortion and contraceptive services. We also know that in other countries where legislation specifies gestational time limits for abortion, the concrete effect has been to restrict access even further. The answer lies in preventive measures—most fundamentally in equal access to comprehensive care and counselling and in changing those circumstances that bring women to the dilemma of late abortions—not in criminalizing women and their health care providers.

The State and the fetus

In all of these discussions of gestational age and fetal viability, the state is claiming an interest in protecting the fetus and balancing its rights against those of the woman. It is vital that feminists insist that the state has no interest in the fetus that allows the violation of women's autonomy and bodily integrity.

We are saying that the state has no interest in the fetus, but it certainly does have a public responsibility.

It is deeply ironic that fetal protection has become such a concern for the state in relation to abortion when governments have so miserably failed to devote the public resources necessary to enable every wanted child to be brought up in decent circumstances. And where is the government concern with the potential fetus when it comes to eliminating reproductive health hazards in the workplace? Where is this concern when it comes to ensuring access to day care, affordable housing, equal pay for women and all those other things needed if the choice to have and raise a child is to be really free?

We are saying that the state has no interest in the fetus, but the state certainly does have a public responsibility. It is the responsibility of governments to provide all the conditions so that women can freely make their choices about pregnancy and childbirth: this means fully accessible abortion, contraception, midwifery, birthing centres and all the other services needed for women to control their repro-

duction. The full range of reproductive care must be available to every woman free of charge in her own community and in her own language. Governments also have the responsibility to ensure that all babies born have the best chance of a decent quality of life. This means comprehensive pre-natal care, well-baby care, nutrition, universal daycare, affordable housing, and economic security for mothers. The onus is on federal and provincial governments to ensure all the necessary resources for women to have real choice over whether or when to have a child. For governments which demonstrate such limited commitment to those children already born and the conditions in which they are raised to claim a concern for the protection of the unborn fetus is deeply hypocritical.

Protecting the fetus and controlling pregnant women

A gestational age cut-off for abortion justified by a state interest in the fetus has frightening implications for pregnant and birthing women. To legislate the state's right to intervene in a woman's decisions about pregnancy after a certain gestational age will affect women who choose to give birth as well as women who choose abortion. The rate and nature of interventions in pregnancy and birth is rapidly changing. The medical profession itself calls the rate of Caesarean-section an epidemic. With the development of amniocentesis, chorionic villus sampling and fetal surgery, intervention has also become more invasive. As the technology develops, the medical profession increasingly views the fetus as a patient separate from the woman.

Woman and fetus are not only separate, but are seen to have "conflicting interests." This view of course sees "the woman as vessel." Recent Ontario Medical Association documents on homebirth, and reports such as "When the Pregnant Woman Does Not Follow Your Advice," call the woman the "environment" for the fetus and ask, "Who speaks for the newborn?" The implication, of course, is that it is the physician who must protect the fetus from the woman. Defining themselves as the advocates of the fetus, physicians have called on the state to sanction interventions against the woman's will. In the US there have been many court-ordered procedures. In Canada, in two recent cases the courts have ordered apprehension of the fetus in utero.

Justification for even routine obstetrical procedures has traditionally relied, often without scientific evidence, on an explanation that they are "good for the baby." Currently, women's choice of birth place and opportunity to avoid repeat Caesarean-section is limited, again in spite of research, by emotional arguments about the "lives of babies, not statistics." Claims are made that women value comfort and convenience above the well-being of their babies. Dramatic interventions such as forced Caesarean-section and court ordered apprehension of the fetus use the same argument of protection of the fetus to violate women's autonomy and bodily integrity.

As politicians debate a new law, we must realize that if we acknowledge that the state has an interest in protecting the fetus by establishing a gestational cut-off for abortion, we are opening the way for these kinds of interventions in pregnancy and birth, and worse. Acceptance of a cut-off leaves women vulnerable as medicine claims an ever earlier definition of viability, with the development of newborn intensive

care for premature infants. As medical technology advances without reference to women's priorities and concerns, a state interest past this arbitrary cut-off point justifies an increased need to "treat" the fetus in utero with or without the mother's consent. This interest in the fetus could extend to extreme limits on pregnant women's behaviour.

Whose body? Whose decision?

Unless the government and medical profession accept women as the primary reproductive decision makers, our bodies will continue to be treated as environments and our decisions as irresponsible. And of course some women in our society are more victimized by forced intervention in pregnancy than others. In a US national survey reported in the *New England Journal of Medicine*, all women forced to submit to court ordered procedures were receiving public assistance, and 81% were Black, Asian or Hispanic. The court-ordered interventions to date in Canada have been against poorer women.

Because late abortion is so traumatic, a gestational age cut-off for abortion might seem justifiable, even to some feminists. It is vital that we expose the politics behind the push for criminal restrictions.

Those wishing to maintain state and medical control of reproduction use this issue to assert that women's reproductive decisions must be regulated. It is not concern for the well-being of the fetus that underlies the rationale for a cut-off for abortion, or the interventions used to "protect" the fetus from its mother. They are both part of a scramble to maintain reproductive control in the face of significant gains by the women's movement in our struggle for women's control of our bodies.

To allow the debate to be focused on gestational age or viability is to ignore the really important issues. What stereotype of women is lurking behind these high-minded concerns for the fetus? It is that women cannot be capable and caring moral decision makers.

We must continue to assert a feminist ethics and praxis of reproduction: that a woman has the right to make decisions concerning a fertilized egg, embryo or fetus growing in her body. If women are not recognized as the best judges of reproductive decisions, we are relegated to the status of incubators. We need to work to promote an understanding that the interests of women and children are not in conflict and continue to push the state to take responsibility to provide the resources which will truly promote health and quality of life for women and children.

Regulation which puts the interests of the woman and the fetus in opposition disguises the real conflict. The interests of women and children have always been much closer than the interests of women and the state. If we are taken in by seemingly reasonable proposals for increasing regulation in the second and third trimesters of pregnancy, we will soon be fighting to defend pregnant women against coerced obstetrical intervention. Instead the women's movement needs to unite against regulation of our reproductive choices and press for the necessary public resources which will both prevent late abortions and protect women's autonomy.

Vicki Van Wagner is a member of the Midwives Collective of Toronto. Thanks to B. Lee, a member of the Ontario Coalition for Abortion Clinics, for help with this article.



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MOVEMENT MATTERS

Benefits of Maternity

OTTAWA — Changes to the unemployment insurance law were introduced in the House of Commons on March 16, 1988 that would allow a small group of men to claim maternity benefits. The new measures apply to fathers who seek the benefits because of "tragic circumstances"—cases in which the mother of the child is disabled or dead. The amendments also extend maternity benefits for mothers whose newborn infants have to remain in hospital for lengthy stays. Under the present system, women have to take their 15 weeks of maternity benefits immediately after birth, regardless of whether the baby must remain in hospital. A mother could be obliged to return to work just as the baby was coming home. The changes will allow mothers to take the benefits from the time the baby is released from hospital. Women with premature babies are expected to be the prime beneficiaries. The changes will be applied retroactively for the past year.

The minister has been pressed to widen benefits even further, so that fathers and mothers would be equally eligible for unemployment insurance after the birth of a child. Fathers' rights groups have said the present system is discriminatory, in that only women have the right to benefits. Women's groups fear that an extension would be won at the expense of mothers who need the full 15 weeks off after their child is born. They have said that they would be agreeable to paternity benefits only if current maternity benefits were retained, in essence, shared parental leave benefits on top of the existing maternity leave benefits.

From Here and Elsewhere

The GREMF, Laval University's multidisciplinary research group on women's issues, invites you to the 12th Annual Conference of the Canadian Research Institute for the Advancement of Women (CRIAOW) to be held in Quebec

City on November 11, 12 and 13, 1988. The theme of the conference is Women and Development: Women from Here and Elsewhere.

For further information, please contact: Service Des Communications, Faculté des sciences sociales, Bureau 3446, Pavillon Charles-De Koninck, Université Laval, Québec G1K 7P4; (418) 656-2832.

Legal Loophole

The British government is not concerned whether women make their money legally, but only that it receives its share of the profit. Lindi St. Clarire, a former prostitute, lost her seven year legal battle when a High Court Judge ruled she had to pay \$106,000 in tax. The judge decided that tax was due, whether or not the service which she had offered was legal.

