



## Breakthrough: Awards for women's excellence in sports

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### INSIDE BROADSIDE

#### FEATURE

**POWER IN ISLAM:** Three Turkish women talk about being radical feminists in a repressive Islamic society. Their views, on everything from violence against women to pornography and prostitution, demonstrate one common denominator: the question of power, particularly police and military power and their use of torture. The *Kadin Cevresi* (Women's Circle) was formed to fight back. Interview by Jill Bend. Page 6.



#### NEWS

**BOARD DUTY:** Being a director on the board of an organization entails a host of responsibilities. Would you know how to act "honestly, loyally, diligently and not in conflict" as legally prescribed? Ignorance of the law is no excuse. Lisa Freedman explains. Page 3.

**MOVEMENT MATTERS:** Read about Charlotte Bunch and the growing phenomenon of global feminism; about the Feminist Writers' Festival at Harbourfront in June; about the McGill Mile women's triathlon in Toronto; about a new royal commission on reproductive technology; about a US poll on men and housework; and more. Movement Matters, page 5.

#### COMMENT

**SHATTERED STEREOTYPES:** The Breakthrough Awards, presented by the Canadian Association for the Advancement of Women and Sport, symbolize changing

perceptions about women's ability in sport. This year an award went to a corporation (Lloyds Bank). It was for much needed financial support but, says Helen Lenskyj, we *should* be honouring feminist organizations. Movement Comment, page 4.

#### ARTS

**DOUBLE EXPOSURE:** Kay Armatage, women's studies professor and filmmaker, has to find time to chair the department, work for the Festival of Festivals, and make films (her most recent being the award-winning 'Artist on Fire'). "It's hell, I tell you," says Armatage. Interview by Hewon Yang. Page 8.

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

#### OLYMPIC LEERING:

Marks in Olympic figure skating may be for artistic as well as technical merit, but for the women's event, physical appearance becomes the focus. Objectification of the skater as commodity contributes to the titillating gaze of the spectator. Penny McCann comments. Page 9.

#### CELLULOID FICTION:

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#### GAY GOTHIC:

Marion Foster's lesbian mystery novel *The Monarchs are Flying* combines gothic romance with the conventional murder genre in a kind of coming out tale. Leslie, our heroine, is saved by Harriet, her lawyer. "There are moments to treasure," says reviewer Ottie Locky. Page 10.

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## Women and Children First

On Saturday, April 16, 1988, over two hundred women, and a handful of men, met in Toronto City Hall to discuss how to stop rape. Planning for the event, "Stop Rape II," began only a couple of months ago, when women from various grassroots organizations across Metro Toronto met with women from METRAC (Metro Action Committee on Public Violence Against Women and Children). The planning committee faced the immediate challenge of integrating the needs of the diverse feminist and community groups that have evolved in the past few years in response to the escalating rate of male violence against women in Toronto.

Members of Riverdale Women's Action Committee (RWAC) played a major part in the planning, along with women from Scarborough, Guildwood and High Park groups, representatives from immigrant women's organizations, disabled women's groups, the Toronto Rape Crisis Centre, Women Against Violence Against Women and others.

There were many times during the planning stage when the reality of coalition politics hit home. While they shared a common concern to address the problem of rape, members of the planning group represented a wide range of political positions, from lesbian feminists to women who would not ordinarily use the term "feminist."

It was certainly déjà vu time for many of the women around the table when THE MEN QUESTION arose, absorbing, as usual, inordinate amounts of women's time and adrenalin. It was not simply a question of men's attendance, since male politicians and other male policy makers were invited to a hot seat session. Rather, it was a question of men's participation in the open forum and the workshops. One men-only workshop was proposed, along with several women-only sessions, while in the open forum, only women could speak. Men who were genuinely supportive of the movement to

stop rape would understand the need to *listen* to women's experience, rather than taking up time airing their own views on rape. And, on the issue of women-only workshops, it was clear to the majority of committee members that women's safety, security and freedom to speak out were paramount concerns and could not be jeopardized by the presence of men in workshops.

RWAC women felt particularly strongly about security issues in relation to men. Last year, two incidents provided clear evidence not only that men feel threatened by feminists organizing to stop rape, but that these feelings often take dangerous forms. The first incident involved the notorious flasher who exposed himself and masturbated while two hundred women were marching through the streets of Riverdale in a Take Back the Night March. Although he was acquitted in court, this man's alleged act (witnessed by dozens of women) was clearly one of symbolic violence. (See *Broadside*, July 1987.)

The second incident took place at a public meeting organized by RWAC, when a man in the audience followed a woman out of the meeting room and for several blocks along the street. He tried to engage her in a discussion of women's self-defence courses, and behaved in a very threatening manner. Subsequently, several women at the meeting remember that, when a mailing list had been circulated in the audience, the same man had scrutinized women's names and addresses. Needless to say, these events left the Riverdale women determined not to invite men to future meetings, out of the very real concern for women's safety.

On the other side of the debate, the belief was expressed that rape is not just a women's issue, but everyone's issue; that women and men should work together to stop rape; that women should not alienate supportive men by silencing them in a public meeting and pushing them off into a workshop by themselves. According to this line of reasoning, advertising for the event

should encourage men to attend, and they should be able to speak at the open forum.

Despite lengthy discussion of the issue, compromise was not possible, and the plan to keep certain parts of the event for women only was adopted. For their part, men who were present at the event expressed their appreciation that a workshop had been organized for them, and acknowledged the need to work with men to change their own and other men's attitudes to sexual violence.

The belief that women should be grateful to men who are "supportive" is a self-defeating one for all women. Surely, it is not too much to ask any *reasonable* person, male or female, to support a movement to stop men's violence against women and children. And the men who attend rape prevention meetings do not deserve special strokes simply for being reasonable.

Those who *do* need our special support and nurturing are the women who speak out about the sexual abuse and violence they have experienced, and, most especially, the women who are still living their lives in fear and silence, facing men's violence daily in the home, in the workplace and on the streets.

### Quote of the Month

"If we can somehow help them to get to know Jesus Christ, if we can help them to get involved in religion, in worshipping... they'll be much happier and their problems will be resolved much easier... Certainly those that suffer, say from the pressure of an unwanted pregnancy, will find it much, much easier to cope with the situation if they have a faith in Jesus Christ." — British Columbia Premier Bill Vander Zalm commenting on the plight of welfare recipients and women with unwanted pregnancies.



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# On the Board: Keeping Out of Trouble

by Lisa Freedman

**C**onsider the following scenario. You are approached by a friend who is on the board of a local women's organization whose mission statement defines the agency's goal as "adequately preparing women to re-enter the workplace."\* She asks you if you would be interested in sitting on the Board of Directors for this organization. Although you don't know too much about the organization, you agree. At your first Board meeting, which is held at another director's home (the organization's building is in a suburb which is too inconvenient for most of the directors) the following items are on the agenda: a motion to approve funds to fix the front stairs; a motion to fire the executive director; a motion to set a new salary for a new executive director; a motion to sponsor a grant application for another women's organization; a motion to hire a renovator for the shelter; and, other business.

The meeting proceeds as follows:

The front stairs of the building are rotting away and the representative from the staff collective who is attending the board meeting states that the stairs are in a dangerous condition. The board decides to defer discussion on this as no one is quite sure how much money is involved in fixing the stairs and beside, major renovations are planned for 1989 and the stairs will be done at that time.

The collective member is asked to leave and a discussion ensues concerning the current executive director. It is reported to the board by another board member that the executive director is not doing her job well. Nobody likes her and this is contributing to a tense atmosphere. She is not getting in reports on time and she is constantly calling in sick. The motion to fire her is passed.

Discussion follows on a new salary scale for the position. It is decided to advertise the position at \$29,000-\$35,000 although the organization only has funds to pay a salary of \$22,000-\$27,000 it was felt that no suitable candidates would apply unless the salary was increased. In response to your question as to where the money would come from to pay the new salary you are told that the organization would be applying for a grant from the Women's Directorate for a slide show on women's employment issues. Although the organization would be contracting out the work it was felt that it would be OK to include a category in the grant for supervision by the executive director and to apply for enough money to make up the shortfall in salary. As to what would happen to the salary in subsequent years, that was not discussed.

The board also passed a motion to "channel" funds for another women's organization. This other organization was applying for a corporate grant for a conference on rape but as they did not have a charitable number, they needed to "channel" the application through another organization.

As the organization needs some major renovation work it was proposed that ABC Construction be hired. The owner of ABC is the daughter of one of the board members (who is an investor in ABC). All of the board members agreed that this company does great work and besides it was felt that hiring women to do construction work would be an excellent role model for the clients. A motion was passed unanimously to hire ABC.

Under the category of other business, the following was discussed: the board was told that due to short staffing, staff on duty did not have time to take either a lunch or coffee break and they were just eating at their desks while they worked. The Board did not see any solution as this problem was not so much a result of a shortage of staff as it was a result of staff calling in sick and being off premises for other appointments.

Also under other business, a board member asked the collective member for a report on how the mediator that was hired to deal with staff concerns was doing. The collective member replied that all sessions with the mediator were confidential and she was not at liberty to discuss the sessions. She also did not know how long the collective would be using the services of the mediator, nor at what cost.

The meeting was adjourned at midnight.

**D**oes this sound like a typical board meeting? Probably. Meetings like this go on every day without anyone really giving them a second thought. But the reality of the situation is that everything that transpired at this meeting could possibly subject the directors to legal liability. As a prospective board member it is incumbent upon you to know what your responsibilities are.

Being a director carries with it a host of responsibilities as prescribed by law. These responsibilities include the responsibility to act honestly, loyally, diligently and not in conflict.

The duty to act honestly usually boils down to a list of things you cannot do as a member of a board. For example, you cannot misuse funds. This generally means that you cannot use funds for purposes other than those designated in the by-laws or mission statement of the organization. If your mission statement is limited to "adequately preparing women to re-enter the workplace," you cannot "channel" funds for any other purpose. While you might be able to sponsor a grant for an organization doing a conference on child care (which is an issue that relates to women's re-entry into the workplace) you cannot "channel" funds for an organization doing a conference on rape.

Similarly, as a board member, you cannot misappropriate funds. If you receive funding to hold a conference on prostitution and you use that funding to publish a book on child care, that's misappropriation. Or, if you state in a grant application that the executive director will be supervising a grant, then she had better be supervising the grant if any money will be going to her salary.

Nor can you act fraudulently, meaning you cannot induce people to do something under false pretences. You can't offer someone a job at a certain salary when you know that the organization does not have the money available to pay that salary. Of course, if you tell someone that you will offer them a job at a certain salary though you will have to fundraise part of that salary because you do not have the money on hand, that's OK (but don't be surprised if they don't take the job).

A Board of Directors cannot make "improper" loans. Barring anything to the contrary in your by-laws, loans to employees may be allowed (although not recommended) but loans to family and friends will get you into trouble. Finally, you cannot have knowledge of improper or illegal acts of employees. Actually, as a board member you can have the knowledge but you have to do something about it. For example,

if you know that an employee is misusing funds or breaking the law in some way you cannot turn a blind eye. You must take steps to prevent the continuation of the improper or illegal act. If you're not sure what to do, consult with the organization's lawyer. This in fact is a good rule with respect to any matter requiring professional or technical advice. Consult the specialists.

**I**n order to act loyally you must exercise your power honestly and for the benefit of the organization as a whole. This means that you cannot profit personally or put yourself in a conflict of interest situation. Many people on boards of directors do get themselves into problems because of conflicts of interest. The simple principle that will keep you out of trouble is to remember that you cannot put your personal interest ahead of the best interest of the organization. In order to avoid a conflict of interest, do not make decisions based on anything but the best interest of the organization. Just because your daughter recently opened up a renovation company, don't suddenly decide that the shelter needs renovations. If the shelter does need renovations, though, have her give an estimate along with at least two other estimates and abstain from voting on the decision as to who gets the job.

