

# THE OTHER WOMAN



50¢

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Our Fifth Anniversary

More on Collectives

Daughters of Bolton

Please note: All letters sent to the editor may be printed in the paper and are subject to editing for length requirements.

Cover photo by Amanda Bankier.

## MERCHANT MARINE

Dear Other Woman:

Greetings from the SS Golden Hind, 30 knot NXNE Wind, 32 F and snow flurries! (I would like to write that article for **tw** but for the first issue in 1977. My reasons are: a) I need my dictionary, my thesaurus, my typewriter and I don't have access to any of these till I get home b) I would like to discuss the content with you women before I put it into its final form and c) I need to be away from the environment so that I can strike a balance between objectivity and subjectivity).

Being a pioneer is one hell of a way to live. I had never counted on the 'loneliness' that accompanies this career! There is absolutely no one with whom I can talk—and for someone who had had so much contact with people it's the equivalent of solitary confinement. There is only one other woman on board. She's elderly and we have nothing in common. Then, being a feminist stigmatizes you! The Coop Ed. Director from the school told me to keep my feminist views quiet in the interests of peace(?). I quote to you from his letter "*flaunting your ideas in the close quarters of a ship is not the best possible approach to things*"—and again XYZ who graduated earlier also feels strongly that women can do the work of men as well managed "to serve her time and remained very popular with all her shipmates. This was undoubtedly due to the fact that she is a most diplomatic person and never showed her feelings in a way that created antagonism." What do you make of this?

Can one be a vocal feminist—and still be liked? loved? ignored? I don't think people realize the burden we carry as feminists—standing up not only for ourselves but for others (who will not stand up and be counted for various reasons). Do we feminists have to go underground? Become guerillas before our second class status will be acknowledged? Does the school, the world, believe that equality has been reached on all fronts when they have 14 women enrolled in 4 years—and one woman graduated? I think Gilleen made an excellent point "The whole trip is acceptance"—whether it's being gay in a straight society or being a token woman in a sea of 'macho' males.

Women have to break into these male dominated trades. Men with grade 8 education and a third mate's job work 9 months a year for \$15,000 (room and board paid, beds made, 3 meals a day) and women with MA's have to resort to typing pools so that they can have a roof over their heads! I shall have sweated blood (paid for the second mate's ticket many times over in broken relationships, bitterness, loneliness!) and I shall get there—Who will be there to pick up the pieces? Will it not be easy to forget the women whose support I had banked on—whose letters and words of encouragement saw me through? It probably will—but I shall do my best not to.

This is a series of questions that have been cropping up constantly in my mind—and what better place than you to throw them to?

A high point has been Thunder Bay where I met June Cryderman who runs the Women's Centre there. We spent a lovely day together two weeks ago and I hope to see her Wednesday again.

Is trying to 'make it' as a ship's officer an individualistic solution? If more women with a certain level of consciousness took to this and other trades, maybe the individual solution would not 'generate capital' and become commonplace?

I enjoyed the last issue very much,

especially the **tw** presentation at Gay Conference. You can take out the word gay and expand it to include all women and it will still hold good.

I shall be writing a letter to the Editor on the reaction I had to the Feature article. I only hope I can get it out in time for the deadline.

Won't one of you drop me a line? I know you are all very, very busy on many fronts—but I would enjoy hearing from you.

Anu Bose

## HAD ANY GOOD DREAMS LATELY?

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Outremont, Quebec

Dear Other Woman:

Not so long ago I read an issue of **tw** which included a sort of debate about feminism and spirituality, with **tw** seeming to take the position that the idea of a feminist ashram was quietist and beside the point of the women's movement. I found that interesting and would have liked to see more written about it. A lot of problems in women's groups seem to revolve around unresolved personal conflicts as much as around political differences, but a lot of uneasiness stays hidden under strict outward conformity.

About 3 years ago I was working in a women's centre which had problems from the start because of internal factions and personality conflicts. I decided to start a dream-collecting project in which I asked people at the centre to record their dreams anonymously in a collective dream book. I thought it would be interesting to try to get a view of the general situation by picking up samples of 'unconscious materials' from different individuals. I have about thirty dreams from that period, many of which portray states of panic, insoluble puzzle-traps, physical fights, and ominous occurrences.

Recently I reopened the dream collection, and began receiving dreams from women writers and artists (many from the west and coastal regions of Canada), most of which reflect much less inner conflict, more clarity, more transcendence and less involvement in heavy situations with other people. While every dreamer's dream patterns are different, these dreams also suggest what one dreamer wrote to me in a letter, that women have a collective unconscious separate from that of men, which is perhaps governed by different symbols and influences.

Dream-work of this kind may not be the 'best' or 'most evolved' spiritual path around, but it's fascinating and seems to relate closely to artistic activity. It's a great source for people who write and so on.

If readers of **tw** have dreams to submit to a newsletter of dreams, they can send them to me at the address above.

I'm also interested in reading anything women have to say about dream interpretation, dreams and art, precognitive dreams, and personal dream patterns—anything on dreams and dreaming. Sections from personal notebooks and journals are fine. The idea is to assemble a newsletter of sources for women who want to learn more about themselves through sharing these materials with other women. Contributions can be anonymous or signed, and will be paid for in copies of the dream-letter.

Anne McLean  
for Keotanchur (a dream-letter)  
Montreal

## GAY COUNSELLOR

Dear Other Woman:

With regard to the article, F.S.A. Says *No to Lesbians*, published in the July-August issue of **The Other Woman**, I am writing to say that I, a lesbian, have been actively involved in the planning and operational aspects of the Gay Services Project in Montreal since its inception in August 1975. I have been providing counselling services to gay women, I have been responsible for the training of gay women from the community who volunteer their services to the Project, and I have been directly involved in the decision-making aspects of the Project. Presently, I am enrolled in the Master's of Social Work programme at McGill University and I am doing my field work placement with the Project at the Family Service Association. To date, approximately twenty gay women participated in the training programme offered by the project and along with their gay male counterparts, they provide valid and needed services to the gay community.

Contrary to what has been said in the above-mentioned article, Ms. Boghen has always made a very concerted effort to encourage the active participation and involvement of gay women in the Gay Services Project. The fact that a few gay women withdrew from the Project was not due to any lack of commitment to gay women on Ms. Boghen's part, but rather to the regulations of the Ville Marie Social Service Centre which state that only a person with a degree in one of the 'helping professions' will be hired by Ville Marie to work as a counsellor. There was certainly no competition between the gay women and men involved in the Project for this one position, as Robert Vallee was the only gay person available at that time who could fulfill this requirement.

I feel that it is time that a more factual picture of the Gay Services Project be presented. Ms. Boghen is Coordinator of the Project and as such, she serves in a consultative and supervisory capacity to both the professional staff and the volunteers. She is responsible for the overall functioning of the Project and she acts as a liaison between the Project and the Ville Marie Social Service Centre. Bruce Garside, a gay male, and I provide direct services to the gay community, female and male, in the form of individual counselling, couple counselling, groups, etc. As well, we coordinate and supervise the activities of the volunteer staff and we are involved in the decision-making tasks of the Project at all levels. Approximately forty gay women and men operate a telephone service to the gay community on a seven day a week basis from 7 to 11 p.m. Also, they provide a peer counselling service to members of the gay community in need of understanding and support. Project meetings are held on a monthly basis and all persons involved in the Project are encouraged to attend these meetings and to actively participate in deciding the scope and direction of the Project.

I would like to conclude by saying that I am very disappointed in your paper for printing an article on the Gay Services Project without first ascertaining its truth and validity. Much harm can be done through irresponsible reporting.

Joanne Stitt, B.S.W.  
Gay Services Project  
Montreal

Editor's Note:

Thank you for putting us clear on the matter. We apologize for the error in our previous issue. Unfortunately, we do not always manage to verify the information we receive but will make an effort to tighten up communications with Montreal sources.

# BEYOND DEFINITIONS OF WOMAN LESBIAN SEXUALITY

## Labels and Myths

A proliferation of labels describe sexuality: we are hetero- homo- and bi- sexual, celibate, lascivious, and asexual. Western thought is fond of boxing, packaging and containing. Female sexuality in particular has been rigidly legislated, in law and in custom. Virgin, madonna, mother, helpmate, and whore.

With such labelling it is difficult to behave with spontaneity or clarity. The extension of sexist thought and behavior is the creation of myths whether those myths come to us from the Christian tradition of Eve, predate, or take off from it. By creating the myth of the virgin birth, Christian tradition shaped the foundation stones of Western anti-feminism. The Middle Ages consolidated this myth, with the whole institutionalization of Romance, in the troubador-chivalric tradition. If a woman is exalted, she is also vulnerable to criticism that she is indeed less than perfect.

More recent mythologizing of female sexuality involves the work of psychologists and other social 'scientists'. Freud is one of the most significant, in his creation of the concepts of penis envy and castration anxiety; that is, that all women really want a penis. Lacking that, it is necessary to be fucked by one. Other psychologists elaborated on Freud's anti-feminism, among them being Reuben, Reich, and other very "prestigious" men in the world of the so-called psyche.

## Sexual Revolution?

More recent still, there is the propaganda of the sexual revolution, 'freeing' women to engage in sexual intercourse without fear of pregnancy, to live (with men) outside of marriage, and to be "promiscuous". A realm of sex manuals have made people familiar with sexual techniques and the physiology of female-male sexual arousal. Many of these sex manuals are written by men and play down the role of the clitoris in female orgasm.

Church, patriarchal state (father right to guarantee the paternity of children) modern psychology and the general weight of socialization, have all led to very documented sexism: rigid definitions, labels and roles. If a woman does not conform to the very narrow definitions for her sexual expression, she is often labelled still more harshly: she becomes 'lesbian', abnormal, castrating bitch. In this society it is 'intolerable' not to sustain, nurture, and fuck men. (Unless one is celibate, and conforms to the other myth for women, the myth of the virgin.)

## Roles

Because it takes guts to discard heterosexual mythologizing and propaganda, the lesbian often has at least the potential to examine all the designated roles and to debunk them; to fully realize her sexual potential as a human being. For this reason, I would like women to examine how lesbians relate, and for lesbians to examine how we ourselves tie in to sexual repression, guilting and oppressive role playing. Also, lesbians have the advantage of not having to be concerned about birth control methods—which frees us to be somewhat more experimental.

Being lesbian in this society is to be defined in the first place as a sexual person. The institutionalization of



Amanda Bankier

heterosexuality means that lesbians are oppressed socially, legally, and economically. Suspicion and political-personal distrust of the lesbian in a male-oriented society burdens the lesbian with other people's fears and phobias regarding women-identified women. This results in a feeling of great personal alienation, much of which is alleviated if we have the solace of (a) lesbian lover(s).

## Monogamy Anyone?

Monogamy in such a framework would appear to be consolidating the idea of private property and of nuclear family units. So long as capitalism can divide us from one another we will remain 'individual', 'competitive', and alienated.

Emotional insecurity must surely stem from the feeling that we are able to be intimate with very few people. Hence other peoples interest in our lover(s) will 'deprive' us or cause the lover to see us in a less favourable-exalted light. We might even learn how much we share in common, and have to give up our jealous sense of individualism.

Individualism, like the concept of Romance, is a much-idealized myth in western culture. We certainly cannot call ourselves individual until we stop 'playing' other people's tapes' i.e. living out social-sexual expectations for behavior. This includes of course the right

to relate monogamously where monogamy is a positive and creative response to another human being: not a seizing upon happy-ever-afters and guarantees of emotional longevity. The very concept of forever is preventative of change and growth; and most certainly leads to stagnation and ritual.

Because this society is trained in dichotomy, one is either 'faithful or 'unfaithful' 'committed' or 'irresponsible' 'promiscuous' or 'pure'. The woman who chooses sexual relating with several people is often regarded as amoral, slut, hustler or whore. Women are either virgins-madonnas or cunts. If one does not want to be in a continuous couple, one wants 'one night stands'. There appears to be little comprehension of the responsibility and caring it takes to be true to one's feelings, if those feelings are not centred in one person. There is even less comprehension of the fact that polygamy too can be a form of anxiety about being alone, 'rejected' or 'deserted': despite the potentiality for greater openness to friends and to life. 'I will follow you wherever you may go' is a surefire way of abnegating personal responsibility, demanding an emotional security blanket against the uncertain present. Monogamy so often appears to be a way of guaranteeing that one makes love regularly. Contrary to the myth that 'plogamists' have more frequent sex, polygamy may involve quite

sporadic or periodic sexual encounters: in fact, forcing the person to get her own life in order; friendships, work, space needs, and so forth.

The basic tenet of feminism is the right to choose; the basic tenet of patriarchy is to choose finally to be either-or. This leads to regimented role behavior, or to functionality i.e. 'We make love hence you are my sensual outlet. When I want to make love you are obligated to satisfy my physical needs.'

We can and do change; we need to be 'inconsistent' 'erratic' and 'self-serving'. In a society where women nurture, sustain, serve, there is desperate need for spontaneity, for the denial of guilt or duty as motives behind human relationships. Martyrdom is a female trip, just as is the exaltation of other people's needs and our centrality in fulfilling them.

## Sexual Responsibility

Sexual responsibility to and for oneself involves (1) learning what pleases us physically and (2) ridding ourselves of unnecessary repression and anxiety re: our own sexuality. It also means ridding ourselves of unnecessary guilting of the sexual needs-behavior of other people. Taking responsibility for our own sexual needs includes becoming familiar with different kinds of clitoral and vaginal stimulation, including masturbation, the use of vibrators and of other objects which maximize pleasure and-or orgasm. Manual and oral stimulation of the-clitoris with (a) lover(s) male or female, is only one dimension of a growing relationship with our own bodies. The other dimension is the pleasure we give ourselves, our own exploration and healthy hedonism. One wonders whether the heavy 'moral' edicts against masturbation are sheer homophobia. That is, if women and men derive pleasure apart from intercourse with one another they are not as hide-bound to marry and to reproduce, hence assuring the paternity of children and a replenishable work force.

## Overall Sensuality

The physiology of female orgasm makes it apparent that if men do not use clitoral stimulation they are not satisfying, and will not, satisfy women. (See the Hite Report). Also, a female's orgasmic capacity far out-distances male capacity for orgasm based on erection and ejaculation. Is this fear of being inadequate part of the reason male-oriented society censures the lesbian? The model of reproductive sex oppresses all of us, men and women, tied in as it is with the needs of the state for a repressed and fearful-anxious work force. People who experience and who demand pleasure will not tolerate stultifying jobs or work conditions-relations. The right not to have sex, the legitimacy of asexual periods in one's life, the validity of sexual triads, etc. need all be examined without guilt. We need no more be guilting into becoming sexual 'swingers' than we need be guilting into any kind of unwilling sex. Change of emphasis from orgasm to a general overall sensuality must occur, if we are to be freed of the dictatorship of genital sex.

Sex is a part of life; it is not and need never be the sole and primary emphasis of any life. Sexual repression built into capitalism has led to obsession with sex and with sexual performance in this society. It will take courage, self-awareness and clear persistence to get us past this bind.

Capitalism puts us on sale cunts and cocks while preaching guilt if we act on the sale of sexual energy. Let us remove ourselves from the consumer market, at least as sexual "items".



## SOWETO

### TEARING DOWN APARTHEID

**A mission school in Natal, South Africa, closed at the end of July after 280 girl students between 12 and 19 years old went on a night-long rampage to destroy their single-storey hostel. As the girls attacked the building they sang anti-government slogans. Why have school buildings become a target for young blacks?**

The Bantu education programme was introduced in 1954 explicitly to keep blacks down, writes Joyce Sikakane, who was born and brought up in Soweto. Black children see the schools as institutions of indoctrination part of the apartheid state machinery against which they are waging war.

The move by Vorster's regime to enforce the use of the Afrikaans language in secondary schools culminated in a protest demonstration on June 16 by 30,000 pupils. The police opened fire. As a result 176 people died and more than 1,200 were injured in Soweto and other townships (that is, residential areas for blacks who work in white towns - theoretically, blacks now live in Bantustans, their 'homelands', so those who live in the townships are officially migrant labourers, with no rights at all).

Students destroyed police vehicles, banks, beer-halls and bottle-stores, administrative offices and sections of the tribal universities. The government responded with military methods.

#### Arresting 'Ringleaders'

They had just introduced the Internal State Security measures—known as the SS laws—which meant people could be detained indefinitely without ever appearing in court.

Two days before the Soweton 'disturbance', Lindiwe Sisulu, daughter of Walter Sisulu who is serving life sentence on Robben Island, was detained in the townships. During the riots alleged ringleaders of the pupils were arrested. Ever since there have been unconfirmed reports of African women and girls in similar plight. Dr Fatima Meer, national president of the South African Black Women's Federation and sociologist at Natal University, has been banned—confined to one area, prohibited from communicating with other banned persons or attending meetings.

As reports of continuous unrest filter out of South Africa more and more women will be victims of the notorious SS law.

#### So-where-to?

It comes as no surprise that the spark that ignited the riots started in Soweto (jocularly called by its inhabitants 'so-where-to') the largest single modern ghetto in Africa. Born out of white greed and racism, it exists to house the blacks who serve the whites in Johannesburg.

The red-brick houses that make up the smog-smothered ghetto are built opposite each other in straight single rows running parallel to a street. A common feature of the grim settlement is that each house has a back-yard toilet separated by a common wall from that of a neighbour's. Naked bulbs hanging on roughly installed electric cables cast a dim light inside the casements.

Separately built in each of the 13 locations are the most notorious and derogatory houses known as the Hostels. These long narrow-built compartments accommodate 'single' men. Women are

not allowed to venture into the hostel premises which are fenced by barbed wire.

#### Hovels for the Unwed

A hostel for those single women who qualify to stay has also been built in Soweto, situated in Mzimhlophe Location. It consists of four-roomed houses each with a common bathroom. Two occupants share a room.

The 'single' women inmates of this hostel are mostly domestic servants factory workers and office workers. They are mostly from the 'homelands'. Some of them are push-outs from the Soweto housing system, girls of working age who no longer qualify to stay with their parents.

Widows and divorcees, orphans and unwed mothers are also included. Mothers are not allowed to reside with their children in the hostel, and men are forbidden in the hostel premises. All around is barbed wire.

By law no woman without a husband is allowed tenancy of a house. Young working mothers face special hardship in Soweto. They are desperate for nursery centres that would provide proper care for their children while they are at work. Black women suffer the double burden of belonging to the super-exploited working class and being discriminated against sexually and racially.

reprinted from *Spare Rib*, September 1976.

## SWITZERLAND

### WOMEN'S CENTRE DESTROYED

Geneva, Switzerland—On May Day 1976, a group of women from the WLM in Geneva occupied a coffeehouse which had been kept vacant for years by speculating landlords (see *to*, Vol. 4 No. 5). For three months this space became a much needed Women's Centre while negotiations were dragged on by the City Administration over a "legal" low-rent space. Complaints had been filed by the Housing Dept. for illegal squatting and rumors of police violence were circulating.

One early morning of August, construction workers under the protection of cops, appeared at the Center. They had been given orders by the City Administration to brick-up all the doors and windows to forbid entrance to the building. Later on the same day, a bulldozer razed it to its foundations.

The purpose of this destruction, as stated by the authorities, was to reclaim the building for use by its rightful owners (!!) and to discourage other potential squatters. At the same time, two women of the WLM have been arbitrarily singled out as "leaders" and indicted for illegal squatting. One of these two women is a foreigner, and, under Swiss laws can be



deported for political activity. Other women have been questioned at length.

A march and a rally was immediately organized by the WLM to protest the forced evacuation. People in the street have been very sympathetic. Slogans were chanted such as "the women build, the State destroys"..."we are all squatters". And a surprise commando of women went to brick-up the main entrance of the City Administration building while the cops were firmly waiting for them elsewhere.

Once again the women in Geneva have no common public space where they can meet, play and organize, where new women can find them. Although they had been described by one newspaper as a den of homosexuals, an old woman talks nostalgically of the liveliness the Women's Center had brought to her neighborhood. As of now, the plans are to get a women's van circulating in the city as an ambulatory women's center.

by Grazia

Reprinted from *Off Our Backs*

## WEST GERMANY

### ANARCHIST MURDERED?

#### HOW DID ULRIKE MEINHOF DIE?

A member of a West German revolutionary group, Ulrike Meinhof was arrested in 1972 for armed attacks on state institutions and on US bases in Europe.

The German authorities claimed she had committed suicide; they gave conflicting versions of the way she was supposed to have hung herself, and removed the body hastily from prison for the official autopsy. Neither her friends, lawyers nor family had a chance to see the corpse.

Ulrike Meinhof's disbarred defence lawyer Klaus Croissant called her death 'murder by instalment' through torturous prison conditions. While acting as an executor for her family, he was arrested once he found out facts about her death that indicated rape and murder rather than suicide.

The new evidence is based on the findings of the two autopsies carried out on her corpse. The official one was done straightaway by two medical experts, in the presence of a judge and public prosecutor. It mentions a positive test for seminal fluid together with bruises on the legs, often found with rape victims.

At the request of the family, a second autopsy was carried out two-days later by Professors Janssen and Schroeder. They received the corpse in an incomplete state so were unable to give a full reconstruction of what had happened.

#### Strangulation?

Both reports have since been reviewed by medical experts in other countries—including England who found that contrary to the official conclusions, the circumstances of the death known so far and the actual injuries point to strangulation rather than hanging.