St. Clarire fears that she will be forced back into prostitution to pay the tax. Would this then make the British government her pimp? And will it then help procure customers, and offer "protection," so it can get its money?

— Outwrite

Compensating Factors

More sensitivity to the issue of wife battering by the Criminal Injuries Compensation Board is called for in a special report to the Ontario legislature. Ombudsman Daniel Hill wants the provincial government to direct the Compensation Board to set up guidelines to help its members deal with claims by battered spouses. At issue is a 1982 Board decision to deny compensation to a woman whose estranged husband assaulted her and broke her neck. In denying compensation, the Board said the two had been drinking and that the woman knew her husband had a history of abusing her while intoxicated.

— Canadian Human Rights Advocate

Quote of the Month

"The guy may beat the daylight out of his wife but could be the greatest father in the world to his children. A man who beats his wife has a problem with adult women, not necessarily with children." — A female representative from the Canadian Council for Family Rights, arguing against the presumption that mandatory joint custody would harm children.

West Word Four

Women and Words announces West Word Four, an annual summer school retreat for women. The retreat will be held at Vancouver School of Theology at the University of British Columbia and will run from July 31 to August 13. The retreat includes both group and individual sessions as well as readings.

Instructors for the West Word Four are: Donna E. Smyth, fiction; Dionne Brand, poetry; Susan Crean, creative documentary; Eileen Kernaghan, speculative fiction. Guest readers will be Audrey Thomas and Barbara Smith.

The application deadline is April 15. For a descriptive brochure and application information write West Word Four, 210-640 West Broadway, Vancouver, B.C. V5Z 1G4 or phone (604) 872-8014.

Discriminatory Firing

REGINA — A Saskatchewan woman who was fired because she had a therapeutic abortion has been awarded \$2,580 for lost wages and \$2,000 for damage to self-respect by a Board of Inquiry under the Saskatchewan Human Rights Act.

The woman was working as a waitress at a

restaurant in May 1983 and would have continued her employment until September 1, 1983 when she planned to return to school. She had a therapeutic abortion on June 7 and was able and willing to return to work on June 14. The manager, however, refused to allow her to return.

The Saskatchewan Human Rights Act says that, "Discrimination on the basis of pregnancy or pregnancy related illnesses is deemed to be discrimination on the basis of sex." The Board ruled that she was therefore discriminated against by reason of her sex and that the company was responsible for the actions of its manager.

— Canadian Human Rights Advocate

Diversity

VANCOUVER — A new lesbian newspaper, *Diversity: the Lesbian Rag*, will begin publication in May 1988. The collective is inviting submissions of all kinds: fiction, politics, humour, art, poetry, photography, sports, reviews, legal issues, etc. The deadline for the May 13 issue is April 13. For information, contact *Diversity*, c/o Box 65951, Station F, Vancouver, BC, V5W 5L4; or leave messages at (604) 254-8458.

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The Woman's Common

Announcement!

The Woman's Common has purchased the building which formerly housed "Lipsticks" at 580 Parliament St. in Toronto. The renovations will begin soon and the opening is scheduled for June 1988. A limited number of lifetime memberships are left. Watch for general membership information. The Woman's Common is seeking skilled tradeswomen to work on the renovations of Toronto's newest women's owned and operated Club. Work exchange and barter arrangements encouraged.

For more info call (416) 975-9079.



PHOENIX RISING

Voice of the Psychiatrized

Quarterly magazine published by ON OUR OWN, a self-help group of psychiatric inmates and ex-inmates. Personal stories, interviews, poems, inmate art, legal info, exposés of psychiatric abuses and women's issues. Subscription rates: Individuals \$8.00, Outside Canada \$10.00, Groups and Organizations \$15.00. Free to psychiatric inmates and prisoners.

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Professorship in Women's Studies

The Women's Studies Program at SFU is seeking a senior candidate, with an outstanding academic and/or professional record, for the Ruth Wynn Woodward endowed professorship in Women's Studies. This will be a one year appointment, beginning either in September 1989 or January 1990. Applicants with a specialty in Economics, Math, Science or Engineering are especially invited.

Applicants must have appropriate academic or professional qualifications. Responsibilities will include teaching, public lectures and community outreach. Salary will be that of a Senior Scholar.

Candidates should send a curriculum vitae and the names and addresses of three referees, no later than 15 June 1988, to:

V. Strong-Boag, Coordinator,
Women's Studies Program
Simon Fraser University
Burnaby, BC, V5A 1S6
Phone: (604) 291-3593

Seeing is Believing —

by Helen Lenskyj

The following films are new releases from DEC Films, Development Education Centre, 229 College Street, Toronto M5T 1R4; tel. 597-0524. Rental prices are \$30 for screening to high school classes, community and political groups, and union locals; \$55 for university classes, institutional groups or the general public. DEC was founded in 1972 to provide information to Canadians about the Third World. DEC Films stock over 350 films and videos, and a 100-page catalogue is available. Two DEC staff, Ferne Cristall and Barbara Emanuel, recently researched and wrote *Images in Action: A Guide to Using Women's Films and Video*, published by *Between the Lines Press* in 1987.

With These Hands: How Women Feed Africa Zimbabwe, Kenya and Burkina Faso, 1987; 16mm and video.

Producers: The New Internationalists.

Growing food crops and cooking food are women's work in Africa. In *With These Hands*, we see women from Zimbabwe, Kenya and Burkina Faso (formerly Upper Volta) as they perform the backbreaking tasks of carrying water and firewood, hoeing and planting the fields, harvesting the crops and cooking the food. With traditional farming methods, the closest thing to mechanization is the ox-drawn plough. Drought and famine are facts of life in these regions. Seeds may have to be planted two or three times before enough rain falls to make them grow. Women's work is literally never done.

Traditional views of women's work prevail. In the words of one man, it is not in man's nature to do "women's work"; he would be ashamed to be seen carrying water or cooking. Men and women agree that women work harder than men. This is tradition; this is women's duty. Women bend over their hoes from dawn to dusk, while the men ride off on bicycles to work in the town.

We see a newborn baby girl, welcomed by the women because she will swell the ranks of labourers on the land. Her mother is entitled to a week of rest by Muslim custom. At that time, the men decide on a name for the child and the mother returns to the fields. African women perform most of the agricultural labour in addition to their endless domestic work of cooking and child care. Like most Third World women, the vast majority live in rural areas.



With These Hands: African women perform most of the agricultural labour.

The film provides a graphic illustration of western-style development's differential effects on African men and women. The farmers, all men, get an introductory course in capitalism from a fellow African representing the sugar cane factory. "This is MONEY," he explains, holding up a bill. "You grow our sugar cane on your fields, and we give you money. Then you can buy more land. . . ." Western development programs mistakenly assumed that men grow the food in Africa, whereas in fact 75% of the country's food is grown by women.

Land is owned by the men, yet traditionally women have worked the fields, producing corn for their family's food and for sale. The small cash surplus was spent on family necessities or children's school expenses, and, as one man admitted, women were generally wiser in their spending than men. However, this degree of autonomy for women was destroyed by development programs such as the sugar cane industry.

Farming became almost exclusively a male enterprise; the sugar cane factory owners negotiated with the farm-

ers, who subsequently agreed to let company tractors plough their fields to prepare for planting the cane. Women's corn fields, the product of weeks of labour, were bulldozed while the women watched, powerless to stop the tractors. Yet they were expected to weed the cane fields (thus providing both their husbands and the cane industry with free labour), because weeding was "women's work." On the other hand, men's labour and men's land became an integral part of the western-style cash crop economy.

After the harvest, we see one lone woman in a sea of male faces, lining up to get her cane money. This is Dina, a woman whose husband left nine years earlier for the city, and never returned. The land is in her name, and this combination of circumstances led her to become an advocate of women's rights in a community where African tradition and western development intersect to oppress women. The Dinas in Africa are few; women produce three quarters of the food, but only 1% of United Nations' spending on agriculture goes to projects for women. And so the other women who tell their stories in *With These Hands* are more typical than Dina. They do not own land, and they have lost the economic independence they once had. Only in their twenties, they already have large families, and their faces reflect hardship and determination as they contend with the elements on one hand, and gender oppression on the other.

With many of the traditional ways eroded by development projects, the women we see in the film can no longer grow corn for their family and for cash. They point out that they must work in the cane fields for no pay; they tell how the men waste the money from the cane crop on booze and prostitutes, while women do not have enough money or food for themselves and their children.