Some people get into conflict of interest problems when they sit on more than one board. Let's assume that both organizations need a new executive director and there is one excellent candidate who has applied to both organizations. If you vote to hire her for organization A, you might not be working in the best interest of organization B. If you vote not to hire her for organization A because you think organization B needs her more, then you would not be voting in the best interest of organization A.

As a member of a Board of Directors you also have a "duty of diligence." This means that you should ask those questions which a person of ordinary care in her position or in managing her own affairs would ask. For example, if you went out to buy yourself a house and all of the houses that you were looking at were selling for about \$200,000 and then you suddenly saw one for sale for \$99,000 would you buy this house? The answer is maybe, but first you would have a number of questions to ask. Why is this house so cheap? Does it have urea formaldehyde in it? Is it on some type of contaminated land site? The same principles apply to a director. If your organization is getting involved in some venture, ask those questions that you would ask as if you were getting involved personally. If a specialist's advice is necessary, get it before you make a decision.

In order to act diligently you should keep yourself informed as to the policies, business and affairs of the organization. If possible, know what everyone does. At the very least know about your sources of revenue and where these resources are employed. Don't approve unlimited funds for "mediation," set a limit and if you need more money then set a new limit.

If you are a member of a board, one of the best ways to act diligently is to attend board meetings. You are usually not bound to attend all meetings (check the by-laws) but you should attend as many as possible or you may be held liable for transactions of which you had no knowledge.

If you are at a board meeting and you disagree with a resolution (for example, if the

board is voting to fire someone and you strongly disagree with the reasons for the firing) *dissent*. If you don't dissent, you are deemed to have consented. Make sure that your dissent is recorded in the minutes. If you were absent at the meeting, send a registered letter to the board noting that you disagree with a motion and have it recorded in the next set of minutes. The general rule is that a director is not liable for the misdeeds of her co-directors where she has not participated in the act resulting in the decision.

Remember, inaction is no excuse. There are a number of situations where your inaction will still get you into trouble. For example, if you know that the front steps are dangerous, and you don't take measures to get them fixed and someone is subsequently hurt on the steps, you may find yourself facing a lawsuit for negligence. Or let's say that you discover a name on the organization's payroll of a person who doesn't exist. You must do something to rectify the situation. You cannot be willfully blind. If you notice for example that the payroll is not being done properly, you must investigate and satisfy yourself that all is well or this will constitute carelessness. If your organization is breaking the law by, for example, not giving employees their legal coffee breaks or by paying them below the minimum wage, or by not paying proper statutory overtime, you must do something because, as stated above you cannot have knowledge of and ignore wrongful acts. Don't ignore any of these, or comparable situations. You have a duty to do whatever is necessary under the circumstances to correct the wrong.

While all of this may sound impossible, remember, if you are appointed to a board of directors you are not expected to exercise any skill which you do not have. You're not expected to be a financial or legal expert (unless appointed as such). But you are expected to ask for information when you need it.

• continued next page

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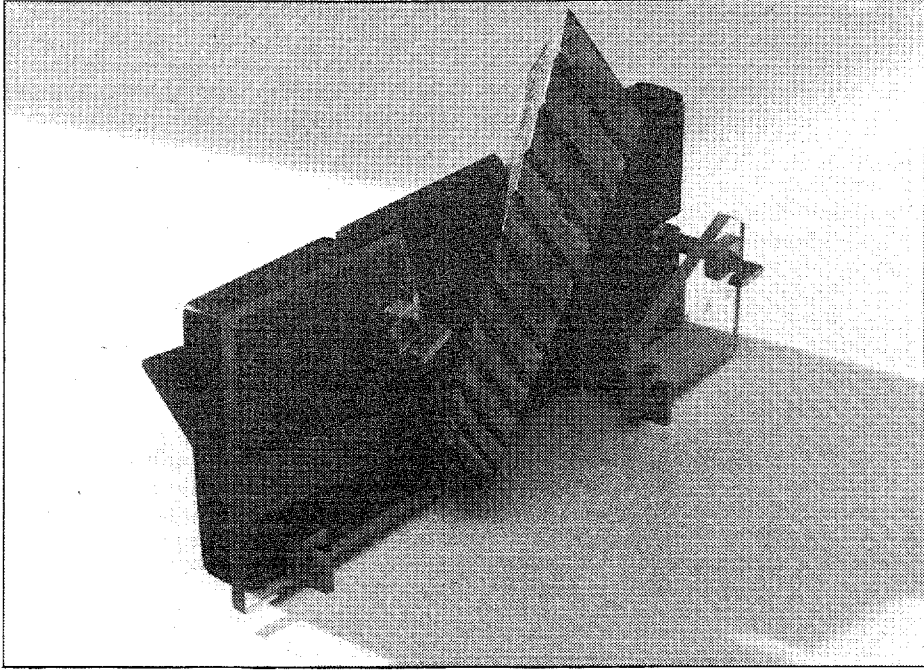
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# MOVEMENT COMMENT

## CAAW&S: Rewarding Excellence?



The Breakthrough Award: symbol of shattering stereotypes

by Helen Lenskyj

On March 28, 1988, the Canadian Association for the Advancement of Women and Sport (CAAW&S) presented its Breakthrough Awards for the second consecutive year. CAAW&S is a national, feminist organization founded in 1981 to advance the status of women in sport and physical activity through its advocacy, research and affirmative action efforts.

The purpose of the CAAW&S Breakthrough celebration is to identify and recognize the accomplishments of a woman or a group whose actions have challenged traditional limits and have empowered girls and women to participate more fully in sport and physical activity. It is not necessarily intended as a reward for outstanding performances on the part of elite female athletes, but rather to honour excellence and leadership by Canadian women. There are three categories of recipients: the athlete, the sponsor and the media.

The award, a piece of sculpture about six inches in height, symbolizes the shattering of common perceptions about female sporting ability. It has a granite base representing a wall, glass fragments symbolizing the actual breakthrough from the old to the new, and a bronze

stairway evoking the strength of dedicated women as well as the quest to extend the limits of human activity. The award was designed by Toronto architects Sandra Franke and Stephen Leblanc.

The first Breakthrough athlete award was presented in January 1987 to Sharon Wood, the Alberta mountain climber who, on May 20, 1986, became the first North American woman to reach the top of Mount Everest. The sponsor award went to Lloyds Bank, whose financial contribution of \$100,000 helped make Sharon's climb possible. The first media award was presented to *Chatelaine* magazine which, according to CAAW&S, provided, line for line, the most extensive coverage of women's sport, fitness and recreational activities in Canada.

Sharon Wood began hiking at the age of seven, and took up rock climbing in Jasper, Alberta when she was 17. Developing her skills through courses such as Outward Bound, she was a member of the all-woman team that climbed Mount Logan, Canada's highest peak, in 1977. In 1982, after completing a course in mountain skills, Sharon became the first woman guide certified by the Canadian Association of Mountain Guides.

For the next three years, Sharon worked as a climbing instructor in Canmore, BC, as well as climbing some of the world's highest peaks. Her mountain experience led her to believe that the biggest barrier to women's success in mountain climbing was not physical, but psychological. As she explained, "Women are raised believing they always need support and reassurance. I was raised on that belief, too, but for some reason, I always resisted it and pushed myself. I was stimulated by competition."

On her historic 71-day climb up Everest, Sharon and nine other Canadian climbers pioneered a new route up the Chinese side of the mountain. For Sharon, it was a mental as well as a physical challenge. "One of the things that kept me going was the excitement of learning how I could keep going... I became obsessed with the exploration of human potential."

This year's recipients of the Breakthrough Award were hockey player Justine Blainey and *Canadian Living* magazine's associate editor, Sally Armstrong. After a three-year struggle, Justine Blainey, winner of the athlete award, finally gained the right to play on a boys' hockey team, the Toronto Eastenders. Sally Armstrong received this year's media award in recognition of her journalism, in which she has consistently presented alternative images of physically active women.

Early in 1985, 12-year-old Justine Blainey began her three-year struggle to play hockey on a sex-integrated team. She was chosen to play on the Etobicoke Canucks "A" team, but was barred because of an Ontario Hockey Association rule prohibiting girls from its teams. At that time, it was legal for the OHA to exclude girls because of Section 19(2) of the Ontario Human Rights Code, which exempted amateur sport organizations from its sex discrimination protections.

Justine's first application before the Divisional Court of Ontario was unsuccessful, but on April 17, 1986, the Ontario Court of Appeal struck down section 19(2), ruling that it contravened the Canadian Charter of Rights and Freedoms. The OHA failed in its appeal to the Supreme Court of Canada, and in June 1986, Justine could finally file her complaint with the Ontario Human Rights Commission. It was not until December 1987 that the Commission released its decision, ruling that both the OHA and the Etobicoke Canucks violated the Hu-

man Rights Code by barring Justine from play. At last Justine was free to play on the team of her choice.

Throughout the long struggle, Justine's presence was strong and spirited. She knew that the long delays would make it more difficult for her to compete with the boys again, but she recognized that the success of her case would have far-reaching effects for girls and women across the country. A sports organization can no longer exclude a girl from play solely because of her gender. Justine's perseverance made that possible, and her victory was a victory for all Canadian girls and women.

Neither the amendment to the Human Rights Code nor the Blainey decision mandates sex-integrated sport; they simply permit integration if girls and women choose that route. Now 15 years old, Justine is a veteran at press conferences and public speaking engagements, and a strong advocate for girls' and women's right to play on the team of their choice.

Sally Armstrong was awarded the media award for creativity and women-centred vision in her publishing initiatives related to women and physical activity. Formerly a physical education department head in both Ontario and Quebec, Sally moved on to work as a consultant, first in drug education and subsequently in recreation.

Sally entered the publishing field in 1975 and is now associate editor of *Canadian Living*, responsible for lifestyle stories that include recreation and fitness. As well, she has written and co-produced three videos on social issues: youth suicide, human rights and child abuse. Sally has been described as "a woman who knows how to adapt her articles to the needs of her readers. At the same time her articles reflect her experience as a woman committed to an active lifestyle." She is a middle distance recreational runner and does aerobics regularly. A high point in her life occurred at age 40, when she completed the Outward Bound Mountain School in BC, an experience that included an overnight solo in a snow storm — with no tent!

As well as honouring the work of women committed to women's sport and physical activity, the Breakthrough Award celebration draws media and public attention to an area of women's experience that is seldom recognized. Television, radio and print coverage of women's sport and physical activity, if it exists at all, is characterized by sexist and heterosexist distortions. More often, women's achievements are simply ignored.

In this context, it appears that CAAW&S presents the media and corporate awards to publications or organizations that are making an effort to address the problem, even though the end result (for example, *Chatelaine's* coverage of women's sport) probably doesn't meet the feminist ideal. Presumably, we are grateful that women's sport is recognized at all, and we hope that the award will serve as an incentive for the mainstream media in general, and women's magazines in particular, to take women's sport seriously. It would probably be seen as mean-spirited to point out that male climbers have long received generous support from Canadian corporations, or that the number of pages in women's magazines devoted to beauty makeovers and other fluff far exceeds the sport coverage. However, such criticisms need to be made.

Another important issue arises: how can a feminist organization reconcile its feminist principles, and, one would hope, its socialist leanings, with the gesture of granting an award to a corporation. Any North American corporation, by definition, is almost certain to be an accomplice in the exploitation of women, working class people, and racial and ethnic minorities. In the US, for example, the major promoters of women's tennis and women's road races, Virginia Slims and Bonne Belle, do not exactly meet feminist standards of non-sexist and non-heterosexist advertising. Of course, the potential candidates for CAAW&S corporate and media awards might also include feminist organizations such as the Toronto Pink Turk Soccer League and feminist publications such as *Kinesis* or *Broadside*, which cover many of the political issues related to women's sport. Certainly, let's continue to celebrate women's achievements, but let us celebrate ourselves first. ●

### • BOARDS, from previous page.

**W**hat do most directors get sued for? The list is endless, but it generally includes the following: poor judgement in the handling of the organization's affairs, misleading representations, improper payments, poor or unauthorized investments or loans, acts in bad faith, failure to use reasonable care in selection of banks, accountants or lawyers, conflict of interest, mismanagement of funds and, most frequently, wrongful dismissal.