While the typical symptoms for hanging—i.e. dislocation of the upper cervical spine, haemorrhages in the conjunctivae of the eyes, protrusion of the eyes and tongue, blue discoloration of the face, are missing, the actual symptoms make sense in connection with strangling. And as for a sexual attack, it seems to emerge from the reports that she wasn't dressed at the time of her death.

Is her death due to pressure applied to her neck by another person? 'And was there an actual or attempted sexual assault? These two questions will be discussed at a conference organised by the German Writers' Association, who intend to ask for an international investigation. They need support to get even minimal publicity for issues connected with political prisoners in West Germany. People will have to deal with the questions: who did it? and how?

Karin Monte

—Reprinted from *Spare Rib*

## USA

### OVER HER DEAD BODY

YUMA, AZ. Huynh Thi O, a Vietnamese woman, was shot to death in the home of the Americans who were adopting her children—Mai Hang, a five year old girl and Hung, a three year old boy and had rejected her pleas to return them to her.

Deputy Sheriff John Goldthorpe, in whose home her body was found, had been her American sponsor. In June 1975, when Linh and her children were staying at his home, Goldthorpe took her to the county courthouse to sign papers releasing her children to him for adoption.

Linh who had little or no knowledge of written English, later said that Goldthorpe had told her that the papers were merely a technical, temporary transfer of custody and that she could regain legal custody as soon as she married or became self-supporting. This spring, Linh found work as a seamstress and asked for the return of her children. Goldthorpe then said he was adopting them permanently.

Then Linh became angry, Goldthorpe and another deputy sheriff took her to a private mental hospital where she was involuntarily committed under the name of Lynn Marie Goldthorpe.

Linh's Vietnamese friends tried to locate her; Goldthorpe told them that she had moved to Tucson. After she had been held in the mental hospital for ten days, Linh was traced by her friends and released.

Linh then went to Carlos Flores, a resettlement officer for the U.S. Catholic Conference in Tucson, for assistance in regaining custody of Mai Hang and Hung. Flores says that there were no indications of any mental problems.

Linh began to prepare a legal challenge to the Goldthorpes' adoption proceedings. The Goldthorpes made it clear they would continue to oppose returning the children.

On June 21, Linh's body was found on the floor of the Goldthorpes' living room.

Her death was first investigated by the Yuma County Sheriff's dept., where Goldthorpe worked; a week later the case was transferred to the police dept. The police ruled the case a suicide.

The critics of the official ruling, including many Vietnamese residents of Yuma, charge that Goldthorpe had previously threatened her life. But police say that he has submitted to two polygraph tests, and that both have indicated innocence.

A bullet hole was found in Goldthorpe's living room wall, indicating a struggle, but police say the hole was only a nail hole.

A paraffin test and a neutron activation test indicated Linh had not fired a gun, but the police say that those tests were inconclusive, and the autopsy showed that the fatal shot was fired with the gun touching Linh's right temple, a sign of suicide.

Was Linh a likely suicide? She was in the middle of a legal battle to regain her children. The police claim that Lin has mentally disturbed, and note that she continued to visit a psychiatric aide after her release from the hospital. They also found she had purchased the death weapon, a 'Saturday night special', two weeks before her death.

Yuma Police Lt. Gerald Bond, who headed the investigation, told PNS, "As far as we're concerned, the case is closed. There were people that were agitating, and you might say they were causing the problem both beforehand and after—people supposedly friends."

Linh's friends have not charged outright that her death was a murder. But they say that regardless of who pulled the trigger, the Goldthorpes and the legal system were responsible.

Info from *People's World*

—Reprinted from *Off Our Backs*

## OTTAWA

Lesbians of Ottawa Now (LOON) is holding a Women's Dance on Friday, December 17th at 207 Bayswater St., 8.30 pm, 2.00. All proceeds are going to the Lesbian Defense Fund. LOON is having weekly meetings followed by discussion on various topics. The meeting-discussion is held Wednesday at 7.30 pm and the location varies from week to week. Any women wanting to know more or the location can phone 233-0257.

## TORONTO CREDIT UNIONS

In two weeks the Credit Union will celebrate its first anniversary, a year which has witnessed a growth from \$21.00 to over \$75,000 in assets. As the city's only alternative to male-oriented financial institutions, the credit union provides a means of withdrawing our support and instead, using our financial resources to aid in the development of a feminist community. The operative principle of the credit union is to encourage economic independence of women in the belief that the more economically self-sufficient we become the more control we gain of our own lives. By providing savings, loans and related services to its members - who own and operate their credit union - the MTWCU offers the most viable solution to existing financial monopolies whose discriminatory practices have become well publicized yet persist without serious challenge. Survival in the shadow of these monopolies should not be a matter of fate.

Growth in assets has been an inaccurate reflection of widespread support. We need affirmation, in terms of new members and more consistent saving by established members. Membership has not reached the 500 mark and with realistic expectations of attracting two or three thousand of a potential membership of one million women, the CU collective is actively concerned about expanding interest in credit union affairs.

### FILM ANNOUNCEMENT

Lorna Rasmussen will be present at a screening of *Great Grand Mother* December 9th, at Cinema Lumiere in Toronto. The programme will include a showing of the film, *The Dry Landers* at 7.30 and *Great Grand Mother* at 9.30. Lorna will be talking about the film and afterwards, signing books in the lobby.

## LESBIAN GROUPS

We are an autonomous organization of women committed to struggling for Civil Rights for gay women, parallel to the efforts of the general struggle for gay liberation which tends to mainly reach gay men.

While we agree with the aims of the Gay Alliance Toward Equality, we constitute ourselves as an independent caucus with representation in the organization in order to make sure that our voice as a minority is heard. We hope that we won't be such a minority for long.

We recognize that as women we have specific needs and concerns, in addition to the needs and concerns of the gay community as a whole. We need to support any gay woman who is victimized, because she is gay in the fields of housing and employment and we need changes to human rights legislation to make such discrimination illegal. We are concerned about the abuse of lesbians that is practised by the commercial gay community and the police.

We need to ensure that lesbian mothers are not denied custody of their children on the basis of their sexual orientation, and that women who are forced to fight for their right to child custody are given as much

support as possible.

We are concerned that in the general struggle for rights for gay people, the rights of gay women not be forgotten, and in the struggle for women's liberation, that the liberation of gay women not be pushed aside.

Lesbian Caucus  
193 Carlton St.  
Toronto  
964-0148 or 921-3858

The Toronto Lesbian Organization was officially formed on November 7. Several lesbians, feeling the need for stronger communication in the city, generated a series of meetings, the first of which took place on October 17th with about 50 women present.

The group hopes to serve as a communications bridge to unify various existing groups who can provide services to the lesbian community. Representatives of these groups spoke of the need for more energy in their projects and the isolation they all felt trying to do work in a city the size of Toronto. Women at the meetings expressed support and offered time, energy and connections to bolster sagging projects.

The group also hopes to meet some of the social, political and counselling needs of Toronto's lesbian community. To this end, their immediate goal is to establish a Lesbian Centre in Toronto. A task force collective has been formed to work on this. On November 16th, the task force met and decided on some immediate questions. Along with the Three of Cups and *The Other Woman* they will be taking space at 342 Jarvis St. by the beginning of the new year. To do this, they will be holding a lesbian lottery to pay for rent and phone expenses. They also hope to institute a regular lesbian drop-in centre. Watch for our next issue to find out further details.

### DEFENCE FUND

A feminist mother is fighting in court for custody of her children. Her name cannot be published as the publicity might weaken her case, but the issues surrounding her case apply to us all.

She has been accused by her ex-husband of exposing her children to the influence of 'known lesbians' through her involvement in the women's movement. Her husband's lawyer plans to use, as evidence that she is an 'unfit mother', her assertion that she would allow her children the freedom to choose either a heterosexual lifestyle or a homosexual one. In addition, class and money enter the picture. This woman has chosen to live in communal houses in order to be able to share mutual support with other single parents. She has chosen to work at part-time jobs rather than full-time jobs since her separation, so that she has more time to spend with her children. She has returned to school. None of these is in accordance with a solid, middle class lifestyle, and the courts may decide that the children's father is financially 'better fit' to take care of them, as he has a permanent full-time job and comes from a wealthy background.

This means he also has enough money for a long, drawn out court battle. She does not, and she needs our support. Her struggle is our struggle. Please send donations to: Custody Defense Fund, Metro Toronto Women's Credit Union, P.O. Box 595, Station F, Toronto, Ontario

### ABORTION HOTLINE

ACCT is a coalition of agencies and individuals involved in abortion and contraceptive counselling and education.

There are a number of commercial counselling services which exploit women. Often they are charging unnecessarily high fees for a telephone referral. There are, however, community services which offer free, competent counselling and referral, but due to lack of funds, cannot afford to advertise in the

newspaper:

To assist women, ACCT is now advertising a phone number daily in the Toronto Star. A taped phone message listing reputable free services which provide abortion counselling and referral will respond to the call. Our hotline, listed under the personal column, started August 10th. We urgently need your financial support to continue this essential service. For the majority of women, abortion information continues to be inaccessible or costly. Please help by contributing whatever donation you can afford to: ACCT, care of Birth Control and VD Information Centre, 2828 Bathurst St., Ste. 501, Toronto, Ontario.

## TRENT

The Trent Homophile Association is a newly-formed gay collective in Peterborough. Our main purpose at the moment is to promote a sense of community through social events such as parties, meetings and discussions. Bringing speakers to Trent University for both public and private forums is another concern. At present, we may be reached at P.O. Box 1524, Peterborough, Ont.

## NATIONAL UNEMPLOYMENT

There is no easy characterization of the whos and whys of Canada's 753,000 unemployed. Clearly, the problem cuts very unevenly not only across the country but across age and sex as well. Latest data - those for September - put the average jobless rate across the country at a seasonally adjusted 7.3 per cent, with provincial rates ranging from a low of 2.2 per cent in Saskatchewan to a high of 14.4 per cent in Newfoundland. By age and sex, rates run from a low of 4.3 per cent for men 25 years and over to a high of 12.8 per cent for 15-24 year old women. The jobless rate for women of all age groups works out to 9.4 per cent, high above the six per cent rate for men. Over the past year, unemployment among men has fallen by 18,000 while female unemployment has risen by 62,000. Ottawa has proposed new initiatives in job-creation aimed especially at the young and at economically depressed areas but government and business ought to be focusing, also, on the increasingly depressing-looking area of female unemployment.

## WATERLOO INDONESIAN TAPOL SPEAKS



On November 8, Carmel Budiardjo, a former Indonesian political prisoner -TAPOL, spoke at the University of Waterloo. The talk was sponsored by Amnesty International.

Ms. Budiardjo described her situation. In 1965, when the military took power in Indonesia, she was a professor of economics and a member of an organization of university graduates. This organization, while not 'pro-communist', encouraged radical thought. It, along with hundreds of other organizations, -including trade unions, religious organizations, nationalist groups, and left groups was banned by the military regime. Ms. Budiardjo lost her job, was blacklisted so she could not find another. Her

husband was thrown in jail without charges and, in 1968, she was also imprisoned.

Ms. Budiardjo was arrested by a plainclothes military officer, who was armed. He had no warrant, nor were any sort of charges ever laid on Ms. Budiardjo during her three years in prison.

The conditions she described are not for the squeamish. Torture was common, women were most frequently subjected to sexual torture. Ms. Budiardjo tells of women who were stripped, raped, and beaten and objects such as bottles and bamboo sticks inserted into their vaginas. Electric shock to the genitals was also a common method. She met one woman who had had the hair on her head and her pubic hair burned off. The diet of the women consisted of two bowls of rice a day and a bit of soup greens, their beds of a stone floor. They had no bedclothes, soap, toothpaste, change of clothes; unless their families could somehow find out where they were and smuggle goods into them.

Ms. Budiardjo herself was released on a citizenship technicality but many others, her husband included, are still imprisoned indefinitely. Estimates say that while there are 1,200 prisoners who have been charged and are 'awaiting trial', between 35,000 and 50,000 are classified simply as 'politically dangerous' and are being held without charges or trial.

Ms. Budiardjo closed with a brief mention of the political relationship between Canada and Indonesia. Apparently Canada has been giving considerable 'aid' to the military regime in Indonesia to protect its copper mining interests there.

For more information on the plight of Indonesian political prisoners, write to Amnesty International Canada, 2101 Algonquin Ave. Ottawa Ont.

## CALGARY

Irene Murdoch was back in court late September for the latest episode in her seven year fight to gain a share in the Turner Valley ranch which she and her husband built up together.

Murdoch has been awarded by the Supreme Court of Alberta one-quarter of her husband's property in the amount of \$65,000 despite her lawyer's request that the estate be divided in half.

Mr. Murdoch is expected to appeal the judgement against him. Ms. Murdoch's lawyer asked for a lump sum settlement on her behalf of \$133,000 while her husband's lawyer argued \$15,000 would be appropriate.

A fund to help Ms. Murdoch with her legal fees is administered by the Local Council of Women. Contributions -with cheques made out to the Irene Murdoch Fund may be sent to LCW President Gwen Thorssen, 12016 Lake Erie Way S.E., Calgary.

from Calgary Women's Newspaper, October 1976

## VANCOUVER

Isis: Women's Media is well known in B.C. It is a women's media centre for 16mm films, video tapes, slide-sound productions, audio tapes and print packages -all on loan free except for the cost of postage, insurance and maintenance. Isis also shares its experience and expertise - they will teach women how to use equipment; how to plan programmes; how to guide discussion groups; how to do photography.

In January 1976, Isis sent a proposal to the Provincial Secretary - whose office had provided funds for two years, asking for funds to continue their work. On July 14, the axe fell when they were informed that money was tight.

The death of Isis is a blow to the whole women's movement in B.C. and will mean a loss to the great variety of women's and community groups, schools, etc. that relied on their services.

Reprinted from Kinesis, August 1976

# NATIONAL LESBIAN CONFERENCE

## TOGETHER WE CAN MOVE MOUNTAINS

by Pat Leslie

First, the bare bone facts: Over the Thanksgiving weekend, October 9th to 11th, over 320 women from all across the country attended a National Lesbian Conference held at the Faculty of Law at the University of Ottawa. The Gay Conference in Kingston sponsored by the Queens University Homophile group last May 24th was the catalyst for this occasion where women had first proposed the need for an organization which would meet our own specific needs as lesbians. "...Our fight for an autonomous organization of lesbians began at this conference on Saturday morning when we women took the weekend into our own hands...We realize the need to build our power as lesbian women so that we need no longer subordinate our interests to those of the straight women or the men—straight or gay!..." (tow, July-August issue). Women from Ottawa took back with them plans to set this idea in motion. As a result, a coordinating committee to facilitate a National Conference was set up called LOON (Lesbians of Ottawa Now). At first, the organizing was slow and uncertain. Ottawa, the deathly quiet city of civil servants, was coming of age. Ottawa lesbians were learning how to work together through all the pitfalls and multitude of details of a national conference.

Back in the old days (how arrogant youth is to talk of 'old days!'), Montreal lesbians had sponsored conferences in 1973 and 1974, both of which were joyous affirmations of our lesbianism but provided no focus, no idea and no action to take back home with us. Maybe now we have all grown a little wiser, a little older? Many of the same faces from those Montreal conferences appeared in Ottawa but time must have aged us because, this year, we were looking for something. What we all experienced in Ottawa that weekend was a herstorical occasion in the beginning of a lesbian movement in Canada—long, long overdue.

Most of us wanted something but we didn't really know what that something was—just a vague word being passed around called unity. There is more of an urgency about it now than there was a couple of years ago. The women's movement has grown older and more complacent; the gay movement, in general, has grown up and here we are then—lesbians scattered to the four winds. Is it because we are lesbian? Is it because we are women? What on earth has held us back for this long? We have been more ready to unite with the women's movement or the gay movement than we have with each other as lesbians!

Strange, though, that a legal institution would be the location of the conference since the legal system plays a major role in our oppression as lesbians. There were the usual booktables, lesbian t-shirt tables and pot-luck lunches. All future conference organizers please note that one very large coffee urn with real milk can keep the professional conference going operating at high level. There were also the take-a-break groups who went out for a quick round of football and always those quiet, intimate, in-the-corner conversations. All of these Amazon happenings were under the watchful eyes of the legal students on the mezzanine level.

Women started arriving late Friday evening at the women's centre to be billeted and registered. The conference

agenda greeted each one of us with a message: "We come together bringing different dreams, values, fears, hopes—yet we are sisters, and need from one another all the support and warmth, love and respect it is possible to give. We all must hope this shared weekend will build and strengthen our bonds of sisterhood, while we explore all kinds of new, and old, ideas. We need to listen, to love, to argue, and to accept each other, and together, we can move mountains."

Saturday was a long day of workshops with one main speaker, Denise Goyette from Quebec, who spoke to a francophone audience in the afternoon on L'évolution de la prise de conscience de la femme homophile and how her group was fighting against harassment. Saturday morning gave us workshops on: Dyke Culture, Lesbians in Small Communities, Older Lesbians, Younger Lesbians and Lesbians and Therapy. Ironically, there were only a few lesbians in the Small Community workshop since it takes a good deal of courage to come out in a small place and a lot of strength to live isolated in one, too.

In the afternoon there were: Community of Women, Lesbian Wives and Lesbian Pride and the day was concluded with two more on Lesbian Sexuality and Lesbian Businesses. These were all topics of concern but a quick survey of later conversations showed that Lesbian Autonomy and Lesbian Sexuality had proved to be the most exciting ones. Our article in this issue on Lesbian Sexuality is a direct result of the high energy of the Sexuality Workshop. There was a warm, easy feeling that prevailed through the honesty of relating sexual experiences and sharing new, and old, ideas on sexuality. It took a bit more work for us to reach some

Judging from the low level of political development among lesbians in Canada, it was remarkable (is that a strong enough word?) that a lesbian conference held in English Canada could attract about 30 french-speaking lesbians mainly from Montreal, a good 10 per cent of the conference attendance. They held their own workshops, their own caucuses and provided us with their own unique strength. They gave the conference an added dimension which demanded that we include a broader perspective in our general sessions. Refusing leaflets "Is it in French?", a polite confrontation of the fact that even among lesbians we must deal with bilingualism as a relevant issue if we really wish to express solidarity with each other. The francophone woman from among the Ottawa organizing committee who did the general session translations must be congratulated on her facility in the midst of political debates. There was a bit of light relief when she forgot herself—she started to translate the English dialogue which had just taken place back to the francophone audience in English!

That Saturday evening on our way to the women's dance, we experienced Ottawa's idea of an early winter. It snowed and blowed and stayed on the ground! Was the frenzied activity during the dance supposed to keep us warm or was it supposed to relieve our conference tension? Well, who knows, but everybody sure did have a grand time!

People literally struggled in Sunday morning, feeling disoriented and trying to prepare themselves for three more workshops on: Wages for Housework, Lesbian Feminism, and Lesbians and the Media. As people gathered for the Lesbian Feminism workshop, there was

other half of our lives. And, then, others of us have been participating in the gay movement for gay rights around sexual orientation laws and counselling services. The waste of those past few years when both very active groups of women in different movements could never get beyond their own projects to see themselves as lesbians! We all need each other as never before—there are battles to be fought and won that only we, as lesbians, can fight. Three women from the Lesbian Sub-Committee of the British Columbia Federation of Women explained to us how they won their own private battle within the Federation as lesbians. They told us of the progress they had made over the last couple of years with straight women's groups by putting aside the divisive tactic of 'who do you sleep with' and gaining support on concrete lesbian issues that no feminist group could deny. They proved to be a clear example to those in the workshop of what can be done as lesbians while still working with straight feminists.

The closing plenary came before the final workshops and last speaker due to time commitments by the lesbian lawyer who was speaking on custody cases and lesbian legal rights. Everything else was almost anti-climatic after the major session in which we all sat down and worked out a very condensed idea of a national organization.

The francophone women finally joined us again and, because of their commitment and presence, there was a definite statement passed that any national organization to be formed would be bilingual in every way. That was more easily adopted than some of the other points discussed. As usual, there were the inevitable misunderstandings, long speeches, lack of time and indecision on what it was we really wanted. A national lesbian organization or coalition of lesbian groups and individuals is necessary but what form would it take and how do we get there? Generally, we agreed that a lesbian organization would not imply separatism but would give us all a vehicle wherein we could find nation-wide response to issues of concern.

It was proposed that: A national conference of lesbians and lesbian organizations should be formed in order to continue to formulate lesbian issues of concern. It was further proposed that: this resolution be sent to all known organizations and individuals for their response and that we set up a committee out of this conference to decide how to implement this within a year. The question of how we would relate to the women's movement would be decided at that time.

Like most conferences, time was growing short. Each region of the country represented at the conference met afterward to choose those who would be on the coordinating body for next year's conference. There was then a meeting of about 12 women from all across the country who would be responsible for taking back to their respective areas information on the proposed lesbian organization and solicit response. Ideally, the groups in each region would hold their own smaller conferences in the meantime to determine how their own needs would best fit into a national body. After this kind of groundwork has been settled, our next conference should go more smoothly. But it takes a lot of faith and trust in that very dispersed regional coordinating committee, which was so hurriedly set up at the last moment, for us to wait another year for some concrete results. Remember what our conference agenda told us?.....'together, we can move mountains'.