Both sides come together to express their views at a village meeting, where the odds seem stacked against the women. After all, as one man says, the man is head of the family and it is not for the woman to complain. The chief, hearing all sides, tells the men to discuss with their wives how the money is to be spent, and to give women some land for cultivation. But, as Dina explains, the sugar cane factory was stronger than the chief; the tractors came back and ploughed up the women's fields. One cannot help wondering how much the presence of the camera crew influenced this exercise in democratic process; did it produce more conservatism on the part of the men, more daring on women's part, or a more careful attempt at fairness on the part of the chief?

One Zimbabwe woman was more successful in defending women's position. Observing that, "Women need training in how to stand up for their rights," she attended a course in the city and returned to her village to organize women around two issues — land and money. They made two demands of the men at the village meeting: that women should own their own land and have their own bank accounts. Again, male opposition was predictable: as one man stated unequivocally, the money from a woman's crops should go to her husband, or, if she is a widow, to her dead husband's relatives. Despite these entrenched attitudes, some African women are retrieving the autonomy they had before development.

This film brings to life the daily reality of rural African women. These issues have been documented in the *Women in Development* literature, but may be remote to most western feminists. A book by Hilda Scott, *Working Your Way to the Bottom: The Feminization of Poverty* (Pandora, 1984), provides a good introduction to the problem. Given the global issues of women's poverty and the exploitation of women's labour, many of the preoccupations of North American feminists pale by comparison.

International Sweethearts of Rhythm

USA: 1986. 16 mm and video.

Producers: Greta Schiller, Andrea Weiss.

From its origins as an all-girls' school band in the Mississippi Delta in the 1930s, a group of female musicians—black, white and women of colour—developed into the widely recognized International Sweethearts of Rhythm. Using oral histories and archival footage, this film documents the extraordinary story of this band.

The musicianship, the affection between the women, and the solidarity across race lines—these are the lasting images from the film. The group eventually achieved recognition in the face of incredible odds: they were women in the male-dominated realm of big bands; all but four were black or women of colour; and they began their career performing in the racially segregated south.



International Sweethearts c. 1935: musicianship and solidarity.

To avoid the problem of segregated restaurants and hotels, they travelled in a bus equipped with bunks. Tiny Davis, trumpeter, vocalist and "mother" for the group, prepared meals and looked after their uniforms. Group spirit was stressed; they had to change bunks periodically to avoid forming cliques and special friendships. They were always chaperoned, and they were serious about their music. After an early breakfast, their days were spent rehearsing. At first they played in schools, churches and armories, but they soon broke into the theatre and night club scene, performing in Washington, New York and Chicago during the war years. They also spent six months in Germany entertaining the black US troops.

The band literally liberated many of its members from the bonds that kept black women oppressed. Evelyn's story is typical. A black teenager from the south, she was invited to sing with the band when they visited her small town. The next day she accepted their offer to join up, and left home.

Anna Mae Winburn was the band's leader and vocalist. In the archival clips, we see her combining the two roles with the utmost of ease and grace, conducting the 16-piece band playing behind her and at the same time singing the blues for an appreciative audience. Now a woman in her sixties with remarkable presence and grace, Winburn explains that she lost a lot of her male musicians when the war broke out, but when she saw this "bunch of cute little girls," she didn't know whether she could "get on with that many women." As an all-girl band, the Sweethearts of Rhythm were not unique, but the racial mix was definitely unusual. Ina Rae Hutton's band, as Winburn explained, got a lot of exposure to white audiences, but the Sweethearts were a band that black people "remember to this day."

One of the four white women in the group, Roz Cron described her experiences as a teenager on the road with the band. She struggled valiantly to explain the difference between her musical training and the other women's, without resorting to the "natural rhythm" stereotype. She had good formal training, she said, but her style was quite different from the talented self-taught black women who were more relaxed and inventive in their playing. Clearly, they all learned from one another, and the stories they tell in the film show an impressive degree of acceptance and love among the women. Tiny was invited to play with Louis Armstrong's band, but refused because, as she says with a twinkle and with complete sincerity, "I just loved them gals too much." Another Sweetheart stated simply, "They were just like sisters, they just loved each other."

The loyalty extended to defending their music against labels like "novelty band" that male musicians were fond of applying. In the film, we see men expressing these views ("Of course, they didn't have the power men have"), interrupted by shots of the women's impressive sax solos and drum breaks. And we hear, of course, the ultimate compliment, "She played drums like a man." Still slightly mystified by the male critics, one of the band

New Films on Women



Unity across race lines.

members observed that men seemed to be saying, "If we were boys, we would sound better!"

Admittedly, the Sweethearts didn't display the theatrics of some men's bands—they were certainly striving for a smooth, polished image, complete with starched white blouses, blazers and skirts—but the power and the sound were there. No doubt, too, they were constrained by expectations to be ladylike and they did not throw their bodies into their performance in the way that we've come to expect of contemporary musicians of both sexes.

To play in an integrated band in the south had serious implications for the white as well as the black women. In a strange twist on the usual pattern, it was essential that the white women "pass" for black (by using makeup and having their hair permed) in order for the band to avoid police harassment and (white) public censure. And they had to heed the ubiquitous "For Coloreds Only" and "For Whites Only" signs that designated the "status" of water fountains, theatres, hotels, restaurants, taxicabs, parks, and washrooms. Fortunately, the authorities were not particularly competent in distinguishing the "whites" and the "coloreds" in the band. It was the black audiences that were the most appreciative of the Sweethearts' talents, although by the 1940s they were almost mainstream in Washington, DC, appearing in "battles of the sexes" against men's bands and doing public performances that were filmed for newsreels. Remember newsreels, before TV?)

This film is an invaluable addition to women's music history and black women's history. It provides valuable insights on segregation and racial and sexual stereotypes. And for fans of women's music, it brings to life some of our lost heritage.

Just Because of Who We Are

USA, 1986. Video.

Producers: The Heramedia Collective.

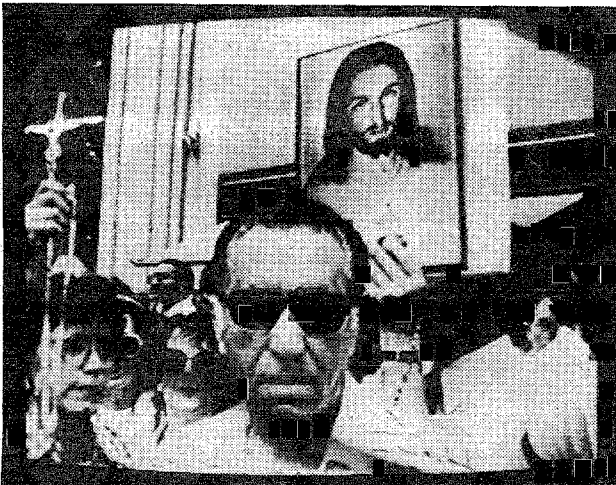
To be lesbian is, by definition, to be a member of two oppressed groups, and as we see in this film, to be a likely target of violence, in the streets, in the bars, at home, in the community. Most, if not all, of the violence is experienced at the hands of men—often total strangers—whose hostility and frustration at feminism's challenge to their power and privilege crystallize around the woman who is economically, emotionally and sexually independent of men. And to "flaunt it" by one's lifestyle, public expressions of affection or demands for equal human rights is especially galling to some men. But to be white, male and heterosexual is so obviously to be on the winning side in today's society that one wonders why they feel at all threatened by lesbians. The film sheds some light on this question.

Violence in their own homes is not an unknown experience for lesbians. Barbara Smith and Cherríe Moraga discuss the violence they experienced as black and Chicana lesbians. Their house was vandalized and anti-

lesbian graffiti written all over the walls. Cherríe's theory is that hatred of lesbians lets young males identify themselves: it lets them express "where they stand, who they ain't," presumably at a time when they have to prove they're "real men."

One young woman told a particularly tragic story. She fell in love with a nun when she was about twenty, and, as she recalled, would have "married" her if that had been an option. It wasn't. After an overdose and a breakdown, she was institutionalized against her will for 15 months while the medical establishment tried unsuccessfully to "straighten her out." Thankfully, at the time of the interview she was able to look back and laugh at some of these horrendous events. She reflected that a nice Irish Catholic working-class girl-turned-lesbian was not exactly a success story for the church, which taught that the sole purpose of sex was procreation.