What can you do to avoid being sued? There are a number of defensive practices for an alert director. First of all, ask the organization if they have ever been sued, although this may cut both ways. If they have been sued, they may have cleaned up their act, or conversely they may be so scared of being sued again that they are so overly careful they are hampering the day to day operations of the organization.

Get to know the organization before you decide whether to sit on the board of directors. Ask about the finances. Ask about the employer/employee relations. Is the organization unionized? Is there a good relationship between management and union? Spend some time at the organization. Does it seem to run well? It constantly amazes me how many people go onto boards of an organization without ever setting foot inside its offices.

Attend board meetings. Insist on receiving, before the meeting, all documents and reports on which you will be expected to vote. Don't vote on a motion to hire/fire someone without seeing some type of documentation upon which you can base your decision. Hear all sides. Consultation with a lawyer before you act can lessen headaches further down the line because a lawyer can advise you of your specific rights and duties in each situation.

trating for staff who have worked hard to pre-

Read the reports. There is nothing more frustrating than to hear board members say they were too busy to read it. If you're too busy to read documents, you should determine if you're too busy to be on the board.

Review all minutes of meetings. Keep them in a binder with all other important board documents such as the constitution and bylaws, personnel manual and policy documents. Insist on written legal opinions for any important step about to be taken. Although you may have a lawyer on the board itself, you should also have a lawyer who acts for the organization and does not sit on the board. Insist on written professional opinions from specialists, accountants, engineers, etc., on whose advice the board is expected to act. If staff come to the board and says that they think the shelter needs a new roof, get a specialist to climb up on the roof and find out what is really going on. And as I pointed out above, insist on the minutes recording any disclosure made by you on your conflict of interest or your refraining from voting or your dissent.

If the organization is unionized, know the collective agreement. More money is wasted on lawyer's fees because management (which includes the board) didn't know the collective agreement and acted contrary to some section. The collective agreement binds you. Read it.

Ask if the organization has insurance for the board of directors and check if there is an indemnification clause in the by-laws. A corporation may indemnify a director against all costs, charges and expenses reasonably incurred by her in respect of any civil, criminal or administrative action or proceeding if she acted honestly and in good faith with a view to the best interest of the organization. While this clause probably does exist in the by-laws, if the organization doesn't have any money or assets with which to indemnify you, you'll probably still

have to pay up personally.

Many organizations also have insurance to protect directors, but there are two things to remember. First, no insurance is available to cover fines or penalties imposed by law, or generally, where the officials have profited illegally or acted "not with a view to the best interests of the organization." Secondly, insurance costs are astronomical, therefore most organizations do not carry directors' insurance.

Finally, know the procedure for being appointed to the board of directors. Generally, the members elect the directors from amongst the membership. There are usually provisions for interim appointments of directors, but these appointments generally have to be ratified by the membership. It is generally not sufficient merely to be asked by a friend to join a Board.

It is an honour to be invited to become a member of a board of directors. It can be a great experience, a great opportunity to learn and a good time to do something worthwhile and personally satisfying. But remember directors have an obligation to see that everything is done properly and in accordance with the law.

None of the above should lead you to the conclusion that when asked to sit on a Board of Directors that you should refuse. Rather, when asked to sit on a Board of Directors if you are aware of your responsibilities and liabilities you will be able to contribute positively to the organization.

(This article provides a general overview of the duties of directors, with specific reference to situations which often arise in non-profit settings. However, for advice regarding your individual situation, you should always consult your lawyer or other professional advisor.)

Special thanks to Susan Ursel.

\*Any resemblance to any existing organization is purely fictional.

# MOVEMENT MATTERS

## "Strength in Diversity"

by Philinda Masters

"The problem for white western feminists is that they are no longer the 'vanguard of new possibilities' — the general feeling in the women's movement of the 70s," said feminist organizer Charlotte Bunch at a conference on women in the non-profit sector in Toronto in April.

"The questions for feminism are changing, and somebody else is asking them." White feminists have to deal with the implications of that shift, watching others take responsibility for major debates in the movement, and their changing relationship to the movement.

The assumption that because of that shift the movement is either dead (the media's interpretation) or experiencing a backslide exposes the racist underpinnings of much of white women's feminism. According to Bunch, the trend of the 80s is diversity and it is this growing phenomenon of global (read: non-white) feminism which is our hope for the future.

In organizing for a feminist future, we have to take into account not only the diversity of different women's experiences worldwide, but also the enormous impact of larger issues on all of us. The global economy, for example, affects different countries in different ways (particularly employment practices) but nobody escapes its impact. "Global feminism has affected the way we see the interconnectedness of issues," said Bunch. "When Maureen Reagan, at the Nairobi End of Decade Forum, said apartheid isn't a women's issue, she didn't have a chance!"

But with diversity comes increasing complexity. In the early days of the 70s movement, issues seemed straightforward. We were in the process of defining our struggles, narrowing our focus, creating boundaries to establish our autonomy. Since our terms were simple, institutional response was simple — it was able to incorporate our concerns without making any real changes. But with time, and because the movement had radical roots, the "add women and stir" approach was not enough. We have had to break our own boundaries in order to move ahead.

"Anyone who has a simple answer to complex issues," said Bunch, referring as an example to the vitriolic and seemingly divisive pornography debate, "probably isn't paying attention." We must explore all aspects of an issue to come to any understanding of the whole. "What does 'Our right to choose' mean in the face of reproductive technology?"

Speaking of women's work in the non-profit sector, more particularly in non-governmental organizations, Bunch suggested that it was essential for the growth of the women's movement. It was important for women to be able to work outside of the governmental structure, out



Charlotte Bunch

of the public eye, often for survival (many official women's organizations have been cut back or banned outright over the years, she said). But women's concentration in the NGOs and the non-profit sector is problematic too. "It's where they want us — out of power." The difficulty is in finding a way of translating our experiences and needs into public policy. Bunch is optimistic.

In India, a group called the Self-Employed Women's Association (SEWA) has started organizing women working in the "informal sector" — meaning anything not defined as work, not part of the GNP. 99 per cent of Indian women's work is "informal," and this includes not only housework but also agriculture, piece work, street vending and prostitution. Indian women organized in SEWA "unions" to improve working conditions have had to challenge government policy decisions regarding employment, and a group of women lawyers has recently been mandated to draw up new legislation to address these issues.

The Indian women's challenge of the concept of work has implications for the Third World overall, where whole economies are often based on "informal" non-work. The International Labour Organization has been forced to take up the challenge as a result.

"In every area," concluded Bunch, "all over the world, the same kind of piece is missing from the puzzle." The piece is women's perspective, and feminists must resist "calls for unity" with other interest groups — which usually means silencing us — and learn from the lessons culled from struggling through our differences to add our piece of the puzzle to the whole.

realized that they, too, were a social and philanthropic organization and decided to make the sorority label official. "I never felt a sentimental attachment to UCLA before," one member told the press, "But now I feel proud to be a student here." — *Off Our Backs*

### Chore Score

Men don't do much housework even when their wives work outside the home, and wives spend 30 hours a week on housework (compared to 6 for husbands), according to a study reported in *Psychology Today* in January.

Researchers at the University of Florida interviewed 1565 couples for this study. Women working full-time still did 70% of the housework (compared to housewives who did 83%).

The *New York Times*, surveying 1870 people, found 90% of the women said they did most of the shopping and 91% said they did most of the cooking. There was little difference, between housewives and full-time wage earners, in the percentage of women who cook.

Of the men, 15% claimed to do most of the cooking; and 18% most of the shopping. Only 4% of the women and 6% of the men said they shared cooking.

In response to these studies, men have said women should not have such high cleaning standards that they choose to give up their free time, and despite working full-time, women won't give up their turfdom of the kitchen and household. — *Washington Post*

### Women Challenge UN

GENEVA — Eleven members from Canadian Voice of Women for Peace ended their two-week stay in a Geneva bomb shelter in March with a critical review of their mission to the United Nations Conference on Disarmament (CD).

"We had intensive meetings with ambassadors and senior diplomats of ten governments including China, the Soviet Union, the United Kingdom, India, Sweden and Mexico. All listened carefully to our views as feminists committed to equality, peace and justice, often prolonging the meeting far beyond the time originally scheduled," said Janis Alton of Toronto, co-ordinator of the Voice of Women delegation. "We were not impressed with any sense of urgency from the government representatives at the only multilateral disarmament negotiating forum in the world."

Listening to the many procedural, technical, and ideological excuses for not reaching consensus on specific arms control measures such as a chemical weapons or a comprehensive test ban treaty, Voice of Women members wonder whether the governments behind the diplomats are listening to what people want.

The delegation is convinced that if women with a feminist vision to challenge the global scope of militarism were to negotiate at the CD, the world would move more quickly and effectively to a sane and just peace.

### ReproTech Commission

The Canadian Coalition on New Reproductive Technologies is calling for the establishment of a royal commission to investigate reproductive technologies.

The Coalition is concerned about a broad range of issues that arise from the present and expanded uses of reproductive technology including surrogate motherhood, amniocentesis, ultrasound, the extent to which use of technology is optional, in vitro fertilization experimentation and result, physician control and genetic manipulation to mention just a few areas of concern.

Individuals or groups interested in joining the Coalition should write the Canadian Coalition on New Reproductive Technologies, c/o Dr. Margrit Eichler, Dept. of Sociology, OISE, 252 Bloor St. West, Toronto, Ont., M5S 1V6. The Coalition is also seeking donations to assist with mailing and printing costs. — *Kinesis*

### McGill Mile

TORONTO — The McGill Club has generously awarded the proceeds of this year's McGill Mile, to be held Sunday, May 29, 1988, to the Toronto Rape Crisis Centre. The TRCC has been providing counselling and advocacy for survivors of rape, sexual assault and incestuous assault and their families and friends for 15 years. The TRCC is an essential and vital service for the Toronto community. You will be supporting the TRCC in a concrete way through your participation. We need everybody's support, so please join us on Tuesday, May 10 for the McGill Mile pep rally (6:30 p.m. at 21 McGill). Participation in the event is women only; men are more than welcome to show their support through sponsorship.

The McGill Mile consists of three events: (a) a relay run around Queen's Park, run by teams of 4 women. Each woman will run a distance of 1 mile; (b) a relay walk in Queen's Park, again by teams of 4. Each woman will walk 1/2 of a mile; (c) a relay swim in the club's pool by teams of 4. Each swimmer will do 1/4 of a mile, equal to 22 laps of the pool.

The registration fee is \$15 per person. This includes lunch and refreshments after the event. Registration forms are available at reception and the fitness office at 21 McGill. If the registration fee is a problem for you, please call the TRCC (416-597-1171) and we can discuss it.

Sponsorship forms are available at the pep rally May 10. From May 10 to May 28 they are available from the front desk reception or the fitness office at 21 McGill as well as the TRCC.

We would appreciate it if you could have all your sponsors filled in and money collected prior to the event. There will be prizes awarded for the most money collected.

Free childcare is available with advance registration only. Please call the TRCC.

If you can participate in the events, help out during the day or simply need information, please call the Toronto Rape Crisis Centre at 416-597-1171.

### Feminist Writers at Harbourfront

TORONTO — In conjunction with both the Third International Feminist Book Fair (Montreal, June 14-19, 1988) and the Toronto Feminist Writers' Festival at Harbourfront (June 20-23), the University of Toronto is organizing a Feminist Writers' Colloquium on June 21 and June 22, 1988. This Colloquium on "Women Writing Around the World" will deal with the problems of feminist writing and tradition, creativity and culture. It will be held at New College. Among the invited speakers are: Nicole Brossard (Quebec), Lashni Kannan (India), Aicha Lemsine (Algeria), Flora Nwapa (Nigeria), Miriam Tlali (South Africa), Regina Yaou (Ivory Coast).