Amanda Bankier

commonality in the Lesbian Autonomy workshop, though. We had to discard our roles, our various movement loyalties, to get down to why we were really talking together. Autonomy meant something different to every one of us, a little bit of this and a little bit of that. "We have to work with the women's movement, we have to work with the gay movement, we have to work with nobody but 'bona fide' lesbians." It became obvious, finally, that the concept of a lesbian organization was so completely new to us in Canada that it was necessary to air our differences before moving onto some common ground. Yes, after we had sifted through all the confusion, it really was a good workshop.

some uncertainty as to whether feminists would be talking to feminists or if this would be a chance to create a dialogue with other lesbians about the issue of feminism. There was the crucial question: are we women first or are we lesbian first? What is our real priority as women who love other women? There were examples given of the difficulties of working within a women's centre as lesbians and accusations made that lesbian feminists ignore bar dykes.

Eventually, we talked ourselves into a corner where we had to admit that there is now no autonomous lesbian movement because so many of us have been working so hard in the last few years for women in general, suppressing the

# MARGARET DWIGHT SPORE DANCER AT LESBIAN CONFERENCE

At the National Lesbian Conference in Ottawa there was a dynamite workshop on sexuality. A group of 50-60 women discussed monogamous and non-monogamous relating, fantasy, masturbating and so forth. For lots of us it was the first time in a large group of lesbians that we had talked about these things and it was exciting, funny, nervous and absorbing. One woman, Margaret, said she wanted to talk about pornography because she was interested in erotic art for lesbians. She worked as a stripper for males but what she really enjoyed and felt was meaningful is to do something for the people to whom she really is attracted.

Do lesbian feminists want to see lesbian strippers? Does watching a strip act make us sexist? Is she oppressing us by laying on a sexist trip? Someone at the sexuality workshop said: why don't you strip for us at the entertainment night?

On the coffeehouse night in a barren university lounge full of stackable chairs and tubular tables after several music acts the lights flashed on to three tables ranged end to end with a couple of chairs on them and Margaret climbed up. "Where is the stripper? Bring on the stripper. I'll help her", she said. She was dressed in the T-shirt and pants she'd worn during the day and a scarf. "Why don't you strip?", she asked in a different tone. "I haven't the body for it...It's been ruined by childbirth".

She took off her clothes gracefully to the rhythms of her dramatic poetry. Her gestures were stylized in a dancing exploration.

She took off her clothes gracefully to the rhythms of her dramatic poetry. Her gestures were styled in a dancing exploration of a form which was reminiscent of a strip tease in that she was centering on the sexual chakra and teasing by smiling to her audience and taking her clothes off slowly. At times she moved meditatively as though doing yoga or stretching as if she were at home in her own bedroom quietly recollecting herself. She did not bump and grind. Her gestures did not remind me of intercourse with a man in which a woman—to get her partner off—often gyrates her body in wide pelvic invitations. Margaret took off her pants before her shirt which struck me as an undefensive, non-machismo gesture. It was wonderful to be able to laugh when she said it takes a lot longer to strip with Adidas on. When she couldn't get her pants off because they were rolled over and trapped inside her socks, her friend all dressed in cap, scarf and jacket came out of the background and helped her remove them. Another woman, a poet from Montreal, which is incidentally where Margaret is living, stood up and said in reverie, "A body, a body, same as I have a body."

Once she was naked Margaret began to speak in French and said that she was proud of her daughter, of her body and of being lesbian.

The audience clapped with tremendous enthusiasm. I reacted ecstatically because I had been seeking some kind of dramatic improvisation to express through entertainment where we are at.

mean that lesbian feminists are an extraordinarily imaginative, politically conscious articulate lot and have much to say to expose heterosexism, oppression, and roles and to introduce liberation, freedom of our bodies, self-confidence and warm relating. Margaret did, I think, succeed in releasing creative power by using media of dance and poetry to make her point: that lesbian strippers are sensitive to grace, warmth, humour and are caught in the same bind as any of us who are dancing for, or accommodating ourselves to, the ego fulfillment of males in order to survive and yet trying to develop within ourselves our autonomous egos. Margaret said to me later that she is anxious to make a bridge between strippers and feminists.

Evidently strippers treat feminism as a threat because if everyone were feminist they would lose their jobs—but not if stripping were done in a liberated way. Capitalism requires strippers (regardless of their sexual orientation) to tease men in such a way that the men will become aroused and substitute consumption for satisfaction, that is drink more alcohol. To this end the stripper does not reveal herself as a person, nor can she

ever expose her whole body. Consequently feminists are alienated from strippers. To lesbians, sexual teasing directed towards men is very painful to watch because we have to hide our love of women's bodies, to see the stripper's body perverted into movements and shapes which are exaggerated for stimulation of repressed males. Anything reminiscent of sexual teasing may make us feel ambivalent and disgusted.

Am I supposed to be turned on like those slobbering repressed men? No, I think a strip can be a ritual of coming out from sexuality under capitalism to the pleasure of showing ourselves as proud beautiful women who enjoy taking off the mantles of self-abnegation. As for being turned on—that is a hang up which genitally oriented male sexuality has foisted on us. Stripping does not have to create a blaze in the loins, but it is rather more significant when it releases the power of our own creativity by eliminating what is not essential (clothes in a warm space).

The dance was a great release in relation to the repressive conference format where we had to raise our hands to make a point—one person following

another—and were not able to carry a dialogue with each other. I think Margaret's dance served as an explosive device summing up the frustration of not being able to express ourselves as lesbians in everyday life. It was an expression of the sexual energy which had built up during the conference. It is not very often that 300 lesbians get a chance to be together. Explosion is the first step. Then comes alternative proposals for new forms of expression.

Some feminists felt that the concentration on sexual energy instead of on spiritual energy at the conference was a downer reinforcing our oppression of ourselves. They did not need to see a naked woman—they see that every day. Nor did they need to see a performance. Performances are alienating. Participation is what we should be seeking as feminists. I spoke to Margaret later and she introduced to me the idea of having a summer country fair for women with crafts, massage, healing, self-help, dramatic improvisation and dancing where we all can do it—not just watch.

by Gay Bell



Amanda Bankier

by Paulette Marchetti & Stephanie Johnson

As we crossed from the island of Manhattan to Staten Island on our way to the Celebration of the Béguines, Hera beckoned us, her torch illuminating the night. Many people call her the Statue of Liberty because they do not know that the statue is modelled after Hera, one of the many names given to the goddess.

We, along with approximately nine hundred other women, attended a conference of the Béguines on Halloween. Halloween is a sacred day in matriarchal religion marking the time of transition from fall into winter. This is also a time of reverence for our ancestors. The name Béguine was chosen for this conference in memory of the women in medieval France who created their own woman-only community which was socially, spiritually and economically independent.

Among the eighty-seven workshops offered, a large number of interesting topics were covered. The workshops ranged from the purely "Political"; (i.e. Fighting F.B.I. - Grand Jury Harassment, (to the feminist spiritual (Discussion of Feminist Astrology) to holistic healing, (i.e. massage). Other workshops included Tarot Card readings, astrology, music, theatre, dance, and self-defense. The workshops were limited to a certain number of women which enabled us to ask questions and to communicate with each other in a more personal manner.

We attended a music and healing workshop, where a dozen women lay with their heads in the centre of a circle while other women hummed the note

## SPIRITUALITY CONFERENCE A CELEBRATION OF THE BEGUINES

"E"; a note known since ancient Greek cosmology to possess great healing powers. We felt the vibration of that sound among us all. The women in the centre of the circle who were in need of healing felt the power of our voices. Some women jammed together, which inspired other women to dance. This workshop was facilitated by Kay Gardiner, a Lesbian Feminist musician. She stressed the belief that all women can create music. Her idea is a contrast to the elitist attitude that only certain women can be artists.

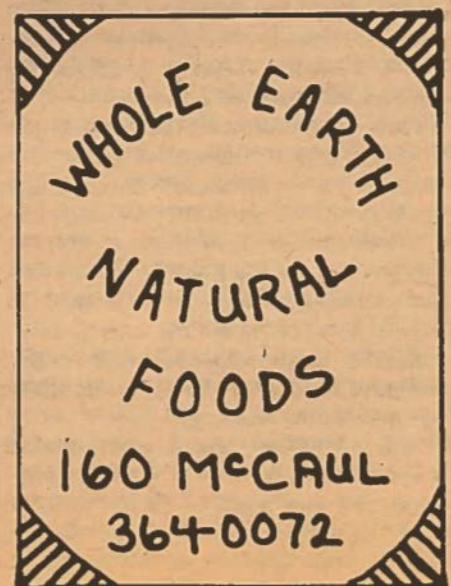
Another excellent workshop attended by us was one on theater and healing. Two women from a theatre collective in Brooklyn facilitated it. We did some basic warm-up exercises from Kundalini yoga. Then they showed us an exercise where we sang a certain vowel sound while placing our hands on a certain chakra (energy center.) One example was the sound "eh", which is connected with the chakra located around the throat area. While saying "eh", we put our hand over that area to feel it resonate. Lack of resonance showed a block in that particular energy center. There were six chakras with accompanying sounds that we worked on. The two women expressed the philosophy that theatre should be used as a healing force by enabling women to get in touch with each other and themselves. They advocated the opening up of our psychic senses for a centering experience on-stage for performer and audience. To accomplish this, the play must encompass universal truths which everyone can relate to. Participants at the workshop agreed with the idea of a shared experience of theatre rather than a strict audience/performer division. This is the first theatre experience of this kind we had ever attended, and we found it an exciting area to learn more about.

The movement, rhythms and dance workshop led by Edwina Lee Tyler was a wonderful experience. We started off with warm-up exercises. We then were shown dance movements which consisted of moving our bodies in simple but unusual ways. We did this as a group while Edwina played the Kunga, a kind of African drum. Some of the more powerful dance movements were moving our

pelvis in different ways. We usually hold our pelvis rigid when we walk and when we dance. We interspersed the dancing with making music and singing. The women enjoyed this experience so much that arrangements were made to set up a course in New York City.

At the conference it was emphasized that a union between the spiritual and the political is necessary in the women's movement for our growth. We need to be aware of racist, sexist and authoritarian tendencies left over from patriarchal religion as we begin to develop our own form of woman's spiritual expression. For example, the generalization that astrology makes about certain signs being masculine or feminine. All traits are human, our sexist society divides them into masculine or feminine. In terms of racism and occultism we have decided to change the terms white and black magic to good and evil magic. Such use of black versus white perpetuates the myth that white is good and black is bad. Black is a culture as well as a colour. The use of "Black Magic" turns off many Black women who are involved in some form of occultism. Each woman needs to find her own way of growing spirituality. At the conference we had the freedom of expression without being constrained by dogmas and gurus.

We enjoyed the conference and met many women. We hope to see many more events of this kind in the near future.



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# HEALING, WITCHCRAFT AND ALTERNATE MEDICINE

Paulette Marchetti



I undertook to write an article on the Women's Travelling Medicine Show. What evolved was not only an article on our collective and its work but also my personal experiences with natural medicine, my thoughts on it and how it connects with a feminist politic.

There is a growing interest in natural healing occurring in the women's movement. I have seen this very strongly in the movement in the U.S., where I have attended two feminist gatherings (almost 1,000 women were at each one) that had many workshops on natural healing. I will share with you some thoughts on this new dimension that the women's movement has taken. Here I am speaking for myself and not on behalf of the Medicine Show collective, as each of us brings different experiences to our work.

The interest that women have in natural medicine brings echoes of our past when in the days of patriarchy women were very involved in healing. In those times witchcraft was practised, woman was respected and the feminine principle revered. The word witchcraft often sends chills up people's spines, conjuring images of evil and cackling old women stirring cauldrons. We need only look at the fairy tales fed to us as children. This feeling of fear and repulsion is still very prevalent.

Witchcraft means Craft of the Wise. The Anglo-Saxon word "Wicca" or wise one changed during the centuries and became "witch". Wicca or witchcraft is claimed to be the oldest religion in the world. To me, it encompasses a life-affirming approach to life, a celebration of life, a close worship to nature, to the cycle of the seasons and of the moon. It brings an awareness of magic—the magic of music, dance, spring, love. It is an affirmation and respect for the feminist principle. Witches were respected in their community. They were seers, healing people and animals in return for food and shelter.

With the rise of patriarchy and Christianity, which go hand in hand, the whole matriarchal way of life was slowly undermined. Witches were persecuted by the Church and burnt on the stake. Laws were promulgated by the Church to destroy their culture. It became a crime to heal the sick by witchcraft, to worship "sun, moon, trees, well and

stones". Even vegetarianism became a threat. The 14th Canon stated that the "clergy shall be deprived if they obstinately refuse to eat meat or vegetables cooked with meat". Women were no longer respected. They were degraded to impure creatures. Sexuality and the naked body became unclean.

Presently in the U.S., many women are becoming interested in Wicca, bringing to it their political and feminist consciousness. They meet together forming covens across the country. There is a growing interest in it here in Canada. If you want to discover more about feminist Wicca, there is a book called the *Feminist Book of Light and Shadows* by Z. Budapest, which can be bought at the Toronto Women's Bookstore.

## Natural Medicine

What is natural medicine? It encompasses a large body of knowledge that takes a life-time of study to learn. I can give only a brief outline based on my limited understanding of it.

Natural medicine is a drugless medicine. Healing is done without using synthetic drugs. Many of these drugs are known to cause side-effects. For example, antibiotics are known to destroy both the destructive along with the beneficial bacteria. This is why women often have vaginitis with the intake of antibiotics. Moreover, drugs suppress the disease. In natural medicine, disease is seen as the body's way of healing itself. It is a sign given that there is something out of balance in ourselves. With natural medicine the body is assisted in its work, helping it go through the illness back to health. It is known that suppressing diseases eventually leads to ill health. Some people, who are healing themselves through natural medicine, have found themselves reliving past illnesses for a short period. I found the same principle at work on the emotional level. Feelings that have not been expressed are still with us. In growing and opening up to ourselves, they come up again and need to be released in whatever way that seems good to that individual.

In natural healing the human being is seen and treated as a whole. We are not segmented into the physical, the emotional and the spiritual. There is a connection between all these aspects of our being. I know of a person who had asthma in his childhood and eventually rid himself of it when he faced his own lack of self-worth. I heard of a woman who had cancer and it disappeared when she left a very oppressive marriage. I am fascinated by a system of healing using Bach flower remedies where the remedy is based on the emotional state that comes along with the disease.

Diet is important as well in becoming

and staying well. For this reason, it infuriated me to see my father, who had cancer, being fed devitalised processed food in the hospital. It has been discovered that cancer can result from a vitamin deficiency in B17 or laetrile. There are cases where the use of this vitamin has alleviated the cancer.

We are all very complex beings. It is impossible to say that only one cause is responsible for bringing about a certain disease.

Natural medicine possesses a whole gamut of healing methods. It includes massage, herbs, food, acupuncture, Shiatsu, psychic healing, homeopathy, healing with colour, music and stones. Trees themselves are healing. One can get healing energy by resting one's spine against the trunk of a tree.

## The Women's Travelling Medicine Show



Gilleen Chase

The WTMS is a collective of women whose work is to share what we know about natural medicine with women through individual massage therapy and courses. Our approach to our work is constantly evolving as we try new ways of reaching women. The content of our courses develop as we learn more about natural medicine.

The collective is presently made up of 4 women. Some of us became interested in natural medicine by dealing with our own health and growth. We each have our own individual story of how it happened. I can give only mine. I became involved in natural medicine after doing a course in absent psychic healing. I questioned the ethics of doing such work on people whom I did not know and who were unaware that their names had been submitted to the organization I belonged to. I also strongly believed that people need to take responsibility for their own health, to feel their own power to heal themselves and to have control over their own health and vitality. The society we live in takes power away from us and encourages us to give it up. This is prevalent in the medical field where we put our health in the hands of others. We are told so little about our bodies. Doctors are known to guard what they know.

I believe the more we become in touch with ourselves, with our bodies, with our own power, the more control we will have over our lives. We will have more energy to grow and to effect changes that will benefit us and the society at large.

After coming to these realizations I pursued my interests in natural healing by studying massage. All the members in the collective have taken massage therapy and are licensed masseuses. We are continually broadening our knowledge in natural medicine by learning from each other, reading books, taking

courses and working with people.

Since its inception, the WTMS has gone through many changes. We started off working on a LIP grant, offering courses to groups of women in Toronto. We met with women from different backgrounds. Some were sole-support mothers, women on welfare, women in TAB groups and women living in low-cost housing projects. It was a learning experience working with these women. I personally got inspired and reaffirmed in my belief in the strength and wisdom of women. I respected their endurance in the face of their hard living conditions.

Now we are becoming self-sufficient and are in the process of becoming incorporated as a non-profit corporation. It is harder setting up courses since we can no longer do them for free. We want to contact women working in offices and are making steps in that direction. Our courses include relaxation, massage, self-massage, yoga, food, herbs and women's self-defense. The actual content varies with the individual needs of the women present. In teaching we see ourselves as "catalysts" to encourage women to discover their own power to look after themselves. We want women to use what they need from what we teach them. We do not impose our lifestyle and our ideas on them. We have a circulating library for the women if they want to pursue their interests. We hand out charts and information sheets so they can refer to them.

We have had feedback from women on their use of natural medicine. One woman rid herself of hemorrhoids through working on the reflex point on her feet. Another woman in her 70's has started drinking camomille tea instead of using tranquilizers. A woman, remembering that rosehip is high in vitamin C, used it instead of aspirin when she had an earache. It was relieved. It was interesting that some of the women had met some of these natural remedies either in their childhood or they were prevalent in their own cultures, be they West Indian or Mexican.

If you want to contact our collective, you can either leave a message at 461-5686 or write to the Women's Travelling Medicine Show, Box 87, Stn. E, Toronto, M6H 4E1.

To conclude, I want to reaffirm that in my life I feel a strong connection between healing, my own spirituality, my feminism and my politics. I am excited to see more and more women becoming interested in natural healing, in their growth and in their own spirituality. To me, this will be a growing source of individual and collective strength. It will help build a powerful movement among women that will effect important changes in our present society. Changes affecting all levels of existence from the economical to the personal. I hope it will bring a more life-affirming creative, humane, organic society.



Gilleen Chase

## Amazon Birth

*Braided rosebuds in the rain,  
Violet streams and sappho groves,  
Beneath a Seed moon set the stop  
For sweet vaginal sweat.*

*Midst dill, spray and mad night howls,  
Crawling stones carry candles lit,  
Convening in oak circle during owl times,  
Blessing the Fate of an Amazon birth.*

*Spring water, sacred stone in silver bowl  
Baptize this wailing child.  
Young witch whose chill warnings Foretell  
The Blood moon rite at Salem held.*

R. Buski



# THE SPECULUM IS MIGHTIER THAN THE SWORD

"Get your speculum at your neighbourhood clinic. Learn about your cervix and what's in it."  
(Berkeley Women's Music Collective)



Our Bodies Our Selves

Suppose you've just moved to Toronto. You're between jobs, collecting UIC and you've let your OHIP lapse. After all, you're a healthy woman; you never get sick. Suddenly one day, you notice an uncomfortable, itchy feeling in your vagina and a heavy, somewhat odiferous discharge. "Oh shit," you say, "Don't tell me I've got an infection!" You don't have a family doctor and you don't want to pay \$25 or \$30 to see a gynecologist. What do you do?

One thing you might do is come to Hassle Free Clinic at 201 Church Street. It is a free, alternative clinic, open business hours as well as evenings and Saturdays, providing medical, paramedical, counselling and referral services to over 700 women and men each month. Most people use the Clinic for VD testing and treatment, birth control, abortion referral, and gynecological problems, but any type of general medical care is available. OHIP is not necessary, which makes the service almost essential for newly arrived immigrants, travellers, and local provincial residents who cannot afford the monthly premiums. But the major attraction of the Clinic is its atmosphere — non-bureaucratic, non-sexist, and generally, hassle-free. Self-help and information sharing are emphasized; patients are encouraged to ask questions, examine and learn about their bodies and make informed choices about their medical care. Demystification of medicine is a priority, so the paramedical staff do a great deal of what is generally regarded as doctors' work, take time to explain all procedures, tests and treatments to patients before and

while they are done. Doctors don't wear white coats, appointments are booked at one half hour intervals, and everyone smiles a lot.

When a woman comes to the Clinic, whether for birth control, a pregnancy test and abortion referral, or treatment of V.D., she will generally be led to a cozy (if not dilapidated) back office by one of the female paramedics. There, a history will be taken, the problem will be discussed, and any alternatives that are available in terms of care or treatment will be explained. Then, the paramedic will accompany the patient into the doctor's office, where the examination will take place. Women are examined sitting up, generally without a sheet or 'cover-up' and are given a mirror so they can look at their cervixes, IUD strings and/or discharge if they wish. After the examination, diagnosis and treatment are discussed, referrals are made if necessary, and the patient is asked to call back for test results if any tests were done.

Hassle Free is not solely a women's clinic, but it is very much a non-establishment and non-sexist clinic. Female staff work with women patients, male staff with men. The staff run the Clinic collectively, and all decisions on policy and

procedures are made by the collective. The staff decided, for instance, not to prescribe DES, deprovera, or flagyll (when possible) as research indicates that these drugs are harmful to women. No individual doctor can override that decision.