Just Because reported on anti-lesbian violence directed at the Lesbian Library in Northampton, Massachusetts. Two lesbians were sexually assaulted, and the women interviewed described these as "political rapes." The group received threatening phonecalls—including a death threat left on their answering machine—from an organization called SHUN (Stop Homosexual Unity Now), but police response was minimal. Later the convicted rapist was found to be a relative of the chief of police. A gay and lesbian pride march brought renewed opposition from another acronym, NOAH (National Organization Against Homosexuality), which one woman estimated to be a five-man organization. Predictably, the group received as much mainstream media attention as the 2000-strong pride march. And, as one woman observed, visibility is a two-edged sword. While on the one hand it promotes support for gay and lesbian rights, it



The context for violence: right wing hostility to lesbians in New York.

also provokes hatred and violence.

New York's proposed gay rights bill brought the homophobes out of the woodwork. The footage shows its 1985 defeat, for the sixth time in twelve years, although subsequently (in 1991) it was passed. We see women sitting outside city hall staging a peaceful protest, only to be carted off on stretchers by the police and put in a paddy wagon. The scene evoked an earlier reference to the last police raid on a gay women's bar in New York in 1964; obviously police harassment persists.

The distressed, dissenting citizens shown testifying during the gay rights bill debate were almost classic stereotypes: a wholesome looking woman holding her infant son to her bosom; an orthodox Jewish man; a God-fearing Mr. Middle America—all calling for a resounding "No" to the proposed bill. No doubt the fundamentalists were there too, but viewers were spared their particular brand of venom.

(These scenes evoked the Bill 7 hearings in the Ontario legislature in 1986, as well as last month's events when Svend Robinson publicly announced that he is gay. When he appeared on the CBC's Cross Country Check-up phone-in show, I stayed tuned only long enough to hear one caller's comments. And, sure enough, she was "a mother with three young children" who, making a leap from the sexual preference of "public figures" to that of teachers, expressed her concern for the (bad) role model effect and the recruitment which she assumed to be a part and parcel of gayness. No doubt Svend tried to correct her misconception, but her homophobia probably remained unchanged.)

The problem of women's anti-lesbian/gay sentiments and actions is a thorny one. Unfortunately, it is easy for advocates of gay and lesbian rights to appear misogynist (or racist or anti-semitic) when we are confronted with anti-lesbian hostility on the part of people who themselves have limited power, status or influence. Women certainly fit that description. Remember the widespread gay (particularly male) hostility towards Anita Bryant, mitigated only when it was revealed that her husband controlled her every move. One can't help thinking that behind every R.E.A.L. woman is a powerful, woman-hating man. The woman with the baby may have been defending her limited sphere of influence with the only tool that her husband permitted her—her motherhood.

This film was screened in Toronto on 1988 International Women's Day as well as in a festival at A Space last year. It would be a good addition to a homophobia workshop or a women's studies class. Although the topic is obviously disturbing, the film documents personal and political victories in the face of anti-lesbian violence, and leaves viewers with a clear sense of the conviction and courage of these women.

Other Women's Films

available from DEC

Sweet Sugar Rage

Jamaica, 1986. Video.
Producer: Sistren Collective.

This video reveals the harsh working conditions facing women on a Jamaican sugar estate during a period of massive layoffs. Iris, a sugar worker for 25 years, recounts the scandal of her clash with union and management over her right to equal pay as a female supervisor.

Maids and Madams

South Africa, 1985. Video.

Producer: Mira Hamermesh.

In South Africa today, more than one million black women work as maids in white homes, the largest source of employment after agricultural work. This video contrasts the luxurious homes of the rich whites and the grinding poverty of the homelands.

Breaking Out

Canada, 1985. 16mm and video.

Producer: Brenda Longfellow.

Breaking Out develops a composite portrait of a woman living through the emotional and economic devastation of marriage breakdown. Her story is every woman's story. Her frustration and loneliness, her search for a new sense of self, her coming to terms with the absence of understanding, and open antipathy of most social institutions, represent the experiences of hundreds of women.

Our Marilyn

Canada, 1987. 16mm and video.

Producer: Brenda Longfellow.

Their Marilyn—Marilyn Monroe—was a sex symbol. Our Marilyn—Marilyn Bell—was an Ontario teenager who swam across Lake Ontario in 1954. The film probes the cultural differences and prevailing attitudes represented by the two Marylins, while the narrator, a contemporary Marilyn, attempts to sort out her divided loyalties and identities.

Abortion: Why Not?

Brazil, 1987. Video.

Producer: SOS Productions.

Abortion is illegal in Brazil, but is available at a price. This video includes testimonies from a number of women, as well as interviews with doctors, lawyers, and people on the street. Although the legal aspects differ, the issues relate directly to the Canadian situation.

Silent Pioneers

USA, 1985. 16mm and video.

Producer: Lucy Winer.

Contrary to popular myth, lesbians and gay men do grow old. They share many of the same concerns as older people everywhere. This film challenges the notion that older people are asexual. It shows the universality of forming relationships, earning a living, and finding a place in society.

ARTS

Food Chain Reaction

Wollaston: People Resisting Genocide by Miles Goldstick. Foreword by Dr. Rosalie Bertell. Montreal: Black Rose Books, 1988.

Reviewed by Amanda Hale

In 1984, Canada overtook the United States for the first time to become the western world's number one producer and exporter of uranium. Uranium mining is the basis of the international nuclear industry, and northern Saskatchewan is the hottest spot in terms of uranium action. Wollaston Lake is one of many small Indian communities in northern Saskatchewan which is being destroyed, environmentally and genetically, by uranium mining pollution.

Wollaston: People Resisting Genocide is a collage by Miles Goldstick of photos, facts, poems, personal stories and documentation. Structured in four segments, the book looks at the lives of the people around Wollaston Lake; the mining activity in Saskatchewan, the "Saudi Arabia" of the uranium industry; the ongoing resistance which, in June 1985, took the form of an 80-hour blockade of all traffic to and from the Rabbit Lake and Collin's Bay uranium mines, constituting the first organized act of civil disobedience against the uranium industry in Saskatchewan; and international solidarity, including that of a group of Scandinavians Against Nuclear Development, who toured Saskatchewan in August 1985.

Uranium mining is highly profitable. \$9 million worth of uranium can be mined in one day. But the amount of waste products is phenomenal. "In January 1987 production of solid uranium mill wastes in Canada reached at least 130 million tonnes—about 110 in Ontario and 20 in Saskatchewan. This amount represents a volume easily capable of covering a two lane highway a metre deep all the way from Vancouver to Halifax, coast to coast. Added to this already huge quantity is the gigantic amount of rock not containing enough uranium to put through the mill, and all the rock that had to be removed in order to reach the uranium," says Goldstick. Massive amounts of this waste have been dumped into Canada's lakes and rivers, and have reached the Arctic Ocean. Gone is the ignorance of the 50s and 60s when the dangers of radioactive contamination were not understood; when uranium tailings were used as construction fill for schools, hospitals and houses in Uranium City. In 1977 Health and Welfare Canada detected radiation levels 60 times higher than the acceptable level in the class rooms of Candu High, the Uranium City school. But the air venting system that was subsequently installed to blow the radon gas outside pointed into the school playground. Even though the damage is understood, the consequences are costly, and neither government nor industry is prepared to pay, especially when the victims are Native people. The story of Wollaston is essentially one of genocide.

As environmentalist and nuclear expert Dr. Rosalie Bertell points out in her foreword: "Food is the basis of human life. Starvation, botulism, ptomaine poisoning and toxic contamination of food cause death at various speeds and through different mechanisms. . . . We as a society have failed the Wollaston Lake community in the basic human right to information and to health." Moose and fish provide major sources of protein for the Wollaston

Native people. This book documents the cumulative effect of radioactivity on animals and fish with, for example, photos of a two-headed moose fetus and a blind fish caught in 1982 downstream of the Beaverlodge mine. The fish is a longnose sucker, a species which feeds off the bottom of the lake where the mass of radioactive particles has settled. This fish is totally blind. It has no pupils. The moose graze near uranium tailings and drink from polluted lakes. They also eat aquatic plants, a concentrated source of radioactivity. "Eating contaminated moose," writes Dr. Rosalie Bertell, "does not bring sudden dramatic illnesses; rather it slowly undermines health, like old age does, and causes the children in a community to be a little less healthy than their parents. Slowly over time, the vigor of the people is irreversibly reduced?"