The Toronto Feminist Writers' Festival Committee is organizing a three day reading festival to take place at Harbourfront June 20, 21, and 23. The festival will include readings by four writers each night as well as panel discussions. Writers invited to participate in the festival include Elly De Waard (The Netherlands), Cathie Dunsford (New Zealand), Astrid Roemer (Surinam), Miriam Tlali, author of *Amandla!*, from Soweto, and Honor Ford Smith (Jamaica), among others.

In conjunction with the Montreal Feminist Book Fair there will also be a panel discussion "Women's Writing Across Borders" at OISE on Monday, June 20, at 5:00 pm. Invited panelists include Dale Spender (England), Gisela Ecker (West Germany), Sylvia Lagos (Uruguay) and Fadela M'rabet (Algeria).

For further information, please call Jeanette Savona: (416) 978-2639, or Patricia Brückmann: (416) 978-3279. For more information about the Harbourfront Festival, please call Women's Press: (416) 598-0082.

### Education in Discrimination

Since "sexual orientation" was added to the Ontario Human Rights Code in December 1986 as a prohibited grounds of discrimination, the Coalition for Lesbian and Gay Rights in Ontario (CLGRO) and the Right to Privacy Committee (RTPC) have been working with the Ontario Human Rights Commission to educate Commission officials and to encourage lesbians and gay men to take cases of discrimination to the Commission.

One result of this is that the Commission has circulated a letter to lesbian, gay, women's and social service groups in the province to indicate the Commission's willingness to take cases of "sexual orientation" discrimination.

A second result is that Raj Anand, the newly appointed Chief Commissioner, will be attending a forum, "Setting the Agenda: Lesbians and Gay Men Speak Out." (See calendar for May 10.)

In addition, Anand has asked that CLGRO put forward a list of names of lesbians and gay men interested in working with the Human Rights Commission, either as Commissioners (the number of Commissioners is about to be increased from its current eleven) or as members of a lesbian and gay advisory board. Anyone who is interested or who would like to propose someone for this is encouraged to contact Christine Donald at CLGRO, 416-533-6824 (PO Box 822, Station A, Toronto, M5W 1G3) for more information. CLGRO will then hold a meeting on June 4, 1988 to finalize this list.

### Coaching for Women

HALIFAX — The 1988 Coaching School for Women will be held at Dalhousie University, August 21-27, 1988. A unique woman-centred model, the week long school provides the opportunity for female coaches in volleyball and basketball to participate in an intensive course covering a wide range of areas and topics. The primary focus of the course is on enhancing the skills and knowledge of college and university level women coaches. Former national volleyball player and coach Betty Baxter and former national basketball player and coach Kathy Shields will conduct the school, with guest instructors from across Canada. Registration deadline is June 1, 1988. For information, contact: National Coaching School for Women, c/o CIAU, 333 River Road, Tower A, 11th floor, Ottawa, Ontario, K1L 8H9; tel. 613-748-8619.

### Sisters!

It's finally here: a lesbian sorority. The nine women of Delta Lambda Delta sorority have been officially recognized by UCLA, and they are free to use the university's name, apply for student activities funds, and meet on campus.

Delta Lambda Delta's members, who found other UCLA sororities snobbish and homophobic, began by meeting in a dorm lounge and joking about being their own sorority.

At a certain point, they told the press, they

**renew for two**

**Save money and trouble  
— renew your sub for  
two years. Only \$34.**

**renew for two**

# Feminism Under Fire:

## Interview by Jill Bend

*In February 1988, I visited Istanbul and was fortunate enough to interview three Turkish radical feminists about their views on everything from violence against women, to pornography and prostitution, to Islamic politics. Their perspectives are controversial and unique, an outgrowth of their particular political experiences and the repressive climate in Turkey. That there are still 15-20,000 political prisoners in Turkey speaks loudly of the abuse of human rights in this Near East country that, at this very moment, is trying to clean up its image for acceptance into the European Economic Community. Even within the past year, student and worker ecologist rallies are being broken up with many demonstrators arrested and tortured.*

*There remains a state of emergency in about five eastern provinces as the large Kurdish ethnic minority continues to fight for its survival against genocide. A bookstore, owned by the director of the Ankara Human Rights Association, was raided in February and hundreds of books were confiscated. Seven members, mostly women, of the Prisoner's Families Mutual Aid Society are in court charged with organizing a demonstration last November, demanding the freedom of political prisoners. And last summer, a physicians' group set up to educate of the dangers of nuclear war was banned on the grounds that its activities would sow panic in the population. Passports continue to be denied to torture victims seeking to go abroad for treatment of their physical and psychological injuries. The list of atrocities is much longer and more detailed than can be dealt with here.*

*The memory of imprisonment and torture coloured the topics we discussed and brought into focus the one common denominator — the question of power: especially as it relates to state censorship, police and military powers, prison, and the systematic use of torture. The women in Turkish society suffer doubly under this weight of political rule by the military and social rule by Islam. The conclusion they appear to draw is that we are fighting against power and, that as women fighting, this translates into a battle against patriarchy — the ultimate power over and against all women and life. Because of the need for anonymity, their names have been changed to protect their identity.*

### Jill Bend: How did Turkish women begin thinking and talking about women's liberation?

**Aysel:** After the coup d'etat in 1980, there were some women from left wing groups that started talking about their experiences in these groups. They were feeling frustrated about questions of power. The socialist movement wouldn't end their problems as women. *Kadin Cevresi* (Women's Circle) began about that time. We were one of the few political groups that were allowed to operate legally during the period of martial law.

### JB: Have repressive measures been taken against *Kadin Cevresi*, since the authorities will apply the same treatment to feminists that they have to other political forces when they begin to see a threat?

**Seviye:** No, because they never really take women seriously. Yet, I still don't feel myself very free to say what I really think about the state and power. Being a feminist is not a softer place than being a socialist. Perhaps it is a more radical perspective even. When I speak in any meeting of women, I always use auto-censorship because I can't really state what I think about social organizations. If I even try to write about these things, it will be very dangerous for me. Even from a feminist point of view. We have a law that you cannot say anything against the state. It is not a safe place at the moment.

**Didar:** The repression is not going to come just from the state, you know. I am very much afraid of the Islamic movement that is getting quite strong in Turkey. In our first women's protest in March 1987, we spoke against wife-battering and the comments of the judge hearing the trial of a man charged with the violent assault on his wife. It was during the holy month of Ramadan, and a woman speaker was reading some extracts from the Koran — Mohammed's words on wife-battering. It is quite obvious that he said you could beat your wife. We were hundreds of women shouting out against Mohammed. For one moment I thought, what is happening in Turkey? This is quite dangerous. After that, they became quite sensitive about

us and began writing against us in the Islamic and fascist newspapers.

### JB: When the women in Istanbul talk about feminism or, for example, organized this protest against wife-battering, do you consider how to reach out to women in the villages or East Turkey where society is more traditional?

**Aysel:** Politically, we don't believe in representation. I don't want to talk for the women in the villages, women that I haven't seen in my life. This is a political point of view. Yet I know these struggles. If my father can batter me, he can batter my mother. They get battered in villages, too. If I do something about it here, it may help them in the villages also.

**Seviye:** I have been battered by my father. If I decide to marry, I will be in the same situation. That is something I have experienced in my life. So, it is not something alien to me. I don't want to give the impression that I feel superior to village women, because I don't.

**Didar:** This is an important point that separates us from leftist politics. They are trying to save the masses of people. They talk for them, they do things for them, they lead them. We don't do these things.

### JB: What about violence against women on the street?

**Seviye:** I don't think it is as bad a problem here as it is in Europe or the States. Because the men here can do whatever they want to their women waiting at home, they don't need women on the streets. There are some women available in the houses for that oppression, for that violence, and those rapes.

**Didar:** I don't feel safe on the streets here. Women are always getting touched. You don't have to get raped to be abused. They walk all over you. I can't get used to it.

**Seviye:** It is a common experience that if I walk on the streets at night, 3 or 4 times a man may try to touch me or say something to me. I am very familiar with verbal abuse. Even if you are a 60-year-old woman walking in the street, you will get verbal abuse. It is the daily routine. I ignore it because I have to live with it.

### JB: Pornography is a controversial issue in the west. Does it even exist here and what is the feeling about it?

**Seviye:** Pornography is illegal but only on paper. Hardcore, cheap pornography can be found everywhere but they will take you to court for writing about human sexuality or erotica. Most of the Turkish weekly papers, even with an article against pollution, they will use a slightly naked woman as the cover page. What is the difference between this and pornography? If you yield to this, what is the point in being against pornography? It is as bad. I don't think any woman can feel comfortable when there is still abuse of women's bodies.

**Aysel:** I am not against pornography because I don't know any criteria for knowing the difference between pornography and eroticism. It is not bad to talk about the human body. Anyway, I am against banning anything. Pornography is a very open and irritating expression of what we must live sexually from men. It is saying it loud. The problem is with the subject and object of the sexual relationship. There is a power relationship within sexual relations between men and women and it stems from the social relationship.

### JB: Brothels are legal and state-run, an incongruous situation because the population is 99% Moslem although the Turkish government is secular. What is the reality of this paradox?

**Aysel:** Prostitution is legal and transsexuality is legal. But you get illegal suppression if you are gay, transvestite, or transsexual. It is the same as torture: it is not legal, but the State does it!

**Seviye:** In Turkey, you can't find a woman in the streets looking for a client. You find only the transsexuals in the streets. I don't know one single woman who works without a pimp but transsexuals do because they are still strong like men. It is very dangerous for them, though. They are arrested, beaten up, and their hair cut off. There is lots of abuse, from the police, but also from the clients.

**Aysel:** I am not against prostitution. I mean, if we are talking against the family then we should not talk against prostitution. You don't get paid for it in the family, married to a man. If you sleep with a man as a prostitute, then you get paid for it and I don't think there is much difference about the pleasure.

**Seviye:** When the freelance prostitutes get old, they go to the state brothels. The state's prostitutes are cheaper than the freelance ones.

### JB: Are there prostitutes' unions? (Much laughter follows this question.)

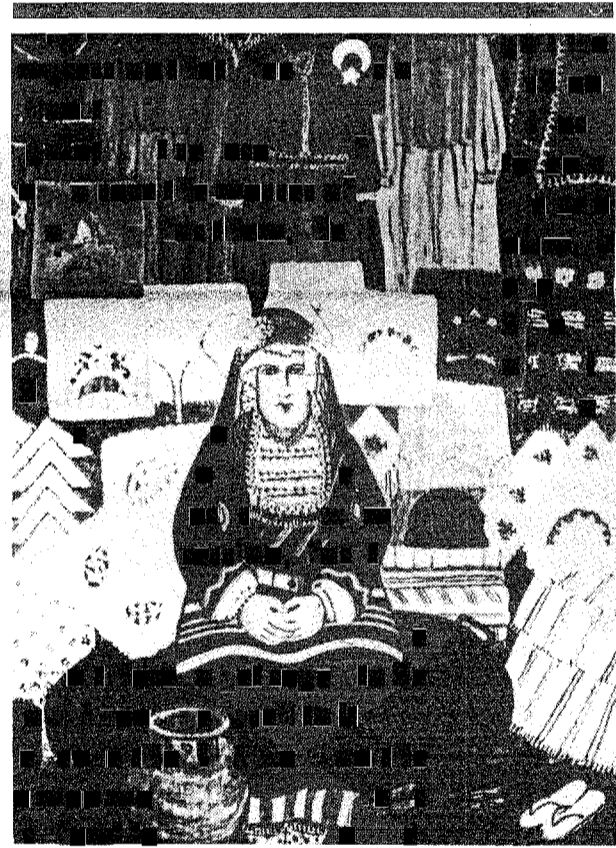
**Seviye:** Are you joking?? It is a lovely idea but back to the reality of Turkey!

**Aysel:** First you must ask if there are any unions in Turkey! There are some prostitutes who have some relationship with the gay/transsexual group here.

### JB: Are there lesbians in this group? Or are there lesbian groups? Or are there lesbians...?

**Aysel:** There should be lesbians in this group but there are none. There are bisexual women among us but it is not a political choice. It is just a sexual choice. And there are no lesbian groups because I would know if there were one.