There are so many obvious as well as subtle differences between Hassle Free and traditional medical services, that it is almost impossible to describe them all, but one of the major differences is outreach. The Clinic is not only interested in providing comprehensive and responsible health care to its patients, but is, of course, interested in social and political change that would make all social institutions more responsive to people's needs. Thus, the clinic is actively involved in ACCT (the Abortion and Contraception Committee of Toronto) and the newly formed Women's Health Organization, groups which promote better research, better hospital care, and greater attention within the male-dominated medical establishment for women's health concerns. Also, once a week, staff from the Clinic do programmes on health in the Don Jail (again, men to the men's section, women to the women's section) in which health-

related topics ranging from drugs to sexuality are discussed. Another innovative outreach programme is weekly blood testing (for syphilis) done in some of Toronto's gay steam-baths. VD is a problem of near epidemic proportions in the gay male community, and many hospital VD clinics view gay men with ill-concealed contempt, so this programme which offers a confidential, non-threatening, community-based medical service has proven to be a very welcome alternative to established services. (Fortunately for many of us, it is almost impossible for a woman to contract gonorrhoea or syphilis from another woman.)

While work in an 'alternative' system may lead to struggles against the larger system, it does not necessarily do so, especially since much of the work is time and energy consuming. But information is power, and a woman who understands the workings of her body is in a better position to take control of her body and to demand good health care as she defines it. As Robin Morgan says: "From education we gain higher expectations, and from there, we move through anger into the will for self-determination, to seizing power over our own lives, to reclaiming the products of our labour (our own sexual definition, and our own children), and, ultimately, to transforming the quality of life itself in society, as a whole — into something new, compassionate, and truly sane.... This is why the speculum may well be mightier than the sword." (1)

The women on staff at Hassle Free would be happy to do weekly self-help clinics in which women can get practical information about gynecological concerns as well as learn to examine themselves. If you're interested, call Vicki or Wendy at 363-6103.

(1) Robin Morgan, "Taking Back Our Bodies", *The New Woman's Survival Sourcebook*, Alfred A. Knopf, New York, 1975, p. 33.

## DES — DOCTOR INDUCED CANCER

DES (Diethylstilbestrol), also known as Stilbestrol, is a synthetic estrogenic hormone which came into use in the 1940s as an anti-miscarriage drug. It was also given to pregnant diabetic women and to pregnant women with long periods of infertility. Despite evidence as early as 1953 that it was not effective and that by 1957 it was known to be highly carcinogenic, over 10,000 pregnant women per year in the U.S.A. were given DES until 1970 when the first cases of vaginal cancer were discovered. Although its use in pregnancy was banned by the FDA in the United States in 1971, it has never been banned in Canada. It is still used in both countries as a "morning after" pill, as well as to relieve symptoms of menopause, to suppress lactation after childbirth and a number of other things.

DES is not known to have harmed women who took it as an anti-miscarriage drug, but a greater risk of cancer of the vagina or cervix has recently been found in daughters of women who took DES during pregnancy. Those affected were born between 1940 and 1970. 91 per cent of DES daughters also exhibit minor tissue changes in the cervix and vagina such as adenosis, a condition which does not require treatment but needs regular fol-

low up examinations, as it may develop into cancer at any time during the rest of their lives.

Most DES daughters are asymptomatic and may not be aware of their mothers having used DES or related synthetic estrogens during pregnancy. Therefore, in many cases, identification of DES daughters is possible only through the careful observation of clinicians. Daughters of women who took DES during pregnancy should remain under medical observation even if there are no symptoms. Cancer of the vagina or cervix produces no early symptoms. Adenosis usually has no symptoms, and can be detected only by special procedures in addition to a routine pelvic examination and Pap test of cervix and vagina.

If you believe you took DES during pregnancy, have your obstetrician check your medical records. If you did take DES, your physician or clinic can help you obtain the necessary specialized examination for your daughter.

If your mother took DES while pregnant with you, ask your doctor if she or he performs screening procedures for the detection of adenosis. These may include a thorough palpation of vagina and cervix, iodine staining, the use of a colposcope, and a biopsy. If your doctor does not perform such procedures, ask that she or he refer you to a physician

who does.

DES is also used as an additive in cattle feed to make the cattle fatter. Because of the cancer-causing properties of DES, many countries, including Canada, will not buy American beef. DES was banned by the FDA as an additive because of its high carcinogenicity; however, the pharmaceutical companies took the FDA to court and the ruling was reversed, so that DES is still present in trace amounts of beef. The National Cancer Institute in the United States has warned pregnant women against eating beef because the levels of DES are too high for safety.

Despite this, the FDA has approved the use of DES as the morning after pill, even though the amount of DES in the morning after pill is 835,000 times the amount banned in cattle as too carcinogenic for human consumption.

Some hospitals in Canada also regularly distribute DES as a morning after pill, apparently in complete disregard of its cancer-producing properties.

Often women are not asked if there is a family history of cancer. DES is commonly administered to rape victims in hospital emergency rooms and these women are not followed up. Almost unbelievably, many women obtain the drug not for themselves, but for friends or roommates, and there is evidence that

some women are using this as a routine form of birth control. Many experts believe that a family history of cancer is an absolute contraindication to any estrogen, especially DES, since all estrogens are carcinogenic, some more than others. Women who have had tumours, cysts, cancer, blood clots or who are diabetic, have high blood pressure or varicose veins should not take DES.

None of the women who took DES as an anti-miscarriage drug during the 40s to 70s were informed of the experimental nature of the drug, and were in fact told that there would be no harm to future children, a fact which was not known at the time. The women who are now taking DES as a morning after pill are similarly not informed of possible hazards, nor are they screened for contraindications.

Most information on DES use and research comes from American sources — there is a dearth of Canadian information available. It appears that Canadian authorities haven't interested themselves enough in DES-caused cancer to even investigate it. All the more reason to question your doctor very specifically about your use or your mother's use of DES.

Thanks to the Hassle Free Clinic for its help with this article.

# SAHARA — WOMEN

## FIGHTING FOR FREEDOM



Asociación y amistad con el pueblo saharaui.

their spouses, women can leave their husbands, take their children, and not be penalized legally.

All of this is not to imply that Saharan women are not oppressed in other hideous ways. For example it is customary that women remain silent unless a man gives them permission to speak. Also, they are not allowed to eat with men. Separation of the sexes is almost total: women together perform a variety of functions; and these are not combined with male activities. Even at the inception of the national liberation struggle, it was considered a male activity but shortly women joined to form a strong base for subversion.

### Colonization vs. Consciousness

Since Spain took possession of the Sahara as a colony at the beginning of this century, native Saharans considered that the Spanish had no right to their land or the decisions affecting their lives. On a certain level, Islamic fatalism made them put up with colonialism as if it were an inevitable evil from which only a superior being could liberate them. One militant of the Front is quoted as



having said to Soledad Balaguer "It seemed to us that we were condemned to coexist with the Spanish without being able to do anything to avoid it."

Nevertheless, collective consciousness has been raised through the harsh reality of colonization. Saharans have been forced to remain in the interior while colonizers exploit the natural resources of the coastal region, they have suffered from unemployment and have been left no other alternative than to emigrate; while simultaneously, numerous Spaniards occupied posts for which they were paid inordinate salaries.

As the Saharans' solidarity increased, the first spark flew—the Tarfaya zone in northern Sahara was ceded to Morocco to deter that country from reclaiming Ceuta and Melilla. Tarfaya was clearly Saharan, and could never be Moroccan. The Spanish government then declared that Sahara was one more 'province', and in 1967-68 established two schools in the 'province', one in Aaiun, and the other in Villa Cisneros. They subsequently controlled the circulation of and access to information about the Sahara.

In 1970 a 'spontaneous' demonstration in support of Spain resulted in various deaths and arrests. Out of this conflict was born the clandestine organization which was later to be known as the Frente Polisario (Popular Front for the Liberation of Saguaiat el Hamra and Rio de Oro).

"The day following the repression, the wives of the nationalists also began their campaign. Gradually they went gathering the women on their street, their

neighbourhood. They (the other women) were trying to make cakes or prepare a party for their children....the excuses were trivial. Once the women were gathered, the conversation related to daily problems: low salaries, high prices, sick children, insufficient medical assistance, discrimination in school....and finally, without realizing, the same women recognized that things would be different if they were the ones who organized their lives. From there to having new principles in the nationalist cause could not be anything but an advance. On returning to their homes, the women spoke with their husbands—many of whom worked with Spaniards. Gradually, the idea took hold also among those who, in their turn, exposed it to other women friends. It was realized that everyone had the same idea, which gave strength to their convictions, adding fuel to the fire."

Organizational measures were acted on immediately. Professional unions were formed as well as specific women's unions which performed their own functions. The demonstrations for water, schools, higher salaries were organized by women; as was the distribution of clandestine propaganda. There were two main reasons why this occurred: first, it seemed that the women were more respected, less likely to be mistreated, because of their sex; and secondly, the majority were housewives which meant that the family would not risk loss of income if there were reprisals (of course much more could be lost—like their lives!).

In 1973 with an attack on a military fort by the Frente Polisario and its guerrilla actions against the transport of phosphate, the situation in the Sahara changed. Repressions became more intense and soon Saharan women were castigated in the same manner as their male counterparts. Gradually and consistently, the male nationalists had to flee to the mountains to save their lives, leaving the women and children in the cities and oases. The women continued their slow campaign of consciousness raising.

### Genocidal Accord

In November 1975 a tripartite agreement was signed by Spain, Morocco and Mauritania, and was supported by France and instigated by Washington. This virtually negated the existence of the Saharans and permitted Moroccan troops to proceed with a genocide of Saharans.

Moroccan troops entered the female-inhabited cities, and according to testimony given by Ahmed Baba Muske, one of the Frente Polisario leaders, the genocide was atrocious. In one night 500 women were sequestered and subjected to interrogation. A minute suspicion of nationalist tendencies resulted in severe torture and humiliation or death. Many children were executed in front of

their mothers, while others were abducted to unknown destinations. The Red Cross confirmed that a refugee camp inhabited primarily by women and children was bombed with napalm by the Moroccans in February of this year.

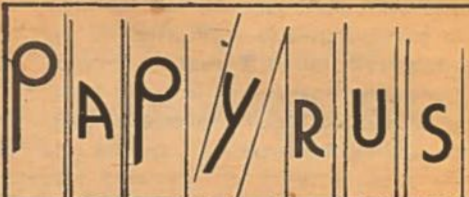
Today Saharan women compose 50 percent of the revolution, participating fully with men in the struggle process. The women are in charge of the majority of the encampments in the liberated zones (populated by 100,000) not conquered by the Moroccans. Women have full responsibility for supervisory, health and cultural committees in these refugee encampments. They are also the ones who carry on the communication necessary for consciousness raising, travelling constantly to Algeria and organizing meetings to acquire material aid. All women are required to participate in military training and to fight on the front.

The women are totally conscious of their struggle on two levels: the liberation of the country and their own liberation as an oppressed class. When Soledad Balaguer asked the Saharan women what the women of Spain could do to support them, the response was: "You ought to continue in your struggle for your liberation as women. This is the best help. We too are helping you while we fight for our liberation. We are conscious that we are fighting for freedom, for the delineation of all women. In a certain sense, we are privileged that we have a revolution to accelerate the change which allows for the acquisition of a series of positions which never will be denied us again."

by Jan

(Reprinted from *Off Our Backs*)

Information for this article was taken from *agence de presse espagne populaire and Vindicacion feminista*. The quotes which appear in the article are my direct translation of material contained in 'Sahara: Las Mujeres Luchan por su Libertad' by Soledad Balaguer of the latter publication.



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### Anyone for Monogamy?

In the majority of cases Saharan families are monogamous. Experts conjecture that this is due to the fact that the Berbers, descendants of ancient populations in Egypt becoming nomadic after Christianity penetrated the region, generally remained monogamous. The exigencies of desert habitation did not allow for a polygamous system, and any increase in offspring often could not be promised the necessities of life. Normally, women required a clause in the marriage contract, which included the spouse's word not to engage in polygamy.

The Saharan tribes have an extended family system which facilitates the children's education among diverse members of a given family. Living in a broad familial community, the children may not be demanding constant care and affection from their individual mothers. A second advantage of this family structure is in the area of divorce. Although currently only men can divorce

## HERSTORY 1977

This fourth edition of the popular day book calendar represents the second season together for the Saskatoon Women's Calendar Collective and Hurtig Publishers, a winning combination that has produced the best calendar bargain in Canada — a calendar to keep after the year has ended! This new edition is packed full of brand new information on Canadian women and pertinent topics centred around the theme of women in collective action. There's still more: poetry, a reading list, lots of room for appointments and the same price as last year's calendar. Available at all book and department stores. \$3.95



# SPAIN — FASCISMO Y MACHISMO



## by the Women's Campaign Against Fascist Spain

Our group came together when some fifty women gathered at a picket outside the Spanish Embassy on 5th October, coinciding with the demonstration at Hendaye on the Spanish border, organised by the French women's movement. We did not know each other but we did not stand in silence. We began to talk. The discussion became a meeting and from the meeting came a resolution to meet again—and organise. It was not enough to simply stand in silence for a few hours and then return home. So we have formed the Women's Campaign Against Fascist Spain. We believe that fascism is based on sexism and as women we must fight both. We must fight to ensure that the liberation of the Spanish people means the liberation of women too. We will fight as women—non-sectarian collectively; and our first aim is to tell women in the movement here about the situation of their sisters in Spain and enlist their active support.

## The Civil War

When in July 1936 Franco commanded the insurrection of part of the Spanish army he was to be supported by the Spanish bourgeoisie, the clergy and the most reactionary political elements—the Falange, the monarchists, and the Catholic Parliamentary Group (CEDA)—and aided by the Axis powers (Hitler and Mussolini). They had a common need to reverse a revolutionary process begun in 1931 that had begun to undermine the infrastructure of the capitalist system. The five years of the Second Republic (1931-36) had been a period of political liberalisation that enabled 30 political parties to co-exist and three million workers to organise themselves into unions (mainly the CGT-anarchists and the UGT-communists). Within this more democratic structure, workers and progressive sectors, conscious of their strength, had begun to challenge the authority of the central government and were consequently suppressed (as they were all over Europe). One historic example was the workers armed insurrection at Asturias in 1934, bloodily crushed by a section of the Republican army led by General Franco. Pressure from the people during this period had nevertheless forced the Republic to establish new laws covering: agrarian reform, industrial reform, separation of the church and state, reorganisation of the army and religious orders, civil marriage and divorce, political rights for women (right of political association and universal suffrage), secularisation of education, arbitration courts, and regional autonomy.

With the final victory of Franco and the extreme right, all these hard won gains were instantly and automatically reversed. Lack of co-ordinated international solidarity had contributed in no small part to the victory of the rebel army. The end of this 'war' or rather the final strangling of the new Republic left one million people dead and thousands exiled to France, England, Russia, Mexico, Argentina and elsewhere. For thousands more in Spain it meant summary execution or the concentration camps, and for those left 'free' chronic poverty and unemployment. Yet again women and men who had fought for their freedom, for control over their own lives were to learn the agony of isolation and impotence under the terror of a fanatically repressive regime, while the world was silent and indifferent. There were a number of guerrillas organised in the resistance, but the majority could only survive trusting that women and men in the free world would eventually come to their aid.

## The Machinery of the State

The whole machinery of the state was now at the disposal of General Franco who lost no time in proclaiming himself 'Caudillo of Spain by the Grace of God' (the Church gave its blessing) and perfecting his repressive machine of terror. Within Franco's National Movement there was one political party—the Falange—and one ideology—nationalism. 'Spain, is one historical entity with a universal destiny' (Jose Antonio Primo de Rivera); and since Woman, in the philosophy of Primo de Rivera 'is the servant of the man' they created a special women's section (Seccion Feminina) under Pilar Primo de Rivera, sister of the deceased Jose Antonio.

The purpose of the *Seccion Feminina*, a focus for women inside the Falange, is to inculcate the fascist ideology (feminine version) through the special centres (albergues) they set up and through the education system. A law was passed effectively forcing women between the ages of 16 and 34 (unless married or a nun) to take a six month course called the *Servicio Social*. Without it they still cannot obtain a passport, driving licence, get any 'good' job or a university degree. In the urban centres the women have to attend courses in politics, religion, dressmaking, embroidery, childcare, cookery, songs of the 'movement' and gymnastics. In the country areas the peasant women are taught according to the same basic principles but at a 'suitable' level, meaning without the theory. Under Spanish Law a woman cannot leave home until she is 21 without her parents' permission unless married. Contraception and abortion are illegal and to be found sleeping with a man or to contract venereal disease is a jailable offence, making it virtually impossible for Spanish women to get necessary medical treatment. Married women officially need their husband's written permission to get a job, a visa or even a book from the national library. Effectively all Spanish women are destined to become as isolated as nuns. Any expression of sexuality, independence or self becomes a mark of prostitution.

## Role

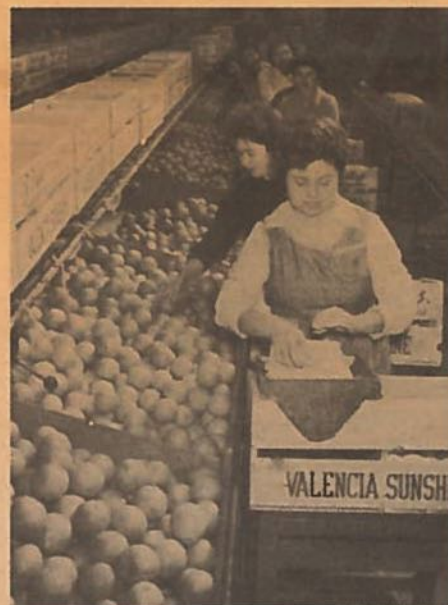
In the universities and high schools special teachers of both sexes are sent to teach the political ideology, and girls in high school must learn home economics. Needless to say the history

of Spain and the world has been rewritten for the education system.

In the primary schools too political ideology and songs are taught by women from the *Seccion Feminina* who visit once a week to make sure that the children are learning properly. The *Seccion Feminina* has set up hostels in working class areas for the daughters of the workers, where lodging, tuition and clothes are free. Thus they intend to enroll the 'poor girls' and eventually make of them teachers of their philosophy.

For the boys too there are hostel and 'boy scout' style camps where they in turn learned to defend the fascist ideal and the party politic. There is also a 'Falange Home' in every tiny village which organises such varied activities as parades, conferences, classes and open air life. The Falange of course created its own unions, known as 'vertical unions', containing workers and bosses together with the leaders elected from the top. In the fifties the Ministry of Industry set up the *Comision de Productividad* to tell people how to get promotion, increase productivity, keep control etc.

The Roman Catholic Church became the lackey of the state; the government paid its wages and helped it to develop many of its colleges and seminaries throughout the country. Religion became a compulsory subject in schools, high schools and university. Religious



marriage, holy communion, confession and other religious practices punctuated daily life. The Church effected moral censorship in all areas of public and private life: arts, culture, books, clothes, sexual conduct of women and men. It went so far as to organise separate bathing areas in places like Valencia and suggested specially designed bathing suits for women. The twin pillars of Church and marriage dictated that women make a christian marriage, make 'babies for heaven' and love all that was Spanish.

All this contributed to a kind of stupidity, a total ignorance in the generation growing up in the post-war forties. The poverty of our cultural lives and the economic poverty imprisoned us and contributed to a sense of anguish. An anguish we perceived almost subconsciously but were scarcely able to formulate, even though our forbears may have fought on the side of the Republic.

## Awakenings

In 1946 the economic blockade was on and Spain was to be excluded from the Marshall plan, but by this time she had little to offer international capital. Franco translated this international dis-

affection into a more determined autocracy, and in 1947 he laid the foundation for the perpetuation of his regime with his Law of Succession. However as soon as the Cold War began, the western governments forgot their disapproval of the Franco regime. In 1953 she received 226 million dollars of American Aid in exchange for four major strategic bases on Spanish soil.

At the same time the enormous rise in the cost of living produced a wave of sporadic strikes, above all in the Basque country. The Nationalist movements began to re-awake and some students, professionals and clergy began to protest. From the beginning of the sixties clandestine organisation and political activity increased in the factories, in the streets and in the universities. The jails began to swell again with women and men who would not keep quiet and who had been organising themselves within the traditional opposition parties and in the new groups that were beginning to emerge. Franco's National Movement had however developed a plethora of paramilitary groups whose sole function became to crush any form of protest however mild and to terrorize people in the jails and torture rooms: the *Guardia Civil*, the rural militia, the *Policia Armada* (called the *gristapo* because of their grey uniforms) and the secret police the *Brigada Politico Social*. All armed, they were to deal equally ruthlessly with students, strikers or villagers protesting against unsanitary conditions. In 1967 Spain had the 'worst' strike record of any country in Europe, and this in a country where the right to strike had been denied since the end of the Civil War. At the same time the increasingly successful Ministry of Tourism was telling the world 'Spain is Different'.

'May 1968' had an effect across the border and in 1970 the regime suffered its first big defeat. The 'Burgos' trial of Basque militants brought a wave of international solidarity and a rejection of the Franco regime. Inside the country solidarity took the form of strikes, demonstrations, popular support and more generally an emerging consciousness of their situation. As a consequence, Franco was forced to commute the death sentences of the militants to life imprisonment and the massacre was avoided.

At this time we women too (in greater numbers) began to get involved in the struggle together with men and for the same aims. Nevertheless only a minority of women, intellectuals whose names have reached the outside world because of their writings—Aurelia Capmany, Lydia Falcon, Eva Forest etc—were able to go further. Identifying themselves as women they started to write about our specific discrimination, oppression and exploitation within Spanish society. While the majority of Spanish women do not work outside the home, in the working class areas and in the factories women began to organise struggles around specific demands around the cost of living, bad working conditions, for creches and schools in their area, for local surgeries and improvement in medical care, for equal pay and equal civil rights. Most of these fights were independently organised, though some women's groups did come into existence—for example the MDM—the Democratic Women's Movement of the Communist Party and the UPM—the Popular Union of Women.