The sudden and dramatic incidence of radioactivity entering the European food chain as a result of the April 1986 Chernobyl accident is paralleled and contrasted with the long slow deterioration of Canada's northern ecology.

Brian "Banjo" Ratt, a Cree from Ile à la Crosse, is one of the many people who tell their stories in this book. He says, "My father, he's fished and trapped all his life. Within a three month period he'd only make about \$3-4,000 on furs and fish. He didn't need all that money because he lived off the land. But now you need more money because there are fewer moose now. So my Dad got a job in the mine. After 21 days he came back with \$3,400. After 21 days! And here his son is trying to tell him about uranium mining. He just kicks me out the door. But now he's bitter because he's found out I've always been telling the truth. But it's too late. I don't want to live poor all my life, but I don't want to destroy my own land just to be rich. There has to be other avenues for people to take. . . . Only about eight people work at the mines from Ile à la Crosse out of the whole population of about 1,500. Every week they bring out millions of dollars worth of yellow-cake from the mine."

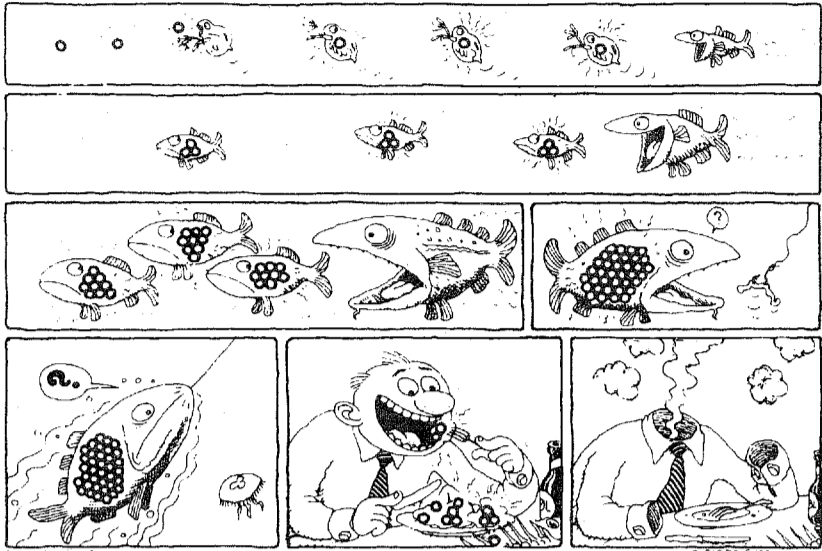
Among the many corporations controlling the Saskatchewan uranium boom are Gulf, Eldorado Nuclear, Atomic Energy of Canada, and Saskatchewan Mining Development. In the beginning, the people of the north were led to believe that uranium mining would provide jobs for everyone. This did not turn out to be

the case. Not only do the mining companies hire very few Native people, but they go to some lengths to hide this fact. During a promotional tour by Gulf Minerals in 1977, "they had an Indian man standing in each room. When one woman asked one of these men



Wollaston Lake Cree children suffer from the slow but devastating side effects of uranium mining.

what he did, he said, 'I was just asked to come in here and stand around.'" Those who are employed have been exposed, both in Saskatchewan and Ontario, to extremely dangerous conditions, unprotected by safety equipment, and in many cases the radioactive contamination has resulted in cancer. A Zurich, Ontario woman, speaking of her husband's death in 1956, after working at the Port Hope uranium refinery, says: "When he died he was covered with lumps and the doctors said that he had lumps all through his insides. He inhaled, breathed in a lot of radioactive dust. He told me about that. . . . but the officials at Eldorado have always denied it. They say that the death of a person like my husband at 34 years of age is perfectly normal. . . . It's only in the last ten years that I realized thousands of people have died the same way. . . . And it is the policy of our government to deliberately lie about the effects of radioactive dust and radiation. . . . They pass laws that protect them. . . . The only



thing I've been able to do that works is to protest non-violently by disobeying the laws that protect these dishonest activities of our government."


Elder Leo Medal of Black Lake says, "The prospecting, . . . it did quite a bit of damage to our trapline. About twenty years back we never heard about cancer. But now people are dying of cancer. It's probably because of the food they're getting from the south too. Before, when we lived off the land, we didn't have any store-bought food."

The corporate philosophy on water contamination is that "the solution to pollution is dilution." While federal and provincial governments, and mining corporations admit that the streams are polluted, they claim that once the waters reach the lake the radioactivity will be diluted to a "safe" level. Statistics gathered from environmental studies have, however, contradicted this claim and revealed pollution to be above the danger level for both aquatic life and drinking water. But John Witteman, Director of the Saskatchewan District Office of the Canadian Ministry of Environment, contradicted the published findings of his own ministry in April 1985 when he stated that, "Mine wastes have never killed fish." He went on to explain to the Wollaston Lake residents that, according to the government "LC50" test, "It is OK if up to 50% of the fish die" as a result of "the lethal concentration of a substance in water."

It is ironic in terms of Canada's image as a first world country that a delegation of Scandinavians visited in 1985 in dual solidarity against nuclear development and in the struggle against genocide in the north. Many Canadians work in solidarity with third world peoples who are suffering similar genocidal oppression. It seems there is little basic difference between the struggle of indigenous peoples to reclaim ancestral land in Guatemala, El Salvador and Honduras, and the struggles of Canadian Native peoples for land and existence, whether it be the Cree at Lubicon Lake, the Chipewyan of Wollaston Lake, or Native peoples anywhere else in Canada's mineral rich land.

The 1985 blockade has had little impact in terms of restraint on the uranium industry. However, as a focal point in an ongoing protest, it has drawn local, national and international media attention to the situation at Wollaston Lake. There is a daily growing network of non-Native people waking up to the implications of the situation, in terms of their own lives. As Dr. Rosalie Bertell so accurately states, "We are multiplying comparable self-destructive behaviours all over the world. . . . Wollaston Lake is our own story, the story of our land, our food, and our brothers and sisters."

Ile à la Crosse resident Brian Ratt says, "There's a little story about when the white man first came here. He was walking along a road and saw an Indian sitting on a log and he asked the Indian if he could sit down. The Indian said, 'Of course, sit down.' But pretty soon there were a lot of white people sitting on the log and the Indian kept moving over. Pretty soon the Indian was sitting on the ground. We have to pray to the Great Spirit and ask for all the strength that we need because we're a very kind-hearted people." ●



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Timmins/Toronto: Cultural Fusion



Little Miss Easter Seals, Monique (Danielle St-Aubin) and cousin Nikki (Janet Land).

by Ellea Wright

As the title suggests, the play *La P'tite Miss Easter Seals* by Lina Chartrand is a play about a young Francophone girl with a disability. She is given the dubious honour of representing the Easter Seals campaign in their fundraising. At least, the honour is dubious for her.

There are three roles in the play: Antoinette Latremouille, the mother, played by Carmelle LeGal; Monique Latremouille, Antoinette's 13-year-old daughter played by Danielle St-Aubin; and Nicole Conway, Monique's 17-year-old cousin played by Janet Land. The play takes place on a train from Timmins, in northern Ontario, en route to Toronto. It's the over-

nighter, twelve long hours. Destination: Sick Children's Hospital. After several attempts by doctors to perform various "miracles" on Monique to cure the effects of polio, they took a last chance and conducted a spinal operation. She is wearing a full body cast, which literally covers her from head to toe and has completely immobilized her for six months. The action unfolds in a crowded train berth. Monique in her plaster cast on a specially installed bed takes up most of the space.

The play is semi-autobiographical. Lina Chartrand did have polio at the age of five and did wear a full body cast at the age of 13 for six months. Although fact and fiction mingle in this play, one unbelievable fact is that the body

cast really did weight 250 pounds; the roof of the train car had to be removed and Lina, in body cast, was lifted in and out of the train car by a crane. As Lina puts it, the contradiction of living with a disability is that, "you spend your life being invisible, ignored, over-looked, unable to participate in daily life with everyone else. Yet at the same time you are more visible—too visible—due to a limp, crutches, a brace, a body cast, the dramatic procedure necessary for boarding a train. We suffer from a "mal-aise;" a passive hostility toward bodies and behaviour which are different, which do not fit a narrow norm."