**Didar:** It is less taboo for lesbians than gay men. It isn't taken very seriously, women making love to each other. We've always had the harem, so it is okay. But after feminism, it is different, because now they use the words against us, thinking they are insulting us by calling us lesbians. Everyone knows it is going on, but when you organize around lesbianism and speak out about it, then it becomes a political action.



**Aysel:** It is easy being a lesbian in Turkey because people don't expect a woman to sleep around with women. If you are a woman who is not married and you go to bed with other women, no-one would know and they wouldn't trouble. As long as there are no men around, there is no problem morally.

**Didar:** We are used to living in women's communities in this country. Some women friends from Europe told me that after living in Turkey for a time, they understand that we have something we could teach them about women living together. They said European feminists must spend time learning how to live together, be friends, and not be competitive with other women.

**Seviye:** Women are always best friends. It is something very natural for us. We don't have that harshness between people. We don't take each other as rivals.

### JB: I heard there is a radical Islamic feminist group that protested at the University of Istanbul for the right to wear the veil to classes.

**Aysel:** Yes, that happened, but they do not call themselves feminist. There are some Moslem women who are sensitive about male domination and they are talking about it. They don't carry their husband's name. But it doesn't affect Islamic politics. They can't organize Islamic politics. It is organized by men and they are very against us.

**Seviye:** I know a group in England that is rewriting the Bible with "she" instead of "he." I am not sure that something won't stem from these religious groups, that they

# The Reality of Turkey

will reach the point where they rewrite the Koran as "she." You can be Moslem and recreate Moslem in a feminist way. They might find a way.

**JB:** Turkey had a military coup in September 1980 and only lifted martial law in 1986. There are still a few hundred women political prisoners, some facing the death

were. I was pregnant at the time and there were some women in our cell who weren't left-wing or anything. They were often just a neighbour of someone they were looking for. There were some old women also. You get very close to the other women and they take care of you. I was pregnant and vomiting a lot under the torture. The battering inside the prison had just started while I was there. There was

**Aysel:** Outside, the men talk, especially if they torture their own wives or rape their wives. The wife who gets raped, she doesn't talk. It is not a problem of getting physically hurt, it is a problem of getting powerless. Women are not used to power, especially physical power. It is very difficult for a woman to torture another woman. It happened in history, there were Nazi women. But it is very rare. Women are more alienated by violence. It is easier for a man to torture because they are more used to violence. I feel very distant and alien to torturing. Not being tortured, but torturing. For example, I could kill a torturer but I couldn't torture him. Under torture, women and men are very different. Men feel very bad about saying they are frightened. It is easy for me to say I was frightened. More men spoke under torture than women. More women are strong under torture; that is what I have seen. Between torturer and victim, there is a power relationship anyway. But if the victim is a woman, then there is another power relationship. All these power relationships just come together. Torture is not a sex-blind thing.

**JB:** Are feminists supportive of the women still in prison, trying to keep in touch and act in defence of their cases?

**Didar:** We don't forget them but we can't do much. There is no real close relationship between women political prisoners and us, as feminists. It is rare. Some of them write to us because they find us interesting, this new trend in our society.

**Aysel:** Unless you are a very close relative, carrying the same surname for example, you cannot visit in prison. We all went to the march for political prisoners but the politics of the human rights movement is sex-blind. This is understandable because it is so new, only a few years old. There are the wives and families of prisoners who have formed an active organization here in Turkey. But other than that, there is very little that can be done.

**Seviye:** If you look at it from the woman's point of view, it is not so important the number of women in the jails, but the women in the jail of the home. This is a more important subject for us because there are not really that many women being tortured and kept in prison, but there is a majority of women being tortured and imprisoned in the home.

**JB:** Do women in Turkey also debate the political positioning of patriarchy vs. capitalism as the enemy?

**Aysel:** In Turkey, there are the same interest groups: you get industry and proletariat and marginal sexual groups and the villages... everything. But Turkey is rapidly becoming urban and capitalist. To think that in underdeveloped, or Eastern, or Third World countries, that there should be any different approach to political organizing is what I call "orientalism": meaning, to think that less is good enough for the East, or that in the East we can demand less. There can be a unique approach in every country, of course, but we don't want to demand less than you. Because there is torture going around, and because people are poor, it doesn't mean we shouldn't think about wife-battering. We are trying to follow Western literature a bit. I've just finished reading *The Politics of Diversity* a book about Canadian politics. It was very important for me because I have been very interested, in the last few months, in the home labour debate. Housework is a very important political issue for women. It puts you to the point of deciding whether women are oppressed only, or are they also being exploited? These are two different points. There are French feminists saying there are two different kinds of classes... economic classes and sexual classes. In Turkey, we are discussing whether we are oppressed by men, or by capitalism. I feel we are oppressed by men, and exploited by men. Our political group wants to analyse power relationships. I am against power. That is all I know. I am against all kinds of power.

*(For anyone wishing to give support to the Turkish women's movement, a concrete way to help against the widespread censorship and repression is to send feminist and political books (English or French) to: Kadın Cevresi, Klodfarer Caddesi 41/36, Servet Han, Cagaloglu, Istanbul, Turkey. They publish and distribute a Turkish-language magazine, Feministe, from that address.)*

*Jill Bend is a BC feminist recently returned from a trip abroad.*



penalty. Two of you were subjected to torture and prison during that period. What reasons were women arrested for?

**Aysel:** It is very difficult to be someone politically important, as a woman, in Turkey. They put that sort of woman in prison. Most of them are in for being a member of an illegal organization. I was inside for that reason.

**Didar:** Me, too. The arrests weren't always for being a member of a guerrilla group, but it also could be simply for being a member of a communist group. These groups were banned and became illegal political groups.

**Seviye:** The thing is that before 1980 those groups were legal, but after the coup you could spend five years or more in jail for working in such a group. They suddenly became illegal. When the military takes over, there is *only* the military regime.

**Aysel:** There is no rationalism in a coup d'état.

**Didar:** We had this queer legal/illegal-ism. We were illegal according to the laws but we were still selling our newspapers on the street. It was a very bloody freedom. It is hard to explain to Western people.

**Seviye:** They don't need justifications. The workers' unions were legal before 1980 but after the coup these unions, made up of the majority of the working-class, were suddenly declared illegal.

**Aysel:** Talking about communism, being a communist, organizing for communism, and propaganda about communism is all forbidden in Turkey, still. It is forbidden to be against the state. It is forbidden to say that one social class is oppressing the other one.

**Seviye:** Legally, it is like that. If you say one social class is under oppression from another one, you can be condemned to death.

**JB:** So, you were arrested for being members of these now illegal organizations. What treatment did you have to endure in the detention centres and prisons?

**Didar:** I was tortured right away. It was in the police station, right in the middle of the city. For various reasons, they were very rapid. They use force on you to get information so they can reach other people. We take precautions about this. They were looking for my husband. They got information from some people who said, under torture, that he was living with me. They were very fierce. For four days, I was not brought down to the cell. The cell is a nice place after the detention centre because you get some caring from the other women there.

**Aysel:** I was detained for one month. The first days are worst. After 10 days, everyone would know where you

always the battering, and very little food. We were always hungry. There is some mineral they put in the water and it gives us a moustache and gets us very hairy. All of us, we had moustaches and it was very funny, really. It was a nice feeling of solidarity in the prison. After getting arrested, I was very nervous — I wanted to get an abortion because, after torture, you can have an abnormal baby. But when I left prison, I miscarried anyway.

**Seviye:** The families go down and ask about you and wait outside the building, and they can be taken inside too. I have a story: a friend of mine was inside being tortured and the family wanted to get news of him. The mother went down to ask after him and she was taken inside. And then the father went down and he was taken in. And when the sister went to ask about the family, she was taken in. The whole family was inside being tortured. No-one had to worry about anybody because they were being tortured all together. No, it is not very advisable to go down and ask for your family.

**Aysel:** I felt that, at the time, I would prefer to die instead of being tortured, but now I am glad that I didn't die. If you talked, you wouldn't get tortured. But that is something worse than getting tortured. I was sure about myself not dying but I was married then and wasn't sure about my husband. Some people, and my husband was one of them, are kept chained to the wall in the torture room. When they are not being tortured, they remain chained to that wall. His name wasn't written down in the arrest book, so officially he wasn't there. If they killed him, there would be nothing you could do about it because they would deny his being held there. He was kept for 45 days like that, along with many others. Two men were kept like that for 120 days.

**JB:** You have learned a different outlook on the relation between life and death, and between freedom and struggle, because of these experiences.

**Aysel:** One thing I have noticed is that it is easier for a woman to talk about torture a lot in prison. Things like coming up to each other and saying, "Okay, tell me your name." When I talked with my husband about this, he said they never talked about being tortured themselves. It was different for us women because it was always a man torturing us and it is normal for a woman to get violence from a man. For the men prisoners, it is something that makes their male pride break down, because it is a man torturing them.

**JB:** They are not used to the powerlessness...

## Kay Armatage: Work in Focus



Joyce Wieland at work: from Kay Armatage's 'Artist on Fire'

by Interview by Hewon Yang

*Lauded by the media and critics this past year as the directorial master-mind behind Artist on Fire — the documentary of Canadian feminist and filmmaker Joyce Wieland — Kay Armatage has clearly established herself as a director of firm feminist principles and exciting artistic vision. Artist on Fire captures in its enthralling chiaroscuro of images not only the brilliance of Wieland's art but the avant-garde eloquence of Armatage's montage.*

*Outside her film work Armatage has been teaching in the Women's Studies program at the University of Toronto since its inception in 1972. In my interview, I wanted to address not only Kay Armatage-Director, but also Professor Armatage-Feminist Academic. As a second-year student in the Women's Studies program, and as one whose main engagement with feminism has been with the rumination of the tenets of Sanger, de Beauvoir, Millett and Rich, I wanted to discuss the history and future of the program at the University of Toronto, as well as the much debated issue of the "institutionalization" of feminism, which will be presented in a future interview in Broadside.*

*So, as Kay Armatage intercepted calls from congratulators upon her recent nomination as one of three women honoured by the first collective of Toronto Women in Film, and she finalized travel arrangements to venture to the film festival in Florence, Italy, my Panasonic recorded the following conversation.*

**Hewon Yang:** Can you describe your development as a feminist?

**Kay Armatage:** I was at university when Doris Lessing's *The Golden Notebook* was published. I did my graduate work on women writers; I didn't come to work on women writers as a result of being a feminist. I think it was a kind of natural inclination, if you will, and becoming a feminist naturally evolved from my work. All my interests, intellectual, academic, personal, emotional, were joined together in one grand stream.

**H.Y.:** How did that develop into your work, and into a life defined as a feminist?

**K.A.:** I began teaching Women's Studies in the first year it was offered. I was really pulled into that course, as a specialist in women writers, while I was still a graduate student and teaching assistant. I think I was one of the few people around the university who had really specialized in women writers, at both the Masters and PhD level. I had done my MA thesis on Emily Brontë's poetry and my PhD on Gertrude Stein. I had made a point all the way along of doing as much work on women writers as I could. So I had some degree of expertise in that area —

which the founders of the Women's Studies program felt should be included in the original course.

So, working with that collective of women I really got thrust into an intellectual, political environment that I hadn't been exposed to before. It really made a big difference to me and I suppose it was out of that — I was also teaching a film course at the time — that I began to specialize in women's cinema, women's literature, women's studies, and also started to work in women's film festivals here in Toronto, in Edinburgh and in New York.

The first film I made was a natural outgrowth of that. It was about a woman writer who was a feminist; it was through the chain linking Gertrude Stein to Jill Johnson, who was a writer very heavily influenced by her, and whom I was very interested in. She was coming to Toronto at a time when I was very interested in films, also at a time when I had no thought of making a film, so I tried to get somebody to make a film about her and everyone said, "You make it!"