The necessary underground organisation of women and men under a dic-

## INTRODUCTION

One evening, *The Other Woman* and two friends, Paulette and Artemis, sat around a kitchen table drinking wine and Pelican Punch tea, and eating grapes and bananas. We were talking very casually about many things, only some of which is presented below. Many times we forgot it was all being recorded.

**Pat:** We're going to trace the coffeehouse collective back to before it even began. In 1975, a large group of people were trying to work on Clementyne's—it was supposed to be a coffeehouse and serve many purposes. Then that died because there were too many hassles with the city over zoning bylaws. All of a sudden we heard that someone was putting a coffeehouse together in two weeks time. But wait a minute, they can't do that. You have to plan it first. Do you think it's better to start off with no planning? Sometimes if you make plans, the future is less vague and there is less chance of failure if you plan ahead.

**Paulette:** They spent most of their time planning what their future would be like instead of doing anything and they just dissipated. Mine was a reaction to just planning and planning and not doing anything. It just died. Nothing was happening while they were talking.

**Artemis:** Right. Around this time last fall, people were still attending meetings trying to revive the old Clementyne's collective, calling it Clementyne's Two. They talked about what they had learned from the old Clementyne's collective hoping that they could learn from mistakes and then revive Clementyne's in a new order.

**Pat:** The Three of Cups is an unusual name if people aren't familiar with tarot cards.

**Paulette:** Dougal and I were both going to work on the leaflet. We thought why don't we copy the Three of Cups tarot card on the leaflet? We seized the name and the Three of Cups poem and used it for the coffeehouse. It was so much in tune with what we wanted from the coffeehouse. The Three of Cups card is beautiful. It's really revolutionary and, at the same time, it says that we have to regenerate ourselves. I think that's how it really started off. I was thinking one day how Clementyne, in the song, drowned and how unfortunate. It's almost as if there's a power in the name. I feel it's protected because we're using that name. Like you use Artemis. The Three of Cups had its opening night on Boxing Day, December 26, 1975.

**Pat:** So then a group of people would be facilitators instead of paying themselves salaries to be there all the time. A facilitator is someone who can make something happen but not have to be "it".

**Artemis:** The Three of Cups, at this point, actually depends on whether or not we can get it together personally every time the Three of Cups happens. Our survival depends on a few women—five at this point. The pressure is tremendous.

**Paulette:** If we have personality difficulties or if we get sick, we would just collapse. I don't like that feeling.

**Pat:** People come to the coffeehouse and identify Paulette as one of the members who organize it.

**Paulette:** I don't like that feeling.

**Artemis:** I don't like that feeling either. I would like to think that, a few months from now, I could leave the Three of Cups and other people would carry it on.

**Paulette:** I would like a stronger and larger collective and people who are committed to it. If people don't want to join the collective, then give more support to help run the coffeehouse.

**Pat:** When it first started at Trinity Church, I wasn't even sure if it was going to be around for long because it came from almost nowhere. I didn't know who was 'organizing' the thing.

**Artemis:** Are you going to use the word organizing in quotes so that people understand what you mean by organizing? We are trying to raise money in the hope that it could develop to the point where it could happen all the time, that people know about it, that people from out of town who have no other way of meeting women from the community can come to it regularly and expect that it's going to be there. At this time in the women's community in Toronto, there aren't too many things that are really constant. It's about the only way for people to break down the divisions according to their circle of friends. Various groups of people come to the Three of Cups and see people they wouldn't normally see.

**Paulette:** I've seen new friendships which are really quite strong now develop from the Three of Cups.

**Artemis:** Not only that. More and more women seem to be coming out and it's much less isolated. I've met so many women who have since become friends through the Three of Cups that I might not have found through a personal party. The women really like the Three of Cups and the ones who are really interested want to get involved in the collective in some way.

**Paulette:** There's no pressure to be anything. I wouldn't go to some bars by myself and it's relaxed. It's not cruising ground.

**Artemis:** The Vancouver Coffeehouse seems to be all our experience. What we want is an alternative to bars. We've put that in our newsletter countless times. We have a fantastic response to poetry readings. I had never attended a poetry reading in my life until we started having them at the Three of Cups. That's something that I, personally, have never been exposed to. I found them boring and I didn't identify with the poetry involved. They are hoping to have a women's music festival next summer. I've been wanting to know how to break down some of the hassles of having a music festival. It's always in my mind, how to produce a music festival without going personally broke doing it. It involves a tremendous amount of cooperation with a number of people to pull it off.

Kati Middleton



# THREE OF CUPS

## A COLLECTIVE

**Pat:** As a feminist coffeehouse, it also has a purpose of bringing people into contact with what is happening politically. Announcements are always being made about things. Have you considered people getting up and making speeches on why something is important?

**Artemis:** We don't want to be a political forum so much as a place where people are encouraged to come and just relax. There are plenty of places for political forums.

**Paulette:** Some people are really uptight that we are there to try and radicalize. There was a woman who had just come out who wanted to know if we belonged to any political group. She was afraid that we were using the coffeehouse to politicize people and I think that, being there in that atmosphere, people go through changes. Another woman said that being at the Three of Cups helped her come out. If people want to sell their newspapers, fine, but I don't like radical groups coming in and making speeches.

**Pat:** When the Coffeehouse was on Queen Street, there were some people who were wondering if the Coffeehouse was beginning to backslide from being radical in the sense of always trying to make people aware that it is a feminist coffeehouse, not just one more place to go.

**Paulette:** I think feminism is spread not through giving speeches and rhetoric. It's more how you relate to people.

**Artemis:** A sense of community, I think, is really important. It would be important for somebody to feel confident about who they are and we don't have enough things that support the individual. For instance, I wonder how many women who have performed at the Coffeehouse in the past would have performed in a more commercial coffeehouse. It's a very difficult thing to get up on stage and do something, no matter how confident you are. It's nice to have people that share something with you and really appreciate what you've done. There's nothing more harrasing when you're not so confident about getting up there and having to deal with people who are talking and just generally not paying attention. I think that we have been a very valuable vehicle for women just testing their ability to stand up in front of a number of people. I would also like to think that we didn't have a star system in the people who entertain. The only thing we ask is that how they entertain reflect, to a certain extent, the people that come.

**Pat:** Have all the members of the collective been lesbian?

**Paulette:** All except one. Yes.

**Pat:** Would that also reflect the kind of entertainment that is chosen?

**Paulette:** I really don't know what kind of entertainment feminist heterosexual women would choose. I don't try to figure out whether a woman is straight or not. I think the main thing is for lesbians to have what they need. They don't have that much. I feel that if a lesbian respects a heterosexual woman for her choice, I don't see why there should be problems. I have friends who are straight and I don't think that I have chased them away. I might be idealistic but I don't see



Amanda Bankier

how they are chased away, unless they have their own fears about lesbianism. I am going to be who I am and, at the same time, respect heterosexual women and give them as much support as I can. That's what I do in my personal relationships.

**Artemis:** I really wonder a lot about whether heterosexual women feel comfortable at the coffeehouse. The ideal of a coffeehouse is that it provides an alternative for all women.

**Paulette:** What is an ideal collective structure?

**Artemis:** What do you consider is an ideal structure....

**Pat:** Wait a minute; you can't talk to yourselves. You're being interviewed.

**Artemis:** Whose coffeehouse is this anyway?

**Pat:** It's mine too, and you have to talk to me and my recorder.

**Artemis:** We'll talk about what we want. Fascist! Some anarchist you are!

**Pat:** We need structure around here!

**Artemis:** That's the sort of attitude that makes collectives impossible!

**Paulette:** What happened to spontaneity?

**Pat:** Now where were we? What kind of support have you had from other groups in the city?

**Paulette:** Times Change (a women's employment service) has done a lot of our printing for us on the newsletter and helping us to run their machines. Individual women have supported us, loaned their cars and helped clean up.

**Pat:** I would like to tell you, right now, that *The Other Woman* now owns Amazon Press and that feminist groups will have access to its use for minimum costs.

**Paulette:** Do you need someone to work on the press?

**Pat:** Yes. Right now we do. We are inviting all women's groups to use it because, as well as bringing in revenue for the paper, that is what we have it for.

**Paulette:** CHAT women have given us support in terms of making announcements at their dances and we are trying to create greater communication between the two groups.

# COFFEEHOUSE CONVERSATION



**Pat:** Would you consider having benefits in the future?

**Paulette:** We've talked about doing one for a lesbian mother for her court case but we don't have a 'line' on benefits.

**Pat:** Working in a feminist coffeehouse is also political.

**Artemis:** That's very political. I am a political human being; politics won't leave me. I want to be able to support other women. Right now, I am doing it through a social centre. I think music festivals can be very political. You can get the essence of a spirit. You can get that across to a lot of women. It's a place where you, as a person, can get up on stage. You don't have to have beauty, you don't have to have the most superb excellence to be able to do an adequate job of entertaining.

**Pat:** In what sense? People can think of being entertained as very passive.

**Artemis:** I don't want to be entertained. I want to participate in the ceremony. I don't want the entertainer to be up there showing off her musical talent or her ability to write poetry. I don't want her to alienate me from my own ability to write. I want her to show me that I, too, can write poetry. I want her to appeal to my own ability that is hidden somewhere to write poetry, my own latent ability to sing.

**Pat:** Do you think this is happening now at the coffeehouse?

**Artemis:** No, but bit by bit.

**Paulette:** I would like more spontaneous dancing.

**Artemis:** I think the mystique of the entertainer, more for me personally, has been broken down where ultimately I'll get up and sing in front of a number of people.

**Paulette:** Or make music with a lot of people. You don't have to do it by yourself.

**Artemis:** I want to effectively communicate to a lot of women the announcements or commercials I have. Originally, in our collective, we wanted everybody to be a chairperson, at least once, so we could bring out that skill. Some people said no, they didn't want to do that. They didn't have a need, a desire to be a chairperson at a meeting.

**Pat:** That is the same thing as people all having potential to do everything, to be competent.

**Paulette:** Yes. If I was stuck with where I was...I couldn't do anything. I couldn't speak, feeling negative about myself, couldn't dance, couldn't do music, sports. I think we have a lot of potential. I think I should get over my feeling about talking in front of a microphone.

**Pat:** I would like to talk about the structure when it first started.

**Paulette:** Back then, the collective was very open. People could join it and leave the next meeting.

**Pat:** You never knew who would be there?

**Paulette:** We had a core group and a few people coming and leaving. We had a great number that stayed for a while. When there were 15 of us last winter, there were a lot of differences of opinion among personalities so we had a more structured meeting with a chairperson, agenda, speakers list and decisions were made by consensus. We have made decisions in the past which we still have. I think our collective is very honest. We've had very explosive meetings but it is good that we express how we feel.

**Pat:** So you do care about the collective process as a group?

**Paulette:** Everyone has room to express themselves. If there is someone new, I try and ask them what they think, make them think that they have a right to say anything. The structure evolves with the needs of the personalities.

**Pat:** What happened during the summer?

**Paulette:** The really regular collective members all left town on summer holidays and one woman had a leave of absence. We talked about not having any coffeehouse but we thought it was important to have one.

**Artemis:** That seemed to be the most critical time to have a coffeehouse. The kind of people who worked to pull it off had a tremendous need to go away and there was no interfering with that.

**Paulette:** We had our first meeting after the summer. It was really high, a lot of new ideas. It was almost like a rebirth of the collective. What I don't like about an open collective is not being able to count on people, they don't show up, I would rather work with less and know that they are going to do what they say they are going to do. So we thought of having a closed collective but it's flexible, with the chores delegated to certain people and asking the community to help. There's a lot of women who want to help with the Coffeehouse but don't want to join the collective. Since we were doing it every week during last winter, we divided into two teams. One group would look after everything one week and one group the next week.

**Artemis:** I'm sure, years from now, I'll listen to this tape and wonder where is the sense of humour? It's all so intense, it's all so planned and organized. Is spontaneity possible?

**Paulette:** I think our structures are spontaneous. They meet the needs of the moment.

**Artemis:** But it's all so critical. If the Three of Cups doesn't happen this one night, and it suddenly folds, will we have to call 400 members of the Three of Cups and say, well, this is happening and that's happening and you can understand, of course, on a skeleton collective that we are not able to operate without the support of the community. It would really kill me if I thought the Three of Cups was just taken for granted.

**Paulette:** You mean people not realizing all the work that goes into it?

**Artemis:** I think anyone who has tried to organize a benefit from scratch really must have some idea of the accumulated experience that we have gathered from the months with the Three of Cups. It's very difficult, through trial and error you learn the whole process. A constant comment that I hear from women in the collective is, well, I wish that I could enjoy the Three of Cups more and, part of having the two teams when we had enough women to do it, was to give those women that ability that week when they weren't on shift to enjoy the Three of Cups. Some people would be come so identified with the Coffeehouse that they could go to the Coffeehouse and when something ran out somebody would come up to them and say, Paulette, the popcorn's run out, or Artemis, there's no toilet paper in the washroom.

I want to work in a collective. I want to learn from people whose personalities are not like mine. I want to see how I can be different, how I can change. People identify you with the Three of Cups. If the entertainment wasn't so terrific, they'll complain to you. It's a reflection of your personal taste in music. It's a reflection

Amanda Bankier



of your ability to buy beer.

**Pat:** You were the monster last coffeehouse when you announced there was no beer left after an hour and a half.

**Artemis:** For one thing, we didn't anticipate the large number of people. We should have because it was the first coffeehouse in a long time. You can't take anything for granted.

**Pat:** If a collective can be more conservative than any one of its members, it can also hold back collective members from their potential. It is perhaps one of the weaknesses of a collective.

**Artemis:** I don't want to suppress my personality. Paulette and I are quite different people and, yet, when we work together as a team with our personal problems aside, I think we work really well together.

**Paulette:** I don't think people suppress their personality. I think most people are

allowed to be who they are within the context of the collective. They may even discover new things about themselves because, for a lot of women, it is their first experience.

**Artemis:** It was my first experience in the collective process.

**Paulette:** I see the collective helping people to discover or become more confident of themselves. I think the only way it can hold people back is making them aware that there are other people involved.

**Artemis:** I would love to think that we are an example to people, that we are a group who are quite different, who were able to work together and pull something off and got a lot of pleasure from doing that.

**Paulette:** I've noticed that when people leave the collective there is this fondness. Another woman who left is thinking of coming back. It's kind of an emotional bond.

**Artemis:** Not only that. We didn't know anything about how to do something like this before. We made no bones about the fact that we thought that, within a year, we would be making \$10,000, having our own space, women's art and the finest vegetarian meals.

**Pat:** Do you think your present structure will last a while?

**Paulette:** I think it will work for where we are now. Who knows? Things change. We just adapt to our changes. I feel like even a closed collective isn't that clear.

**Artemis:** It makes me wonder sometimes if we are a collective or a coalition. I worry about the definition of the two things.

**Paulette:** Coalition sounds like a kind of diplomacy whereas I feel like there is more of a sense of caring between our collective.

**Artemis:** As collective members, we don't just deal with the Three of Cups. If a member is having a lot of difficulty, we try to help her out. In a coalition, the aim is the most important thing. In a collective, the person matters a great deal.

**Pat:** Do you find that people who have gone through the collective had some kind of business sense? A lot of groups are so idealistic that they will talk about collectives forever, structurally and emotionally, and not get on with the business end of the project.

**Paulette:** I think we're developing a stronger sense of business. I think we do get to the business. We talk about feelings too. I think feminism is respecting other women.

# CLITORECTOMY

Female circumcision is the popular but technically incorrect name most frequently used for a variety of genital mutilations of female children and young girls. At the present time these damaging operations are widely practiced all over Africa by many different population groups and documented in the medical and ethnographic literature.

## Definition of Circumcision:

1. Sunna Circumcision (mildest form): removal of the prepuce and tip of the clitoris.

2. Excision or Clitoridectomy: removal of the entire clitoris together with the adjacent parts of the labia minora and all exterior genitalia except labia majora.

3. Infibulation or Excision and Infibulation (Pharaonic Circumcision):

removal of the entire clitoris and labia minora as well as part of the labia majora. The two sides of the vulva are then closed over the vagina except for a small opening posteriorly to allow passage of urine and menstrual blood. The closing is made of thorns or sewn with catgut. A wound created by scraping raw the labia majora is thus held together until the vulva are healed, thus closing the vagina except for a small opening. The legs of the child are tied together, immobilizing her for several weeks or until the wound is healed. Women who are infibulated have to be cut open to allow intercourse and they have to be cut open further to permit delivery of a child. Sometimes they are closed up again after delivery - the decision rests with the husband, who has several wives. During their reproductive lives women are subjected to these operations often with each child. The mortality is high but no records are kept anywhere.

## The Medical Results (Summary)

The immediate results are haemorrhage and infections, severe shock and fatalities due to loss of blood; damage to adjacent structures, the rectum, the bladder; gangrene, tetanus, blood poisoning and a variety of infections due to septic conditions and dirty tools.

The long range results are difficulties in passing urine and menstrual blood; painful menstruation, genital infections leading to infertility; severe problems at childbirth. Infibulation requires extensive cutting of the vulva to make delivery possible at all. Operations 1 and 2 often result in scar formation and hardening of tissues which prevents dilation, especially with the first child. Genital mutilation makes child birth a great hazard for both mother and child, resulting in death for the mother and death or brain-damage for the child, especially where trained or medical help is not available—as in most of Africa. A number of additional medical problems such as cysts, keloid formation, urinary tract infections, abscesses, chronic pelvic infections and more are recorded in the medical literature. In later life women often become incontinent due to perineal damage. Psychological results on women have never been studied.

## Excision/Clitoridectomy (Operations 1 and 2)

The purpose is to reduce sexual response in women and prepare girls for marriage, their only career. Morality and faithfulness are reasons often given. Men refuse to marry women unless they are excised—thus there is no alternative. It is believed that women who are not operated on cannot have children—a woman's worth depends on the number of children she has. Many people believe excision is a custom decreed by the ancestors, therefore it must be complied with. Terrible harm befalls anyone who opposes the wishes of the ancestors. Without excision a girl cannot become an adult member of the tribe and society

—chastity is not the primary purpose of the operation as in Moslem Africa. In many areas excision is now practiced in the modern sector though stripped of the customary tribal rites. The terribly damaging operations are performed as "private ceremonies" because men refuse to marry otherwise and insist that their daughters are operated.

Excision is practiced by many ethnic groups all over East, West and Central Africa in a broad area along the equator and just north of it, from Somalia and along the Red Sea Coast to Senegal (Atlantic Coast). According to the published literature these operations are documented in more than 26 African countries among hundreds of tribes and millions of people—according to a conservative estimate at least 20 million women are involved.

Excision and Clitoridectomy are practiced as a coming-of-age rite performed mostly at puberty when a girl is about 12-14 or before menstruation (except at the Masai where she is operated after she is married; in Ethiopia and at the Yoruba/Nigeria on new borns). Usually groups of girls are operated together in a secluded location outside the village. So-called midwives or old women operators perform the excision and the

child - 4-8 years). Infibulation is mostly practiced by Moslem population groups due to the importance given to virginity by Moslems; the bride price paid for the girl depends on a guarantee of chastity and her genitalia are examined before marriage—the honor of the family is involved. The smaller her opening the higher the bride price in societies where women are traded for cattle, goats, camels, etc.

Infibulation is performed on much younger children long before maturity; it is strictly 'harem' with only women present, often accompanied by a noisy gathering of neighbours to drown out the shrieks of the child-victim. The ceremony is called 'tahir'-cleansing in the Sudan where most of the women in the country, including the cities, are infibulated today. The operator is called midwife—usually an illiterate old woman who derives prestige and income from performing these operations. The grandmothers also play an important part in perpetuating these customs.

From a medical source in Nigeria, the following information was received:

"The reasons given for circumcision are to control the waywardness of girls. Circumcision was carried out from 8 days until 12 years. Uncircumcised girls were considered to be abnormal since, according to



girls are kept in seclusion away from the family for days, weeks or even longer afterwards and "instructed" in the duties of a wife. The excision is accompanied by various ceremonies, depending on the tribe. However, many coming-of-age rites do NOT include genital mutilation or other "tests", it depends on the tribe. The tools used are most often razor blades which seem to have penetrated throughout Africa—formerly stone knives, sharp stones, glass splinters. In some tribes burning coals were used to remove a girl's clitoris, as recorded in the ethnographic literature.

## Infibulation (Pharaonic Circumcision)

Infibulation is practiced in order to guarantee chastity and is added after excising the girl (usually a very young

the belief, they had both male and female organs. They were regarded as unclean and were always subjected to public ridicule and abuse. The members of their families too were subject to this same ridicule.

"If a man marries a girl from a tribe that does not circumcise, the bride-to-be is circumcised and then kept indoors until the wound is healed, often for many weeks in a 'Fattening room'.

"The operation is carried out very early in the morning by a local woman on the floor of the family's backyard after it is swept and covered with plantain leaves. Only the girl's mother and one or two senior women in the family are allowed in to help and also witness the operation. The girl is put on top of the leaves in a lithotomy position with

two people, one on either side, helping to support the legs and expose the field of operation. The woman then holds the clitoris and pulls it, using the already prepared soft ash to rub on it and massage, thus making it soft and elongated to make the excision easy. When it is found to be very soft, it is tied at the base with some strands of *fafia* (usually white). With a sharp razor, the clitoris is cut off at the base making sure that no portion of it is left out. Some quantity of hot water is poured on the operated area to clean it and water squeezed out of the (*Nweweb*) leaf is poured on to the bleeding area and bleeding is controlled.