As characters, Monique and her mother are somewhat biographical. They are Franco-Ontarian. Antoinette understands English but does not use it at all during the play. She represents the struggle of a linguistic minority group trying to maintain its values, culture and language against the impact of the dominant cultural group and its values and language. Needless to say, this struggle is not a neutral one. Antoinette describes how being French, not just her lack of English, created difficulties for her. One time in particular she tried to call a doctor for 5-year-old Monique when she was ill and feverish with polio. The telephone operator was English, and was not allowed to speak in French. Antoinette could not make herself understood and eventually, in desperation, called the police to bring a doctor. Linguistic battles, like other majority-minority struggles, are mean and not acting can take a human toll.

Monique, of course, is eager, perhaps more so than ever, to be normal, to be a part of the larger community. She attends the French school, but is bilingual and knows all of the latest hits on the radio by heart: those sappy love songs of the early sixties, those dream-laden imports from the US. English culture do not just represent the rest of Canada to the Francophone minority, but the Americanization of Canada, "tout le kit."

The play is bilingual, not to facilitate viewing by Toronto audiences, but to illustrate this overlapping, this tug-of-war between the cultures, epitomized by Nicole. Her mother is Antoinette's younger sister, Thérèse, who married an Anglophone (Antoinette admits that he's nice for an Anglo). In several ways, Thérèse's family represents the dominant culture, at the same time as it represents the "benefits" of assimilation for Francophones: Nicole's father is the boss at the mine; the family is comfortably well-off; Thérèse was the only member of her family to have schooling and now her daughter Nicole also has ambitions to go to university and to work for a radio; English is the language spoken at home and Nicole goes to an English school.

Monique's family is typically Franco-Ontarian: her "papa" is a worker at the mine; her family is poor and Antoinette is frugal; Antoinette helped raise her brothers and sisters and did not go to school; she cannot fathom that the future could possibly bring a change to the struggles of her life; they are Catholic; French is the language spoken at home.

Monique's plans for the future are kept in check by her mother's bitterness and by her own mixed feelings about her body. Nicole repre-

sents everything that the adolescent Monique would like to be and have: she is the Timmins Winter Carnival Queen, she's pretty, her hair and her clothes are always "à la mode," just like her mother, and she has exciting career plans. But Monique knows where to draw the line in terms of idolizing her cousin. Nicole thinks it might be interesting to do a radio show about miners' lives and Monique finds the idea ludicrous—"you don't come from a miner's family. You could never understand!" Monique lives, in a number of ways, outside of the status quo: she is disabled, French and working class.

Her frustration with her body is, of course, undeniable. The play steps out of the biographical and into fiction as she expresses her anger about her dependence, her mother whom she sees too much of, her mother-tongue which sets her apart, her cousin for being who and what she is. She is easily disgruntled and distracted, yells and screams at her mother and Nicole and then quickly changes the subject. Antoinette is also frustrated, as well as pessimistic and wary, oppressively so, and weary of her burdensome role of mother. At the end of the play, just before the train rolls into Union Station, Monique and her mother fight, saying to each other all the things that have been pent-up and accumulating over the years. Carmelle LeGal, who plays Antoinette, says she finds the role very therapeutic each time she plays it, just to be able to speak honestly of the resentment, the disgust and the hopelessness in her role as nurse and servant. Danielle St-Aubin, in the role of Monique, relates to her as an adolescent and says that she would have loved to speak in such a way if only she had had the words. Monique vents and says all, which Lina Chartrand, at the time, could not have done. Carmelle mentioned that she had been quite nervous to play the role "comme il faut" on opening night knowing that Lina's mother was in the audience. Lina had created a side to her mother that she had in fact never seen.

Underneath the frustrations, short tempers, agitation of all three characters, is the anxiety of not knowing what will happen at the hospital after the cast is removed. Monique's dream is to be able to wear her favourite red dress, have her hair permed, perhaps wear high heels, and for "nothing to show." She's counting on the operation to fix everything, including her social acceptability. Nicole can't imagine Monique as anything other than Little Miss Easter Seals, and Antoinette states directly that if this operation doesn't work Monique will die. This precipitates the fight between Monique and her mother. For all of them, this is the unspeakable, the impossible and ominous, potential reality. Their fear runs high. Lina as writer allows them to act out of their fear, but they are never able to address their fears, to get beneath their anxiety. It all seems so overwhelming.

They arrive at Union Station, the train car roof is removed, Monique is lifted out by a crane and held suspended in the air. Her mother and Nicole call to her, "Don't be afraid, Monique, just don't be afraid," it seems, for their own sake as much as for hers.

Ellea Wright is a Toronto feminist.

Loud-mouthed Initiative

Work in Progress: Building Women's Culture, ed. Rhea Tregobov. Toronto: Women's Press, 1987.

Reviewed by Ria Bleumer and Molly Harrington

"Is there a feminine aesthetic? Certainly there is, if one is talking about aesthetic awareness and modes of sensory perception. Certainly not, if one is talking about an unusual variant of artistic production or about a painstakingly constructed theory of art?" (Silvia Bovenschen, "Is there a feminine aesthetic? *Feminist Aesthetics*, Gisela Ecker, ed. London: Women's Press, 1985.)

Work in Progress, a collaborative feminist effort of seven critics, celebrates the progress made by Canadian women artists in addressing the issue of a feminist aesthetic. It is self-identified as an initiative—that is, it lays out the basic groundwork of Canadian feminist artistic accomplishments without defining either explicit direction or parameters for the future. Editor Rhea Tregobov has clearly gathered these essays together to give a voice to Canadian women who are critics and artists rather than to establish an authoritative line on Canadian women's culture.

Wendy Waring, in "Strategies for Subversions," quite accurately points out the dilemma that literary critics encounter. "Literary criticism relies for much of its financial stability on the academic institution," which only accepts the "right kind" of writing, pointing to a language full of orthodox terms and issues.

Women are reclaiming language. Female discourse ascribes meaning to women's experience and thus not only broadens the "feminist textual horizon" as Wendy Waring writes, but also opens up the traditional male discourse. There is a contradiction in stating that on the one hand women are "disfranchised from language" and on the other hand that we have more than one decade of women's writing to build on. A strong female voice will, and has, made it through into the public dis-

course. Think of Daphne Marlatt, Nicole Brosard. Let's pay tribute to these voices in a way that does not harbour self-doubt but shows strength in its very essence. And indeed reclaim a language that is ours—diverse, real, dynamic and open.

Amanda Hale's "A Dialectical Drama" is written in a dedicated and strong voice. Admitting her concentration on the Toronto scene, she describes how Canadian women's theatre groups have developed since the early seventies. What is emphasized is not the attempt to achieve equality with male dominated theatre groups, but the development of new feminist work arising from women's theatre in a feminist context. Thus, women's theatre is necessarily political, "dedicated to effecting change." Hale also emphasizes the necessity to break down the boundaries between disciplines in order to create a stronger cross-disciplinary support among the arts networks.

Pauline Fowler's distinction between architecture and building, in her article "Women, Building Culture: Architecture for Feminists," replicates the traditional dichotomy; feminine/masculine, nature/culture, private/public. Her contention is that architecture is "socially constructed" and that "a building type at inception contains no inherent or binding values." This allows her to reclaim the traditional Nike (winged victory) perched upon a doric column as feminist while disclaiming various designs for a new "women's space" as non-architectural.

Marlene Nourbese Philip's "Journal Entries" speaks directly to the need to affirm and to write from "wholeness and integrity" rather than from "reaction." She restates the central challenge to feminist creativity and creativity generally:

"We are, however, more than the sum of all our parts. To believe that our reality is circumscribed by the word Black or female is to connive and collude in our own prisons. But. But. But... —but how to find the centre from which one can look out—all around—transcending gender, race, class, yet still belonging

• continued next page



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• **WORK IN PROGRESS**, from previous page.

to all those things—because we are, after all, human and flawed!”

This concept is echoed in Teresa de Lauretis's recent book *Technologies of Gender*, as she, “inscribes the differences among women as differences within women.” Marlene Philips thus searches for a statement in a language that represents the world within herself, the artist.

Lisa Steele's survey of Canadian feminist video production, “Committed to Memory,” provides an invaluable synthesis of Anglo and Francophone women's video art. The relative accessibility of video, as opposed to film, has attracted women and rendered video a strong expression of women's “memory.” Perhaps some elaboration upon Steele's assessment of video as a different and less static form of visual art would have led in an interesting direction, connecting nicely with her view of memory which “is associative, sensual and illogical.”