**H.Y.:** What are the demands of time, teaching, writing academic pieces, and making films?

**K.A.:** It's really hard. I feel right now as if I'm on a treadmill — because there is no time. I work for the film festival; I only get to make films every couple of years, and once I have made a film like *Artist on Fire*, there's still work to be done: getting around to festivals. And I also have to (simultaneously) teach my courses, give lectures, write academic papers. It's hell. I'm telling you, it's hell.

**H.Y.:** Do you foresee a day when you may take a sabbatical from academia and devote your time to film?

**K.A.:** I would dearly love to do that. For the next few years it doesn't seem possible because I'm scheduled to take over chairing the Women's Studies program for a three-year period after that. I had a sabbatical last year and you're only supposed to get a sabbatical every seven years.

**H.Y.:** Do you foresee a day when you may give up teaching altogether and make feature films?

**K.A.:** That's the question that everybody keeps asking and that's the question I'm most scared of answering.

The truth is two answers. One is that there's a kind of pressure now for people to make features. It's a kind of career pressure, it's an expected graduation which hasn't always been true. It has everything to do with the economic situation. The market for documentaries is drying up all over the world, institutions like universities can't afford to buy prints, and rental doesn't cover the costs at all. You have to sell prints. The institutions can't afford to buy them anymore and television isn't showing

them to any great degree. For example, with *Artist on Fire*, in order to raise money, in order to qualify for money from the Ontario Film Development Corp. and Telefilm, we had to have a broadcasting license; but that license only covers less than ten percent of the cost of the film, if you're working with TV Ontario. The CBC, I think, invests more in films but they also show far fewer documentaries; and arts documentary programming at the CBC has been cut drastically. So the market for documentaries is really, really poor.

And now in Canada, there's also an expectation that you move from the documentary to drama. In terms of the history of documentaries, it's never been true before. Documentary filmmakers tended to stay within that realm. In Canada, the attention and focus, despite Canada's stellar history and tradition in documentary, is on moving into features. The substantial proportion of the people who were accepted into the Jewison School were documentary filmmakers who wanted to move into feature: for example, Brigitte Berman, or Holly Dale.

So there is pressure to move into features from those two areas. But I have no training in working with actors; that's an enormously important part of directing films. And also I've never had a narrative imagination.

**H.Y.:** Do you define yourself as a feminist filmmaker, and do you think the North American market can, or does, accommodate that?

**K.A.:** Certainly I define myself as a feminist filmmaker. Whether you can make feminist films in North America... God, you *must* be able to. The feminist narratives tend to come from Europe and that has everything to do with the financing situation and the general political climate. I think feminism is more accepted in Europe than it is here. Certainly in Germany, and to a lesser degree in Britain, there has been, as part of the political framework, a greater tolerance for the left than in North America.

At a certain point in Germany, there was a very strong feminist intervention into young German cinema and strategies were evolved, and demands made, on behalf of women which were significantly met. It was remarkable to see the new German cinema that is shown every year at the Berlin Film Festival.

Now, I would think, every year there's probably fifteen or twenty new films shown. Two or three films — which isn't a huge percentage — will be first films by women directors. Another two or three will be second films by women directors. This year at Berlin there were three first films and one film made by a collective of well-known women filmmakers: Helga Sonders, Helma Sonders Braums, Crystal Buschman, Margarethe Von Trotta.

When was the last feminist feature made in Canada? Outside of Quebec. I think that Sandy

Wilson (*My American Cousin*) would probably think of herself as feminist, to some degree, although her film isn't political in any way.

Look at the people in America who began as feminist filmmakers, largely working with documentaries in the late sixties and early seventies, and at what they're doing now. Martha Coolidge, who made a very, very strong series of films in the early seventies culminating in *Not a Pretty Picture* (which was a film about rape), certainly sees herself as a feminist and went to Hollywood as a feminist, with the intention of bringing women and feminism into mainstream production. She's made *Valley Girls*, *Valley Boys*, *Real Genius*. And the other women working in Hollywood, like Amy Heckerling, Donna Deitch, Randa Haines, how far you can call their films feminist is not very far.

**H.Y.:** Is the future for feminist filmmakers getting better or worse?

**K.A.:** I don't see any serious improvement. There seems to be one, two at the most, films made in Canada by women directors; and that has kept a steady pace since the early eighties. And that can't be bad. If women continue to make films, we'll at least have a body of work that we can think about. Whether films have a feminist object is one question. But certainly the work in a lot of feminist film criticism has been on work produced by women — which may or may not be a feminist project. You can dig for things that will be significant for women readers, women audiences, and certainly will be susceptible to a feminist critique or analysis. Simply a production of a body of work by women has to be part of the feminist platform. Whether or not that work speaks to, for or from, feminism is another question. Ideally, one would wish it to be so.

I've tended to think over the last couple of years that the kind of work that deals most directly with social issues is becoming more and more a province of television, rather than feature films. Television is the ideal medium for that. There's been a surprising amount of feminist work that gets to television, that has some kind of feminist resonance: sensational feature dramas about incest or wife beating. It may not be what we wish from feminist cultural production, but TV can often deal with feminist issues in a way that is accessible to a very wide range of audience: shows like *Cagney and Lacey*. Social-problem feature dramas, which seem more the staple of television feature drama, are all to the good. I don't see those kinds of subjects being addressed very successfully in theatrical features. Films like *Taking Care*, which was a serious, competent effort, died at the box-office. I would have predicted that it would die in that way. It seemed like a perfect

• continued next page



**ARMATAGE**, from previous page

vehicle for television. Even *Loyalties* seemed better suited for television than theatrical distribution. Again, it has to do with the economics of exhibition and distribution. It takes so much money to advertise a film that it all gets in the way of serious work.

**H.Y.:** How did your work progress from the first film on Jill Johnson?

**K.A.:** The first film was totally by default. We had worked to get the best cinematographer in the world, whom I considered to be Joan Churchill, and she arrived and said that she was tired of shooting films for first-time women directors. I had to say to her, "You're in the same spot again, so get behind it and let's do as well as we can." And it turned out fine because we had a reasonably good editor, Edith Hope, who did a marathon job and it was shot very well. I'm not at all displeased with the film. For me, I found it tremendously exciting to work in film production — I still like production, I love every aspect of filmmaking. And *Jill Johnson* certainly gave me a taste for that. But at the end of making *Jill Johnson* I felt that there was very, very little that I could say I knew about making films — except for the process of production, the technical apparatus that was necessary in the production of film. I certainly was interested in making more films. So for the next three or four films I figured out how to make films that were within the means that I had; and from which I could somehow learn the process. The first film after *Jill Johnson* was a very small production, a one-day shoot, trying to work through my response to *Jill Johnson* theoretically; the transition from the cinema vérité to a more avant garde mode that was somehow concerned with narrative — that involved, for me, working through psychoanalytic questions. The learning project for me was to construct a project that could be worked through from start to finish within a certain time frame, certain budget, in which I would do everything except the actual technical work: it was working with actors, working on a script, organizing a production. And when I went into the cutting room after shooting, I was there with just a box of rushes.

With *Gertrude and Alice*, it took eight weeks in the cutting room to make six cuts in the film. With the next film I made, my original intention was to shoot it myself; I soon realized that I wasn't going to do that. The idea of the film was completely structured around what I wanted to learn about making films. I wanted to concentrate on something that was really close to me, like a table-top or an apartment film; in fact it was something that was shot in my own apartment. Reading in a history text book I came upon the title *Bed and Sofa* — which was the title of a silent Russian film — and this seemed perfect for my film. Eventually I decided that I would re-make that film, *Bed and Sofa*. It had a very complicated narrative which I compressed into a very small physical, visual space; temporal space. So there were fifty scenes in twelve minutes. And from that I learned to cut film, work with actors, storyboard my ideas, cut sound.

*Speak Body* was a very small film and there are ten or eleven images in the film in seven minutes. The main operation of the film was the gathering of five women, whom I knew had had abortions; but whom I knew had not talked about them, and I recorded their stories individually. I asked them to tell of their experiences. Films I had seen before were concerned with the social and political problems rather than with women's experiences of abortion. The other object of the film was to treat a political subject in an avant garde way: to overlap, intercut images into a montage of women's voices, which in a kind of multi-variant, contradictory, supplementary way wove six narratives into a kind of multiple, yet single, narrative. It's a film that I think speaks

very strongly about the woman's experience of abortion. The use of the voices is really effective, I say without too much humility, connecting women's voices to a lot of the theoretical film questions about a woman's voice in cinema, and the psychoanalytical issues that arise out of that. It's a film that I'm really proud of. It was made in 1979, and the situation, despite the ups and downs of the abortion issue, still speaks to us now.

**H.Y.:** How did you decide to make *Striptease*?

**K.A.:** It was, in many ways, an accident. I was walking down the street one afternoon and I ran into a friend and I asked, "Where are you going?" and she said that she was off to a union organizing for strippers and I thought, "God, that sounds interesting, I'm going to come along." Just going to that meeting made me think about women's work, women's sexuality, cinema, the way that women are looked at, what looking at women means; and I tried to work out ways that that kind of spectacle-performance relates to the idea of women-as-spectacle. The fact that I had never thought of striptease as work really inspired a lot of re-thinking. At that time, although I didn't know it, *Not A Love Story* was in the works at NFB. That kind of synchronicity suggested a new interest in the sex trade, sexuality, erotic spectacle that was in the air.

**H.Y.:** Is *Artist on Fire* the culmination of all that you've learned making films?

**K.A.:** It brought together a lot of things that I had tried to do, with various degrees of success, in *Speak Body*; and I used the same technique with the voice, and the construction of the talking head image in the film was common to *Striptease* and *Storytelling*. I tried to refine those elements and pull together Joyce Wieland's work with my own feelings about her art.

I taught Joyce Wieland's works frequently; and I'd been familiar with her art — she was the central figure for any feminist working in culture in Canada — and I'd often lectured about her art in the Women's Studies program, as well as in Cinema Studies. The whole story is that in 1983, I taught her films in my avant garde cinema class — I had taught them every couple of years for ten years — and every time I saw the films I was struck by something new each time and also the delight that I experienced in watching them. They seemed to me really, really important and wonderful works.

In teaching them, the curricular resources in teaching her work were virtually nil; there was very little discussion of her work in the consideration of the structural, material construction in cinema. There had been an article published about two or three of her short films which articulated a domestic altar thesis; and as I was teaching her films in '83, I was struck not only by my delight in them but the way that they exceeded the kinds of definitions that had been applied to them. They seemed to speak in a very contemporary way and I felt that they couldn't be confined to a historical moment, which was largely in the past. I felt they had a life beyond that and spoke about very contemporary concerns.

After teaching the class, I sat down and wrote Joyce a note, telling her what I thought about her work and that if she ever thought of making films again, I would be honoured if she would allow me to assist her in any way. I thought that just through working with her, I would learn a lot. I knew, also, that after *The Far Shore*, she had suffered a great disappointment in its reception and had more or less sworn off film.

She wrote me back and said let's get together and talk. That winter, we spent a lot of time together — working on some footage that she had shot previously but which she had never finished. We looked at a lot of old rushes, old footage; and I did a grant application for her and got her money to finish four films. For me, in that winter of working with her, which I had originally intended as simply a learning ex-

perience, I began thinking about making a film with her, about her. That winter of working with her was really a discovery of whether we would be compatible, whether we could work together, whether making a film about her would be possible. I really didn't think she would be receptive to just anybody. I showed her my work and talked to her and started research to verse myself in her art.

The response to the film has been phenomenal but it's also been up and down. Getting an award from the Festival of Festivals was a real surprise to me. There's been a certain amount of really positive response; it also opened me to a kind of public criticism that I hadn't been exposed to before — which was not all positive.

**H.Y.:** Films seem almost a perfect platform from which feminism can work artistically, for it seems easier for the general public to consume; so it's rather dismaying that there's only one Canadian feminist filmmaker per year with the funds and support to make a film. Do you have any inspiring words for the present or future generation of feminist filmmakers?