"The girl is then cleaned up and supported to her fattening room already prepared for her. The wound is treated by applying palm oil as often as the face of the wound is dry. This girl is always visited by girls of her own age group or older, but her would-be husband is the only man allowed to visit her, apart from her father and brothers to help share her pains with her and keep her company. The girls are allowed to entertain her with some games to break the monotony of keeping indoors for so long. The idea of getting her into the fattening room is to get her fat, with smooth skin and really looking presentable."

## Circumcision in North America

"Late in the 1860's American gynecologists began to practice the surgical treatment of the psychological disorders they perceived in women, identifying her whole being with her sexual organs. Their operations included clitoridectomy and female castration, the former a far less frequently performed operation than the latter. The number of these operations is difficult to ascertain.

"Yet a third operation was invented in the late nineteenth century for the control of female disorders. It was female circumcision, performed from c. 1890 through the late 1930's. While it was comparatively rare, that it should have been performed at all suggests a great deal about sexual attitudes.

"The gynecologist, Benjamin Dawson, described 'vulvoplasty'. 'The corrections and operations of the female genitals', leading to men's claim to control all aspects of female sexuality. This was accompanied by the well known rhetoric about mother and motherhood, the comparison of male achievement to childbirth, and purging of midwives and the rise of obstetrics and its development into gynecology. Working from such a perspective, Dawson and Pratt claimed officialists could convert the 'neglected clitoris' from its being merely 'prolific of so much mischief' into the profitable, refinable, raw material of scientific truth, the male's brainchild.

"In 1894 the officialist, A.J. Bloch, had masturbated his patient's clitoris to orgasm, which 'fully satisfied' him that the clitoris was 'responsible' for the 'perversion' of orgasm and aroused him to apply his scalpel.

"Men secured themselves from the dangers of women's sexual incontrol, freedom, by 'liberating' the clitoris: 'women would be entirely freed from the sexual self-consciousness which inevitably comes from the impringed terminal nerve fibres about the clitoris and hood...' Men's freedom depended, as can be seen in so many other cases, on women's remaining under control and interiorizing both the male definition of themselves and the male need for her sexual subordination. So his freedom from what he perceived as her demanding, explosive sexuality, became hers.

Excerpted from *Women's International Network News*. If you would like to support the struggle against clitoridectomy, please write to:

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WIN

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# ANGER

by Margaret Randall

From a parked car with its window rolled down and its door half open a man very close to your walking body said, *Hey baby, wanna give me some?* The car was red and white, early sixties Chevy. You didn't think about it at all and your eyes zeroed in on the man's arrogance. It was never a question. Making the fist and the fist shooting out almost straight from the shoulder were one motion connecting, one motion too with keeping right on walking.

*Come on, don't let yourself get away with it. You have only yourself to lose. Is that so much?* Forty Years: you're already older than half the world's peoples. I mean the American Indian, Bolivian miner, the Amazon river dweller, an awful lot of Asians and Africans would be living beyond their expectations to have gotten so far. So long.

Forty years. You can hardly remember what it was like anymore to feel immortal, kind of eternally young. That not being able to really grasp what aging would be like though you knew about it here, in the head. How it would descend upon you: softly? Harshly? Not you. You remember thinking that, you remember the time—that was 15, 20 years ago—but you can't recreate its content anymore.

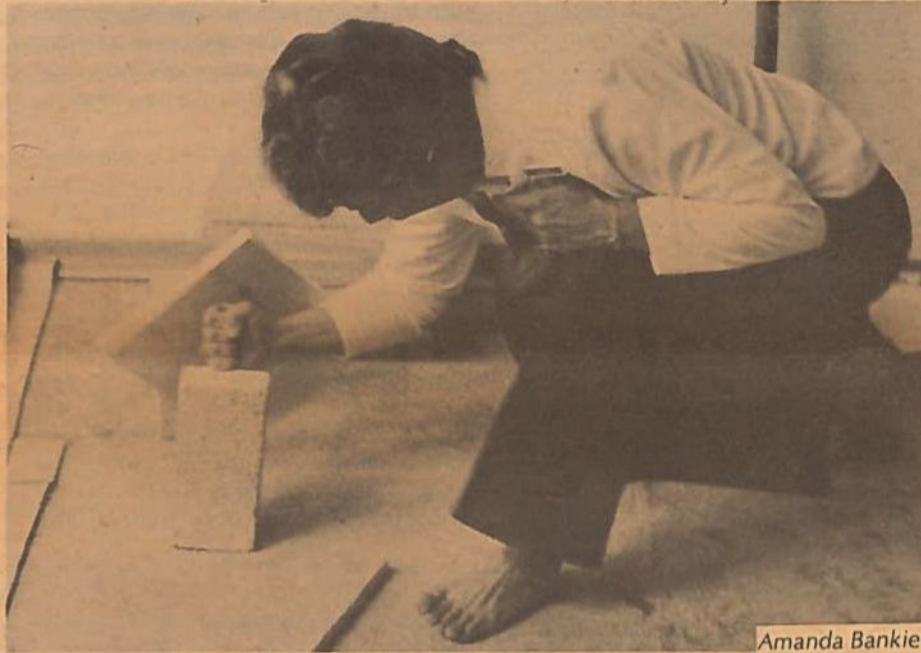
Now you walk down the street and, passing that old woman moving with difficulty on swollen, purplish legs, your own legs go into that, feel it, predict. Or the skin beginning to loosen around your jaw, your upper arms. Just recently you dug your chin against your chest again and again and recognized the fatty folds that made that gesture a different one. Not meeting.

Flashback: You have taken four times the dosage recommended. You are standing before a small bathroom mirror, leaning into the wash basin, your face very close to the mirror. The reflection all eyes in that wide hard triangle returning your stare: a very German face. In a sea of turquoise blue tile. That's what you said later. Remember? German. German, and ninety years old. The gift of preview: this is what I will look like, and this is what I look like now. Present and future. A way of knowing what it will be like being old. But when it passed, there you were and it gradually became a parenthesis, floating, isolate, more and more remote, less and less viable. Less relevant. That was six years ago.

Flashback: You are seven, maybe eight years old. You can pinpoint it by the house, it was the Scarsdale house, and this took place upstairs in your parents' bedroom. A dark, or dull, sort of light. Your mother walking from the adjoining bathroom before you, across the room, towards the dark wooden dresser. She was naked, at least from the waist up. You watched the movement of her breasts as she walked. They looked full and round to your young eyes, their skin very white and the nipples a rich dark brown. You told her then you wanted to look just like her when you grew up. *With big breasts, you said, like yours. Mine aren't so big,* she answered. It was almost laughter, but icy. Wind off an autumn beach. *Yes they are! Oh yes they are!* You remember her skin smelling damp and cool. So little warmth. She was the most beautiful woman in the world, but no warmth at all in that memory. Now your anger hovers around that tight mouth in your mirror. Her thin-lined mouth held fast as you look and try hard to relax your lips.

Flashback: You are sitting in the high-ceilinged living room, scuttled into the folds of a heavy armchair. Your feet and legs sticking straight out before you. The group of adults which includes your parents exchanging amusing stories, anecdotes . . . *can you believe it. . . ?* Your mother—or was it someone else?—recalls *Sadie, the coloured maid who only painted her thumb nails red because they were the only ones that showed over the rim of the serving platter. . . can you imagine. . . ! . . . That's thrift for you!* General laughter. You remember pushing yourself back even further into the big chair, retreating and wanting to get up and out at the same time. Having to pee. And not knowing why the laughter made your stomach ache.

Flashback: A black and white snapshot of a child in the snow. It's a picture of you, age three or four. Long before your family moved west. Only your face framed in snowsuit, mittens, the white



Amanda Bankier

drifts covering your feet and what were probably rubber boots. You've seen the photograph dozens of times throughout your childhood and more recently, although not for a long time now. In the picture you are screaming, your face squeezed into tantrum, rebelling against definitive ranking age or maybe the more specific nature of the willful shutter. You'll never really know the origin of that rage because nobody you can ask can remember.

Now your eyes are finally settling down. They have slowed almost to a stop. *A complete stop before the question, the answer, the familiar contact, the unexpected. Or the brutal.* The other day, while walking home from a movie you had gone to alone, you began to sing. Your eyes moved back and forth across the street, into a passerby, through buildings, under grey rain clouds. That deep breathing downhill gait. The film had a powerful rape scene in it. In which the middle-aged, obsessed friend of the family tried hard and harder and too hard and the young woman struggled, trying to push him up and off her, and—yes, it was an accident—he strained against her jaw and broke her neck. An accident.

You were thinking about that. And from a parked car with its window down and its door half open, a man very close to your walking body said *Hey baby, wanna give me some?* The car was red and white, early sixties Chevy. You didn't think about it at all and your eyes zeroed in on the man's arrogance. It was never a

question. Making the fist and the fist shooting out almost straight from the shoulder were one motion connecting, one motion too with keeping right on walking. Where your row of knuckles and the back of your hand hit the side of his face, fire became pain. And every time you thought of it, all the way home, the ache returned. You kept on walking and your eyes kept on walking with you and once home you knelt on the floor next to your comrade and told him what had happened, as if saying it was a way of filing it away, and part of you held a kind of amazement and the rest of your body felt very glad and your eyes were a part of that gladness.

Anger like that so old, so used, so old and used in you. But the connecting fist: new. In fact, you'd never been able to do that before. You'd done it in your head, but never in your body. Sometimes afterwards, never in the moment.

I'm telling you, anger too has its class nature: you lived with a man whose

anger was a rich boy's lower lip. Then with a man whose eyes bore black, Lawrence's Plumed Serpent, whose lips twisted and who would shout *Làrgate! or Displaying yourself again, you slut!*

Then with a man whose anger paled into blue-whiteness, whose forehead rose, whose face receded until it was only that high wide brow threatening in the dark. Who said what he didn't mean, meant what he didn't mean and went limp in anguish. The man you live with now says anger is for the Enemy. *You still don't know me very well,* he says when you question: *Are you angry? I very rarely get angry,* he says. So this non-anger of his folds into silence.

Your eyes are learning to know, not to fear your own anger. Your father's explosive voice as he struck out in desperation, a neighbour's belly laugh as he chased you one day with a lit blow torch, the wizened boss of that long-ago New York secretarial job who threw you your first pay envelope screaming *Leave leave leave and don't come back here!* Those shadows blowing away. Your eyes have overcome them. Your woman's anger which has been madness hot cold, empty echoes and ground glass, your woman's anger has found itself. It is here, right here, You, over there: you can touch it if you want to.

How do you pass it on?

Ximena: black eyes burning in her white face. She says whatever she can find, then slams the door. Quickly she comes back, says what she means, the

real substance. It explodes. Righteous.

Anna, the youngest product of that high wide and gleaming forehead and your pummeling fists, throwing things around, struggling to breathe. She assures you her anger is correct, amidst tears. Panting: *And then he did and then she did and then they did and he did and I did. . .* Looking up. Still seeking sympathy or empathy for what's been said.

Gregory's anger has quieted down. He goes way way back, to when you had him alone and proud, no way to move but forward. Now he says—with his fifteen years—*I've tried to exercise a self-control, to prepare myself. It's painful but it works.*

Sarah is the one words fail. She turns in, retreats, will not share the heaviness. *I don't know,* she says, *I don't know,* again and again.

Annie, in early-morning bed with you, you: her mother. *I'll tear their eyes out. I'll kill them I'll kill them! I'll kill them bad dirty yankees! When I grow up, I'll get a knife and I'll kill them dead! Dirty imperialists killing girls and boys in Vietnam!* Her eyes wide open.

Or Ximena, thoughtful, after Angola: *You know, mommy, I don't think I'll ever be able to forgive the Chinese. Will you?*

The anger, moving, finding its way. There was Paris, October of 1974: the news they had killed Miguel. Hitting out of that apartment, banging your way through streets, faces, parting the tears like curtains before your eyes, raging. Finding yourself—hours later—in some neighbourhood. Hard trees. Wind. Your swinging arms and hands drowning in the greys of buildings, sidewalks, down into the broad metro mouth then, the changed air, seeking the train to return, and the red letters stinging your eyes: **MIGUEL, WE WILL AVENGE YOUR DEATH!** All over those convex walls, for miles. Understanding the French language of it, so easy, and spitting a strange laughter, almost a coarse song. *If they know that here, you thought, if they know that here, on this continent. . . well things are o.k. back home. . .* The anger filling up the cracks, settling in, holding itself for work.

And Roque: all of 1975. All year long. His death over and over again, fresh, every new day, every old day. Anger that doesn't even feel like anger. Blunted. Hollow. Coughing under its own weight. Trying to touch itself and feeling nothing. Trying to leave it behind and feeling everything. Coming up against a wall of broken heads, eroding, replenishing. Beginning to find strange relief, somehow, somehow, sitting quiet both feet on the floor and looking up at the white letters hard against the red curtain: **NOTHING IS MORE PRECIOUS THAN INDEPENDENCE AND FREEDOM—HO CHI MINH.** Is that the way it really was? Of your memories, these are what you hold in your hands, choose to leave on the page.

Because this is about memories only when they change, transmute, become solids or grow hands. This is about anger. Swollen legs. Not being able to get your chin into your chest. The loss of an illusory breast. Cold. The tightness of a mouth. Contempt. Rage, caught in the lens forever. The fist shooting out, hitting possession, hard. The imprint of a rich boy's lower lip. Lawrence's Serpent. The pale forehead. Furniture thrown all over the place. This is about held-in experience. Held-in explosion. But much more than that, and ongoing, it's about Vietnam, Angola, the anger to come, the anger that knows itself perfectly.

May, 1976—Havana

# PRESS GANG

## VANCOUVER'S FEMINIST PUBLISHERS



While on a summer tour of western Canada to discover the women's movement beyond the Great Lakes, I spoke to Press Gang, Vancouver's feminist printing collective. Next issue, we are featuring an interview with the collective of Canadian Women's Educational Press here in Toronto. Women's media in Canada is an invaluable tool with which to further the spread of feminism.

Could you relate the history and history of the press?

There were three men and one woman running the press and gradually several women joined. The men left because it seemed too hard to come to a cohesive political agreement, and to be able to work together really collectively with men and women. They didn't think it was possible to work it out or they didn't want to put in that kind of energy. The men were working at night and the women during the days so it was like having a collective that tried to avoid seeing each other except at meetings. The press has now been operating for about five years and it has been a women's press for about two years now.

How has Press Gang generally evolved since then?

We had a hard time when the men first left because they took a lot of their contacts with them and we were missing skills. The men and women had had a hard time working together around machines because the men all had more experience. We know now that it was pitifully little but, at that time, we had a lot of teaching and learning problems. They had been working with machinery longer but we didn't realize that, as far as the printing industry goes, they didn't have very many skills. We were making a concentrated effort making sure that we knew how to do the books and how to run all the equipment. It has been a long process. Our skills are just now solidifying.

Some of this machinery had been bought collectively. All of the machinery went with the collective. That's how this press has always worked. No individual people own any of the machinery. Whoever is in the collective at any time continues with the use of all the machinery. There's absolutely no way we would have had the money to get the machinery at the time it became a women's press. We have gradually added equipment since then. We've bought two new presses. We have a darkroom but we are in the process of deciding whether either to share a darkroom with another women's group or improve our darkroom as it is not good enough anymore for what we do. At this point, our skills are beyond the equipment in the darkroom, which is really nice.

Would you like to talk about your "Women in Psychiatry" book?

We decided about a year and a half ago that we were in a collective depression. We kept printing stuff that other people wrote that we didn't necessarily agree with or it wasn't terribly important. All our effort was in that direction so we decided that

what we actually would like to do was start publishing. We had never done a book before. It took us a long time. We had never been involved in editing, typesetting or laying out a book of that size. It took about a year from the manuscript to the completed book. We are doing two other books which are relatively short. One of them is a book of poetry by Beth Jankola and a play by Carolyn Bell. We want to do another book like *Women in Psychiatry*, more theoretical non-fiction. We have some ideas that are not all complete. We've been getting a lot of poetry manuscripts. We have a couple of pamphlets but pamphlets are hard to sell. And they take just as much effort as a book. We tend to be overworked.

From the posters on the wall, Press Gang is an important part of the women's movement here. It knows people on an informal basis and also makes political alliances. There are a lot of women's groups, though, who only work on their own projects in isolation from everyone else.

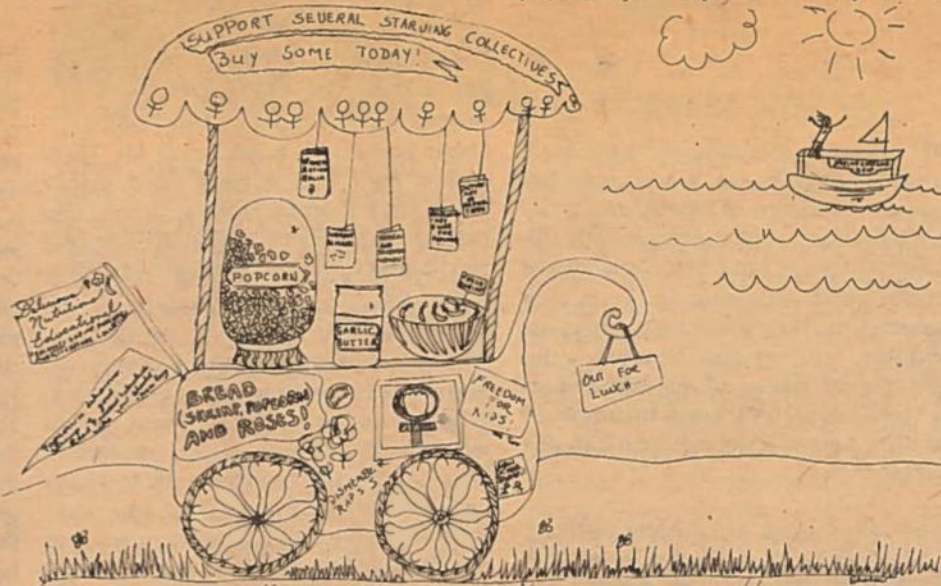
This is so much of a full-time job that it tends to isolate us but it is not, first of all, intentional and, second of all, we try quite hard not to allow ourselves to be isolated. Maybe not as well as we could.

You took time to be part of the Women's Rally for Action last March.

Yes, we did printing for them and we talked to them about various things. It was a pretty broad coalition.

We heard that it had brought together everyone from conservative to radical and that everyone was working toward a common goal.

Not everybody agreed on everything. It got a lot of broad-based support and



people supported it but that doesn't mean that there wasn't any disagreement. The name was changed from "Women's Action Rally" because that meant "WAR" and that would sound too war-like.

Who have you printed for in the past?

We theoretically print non-obnoxious commercial work. We print for community groups and women's groups. We tell people that we don't print racist or sexist material and we've turned down jobs in the middle of the work because we had discovered things that people had to change. If any member of the collective has doubts about a job, then they bring it up to be discussed. We try to stop it as early as possible but we have had problems.

We have had a lot of different reactions to that. I checked out an issue of *Gay Tide*. I had phoned them to see if they would consider changing the photograph on the

front cover. They said that we were censoring them and I said that I didn't see how we were censoring them because they could just go to another printer. He said, "That's because you're the cheapest printer around." I just totally lost all control and started yelling that the reason that we were the cheapest is because we volunteered our labour and I wasn't going to volunteer my labour to print 2,000 of this garbage. It depressed me. Then he said, "You straight people are always trying to put us down." I yelled, "I'm not straight!" He said, "Oh, sorry about that". Then he said "You gay women are just trying to tear our balls off." So it didn't seem like we were going to get too far. I was told later that the guy was one of the men with the least political consciousness in the group that I had happened to get on the phone.

How do you deal with the fact that very often business and politics overlap?

We don't ever do business in a vacuum. We have a lot of discussions. That's one of the really nice things about working in the kind of collective where people basically work full-time. That's different from the kind of collective where people only see each other at meetings. We wouldn't be able to survive. It's always a problem about whether you need to talk more than you need to do the work. It's an economic problem.

The overhead on this place is quite high so we have to keep on top of it to keep the shop alive. Printing is highly skilled work. You cannot do a good job of not printing for a month and then expect that you can go ahead and print something. It doesn't work like that. Publishing, editing, distribution, keeping track of the bookkeeping are also skills. We keep having this problem with our finances. None of us has any experience in that direction but we are a lot better than when we started. We had no such thing as long-range planning which is necessary when you know that you have



book. Now we go around with their books and ours all together and they pull each other in. Although there are more bookstores to keep track of, it's really been a big help. We had to go wring it out of them but that's because they're really busy. We've had funny letters from them — the same type of letter that they get from us — sorry we haven't written for three months in answer to your very important question but we've been busy.

Women's Press in Toronto seems to have done a good job of paying people and at the same time keeping both a business and a political perspective. Are you aiming for that?

We would like to. Women's Press started with funding and set up a different structure which was a publishing house and we started as a print shop. We do our own printing which is somewhat different.

We don't put a priority on one person at all. When we have money to pay people, we say what subsistence level we need and nobody ever says more than the absolute minimum they can live on. We give it to the people who need money. I'm sure that's the way it will continue. We have some obligation to make sure that people who work here can manage to live and we definitely would like to be paying everyone a living wage.

Do you think it will take very long?

Yes, we aren't very good at getting grants.