“From Didactics to Desire,” by Kass Banning, traces the evolution of feminist film in Canada from its documentary and National Film Board days to the present avant-garde productions. Banning identifies the double bind that the feminist film critic faces. She echoes current feminist film critics, such as Teresa de Lauretis who points to a feminist “de-aesthetic” that has developed in feminist cinema as it desexualizes violence, deOedipalizes narrative and deconstructs traditional

patriarchal cinema, rather than producing a static body of didactic cinema. The unifying voice that does exist in feminist films is one set to “oppose the dominant forms of representation” available within patriarchy and to project in a new language of female desire a myriad of forms and images.

Monika Gagnon, in “Canadian Women in the Visual Arts, 1975-1987,” furthers this discussion as she too struggles to identify some homogeneity within the diversity of Canadian women's visual art. This struggle is basic, as the problem of naming of the woman/female/feminist artist attests to. The reluctance to replicate patriarchal codes of categorization makes discussion of woman, female or feminist art inherently difficult. Again, feminist cultural criticism seems to be moving away from definition to challenge dominant art practices, while retaining a heterogeneous and dynamic base.

Work in Progress celebrates rather than defines Canadian Feminist culture. In essence, the overwhelming sense is one of openness and nondefinition. As Rhea Tregobov aptly notes, “Our intention was to present idiosyncratic, loud-mouthed, passionate, opinionated essays which would generate as much disagreement as approval.”

Ria Bleumer and Molly Harrington are Toronto feminists.

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The Everyday World as Problematic

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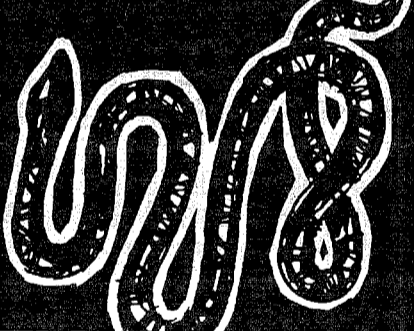
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Available on one reel or videocassette: C 0186 072, 84 minutes; separately, Part 1: C 0186 073; Part 2: C 0186 074; Part 3: C 0186 075; or in French under the title *Les Terribles vivantes*: C 0286 072.

DOCTOR, LAWYER, INDIAN CHIEF

C 0186 532 29 minutes

Five native women who have successfully forged non-traditional careers share their experiences and reveal how they drew on the strength of native Indian culture. A French version is also available: *L'Avenir est entre nos mains*.

ENTERPRISING WOMEN

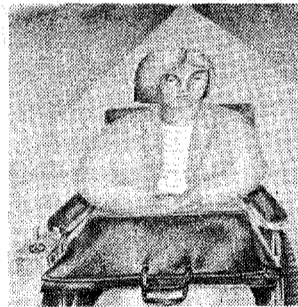
C 0187 063 27 minutes

The stories of five female entrepreneurs relay the pitfalls and the joys of running a business. The women profiled head companies involved in pasta, lumber, fish, silk-screening, and a business academy.

THE IMPOSSIBLE TAKES A LITTLE LONGER

C 0186 513 45 minutes

Women with a range of physical disabilities demonstrate how they have overcome obstacles in their careers and their personal lives, and what services are still needed by the handicapped. Captioned for the hearing impaired. A French version is also available: *Le Vent dans les voiles*. Honorable Mention at the Third Medikanale Internationale Festival, Parma, Italy.



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OUTSIDE BROADSIDE

-- APRIL 1988 --

• **Friday, April 1:** A show of Shonagh Adelman's paintings at the YZY Gallery, 1087 Queen Street West. Info: 531-7869. **To Saturday, April 23.**

• **Friday, April 1:** Siren Soirées, an evening of entertainment presented by the Company of Sirens. \$5. 9 pm at the Theatre Centre, 191 Lippincott (at Ulster, one block south of Bathurst). Info: 461-6101 or 465-6088. **To Saturday, April 2.**

• **Friday, April 1:** Nightwood Theatre presents *Goodnight Desdemona* (Good Morning Juliet) by Ann-Marie Macdonald, directed by Banuta Rubess. Tuesday to Thursday, \$8; Friday and Saturday, \$10; Sunday, \$5. The Annex Theatre, 730 Bathurst Street. Info: 537-4913. **To Saturday, April 23.**

• **Friday, April 1:** Atelier Ceramique Gallery presents "Balance of Thought," an exhibition of descriptive oil paintings by Laura Jolicœur. 559 Queen St. West. Info: 366-2467. **To Saturday, April 2.**

WEEK OF APRIL 4

• **Monday, April 4:** *I've Heard the Mermaids Singing* at the Rose Café. \$2 admission, includes buffet. 8 pm. 547 Parliament St. Info: 928-1495.

• **Tuesday, April 5:** A course on Incest and Child Sexual Abuse: Social Counselling Issues begins at George Brown College, Nightingale Campus, 2 Murray St. Registration at Casa Loma Admissions Office, 160 Kendal Ave. Info: 967-1212, ext. 4220. Tuesdays to May 31.

• **Wednesday, April 6:** Basic Wen-Do course begins at Parliament and Gerrard. Info: 925-4363. Wednesdays, to May 18.

• **Wednesday, April 6:** The North York Women's Shelter, a shelter for battered women, is holding its Annual General Meeting with panel discussion to follow on violence against women: Where the Shelter and Legal Systems Intersect. Newtonbrook United Church, 53 Cummer Ave., Willowdale. 7:30 pm. Info: 635-9427.

• **Wednesday, April 6:** The National Film Board and the Metro Toronto YWCA present the first film in the series on the Feminization of Poverty, *No Way! Not Me!* Followed by a panel discussion with Kay Sigurjonsson, FWTAO, Joanne Campbell, Social Assistance Review Committee, Carol Walsh, Regent Park Sole-Support Mothers, Carol Cayenne, Parents Against Poverty; and Myra Novogrodsky, Women's and Labour Studies, Toronto Board of Education. 7:30 pm. Royal Ontario Museum, 100 Queen's Park, free. Info: Rose Mangone, 973-9094.

• **Thursday, April 7:** "Bird as Belly/ Belly as Bird," an exhibition of sculptures on women's physical life force by Jane Lind. West Gallery, Justina M. Barnicke Gallery, Hart House, U of T. Info: Judi Schwartz, 978-2453. **To Thursday, May 5.**

• **Thursday, April 7:** Aftermath presents a public forum on Child Sexual Abuse: The Impact on the Family. Wheelchair accessible, signed for hearing impaired. 8 pm, 2nd floor auditorium, Ontario Hydro Building, 700 University Ave. Info: 461-4709.

• **Thursday, April 7:** Daughters of the Mother presents "Mothers and Daughters," an evening of storytelling, movement and sound with Shama Beach, storyteller and dancer, and Elana Vinnik, singer and musician. Palmerston Library Theatre, Palmerston Ave. just north of Bloor, 8 pm, \$8. Info and reservations: 781-5779. **To Friday, April 8.**

• **Thursday, April 7:** Basic Wen-Do course begins at Scarborough Women's Centre. Info: 431-1138. Thursdays, to May 19.

• **Friday, April 8:** Working Together: Women in the Non-Profit Sector, Third Annual Conference. A conference providing concrete strategies for developing healthy and productive organizations from a feminist perspective. Info: Community Resources and Initiatives, 150A Winona Drive, Toronto, M6G 3S9; tel. 658-1752. **To Sunday, April 10.**

• **Saturday, April 9:** Charlotte Bunch, keynote speaker at the Working Together Conference, speaks on "A Global Feminist Perspective on Women and the Non-Profit Sector." 9:45 am. 77 Charles St. West. Info: 658-1752.

• **Saturday, April 9:** A dance sponsored by the Durham Alliance Association, a recently formed Gay and Lesbian group. 8 pm-1:30 am. For tickets and info, write Box 914, Oshawa, Ontario L1H 7N1, or call 434-4279.



• **Saturday, April 9:** Taking Off, a gay and lesbian dance to launch the John Damien Trust. 9:30 pm, \$5. At the Buttery, Trinity College, U of T, 15 Devonshire Place.