**K.A.:** From what I can see, there are a lot of women who are committed, working, determined; and it's a question of keeping on, keeping on. I don't think the future will be easy, and

I don't think it's getting any easier at all; in some ways, the apparatus that you have to struggle against is getting more and more monolithic — particularly in the arts.

I think, though, that there are more women interested in making films, and more women who are not dismayed at the prospects of the struggle of filmmaking. I don't think they need words of inspiration. I don't think inspiration is really the issue. I think the more important issue that we have to work hard at is support: bringing other people along, helping each other out, working with each other, making sure that other women get attention, get grants, get their films shown. All that kind of work: the networking work. The old girls' network is really important. And it's absolutely necessary because I don't think it can happen without that. I don't think we throw one woman out there and let her sink or swim.

That's really the reason I continue at the Festival of Festivals year after year. It's really important for women's work to be emphasized, to be exhibited and given a prominence.

*Hewon Yang is a student in Women's Studies at U of T, currently doing a placement at Broadside.*

## Seductive Spectacle

by Penny McCann

There can be no doubt that the Olympic women's figure skating competition held in Calgary in February proved itself to be an event badly in need of a feminist critique. A genuinely exciting competition between fine women athletes was tarted up beyond recognition by the pseudo-seduction strategies of skaters like East German Katarina Witt whose antics led to such insipid reporting of the event by the media.

Granted, figure skating as a sport has traditionally been partially predicated on the physical appearance of the skater. Marks for artistic merit are based on the grace with which manoeuvres are executed — and this grace is tied in part to the skater's physical beauty. Also, Olympic figure skating has always involved an element of spectacle. In no other sport (with the exception of synchronized swimming and gymnastics) is the achievement of spectacle more important. Alone on the ice, the figure skater must maintain the gaze of the spectator throughout the performance — be that spectator the judge, the live audience or the television camera. Maintenance of the gaze is secured through dramatic movement to music, sequined costumes, and overdone make-up.

It is precisely this attention to spectacle that makes figure skating so appealing as Olympic event. Unlike other athletic competitions, figure skating acknowledges the performance element intrinsic to sport. By foregrounding the performance as spectacle, Olympic figure skating blurs the traditional lines drawn by the sporting community as a whole between entertainment and sport, art and physical prowess, and between sport as achievement and sport as commodity.

The problem with this year's Olympic figure skating competition was that the industry had quite apparently lost control over its own spectacle-producing apparatus. Appearance and objectification became everything, leaving little room for legitimate appreciation of physical prowess. Is it any surprise that it was during the women's figure skating that these problems arose? The tantalizing tactics of Katarina Witt to titillate the media were largely to blame for

the hype surrounding the event. To make matters worse, the credibility of the competition was undermined each time a female skater stepped on the ice sporting an outfit cut down to her navel. Pantyhose netting up to the neck only served to add a touch of misplaced modesty on outfits meant to entice.

The consequent media coverage of this spectacle was equally mortifying. The competition between Katarina Witt and American Debi Thomas was termed a "catfight" and a "battle of the Carnens." References to Witt as a "dark-haired beauty" and a "seductress" (*Macleans*, Feb. 29, 1988) effectively overshadowed the athletic competition between the three top skaters, Witt, Thomas, and Elizabeth Manley. (Thankfully, Canada's Manley did not strenuously participate in the battle for the crown of "Skating Seductress." Instead she focused her energy and attention on style and technique rather than on dress and spectacle, thereby allowing her skill to gain the medal she deserved.)

If the skaters, their coaches, and the skating industry as a whole think that alluring costumes and seductive spectacle will improve the aesthetics and popularity of their sport, they are sadly mistaken. Not only were the events in February demeaning to women, they were insulting to the intelligence of figure skating fans who proved themselves during the Olympics to be considerably knowledgeable of the intricacies of the sport.

It is time that women athletes took control of their own sport and, more importantly, the way in which they are portrayed in that sport. Their refusal to dress and act as objects of male desire will help them to establish the respect they deserve as exceptional athletes. While this will not cure certain members of the sports media of their leering sexism, it will certainly not fan the fires of voyeuristic male desire as it did in February. The notion of feminist figure skating may at the moment sound like a laughable alliteration; hopefully it will not always seem that way.

*Penny McCann is an Ottawa feminist and union activist. This article will also appear in a future issue of Breaking the Silence.*



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# And the Winners Are...

by Anon and Annette

Early April, while the rest of you were having an enjoyable time poking fun at the stars and the studs, we at Political Awareness Central were trying to dredge up some kind of analysis of this woebegone display of celluloid splendour, the 60th Annual Academy Awards. Something befitting the high level of acute insight *Broadside* readers are used to perusing. [Excuse me, I hear the tea kettle boiling. Over to you Anon.]

[You notice that Annette pisses off before the analysis starts, leaving me to come up with a feminist approach to a topic impervious to same.] Actually, we were hoping to get to the end of the article without having to mention the Oscars at all but, perspicacious readers, you've probably caught onto that tack by now.

[Here's your tea.] We could have given you a wonderful feminist analysis except for the fact that Anon left the newspaper with all the scores, I mean Award Winners, at home. We were in fact, going to give you a complete statistical woman-identified breakdown of the Awards: how many women won which awards, how many women didn't, how many women were picked to present more than their appearance, how many men should have stayed home. For this we would of course be able to extrapolate the relative position of women in society, the likelihood of women achieving 100% of a man's wage in the next ten years, the possibility of parity in the cinematic dress code and what that bodes for Cher's appearance at the Oscars.

Ah, raw data.

As it is, we are thrown back on that research tool of the undocumented: the anecdotal report (not to be confused with the libellous, or just the confused; we know what we're talking about, we watched the WHOLE BLOODY show).

[Annette's dramatizing again: she's been like this ever since the Oscars.

Have not.

Have too. She's also been upstaging me. She learned that from Robin Williams.

If only we could have picked up some of the humour.]

As I was saying, if Annette hadn't fallen asleep, she would have remembered that I took copious notes throughout the entire performance and therefore have the basis for a scientific, factual account, much like the ones you read in the newspaper the next day.

And so that's why we have chosen to totally fabricate our account of the 60th Annual Awards. This is the report you've been waiting to read. The report that tells it all as it should have been but never will — The 60th Annual Academic Awards.

**Best Co-operative Achievement:** The Last Emporium — The stirring story (good background score) of the final days of an international department store and the decadent but

noble house who ran it into the ground. Timothy eat your heart out.

**Close runner up with strong sharing potential:** Moonstrike — The courageous story of those unionized wordsmiths who by their absence paralyzed the performance of people who were only meant to look good.

**Most Bull in a Dead-End Role:** Mikie Douglas on Wall Street. Yes, we know he won for that innovative portrayal of a money-grubbing, power-hungry, empire-builder, but enough is enough, and we're not rewarding that kind of behaviour anymore.

**Most Vulnerable Actress:** Cher, who unflinchingly exposed herself to the worst kind of tasteless criticism based upon nothing less than what she wore. We of course will not indulge.

**Close in Kind if Not in Stature:** We must acknowledge the contribution of Glenn Close. Yes that's right, the woman who broke the mold, set the pace and was on the cutting edge in her portrayal of the empowered career woman, until she was sidetracked by a man. Isn't that always the way — Data! Distraction.

**Most Supportive Wimp in a Deathless Role:** Mikie D. as the date that got away with it. Or as the producers said: "Give it to Mikie — he likes his wife."

**Best Original Score:** Glenn Close's date with Michael Douglas.

**Best Non-Paid Political Announcement in Prime Time:** Public endorsement of the Mikie Dukakis campaign by Moonstriker Olympia Dukakis.

**Best Bonding in a Male Role:** Sean Connery in that heartwarming soul searching whimsical study of Chicago men, coming together at work and at play, learning from and growing with each other — The Unmentionables.

**Most Obscure Foreign Film:** Au revoir Ma Petite — Louise Le Mal's film noire of a jeune fille spirited away by the French sous-terre (underworld) and held as ransom for the secret of her widowed mère's special champagne cork. This film has a certain je ne sais quoi, not to mention je ne sais pourquoi. Ici Radio Badbadbad. Need we say more?

[Anon has forgotten that we're barely funny in one language. Now she wants to be incomprehensible in two.]

**Best Technical Achievement in a Low Budget Setting:** Broadside Crew — a tension-filled thriller wherein dozens of underpaid, non-unionized extras working frantically together actually make deadline and, sometimes, even get to proof-read. Remember, you red it first hear.

**Quickest Ending in an Animated Short Feature:** Th-th-th-that's all folks.

[I am not short.]

[You are too.]

Anon and Annette are write-offs.



Mikie Douglas in Wall Street: this behaviour now goes unrewarded.



An erstwhile Broadside crew, accepting yet another award (1981).

## Deadly Deceptions

**The Monarchs are Flying**, by Marion Foster. Toronto: The Women's Press, 1987.

Reviewed by **Ottie Lockey**

Canadian author Marion Foster has given us an entertaining novel in *The Monarchs are Flying*, published recently by Women's Press in Toronto (and in the US by Firebrand Books). Set in rural Ontario, the story centres around the murder of a young woman and the homicide charge laid against the victim's ex-lover. Homophobia of the local Spruce Falls police force and the accused's struggle to come out in the red-neck hometown make *Monarchs* a kind of coming out tale.

At its heart, though, *Monarchs* is a gothic romance. The evil man lurking in the background is Charles Denton, husband of the murdered woman and a secret wife batterer. Leslie Taylor, former Toronto TV commentator, charged with the murder on circumstantial evidence, needs a tough lawyer to save her. The elegant and brilliant Toronto attorney-at-law Harriet Fordham Croft rides to Spruce Falls, and to Leslie's rescue.

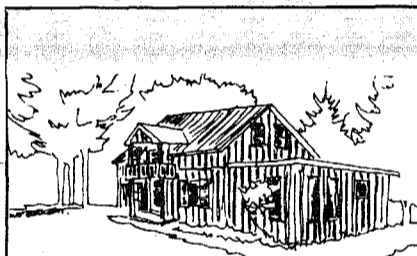
Leslie Taylor is the pivotal character in this romantic murder plot. Like the gothic novel heroine, Leslie is quite likeable, generous, spunky, tough, loyal and has great cheek bones — but she acts like a wimp for the first half of the book. To begin with, she is ready to accept jail for murder rather than have her Spruce Falls parents learn that she is a lesbian! And al-

though she has worked in the Toronto media for eight years and lived there with her ex-lover, she seems not to have a single lesbian or gay friend. She is naive enough to believe that the "good cop" in her interrogation is to be trusted! Her beautiful dog Duchess seems to be Leslie's only friend — the dog cowers in fear of anyone else but her. Harriet Fordham Croft befriends Leslie's dog while Leslie is in jail awaiting trial. Under Harriet's tutoring both Duchess and Leslie flourish.

If the reader is willing to accept the conventions of the genre, — Leslie the heroine, has sterling qualities but isn't very bright, and Harriet, the gothic hero, seems intent on only one thing, Leslie — the novel works just fine. There are some moments to treasure: Harriet in the penthouse apartment sipping brandy as she soaks in a scented bath and reflects on the case; the first time the two of them meet, Harriet is unable to breathe as she stares into Leslie's "fathomless" dark eyes; and Harriet's display of Perry Masonry in courtroom theatre.

It's fun to read an Ontario-based novel with real-life poet Christine Donald (at the Coalition for Gay Rights) making a cameo appearance. Marion Foster has a good ear for dialogue, and the story moves fast enough to keep a mystery buff happy. Slightly short on plot, *The Monarchs are Flying* gives full value in lively characters and romance.

Ottie Lockey is a Toronto feminist and manager of a Toronto baroque orchestra.