Are you opposed to funding?

There's a definite serious discussion in the collective. Right now, we have one Manpower Retraining salary which nobody has any objections to getting. We have had many discussions about grants. We are skeptical but poor. It seems to be fairly irrelevant because we are not the kind of group that people like to give grants to at all. Everybody would be quite relieved to have a small period where we had some money to help us get over the amount of time it takes to generate our own money.

How many women are in the collective?

We have seven people who work either full or part time. It is confusing right now because, for the first time, we have loosened up the collective and people come to meetings who don't work here full time. Some are in the collective who aren't working here right now because they need money.

How often does the collective meet to make decisions?

We used to meet once a week. Right now, we are trying to work on a collective calendar so we meet once a week to talk about our ideas on this, as well as once a week for business. We usually use consensus for decision-making. People take very seriously a difference of opinion. No one has ever felt ripped off. Decisions have never been made arbitrarily. Several years ago, it was common to have our collectives as 'pure' as possible which resulted in very little structure.

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# LES EDITIONS DU REMUE MENAGE

## QUEBECOIS PUBLISHERS

C'est le premier livre d'une nouvelle maison d'édition féministe à Montréal, les éditions du Remue Ménage installées depuis le mois de mai au 4801 Henri-Julien (au coin de Villeneuve). C'est une pièce de théâtre écrite et jouée par le théâtre des Cuisines. Les éditions du Remue Ménage ont choisi cette pièce pour leur première publication parce que le sujet leur apparaît particulièrement important pour la lutte des femmes. La pièce décrit l'exploitation quotidienne et spécifique des femmes: le travail ménager. Elle montre les conditions de ce travail:

- horaire: 79 heures par semaine
- salaire: nul
- vacances: nulles - doit maintenir son service 7 jours sur 7
- promotion: nulle
- sécurité: relative, les licenciements vers la cinquantaine sont en augmentation
- avantages annexes: nourriture,

logement, habillement  
- autres avantages: amour, confort, voyages dépendront du tempérament et du revenu du chef de famille.

Après cette introduction humoristique, nous voyons trois femmes, prises dans trois milieux différents, vivre cette vie de ménagères faite des travaux les plus divers, les plus lassants où tout est toujours à recommencer. Ce qui rend la pièce la plus intéressante, c'est qu'elle montre comment et à qui profite toutes ces heures de travail gratuit. Comment les bénéfiques des boss se font sur le dos des travailleurs mais aussi à partir du travail gratuit des femmes. Il montre la collusion entre les boss, le gouvernement et la justice, comme on a pu le voir dans le cas de grèves comme United Aircraft, La Presse, Firestone, etc. lorsque la direction de l'entreprise demande au gouvernement une loi spéciale de retour au travail. On voit donc d'après cette première publication que les éditions du Remue

Ménage sont non seulement féministes mais anti-capitalistes. Elles espèrent, disent-elles, que leur publications aideront à bâtir une organisation politique des ménagères et des travailleuses, organisation qui sera capable de défendre les positions féministes face à l'État et aux autres organisations de travailleurs.

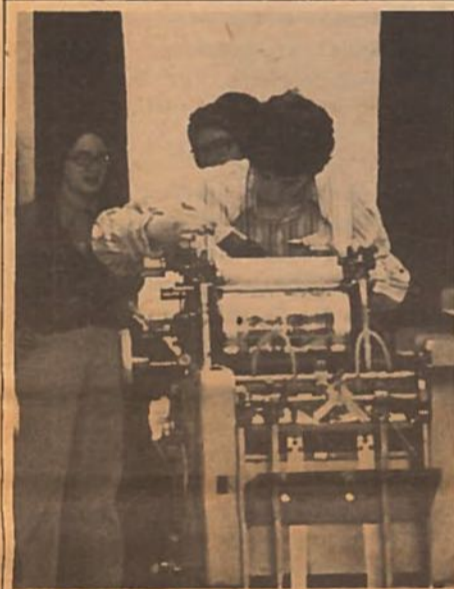
Les publications dans l'ensemble vont essayer de décrire l'oppression et l'exploitation des femmes, en s'attachant plus particulièrement à certains thèmes, comme le travail ménager, base de l'exploitation des femmes, travail ménager pris dans son sens le plus large puisqu'il s'agit de la garde et de l'éducation des enfants, de la consommation, de l'alimentation, de la double journée de travail quand la femme travaille aussi à l'extérieur de la maison. Un autre thème privilégié sera celui de la santé (contraception, avortement) puisque la différence biologique est une composante de l'oppression des femmes. Enfin la répression:

viols, violences de toutes sortes subies par les femmes, détentions, internements, etc. On sait qu'actuellement en Europe, les femmes mènent une dure campagne contre toutes les violences contre les femmes (viols, femmes battues, etc.).

La difficulté actuellement pour la nouvelle maison d'édition est de trouver des manuscrits qui décrivent et essaient d'expliquer ces conditions de vie des femmes. Elles aimeraient recevoir des textes bien documentés sur les différents thèmes qu'elles veulent approfondir. "Une femme nous a envoyé le récit de sa vie avec un alcoolique, c'est un texte bien documenté qui montre dans les détails et essaie d'expliquer comment et pourquoi une femme supporte ce genre d'esclavage et réussit à s'en sortir. Nous allons le publier, c'est le genre de texte qui nous intéresse. Une autre peut décrire son expérience de travail dans les shops alors qu'elle doit aussi s'occuper de sa maison...une autre peut décrire son travail dans un syndicat, une autre raconter son accouchement...Les femmes ont tant de choses à dire, à se dire et à essayer d'expliquer..." "Nous recevons beaucoup de poèmes, certains sont très beaux mais souvent ils ne cherchent pas à décrire précisément ou à expliquer, cela ressemble plutôt à des cris qui font mal." Avis donc à celles qui ont quelque chose à raconter, des expériences qui se rattachent à tous les thèmes privilégiés par la nouvelle maison d'édition.

Bien sûr, une maison d'édition est une entreprise difficile à mettre sur pied, surtout une maison d'édition qui se veut rattachée à un mouvement et qui se fixe un but à atteindre. Au niveau de l'organisation du travail par exemple, nous avons toutes été formées à travailler de façon individualiste; en particulier celles qui ont eu une

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Amanda Bankier

The Other Woman  
is pleased to announce  
that we have adopted  
The Amazon Press  
on December 1, 1976

Our goal is to provide low-cost, high quality printing for the women's community. We are also available to feminist press operators who want to run their own work, or work for movement groups. We hope to have the presses operational by February 1, 1977. We will be operating out of 342 Jarvis, call us at 595-1873 if you would like us to print your newsletter, flyer, pamphlet.

Donations to help us buy paper and set up will be gratefully accepted.



Amanda Bankier

# TRAVELLING WOMEN'S THEATRE COMES TO TORONTO

by Joanne Brooks

Thursday, November 18th brought a rare and welcome occurrence to CHAT. *The Performance*, a play in 3 acts was presented to an appreciative full house.

Kathleen Hardy, who wrote the play and is the actress, and Bonnie Marzlak, the director, both living in Massachusetts, have been touring with the play since last spring. This is the first play they have done together and they have taken it to women's groups in such places as Chicago, Kansas City, New York, several cities in the northeastern states, as well as to two music festivals last summer in Champagne, Illinois and Mt. Pleasant, Michigan. This was their first, and I hope not last, performance in Toronto. That so many women in so many cities have seen the play is evidence enough both of how good it is and how much of a demand there is for women's theatre. Advertising is by word of mouth only, and it's been enough to keep Kathleen and Bonnie going with an average of one performance a week for several months.

The story centres around Effie, a 17 year old lesbian pianist-singer-dancer-actress who is having her problems sorting out where she is going with her life, or perhaps, where her life is going with her.

Effie is the only character to appear on stage and as Act 1 begins we find her preparing herself for a piano contest (which she prefers to think of as a concert) that evening. She practises, she sings—she also wants to be a blues singer—and keeps the audience laughing. Picking up a magazine 'Dyke Today' Effie discovers that a grade 4 classmate, grown up a poet, is a lesbian.

Makes her wonder about the rest of the grade 4 girls.

Two other characters are in evidence, although the audience never sees them. Effie talks with her mother, who remains in another part of the house, and she talks to her lover, Justine, on the telephone. Effie is in the midst of a rather rocky relationship with Justine, who is out of town for a while. Effie does some often amusing soul searching while she ponders the love that just isn't working out.

She does some more practising and a pretty good job of psyching herself up for a really terrific performance. She has her moments of being on top of everything, and then she uncertainly and apprehensively checks out in the mirror how she looks, trying to catch herself the way the judge will see her. As Act 1 ends, Effie, in full command of her self-confidence, leaves for the contest, with every expectation of a triumphant performance.

Act 2 brings home a dejected, upset and angry Effie. The performance was awful. Her depression was felt throughout the audience. Everyone present was in complete sympathy as she took herself through all the agonizing stages of a severe case of depression. Rejecting the suggestion of her mother to go out and enjoy herself, Effie stays in her room to sulk. She wants to talk to Justine, but when the phone rings she doesn't answer—she has too many other pressing problems, such as how to be a great concert pianist when she can't even perform well in a lousy contest. Surely, she wonders, there must be more to life than piano concerts? But in true stream-of-

depression style she can't really believe that there is more, or that she'll ever find it if it is out there.

Act 2 is less 'entertaining' than Acts 1 or 3 and much more sobering, but the acting here by Kathleen Hardy is outstanding. Her acting is consistently good throughout the play, but in Act 2 she outdoes herself. She needs no jokes or wry humour here as props. Her portrayal of depression is at least as good-bad as the real thing.

Act 3 makes a return to the wit and humour of the pre-contest Effie, although she's much more philosophical now. Fatalistically accepting the fact that she is neither a great pianist nor a blues singer, she bounces back with the realization that she is an actress. Now she has it all worked out; that is, all except the details. She recognizes the immediate problem of being an actress, but not knowing how to become an actress. She knows she'll need some help getting started, so, picking up the phone as if it's the most natural thing in the world, she places a call to Lily Tomlin. A short fantasy-conversation later the operator hangs up on her.

Undaunted, Effie is back to being I-can-do-anything-I-want-to-Effie. She has great visions—she'll be a travelling dyke-actress and she'll meet every lesbian in every city. Her vision even goes so far as to seeing lesbians take over an entire state, perhaps Wisconsin. Not a bad idea in theory, but here arose the only sign of discontent from the Canadian audience...Several voices immediately demanded not a lesbian state, but a lesbian province. (Ontario was unanimously elected.) The play ends

with Effie's enthusiastic endorsement of a lesbian takeover.

*The Performance* is Kathleen Hardy's first play and also Bonnie Marzlak's first stint as director. Both have done a quite successful job. Occasionally, particularly in Act 1, there are moments which are confusing, when the point being made is not quite clear, or the inference goes over the heads of the audience. However, those moments are few and brief.

Overall, *The Performance* is well worth seeing both for its entertainment value purely as live theatre, since it is well written and performed, but also, and at least equally importantly, because it is women's theatre, created by, for and about women. The women's community needs this type of entertainment, and judging from the enthusiastic reception of the play at CHAT, women certainly want to have it and are willing to support it.

*The Performance* will probably only be done a couple of times more (in the States) so that Kathleen and Bonnie can take a much needed break, settle down for a while and get into doing some other things. Bonnie wants to continue in art school and Kathleen hopes to get involved in and learn more about mime. Then maybe they'll get back on the road again with some new plays. Under consideration right now is a series of short plays, rather than one long one. Unfortunately for their audiences, nothing is definite yet.

Bonnie and Kathleen like Toronto already and are playing with the idea of moving here. Let's hope they at least can bring some more of their theatre here.

# WOMANSCENE: IN THE GHETTO AGAIN

"Womanscene" a series of films made by women for women was part of the Toronto World Film Festival held from Oct. 18th — 24th, 1976.

Barbara Martineau was responsible for organizing "Womanscene" and her introductory statement in the "Festival of Festivals" handbook was censored. We have reprinted her statement below including the initial part which had been censored; another coup for male-oriented film art.

**WOMANSCENE: A PROGRAMME OF FILMS BY AND ABOUT WOMEN**

Women are making some of the most exciting films in the world today. Bored, despairing, disillusioned with the broken promises of the Great Father, men of the dominant societies make films filled with their own gloom. It is in the Third World, among peoples rising in pride of their ancient heritage, their new dignity, and among women everywhere, rising and rejoicing, that we find films full of hope and new energy.

First there is anger, anger which has been directed inward for too long. Anger at rape, enslavement, suppression, manipulation. Then, analysis — who are we? what has been done to us? what have we done to ourselves? And exploration — where can we go? what can we do? Throughout, the paradox of strength under oppression, the joy of self-recognition, the calm insistence on our own ways of seeing, of being, of doing.

Women all over the world are making all kinds of films, working in the industry and outside of it, working to achieve an equal place with men or an alternative, identifying themselves as women or insisting on recognition as film makers, period. Women are making films about men, as men have for so long made films about women. Women are making films about every topic under the sun, in all different ways — there is no single definition of "women's films" or "a women's aesthetic". Simply to be a woman is not necessarily to be conscious of the many implications, political, economic, and cultural, of being a woman in the world now, or of the specific context of one's own culture, class, and personal situation.

What is striking about the growing involvement of women in film today is that many women film makers are conscious of what it means to be a woman, and more and more women are making films which reflect that consciousness. The ragged, struggling, tension-fraught growth of the new women's movement has had a strong impact on the cinema, and that impact is most fruitfully evident in films made by women about women. Women's films now feed the movement as they are fed by it.

The first blooming of women's film festivals, beginning in New York in June of 1972, followed by Edinburgh, London, Toronto, Berlin, Paris, then by festivals everywhere, made our film heritage accessible to some of us, and this was an extraordinary discovery. Hidden and gathering dust in archives were films dating back to the very beginning of cinematic history: the films of Alice Guy, Mabel Normand, Germaine Dulac, Nell Shipman (Canadian!), Lois Weber — all of whom directed films before 1920.

Forgotten directors were honoured by retrospectives: Dorothy Arzner, Jacqueline Audry, Ida Lupino; women still struggling to find backers were honoured for previous work: Shirley Clarke, Agnes Varda, Mai Zetterling. It became clear that women were quietly working in many countries: Vera Chytilova in



NOT A PRETTY PICTURE, featuring Michele Monenti and Martha Coolidge, Director.

Czechoslovakia, Nelly Kaplan in France, Marta Meszaros in Hungary, Shu Shuen in Hong Kong, and many others, and most of us knew nothing about them. Our motives, those of us who flocked to see film after film randomly shown in difficult conditions, were not primarily historical or critical or academic. Above all, we were hungry for a view of our own, a sense of ourselves as seen by ourselves, material we could respond to with recognition, as peers, as women. For once moviegoing had become a meaningful experience—these films spoke to us in our own language, in our own lives.

Now there is a handful of women, several hundred, perhaps, who have some familiarity with the range of films made by women. (In the U.S. alone, 800 films available today have been catalogued by Booklegger Press.) Many old films are still hidden in archives, many more have been lost. New films by women rarely find wide distribution, and the overwhelming majority of filmgoers are unaware that there are women directors other than Lina Wertmuller. The explanation is complex, but it can be expressed simply: it is not that women's films aren't good enough, but that major distribution is controlled by men, as major production is controlled by men. Films which receive big budgets for production and distribution are films selected by men, men whose interests are identified with the status quo. The interest of most women, particularly the interest of women-conscious women, is not identified with the status quo. We are second-class citizens at best, diminished by the labels "woman film maker," "woman writer," "woman." A festival of women's

films is seen as a ghetto, by women as well as men.

We hang on the horns of dilemma: to see films by women we must have festivals of women's films, but festivals of women's films perpetuate the problem of the ghetto, a problem which exists in reality: our everyday situation constitutes a ghetto. This central dilemma has created more dilemmas: women are polarized between 'professionalism' and feminism, between aesthetics and politics, between style and content. These are false polarities, crippling contradictions, but inevitable in the context of our difficulties. It is essential that women who have already achieved success in the film industry recognize their common cause with women struggling to improve the condition of women, and thereby of all people. It is essential that women making politically conscious films recognize the need for professional skill in order to say new things in new ways clearly and with interest. It is essential that artists recognize their political context and that feminists express themselves as artists clearly and well. But these essential recognitions seem unattainable most of the time to most of us.

How to escape from the treadmill, the divisive dilemmas? We can only start with ourselves, with each of us, recognizing that we are, first of all, human in an inhumane structure, women in a misogynistic society, each of us unique and capable of changing our ways of relating to the world around us. From this beginning, everything becomes possible — we have only to choose the method of

proceeding. Not that it's simple or easy, for the struggle is continuous, but it is possible — and we must believe that it is possible to change in order to change. Just as the food we eat becomes what we are, so the ideas we consume become what we think. And our thinking and being are interrelated. Movies are important in our culture, and we need to have access to movies which nourish us.

Womanscene, a programme of films by women, about women, integrated in a huge international film festival, is an attempt to introduce some recent films of nourishing quality to a wide audience, in the hope that this will lead to better distribution and wider public awareness of the work of women-conscious women in film. It is a sampling of some of the interesting films made by women in the past two years, by no means a complete picture. In selecting the programme I have tried to indicate the range of films made by women-conscious women, from overt political statements to experimental expression, from films made on a shoestring to relatively expensive features (there are to date no six-million-dollar extravaganzas on the womanscene). There are documentaries, fiction films, dramatized documents, semi-documentaries, animation films, films which can be called "realistic" or "sur-realistic," films made collectively by all-women crews, with men, by a single woman, within the industry, independently, for institutions. There are some obvious gaps — there are no Italian films in this programme although Italy boasts five women who have made feature films and many more making shorts. Wertmuller's films are widely available and no other Italian women's features have appeared recently. No recent Italian shorts by women, or German shorts by women, or films by women from the U.S.S.R. or Poland or Czechoslovakia or Japan or Sweden, all countries where women have made fine films, have been available for this programme. Some excellent features, including two by Helma Sanders from Germany, *Under The Pavement*, *Lies the Beach* and *Shirin's Wedding*, were unavailable with English subtitles, as was the case with Marguerite Duras' most recent film *Son Nom De Venise Dans Calcutta Desert*. There is not nearly enough from the Third World, and problems of time and budget have excluded some recently-finished films from selection. Films which have already been shown theatrically in Canada are not included. Joyce Wieland's *The Far Shore*, which recently opened in Toronto, is an honorary member of the Womanscene programme.

by Barbara Martineau

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# MARTHA COOLIDGE: AN ORGANIC VIEW OF FILMMAKING



Gilleen Chase

Martha Coolidge is an American film maker who prefers to work in Canada. She has done three other documentaries besides *Not A Pretty Picture*, and is currently working on a film tentatively to be called *Boogie Don't Boogie*. We interviewed Martha after her appearance in Toronto when *Not A Pretty Picture* was promoted at the New Yorker Cinema. Martha was available in person to answer questions about her film on rape, as part of a campaign to publicize the film in Canada. Ms. Coolidge chose to distribute *Not A Pretty Picture* through a Canadian distributor, Sharon Singer at Dabara Films.

Martha talked to us about the development of her film craft, of the difficulty of producing film on a shoestring: when people expect Hollywood slick. Hollywood movies cost millions of dollars, and "there are reasons they look the way they look". There is also a whole style of acting in Hollywood. Any other style confuses the reviewers by the break with the tradition of glossy techniques. Says Ms. Coolidge: "I find no trouble with the audiences on that basis. I have never heard an audience criticize me the way the reviewers do. That tells me something about who reviews pictures."

We asked Martha about her problems in financing *Not A Pretty Picture*. She referred to her 'track record' (the three other documentaries she has in distribution). On the basis of her record, she applied for and received the hard-to-come-by American Film Institute Grant, for which there is incredible competition. A film maker receives one in a lifetime: "I'd already been turned down once before for another film. That's \$10,000—the maximum grant or financial assistance from the government that you can get in the United States. Then I got a backer who matched that. — Then I realized I couldn't shoot it until I had another five. So my friends and family members put up another \$5,000 among them. I shot the film. Over the period of editing I raised another \$25,000, including putting in about \$5,000 of my own. I got some investments from people I'd just met. Nobody ever asked me for the screenplay. They did it on the basis of knowing me or my films, believing in what I'm doing, and feeling that they'll probably make their money back. They're not going to get rich on my movie. I don't make these movies to get rich on, but I do feel they should be financially viable. And they'll go into profits, too. But not big profits. It's not like investing in 'Jaws' or something."

With rape being the subject of the film, we asked Martha what kind of support she received from the feminist community: "Tremendous support on this film. N.O.W. started it off by opening the film in New York and by doing a lot of publicity at their cost to help make people aware; and their rape crisis groups really helped. It's showing in small theatres, universities, feminist and rape crisis

groups so hopefully with that method of distribution it will reach the interested groups." Martha is also trying to promote the rape film in schools. "If we can get the government to put their stamp on it. Rape apparently is a subject that is supposed to be covered by teachers in Canadian high schools." The problem with acceptance of the film for schools is its length and its language, rather than the fact that the film is about rape. We commented on the inanity of believing one can commit an act of rape without the use of obscenities.

Working as a film maker in Montreal made Ms. Coolidge realize what a distinct identity she has as "an American, Woman, New Englander, Yankee...I would have never made my films if I hadn't lived in Canada. Quebec at that point needed their own French-Canadian film makers; they needed people to define who they were to themselves. They didn't need outsiders coming into tell them who they are...and I thought, gee, if I've learned anything from Canada maybe it's to go back and help tell Americans who they are.