• **Wednesday, April 9:** Basic Wen-Do course begins, downtown Toronto. Info: 368-2178. Also **Saturday, April 16.**

WEEK OF APRIL 11

• **Monday, April 11:** Basic Wen-Do course begins, Davisville and Yonge. Info: 368-2178. Mondays, to May 16.

• **Monday, April 11:** The Canadian Women's Movement Archives presents Women's Blues and Bluegrass. Featuring Holly Cole and the Fly By Night Dyke Band. A special disk-launching party to celebrate "Fem-Direct," the directory of Canadian women's groups. 334 Queen St. West. 8 pm. \$2. Wheelchair accessible; childcare arrangements before April 5. Info: 597-8865.

• **Monday, April 11:** Popular Feminism Series presents a panel discussion on Bridging a Gap: Women in Educational Leadership, with Margaret Evans, Dorothy Gossling and Joyce Boucher. Small group discussion to follow. 8 pm, Room 2-212/213, OISE, 252 Bloor St. West. Info: 923-6641, ext. 2204.

• **Tuesday, April 12:** Relationship recovery group for women, facilitated by Maria Minicucci, psychotherapist. 7-9 pm at the Centre for Creativity, Knowledge and Change, 47 Cecil St. Info: 591-9386. Tuesdays, to May 31.

• **Tuesday, April 12:** Organizational meeting for Lesbian and Gay Pride Day, 7:30 pm. 519 Church Street Community Centre. Info: Grant, 862-0470.

• **Wednesday, April 13:** Discussion group on Women and Class facilitated by Maria Minicucci. 8-10 pm at the Centre for Creativity, Knowledge and Change, 47 Cecil St. Info: 591-9836. Wednesdays, to May 18.

• **Thursday, April 14:** Basic Wen-Do course begins, downtown Toronto. Info: 368-2178. Thursdays, to May 19.

• **Friday, April 15:** Bratty and the Babysitters appears in concert at Lee's Palace. 527 Bloor St. West. 10 pm. Info: 532-7383. Also **Saturday, April 16.**

• **Saturday, April 16:** Metro-wide meeting on Sexual Assault Prevention, sponsored by METRAC, Riverdale Women's Action Committee, High Park Women's Action Committee and a number of other women's community groups. At City Hall. 1-5 pm. Info: 392-3135.

• **Saturday, April 16:** Ontario Coalition for Abortion Clinics (OCAC) Rally, March and Fair. Rally at Trinity-St. Paul's Centre, 427 Bloor Street West at 1 pm. March to Morgentaler Clinic. Info: 532-8193.

• **Sunday, April 17:** DisAbleD Women's Network (DAWN) celebrates its third year with an Open House, with refreshments, displays, etc. 1:30-4:30 pm at 160 The Esplanade. RSVP: 755-6060 (voice or TDD).

WEEK OF APRIL 18

• **Monday, April 18:** The Toronto Women's Bookstore and the National Book Festival present a reading with Beatrice Culleton and Lenore Keeshig-Tobias. 16 Spadina Road, 7:30 pm. Info: 922-8744.

• **Monday, April 18:** *Two in Twenty*, lesbian soap operas at the Rose Café. \$2 admission, includes buffet. 8 pm. 547 Parliament St. Info: 928-1495.

• **Friday, April 22:** The YWCA of Metro Toronto presents *Thin Ice*, a play about sexual coercion in teenage relationships, written by Banuta Rubess and Beverley Cooper, produced by Theatre Direct Canada. Followed by a discussion led by Catherine Stewart, METRAC. 8 pm. OISE auditorium, 252 Bloor St. West. Wheelchair accessible, doors open 7:30 pm. Free. Info: 961-8100.

• **Friday, April 22:** A Gathering of Jewish Lesbian Daughters of Holocaust Survivors (and partners, lovers and lesbian friends). A weekend of workshops, discussion and support in New Hampshire. Info: JLDHS, Box 810, Stn. P, Toronto, M5S 2Z1; tel. 531-8930. **To Sunday, April 24.**

• **Friday, April 22:** Spring weekend at Tapawingo. Spaces limited. \$69. Call Susan (416) 921-4755 or Kye (416) 967-7118. **To Sunday, April 24.**

• **Saturday, April 23:** Act for Disarmament holds a Peace Festival at Toronto City Hall, 12 noon. Info: 960-2228.

• **Sunday, April 24:** Dr. Helen Caldicott speaks on "Making Canada a World Leader for Peace," a nation-wide tour in support of the Canadian Peace Pledge Campaign. 7 pm. Convocation Hall, King's College Circle, University of Toronto. \$9 general admission; students, seniors and unwaged, \$6. Info: 535-8005.

• **Sunday, April 24:** Older Women's Network presents "Retirement or Choice?" a panel discussion with Edith Johnston, Lori Sterling and Bruce McNaughton. Moderator: Joan Watson. 2 pm. OISE Auditorium, 252 Bloor Street West. Wheelchair accessible. Free. Refreshments. Info: 923-6641, ext. 2204.



WEEK OF APRIL 25

• **Monday, April 25:** Love, Sex, Intimacy—The Lies We Learn to Live With, a women's group dealing with relations, sexuality, loving others, loving oneself. 7-9 pm at the Centre for Creativity, Knowledge and Change, 47 Cecil St. Info: 591-9386. Mondays, to May 30.

• **Monday, April 25:** Basic Wen-Do course begins, Kingston Rd. and Scarborough Rd. Info: 492-5145. Mondays, to May 30.

• **Friday, April 29:** Women's Independent Thoughtz (WITZ) presents a seminar/discussion on Feminist Literary Criticism. Info: 239-5281.

• **Saturday, April 30:** Susan Forward, psychologist and author of *Men Who Hate Women and the Women Who Love Them*, presents a one-day seminar on Pathways to Healthy Relationships. 1-6 pm. Convocation Hall, 21 King's College Circle, U of T. \$75. Info: Insight Seminars, 537-6464.

• **Saturday, April 30:** GCDC presents Still Dancing, their 6th Anniversary Gay and Lesbian Dance. 9 pm-3 am. \$8 advance (at Glad Day, This Ain't the Rosedale Library, Altered States), \$9 at door. The Concert Hall, 888 Yonge Street.

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. 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. Interviews, reviews, commentary and chat. Tune in! Info: 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: Lesbian fuck-the-discussion group meets for informal basketball, movie nights and other events. 7 pm., U of T Women's Centre, 49 St. George. Info: 978-8201.

Tuesday and Thursday: The Lesbian Phone Line is open for calls from women. 7:30-9:30 pm. 533-6120.

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

Thursday: Feminist self-help discussion group. Women and men welcome. 7-9 pm. U of T Women's Centre, 49 St. George. Info: 978-8201.

Compiled by
Helen Lenskyj

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WOMANSPACE ON SALTSRING ISLAND. Country cabin close to sea, lakes and hiking trails. Take ferry from Victoria or Vancouver. Contact Gillian Smith, Box C85, King Rd., R.R. 1, Fulford Harbour, BC. V05 1C0.

PLANNING A TRIP TO MONTREAL? "Lavender Guide" introduces you to many of our city's lesbian resources. Available by sending S.A.S.E. (52¢) and \$2 to Project Lavender, CP105, Succ. de Lorimier, Montréal, Que., M2N 2N6.

FEMINIST AND LESBIAN BOOKS by mail, English and French. New books bulletin published 3 times/year. Free. L'Androgyne Bookstore, 3636 St-Laurent, Montreal, QC, H2X 2V4.

SPRING WEEKEND for women at Tapawingo near Parry Sound. April 22-24, 1988. \$69 (3-day option \$87). Limited spaces available. Call Susan (416) 921-4755, or Kye (416) 967-7118.

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GOLDEN THREADS, a contact publication for lesbians over 50 and women who love older women. Canadian and US. Confidential, warm, reliable. Sample copy mailed discreetly, \$5 (US), or send a self-addressed envelope for information: Golden Threads, P.O. Box 2416, Quincy, MA, 02269, USA.

URGENT. Our mailing list has been accidentally destroyed. If you were on it, send your name and address now. Librairie L'Androgyne, 3636 St. Laurent, Montreal, Canada, H2X 2V4.

THE OUT AND OUT CLUB invites all women who are interested in joining/who have joined this gay and lesbian outdoors club to a meeting on April 27, 7-10 pm, at the 519 Church Street Community Centre. (416) 530-4691.

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