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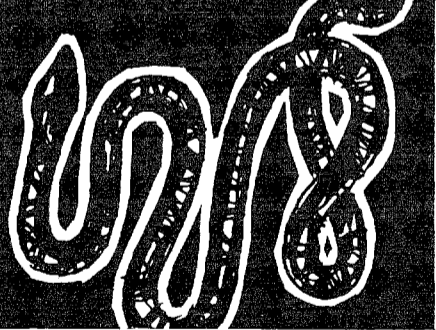
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# OUTSIDE

## BROADSIDE

### MAY 1988

#### WEEK OF MAY 1

• **Sunday, May 1:** La Plaza Theatre presents the new play *Fallen Angel and The Devil Concubine*, featuring Honor-Ford Smith, artistic director of Sistren theatre collective. 6 pm. Info: 462-2628.

• **Sunday, May 1:** May Day celebration and benefit for the International Women's Day Committee tenth anniversary. Featuring the Company of Sirens and the Fly By Night Dyke Band. \$7 waged, \$5 unwaged. 6:30 pm, upstairs at Clinton Tavern, 693 Bloor Street West. Info: 531-2369.

• **Monday, May 2:** Popular Feminism Speakers Series presents Melinda Friede, "A Personal Account and Perception of Immigration and Exile Process." 8 pm. Discussion to follow. Room 2-212/2-213, OISE, 252 Bloor Street West. Info: 923-6641, ext. 2204.

• **Tuesday, May 3:** The Community Arts Committee of A Space, Mayworks and V-Tape present *Critical Visions*, an exhibition and series of events which examine the realities of artists. 7 pm. Info: 364-32278. **To Tuesday, May 31.**

• **Tuesday, May 3:** Lesbian and Gay Community Appeal annual general meeting and election of new board members. Wheelchair accessible, signing for hearing impaired. 7:30 p.m. 155 College Street, 6th floor auditorium. Info: Jan Smith, 360-8461.

• **Tuesday, May 3:** A Space Video Committee and Mayworks presents *Working for Piece Work Wages*, and *Keep the Home Fires Burning*, works by Nancy Nicol, Phyllis Waugh and Sarah Diamond. 8 pm. \$5/non-members. \$4/members/unemployed. Info: 364-32278.

• **Wednesday, May 4:** *Worth Every Minute*, a film on Pat Schultz, outstanding feminist and day care activist, and *The Canneries*, a film on women workers in west coast canneries. \$5. 8:30 pm. Hart House, University of Toronto campus.

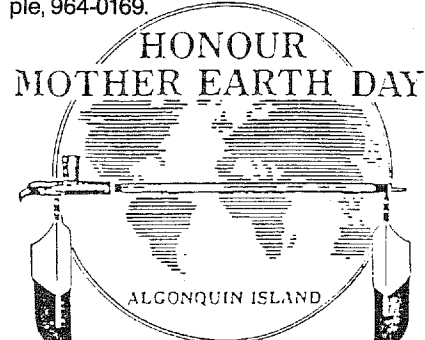
• **Wednesday, May 4:** Jane Gaskell speaks on "Women's Studies for All of Us," one of a series of forums on democratic socialist alternatives in education policy chaired by Richard Johnson, MPP. 7:30 pm. Library, Queen Alexandra Public School, south side of Dundas Street East at Broadview. Info: 965-7771.

• **Friday, May 6:** A Space presents *Speaking Out*, an evening of readings, story-telling and music by Ayanna Black, Arlene Mantle and others. 8 pm. \$6 non-members, \$5 members. Info: 364-32278.

• **Friday, May 6:** Medical Reform Group presents a symposium: *Is AIDS Special? Ethical Dilemmas*. Dr. Margaret Duckett, McGill Centre for Medicine, Ethics and the Law. Cash bar following. \$4. 8 pm. Oakham House, 63 Gould Street.

• **Saturday, May 7:** Taking the Initiative '88, a conference for mature women students and friends. \$20. Osgoode Hall Law School, York University. Info: 736-5380.

• **Sunday, May 8:** Mother Earth Day, a fair and celebration on Toronto Islands (Algonquin Island, Wards Island ferry). Entertainment with Jane Peloquin, Imagine, Sunforce, Syrens, Nancy Woods and Charkis. Craft tables and activities for children. 10 am to evening. Info: Canadian Alliance in Solidarity with the Native People, 964-0169.



• **Sunday, May 8:** Audrey Rose presents a play workshop in Goddess empowerment and Goddess astrology. 2 pm. 29 Beverley St. Info: 977-8559.

#### WEEK OF MAY 9

• **Monday, May 9:** Womynly Way Productions presents *Sound and Lighting Workshops* taught by accredited women professionals. Registration, \$95/\$75 Womynly Way members. Info: 925-6566. Also **Monday, May 16, Saturday, May 21, and Sunday, May 22.**

• **Tuesday, May 10:** *Setting the Agenda*/À l'ordre du jour, an open forum for lesbians and gay men to speak out. Raj Anand, Chief Commissioner of the Ontario Human Rights Commission, will meet with members of the lesbian and gay communities. French translation, signing for hearing impaired, wheelchair accessible. 8-10 pm. East Room, 519 Church Street Community Centre.

• **Tuesday, May 10:** *Advance Towards Pleasure* — how do we experience desire, how do we experience passion? This is a monthly group for women who would like to get together and talk about sex and sexuality. 7 pm. Info: Centre for Creativity, Knowledge and Change, 591-9386.

• **Tuesday, May 10:** Basic Wen-Do course begins at Senlac and Sheppard, North York. Info: 221-3090. Six Tuesdays to June 14.

• **Tuesday, May 10:** Lesbian and Gay Pride Day organizational meeting. 7:30 pm. 519 Church Street Community Centre. Info: Grant, 862-0470.

• **Wednesday, May 11:** YWCA Women of Distinction Awards dinner and celebration at the Metro Toronto Convention Centre. Reception at 6 pm. Info: 961-8100.

• **Wednesday, May 11:** *Women and Class* — a discussion group will begin. 8 pm. to 10 pm. Limited to 10 women. Centre for Creativity, Knowledge and Change. 47 Cecil St. Info: 591-9386.

• **Thursday, May 12:** Riverdale Women's Action Committee monthly meeting. All women welcome. 7:30 pm. Frankland Community Centre, 816 Logan Avenue.

• **Friday, May 13:** Company of Sirens presents *The Working People's Picture Show*. New Theatre Centre, 191 Lippincott. Info: 927-7735. **To Saturday, May 14.**

• **Saturday, May 14:** The Lesbian Dance Committee's 3rd anniversary dance at The Party Centre, 167 Church St. Rear entrance. 9 pm. \$7/door. Sliding scale, SCM Bookroom. Wheelchair accessible, child care money available at door. Info: 597-1171.

• **Sunday, May 15:** Free Times Cafe presents Cathy Winter, songwriter and performer. \$4. 320 College Street. Info: 967-1078.

• **Sunday, May 15:** DisAbled Women's Network presents *How to Control Pain*, a discussion with a pain therapist. All women welcome. Info and special needs: 755-6060 voice or TDD.

#### WEEK OF MAY 16

• **Monday, May 16:** Conference on Sex Equity in the Classroom and in the Curriculum, a three-day conference to assist planners and teachers in implementing sex equity in the secondary school curriculum. Info: 736-5209. **To Wednesday, May 18.**

• **Tuesday, May 17:** *Hersteria*, by Shawna Dempsey and Janine Fuller, a play that presents a women's perspective on AIDS. New Theatre Centre, 191 Lippincott. Info: 927-7735. **To Sunday, May 22.**

• **Tuesday, May 17:** Relationship recovery group begins for women who are trying to deal with the repercussions of a relationship which has ended. Psychotherapist will facilitate. Centre for Creativity, Knowledge and Change, 47 Cecil St. Info: 591-9386.

• **Wednesday, May 18:** *Images and Attitudes about Women and Disability*, a program on Women and Disability presented by Women's College Hospital and DisAbled Women's Network. Info: WCH, 323-6111 or DAWN 755-6060 voice or TDD. **Also Wednesdays, May 25 and June 1.**

• **Saturday, May 21:** *Sister Vision* (Black Women and Women of Colour Press) presents an evening with Casselberry-Duprée. Also appearing: Toshi Reagon and Annette A. Aguilar. La Plaza Theatre, 735 Queen St. East. Tickets \$15/advance, \$17/door, \$10/low income. Wheelchair accessible, signed for hearing impaired. Info: 532-9868.

#### WEEK OF MAY 23

• **Tuesday, May 24:** Community Resources and Initiatives presents *No More Secrets*, a conference for professionals who work in the field of child abuse and adult survivors of child abuse. Speakers include Diana Russell, Sandra Butler and Susan Cole. Info: Trish Caverly, 658-1752. **To Friday, May 27.**

• **Tuesday, May 24:** Imani Theatre presents *Do Not Adjust Your Set*, by Diana Braithwaite. Annex Theatre, 730 Bathurst St. Info: 927-7735. **To Sunday, May 29.**

• **Wednesday, May 25:** Womynly Way and Community Resources Initiatives present *Lucie Blue Tremblay*, Quebecoise singer/songwriter. 8 pm, Trinity-St. Paul's, 427 Bloor Street West. Info: 925-6566.

• **Wednesday, May 25:** Women Plan Toronto monthly meeting. Info: 690-6644.

• **Wednesday, May 25:** Basic Wen-Do course begins at Main and Gerrard. Info: 368-2178. Five Wednesdays to June 22.

• **Wednesday, May 25:** One woman show by Shirley Aenne, music and dance of a feminist life. \$3 and up, sliding scale. 8 pm. 519 Church Street Community Centre. Info: 651-5929, 239-6050.

• **Wednesday, May 25:** *Women, Disability and Violence*, a program on Women and Disability presented by Women's College Hospital and DisAbled Women's Network. Info: WCH, 323-6111 or DAWN 755-6060 voice or TDD.

• **Thursday, May 26:** A Space Video Committee presents *Nora Hutchinson's Opera Around the House*. \$4 non-members, \$2 members. Info: 364-32278.

• **Thursday, May 26:** Basic Wen-Do course begins, Toronto, area TBA. Info: 368-2178. Five Thursdays to June 23.

• **Thursday, May 26:** *A Picture of Health*, a two-day symposium on Women's Health Issues. Brigantine Room, York Quay Centre, Harbourfront. \$80 (including women's health awards banquet). Info: 483-6433. **To Friday, May 27.**

• **Thursday, May 26:** A Space presents *May-Be!* — informal performances and discussion. Theatre Passe Muraille Backstage, 16 Ryerson Avenue. 11 pm. Free/donation. Those interested in performing, contact Shawna Dempsey, 921-3315. Also **Friday, May 27**, 11 pm, and **Sunday, May 29**, 7:30 pm.

• **Friday, May 27:** Audrey Rose conducts a workshop on "Women Prosperity Consciousness." \$15-\$25 sliding scale. 8 pm. 29 Beverley St. Info: 977-8559.

• **Sunday, May 29:** Women's Independent Thoughtz (WITZ), a feminist seminar/discussion group. Topic: Macrobiotics. 1:30 pm. Info: 234-5281.

• **Sunday, May 29:** Toronto Disarmament Network presents the 6th annual Move-a-thon for Peace. All organizations working for social change invited to participate. Info: 535-8005.

• **Monday, May 30:** Intermediate Wen-Do course begins, downtown Toronto. Info: 368-2178. Five Mondays to June 27.

#### 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:** Women-only night at the Rose Cafe, with films and discussion. \$2 admission includes buffet. 8 pm. 547 Parliament St. Info: 928-1495.

• **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

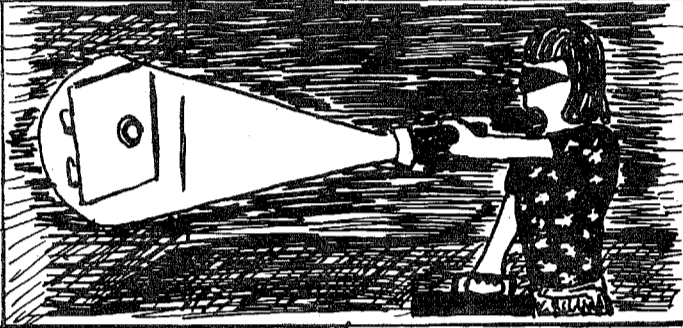
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