"The phenomenon of Quebec, wanting to define French Canada, has led to their having to make all their own T.V. shows, movies. They have a huge production center, paralleling the quality of anything in New York. They make lots of movies. A great deal of activity, tremendous skill, and stars come out of Montreal."

Martha Coolidge chose to work in Canada as a film maker both for the less frenetic life style and the chance for more varied experiences in making film. In America she would have had to specialize a good deal in a particular area: "Because of the laws about Canadian content, we did much more work than a person would do in an American T.V. station" (Martha worked at CFCF Channel 12, part of CTV) "which would buy outside stuff produced by other small production companies. For example, working in the station I did news, soap operas, talent shows, educational and children's shows, everything. That in terms of training a skilled person in the media is much better than any kind of experience you can get in the United

States. I was paid one third of what you'd get as a starting salary in the U.S., but to me that didn't matter. I loved the work and I loved the experience I got, and I could live better on one third the salary as a human being in Montreal than I could live in New York." Unfortunately Martha has to live where her work takes her. Currently she is in New York City.

"Canada has terrific material for movies...So far a lot of Canadian films have been copies or take-offs of American movies, which is understandable...but the history — the real frontier movies that could still be made, much less set in the past. It could be marvellous. I hope they will be made. I can't believe the number of Canadians who tell me they didn't study Canadian history in school. They said they studied American history and English history. That's terrible! The first thing I did when I got to Montreal is study Canadian history. It is fascinating.

"But that's one reason why I, personally, in terms of what I can do, went to a Canadian distributor, not to an American owned company. I can't make my film a Canadian film just like that, but at least I can go to a Canadian distributor. I hope Sharon does well with it and that by doing well she will attract other Canadian films.

"My next project is that I want to see a movie about women in the commercial theatres making lots of money, because when a woman makes a film like that then the door opens and women will find that they will be able to get more financing. It also takes women in audiences saying yes we want more movies of this kind. It's a very important economic step to take and I would like to help try."

Ms. Coolidge also spoke with **to**w about what it means to be a woman oriented woman: "Consciousness raising, honest to God, changed my life. I was afraid of women and I went into a man's field. It may have been that I was interested in what was traditionally men's work so I felt that the only way to get the work I wanted was with men and that other women weren't like me. But when I went to film school there were other women and they were terrific. In my consciousness-raising group I

dealt with a lot of my fears about women and my problems with women. It was fantastic. It really turned me around which I think shows that in my case it wasn't that I was really male-oriented, or that it was just a social thing. Fear of women also had to do with some very personal problems with my mother and things like that. Since then I have found that almost all of my friends are women; that the most interesting film people that I know are women. Things really changed. I have men friends too but I find that the women I know are the most exciting, are just the most exciting in general."

*Not A Pretty Picture* broadens the definition of rape to any act of sexual intercourse to which a woman does not give full consent. That movie is political. "My problem is you see that I don't believe that film is a very effective blatant propaganda medium because propaganda is so simplistic. Life and movies are very realistic and very complex so that the most effective things in movies are not simple. I feel that all my films are very political but you don't look at them and see politics. They're about life.

"When you're dealing with something that really has not been presented before in the media, it jars people, even if they themselves have personal connections with the experiences dealt with. For example when the actress in 'Not A Pretty Picture' thinks she's pregnant and pounds her stomach, that to me is a really universal female experience. I hardly know a woman who hasn't been through that. That's something I feel is very positive just in the mere fact that it's up there. You have to get people to connect with their own lives, not to distance themselves from characters they see in movies."

Martha Coolidge is currently at work writing a screenplay on female experience. Hopefully she will continue to give us slices of life as it is, instead of starve us on more male fantasy about what women like and are. We see enough films of that description.

Martha was interviewed by  
Gilleen Chase and Kate  
Boyle

## NOT A PRETTY PICTURE — A FILM ON RAPE

*Not A Pretty Picture* is a documentary film on rape, with non-Hollywood treatment of a 'delicate' subject. Martha Coolidge, who wrote, produced and directed it, bases *Not A Pretty Picture* on her 1962 rape, when the urgent need to prove his virility causes an adolescent boy to override her objections to sexual intercourse. Martha calls her film a "portrait" in preference to calling it a documentary, presumably with the emphasis then being on her characters, as much as it is on factual content.

'*Not A Pretty Picture*' is the first film about rape by a woman director. Rather than exploiting the sensationalism of the subject Martha Coolidge explores the sexual psyche, the misconceptions that each sex has about the other, the social pressures, especially on adolescents, that can lead to 'adolescent-rape'.

(American Film Institute)  
The film is based on her experiences in boarding school in 1962. Intercutting between role playing and reality, the characters explore the events surrounding Martha's rape and discuss their own feelings as they play out the roles of rapist and victim. Michele Manenti and Jim Carrington are the young actors. Michele, who plays Martha at 16, was



Gilleen Chase

also raped in high school. The actress Anne Mundstuk who plays Martha's roommate in school was indeed Martha's roommate then. These elements add additional levels of reality to somewhat fictionalized sequences.

The film centers on adolescent naivete and anxiety about sex. Martha goes to New York City on a weekend with curly, Cindy, Brian and West Virginia. They end up in a dirty apartment presumably as a stop before a party. The scene of the rape grows through improvisations, as curly (Jim Carrington) builds up the explosive violence necessary to rape someone. In the film Jim talks about his iden-

tification with the rapist and is shaken by his involvement in the role. The danger of role playing is that people get caught up in the dynamics of role, and lose their connection with the humanity in one another.

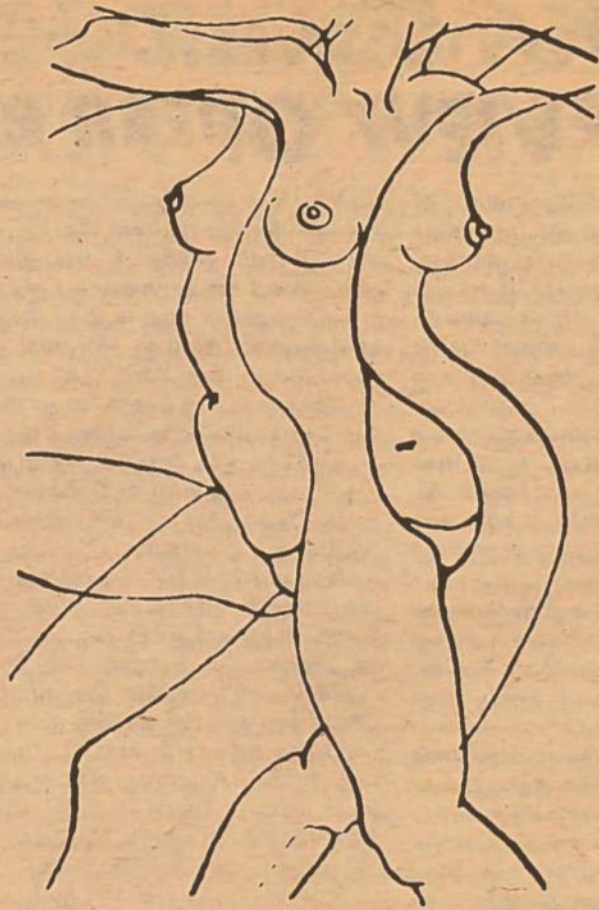
The young Martha, victimized by rape, is further victimized by peer insecurity about sex. Michelle Manenti describes how after her own rape her friends try to make her feel that she invited it. Shame, secrecy, and the fear of pregnancy make rape a heavy burden especially for adolescent girls.

The film ends with Martha Coolidge describing her reactions to the experiences depicted in the film. For years she avoided dating, blamed herself and then finally in therapy realized she had been raped. She says she finds it very difficult to trust in relationships with men and admits that she is still afraid. This is the legacy of rape.

Martha's documentary style makes it difficult for men to be titillated by the violation of a woman. So many Hollywood films play up the fantasy level of rape, that women "like it" and that rape is "real virile". The techniques of Martha Coolidge leave no room for machismo or for sado-masochistic fantasy.

The New Yorker Cinema featured Ms. Coolidge's film on October 24 - 28.

# Poetry



## ancient waters

In the heart and eye,  
not one word.  
In the mouth, laughter.  
At my gates, clearstreams  
flow to the sea.

Let the ancient waters  
carry red dust;  
Let the harbour cities  
rebel against one another.

The enemy  
is not in the hills;  
he is a small man,  
dreaming of genius.

Suzanne Gautreau

## welcome train of thought

Thank you  
You're welcome  
Perhaps I am PO-etic  
Too night.  
Sweetly I love these chances to evolve.  
Long winded love how you do speak on  
Distracting me from the media I  
most crave  
So bad I need to doodle for a graphic  
Shall I etch on bathroom walls?  
Desperate for a moment to write --  
Shitting as I do only at the last second.  
But the bind is double trouble  
Because there is no material  
Of living relationships from which  
I can distract myself  
That is not significant  
As a train of thought  
Calling through the lonely night  
Against the isolation  
Against the cold winter which is coming upon us  
As we draw closer and see more clearly  
With wolf eyes  
Suspicious of the man  
And his dominion.  
Not the man but  
Death shall have dominion  
Because we women who are  
kissing with tears in our eyes  
Have discovered the dominion of death  
Is a fear which need not alienate us  
But rather enable us to commit  
Not suicide but ourselves,  
To a reincarnate communion.

by Gay Bell

## creole

she has a house  
with an iron stove  
and a photograph of Poisoned Arrow

Deep Jade,  
once she danced  
in wide skirts  
still she can weave lace  
whistle through smoke

she knows  
the orange leaf  
and the Queen of Snake River

Black Shoes, her sister old  
keeps cotton, keeps gold

he the old man  
keeps to Poisoned Arrow  
will not give his name  
when the moon is out.

Suzanne Gautreau

## the flight

We are here reprinting in full "The Flight" by Karen Hood. When we printed this poem in Vol. 4 No. 5 we accidentally omitted one section.

sky  
of the  
to the roof  
and fly  
our arms  
we stretch  
highs as a sigh  
floating

moist moss  
like touching  
feels  
fine fleshy  
feels  
clouds of

air  
and breaths of  
and breaths  
breaths  
of air  
on a rush  
rising slowly  
we took flight  
Together

rising  
of the  
with the rush  
your face flushed  
for now  
and clean  
your eyes clear  
I look at you

abandon  
with the  
wild  
into the wind  
then we race

of it  
with the heat  
and I tremble  
throbbing  
pulsing  
body  
I feel my  
naked  
like swimming  
such slipperiness

earth  
to the  
in a dome  
that descend  
shooting stars  
dozens of  
exploding into  
fireworks  
we burst-  
then

night  
the black  
and ride  
almost agony  
with the  
we arch  
the ache  
ahh..

After a time  
He got up from the bed  
And began to search  
Through a drawer.  
"Hey - Where'd you hide  
The God - damned soap?"

She felt herself  
Turn hard  
And solidify  
Into a cold  
China Doll.  
Cracks,  
Tiny brown cracks  
Shot through her.  
She wished she could  
Break  
And have it  
Over.

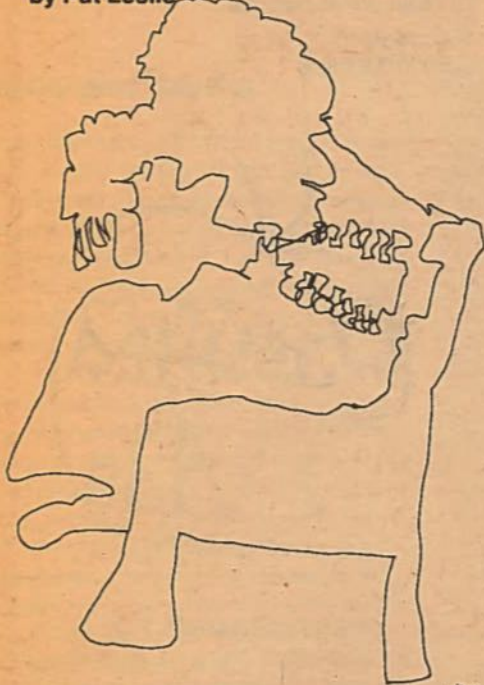
by  
Karen Hood

## REVIEWS

## BERKLEY WOMEN'S MUSIC COLLECTIVE

## DO YOU WANT TO SEE OUR QUEER PASS?

by Pat Leslie



The five members of the Berkeley Music Collective, having been touring around the country, tried to sandwich in a visit to Canada on November 10th before appearing in St. Louis two days later. On Tuesday, November 9th, they arrived at our "free" border with their instruments, sound equipment, records

and songbooks. Well, it was no use—they couldn't hide their strength, their confidence as dykes innocently trying to stretch sisterhood across national boundaries. Besides, a search of their truck was answer enough. And who do they think they are, then, to just bring their perversion into our Canadian homes? They spent several frustrating hours at Canadian Customs while the female official called her superior and consulted her regulation book on the matter. In the end, they were reluctantly given a ministerial permit to enter the country on the condition that they would not perform musically, and would be willing to post a \$150 bond to ensure their return.

At present, gay civil rights groups are fighting for changes in our immigration system which prohibits homosexuals from entering Canada. This also applies to those of us visiting the States. On numerous occasions, lesbians in Toronto have been stopped from entry into the U.S. on the grounds of lesbianism. If we want to hear such powerful musicians as the Berkeley Collective, we have to do something about this!

While sightseeing in Toronto, the Music Collective met some lesbians in the short time that they were here. If only it had been possible to hear

them... "cause lesbians got natural rhythm" (from *The Bloods on their album*.) "She came in the evening, she made me feel good" (from *Janet's Song on their album*)... and they came in the evening and made a lot of us feel good. Can't you just imagine... three real, live musicians sleeping in your living room... and not able to perform for you? Would that it were true, but it does make a good fantasy. Doesn't it? We are so starved for good music that doesn't brush politics aside, that doesn't only speak of love or separatism and starved, too, for music that makes us dance and shout and reinforce our strength as lesbians.

Let's see, in Ontario, there obviously wouldn't be time to acquire a liquor licence nor would there be time enough to publicize it properly. Ah, but lesbians have just about the strongest informal grapevine the world has seen! The Three of Cups Coffeehouse would be the logical feminist group to co-sponsor an evening like this. And it would be a busy night with much high energy. Bonnie, the organ player, can end the evening by catching our collective attention with an emotional song about fear of rape.

As a true collective, they do not hesitate to call themselves a five-member

band, the sound technician being the woman who produces quality music for their performances. They also practice collectivity in their music, as demonstrated so well on their album, by changing instruments for each song. As Susann humourously put it "We're so collective, we're afraid to get good at one thing." Neither do they have the traditional lead singer as so many bands do but each person sings her own original song. Over the last two and a half years, they have supported each other through the lows and highs of the collective process and, at the same time, have managed to turn out a really fine women's band to keep the rest of us going.

They enjoyed Toronto, and they want to come back here again. The border, though, presents a problem. How will we be allowed to enjoy each other unless we face the fact that sisterhood is more than a feeling. We must act to stop male national boundary laws that keep us from one another—next time think before you take that winter trip to Florida. For some people, it won't happen.

If you don't have \$6.00 for their record, you can send \$2.25 for their songbook to: Olivia Records, P.O. Box 70237, Los Angeles, Calif. 90070.

## FEMALE SEXUALITY: THE HITE REPORT

by Gilleen Chase

*The Hite Report* is the result of extensive distribution of three different versions of a questionnaire distributed to American women since 1972. It was distributed through national mailings to U.S. women's groups, abortion rights groups, university women's centres, and women's newsletters. The questionnaire had the endorsement of chapters of the National Organization for Women. Notices about the survey appeared in various magazines, including *The Village Voice*, *Mademoiselle*, *Brides* and *Ms. Qui* magazine ran the survey in its entirety and notices were placed in dozens of church newsletters. "Finally", writes Shere Hite, "the paperback *Sexual Honesty by Women for Women... has asked readers to send in their own replies since its publication in 1974. All in all, one hundred thousand questionnaires were distributed, and slightly over three thousand returned.*" (Intro.) The reader is assured that this is a 'standard rate' of return for such a questionnaire. *Penthouse* also ran the survey.

With distribution slated to feminist groups, one would expect a certain amount of 'bias' from the women who replied, and indeed the responses quoted in *The Hite Report* bespeak overwhelming dissatisfaction with heterosexual intercourse. Over and over again women write about their conditioning to promote male orgasm at the expense of their own; and about the defensiveness of their lovers on the subject of being coached or reproached regarding their sexual 'performances'. The most frequent complaint of women is that there is too little real touch-body contact and too much emphasis on genital penetration, often painful or abrupt penetration, because clitoral stimulation is cursory and obligatory 'foreplay' to most male lovers. Women most often express that their own sensual arousal is shortcircuited and/or neglected by male concern with ejaculation and their own orgasm as a finale to love making.

The women surveyed represent a wide range of life styles and attitudes, partially reflected by such factors as marital

status, age, religious background, education and occupation. Some were virgins when they married and have never had (an)other lover(s), some experimented with the so-called 'open' marriage, others 'swung', some women admitted bisexual feelings and/or 'experiences', some few related their preference for lesbian relating and for communal lifestyles.

The overwhelming message of *The Hite Report* is that few women are able to orgasm from direct vaginal penetration by the penis; whereas most women experience orgasm during masturbation, and through manual or oral stimulation of the clitoris. Lesbianism becomes on such evidence a very satisfying means of arriving at female orgasm: "What is 'different' about sexual relations between women is precisely that there is no one institutionalized way of having them, so they can be as inventive and individual as the people involved..The higher frequency of orgasm in lesbian sexuality has of course been remarked on by other researches going at least as far back as Kinsey. Also lesbian sexual relations tend...to involve more over-all body sensuality." (p. 275)

Institutionalization of heterosexuality and emphasis on reproductive sex has led to alienated human relationships between men and women. The Pill did not liberate women so much from childbearing as it presented added pressure on women to have intercourse. The mythology of male sexual frustration and discomfort leads women to feel guilty for not fucking. In actuality there is no significant difference between men and women as a result of accumulated sexual tension. Both experience a certain amount of muscle cramping but no serious 'unhealthy' congestion.

The emphasis on childbearing has also meant a cultivation of youthfulness, the 'attractive' woman being of childbearing age. This leads to the anxiety of females, regarding menopause and the availability of partners beyond the age of forty. In fact, Hite relates the increased sexual freedom felt by a woman who is

beyond the age of conceiving can lead to innovative and daring sexual expression. Age can also result in mature self-awareness and 'individualistic' behaviour, since a woman feels freed of her responsibility to her family.

"Touching is sex too", says Hite, and proceeds to generate a concept of female sexuality based upon de-emphasis of 'shoulds and have-to's'. The economic and legal definitions of female role and function, the weight of male privilege and penis gratification, has led women to the sorry state of putting male needs before our own; to dutiful sex, repression and so-called 'frigidity'. What is needed, Hite indicates, is joy in the body, touch, self-contact and the right to choose when one makes love, with whom, and how. The right to choice also involves the right to periods of celibacy, and non-genital-'non-reproductive' sex, including the use of vibrators and other objects for self-stimulation.

Hite could be accused of setting out to prove what she already assumes as a basic premise; that as women we need to reclaim our own sexuality. Ways of wording questions weight the responses one receives, so all a researcher can do is cross-reference in such a way as to avoid leading questions. To measure anyone by a sexual

norm is to feel that one must match that norm or be considered abnormal, 'not sexy enough', 'frigid', 'castrating', 'promiscuous' or 'amoral'. Hite speaks strongly for the right of and need for a woman to choose her own comfortable range of sexual expression.

It is refreshing to find a sex survey which starts out by asking women what turns them on, instead of by overwhelming women with stacks of physiological data based on male misapprehensions about female sexuality. Well worth reading, *The Hite Report*, even if much of it is repetitive.

**THE HITE REPORT A Nationwide Study of Female Sexuality**  
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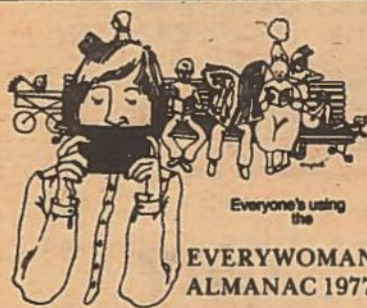
## SPAIN

continued from page 11



tatorship has meant that it is very difficult for us to have anything similar to the Women's Movements we know to exist in Europe and America. On top of that as Spanish women, lack of information and isolation have contributed to our most brutal alienation. However in 1974 the first Feminist Congress was to be held in our country. A programme was produced and circulated to other countries so that the different movements could discuss it and thereby enrich our own practice and analysis. The conference was cancelled in September 1974 in solidarity with Lydia Falcon, one of the organisers, Eva Forest and many other comrades who were jailed at this time. Nevertheless we do not feel we have to postpone our fight simply because our consciousness of our oppression has taken longer to emerge. On the contrary we feel that it is a priority to articulate our struggle along with the others, so as to enrich the possibilities of freedom and to strengthen and accelerate any process against exploitation and oppression.

Franco is now dead 36 years after the end of the Civil War; yet there is no reason to suppose that anything is going to change. Juan Carlos at his coronation swore to respect the constitution and 'the principles that inform the National Movement'. Thousands of people are still in jails in Spain and people are still being killed. We must build solidarity together amongst women converging amongst oppressed and exploited peoples until the final victory over fascism or any other political structure that wants to continue denying us, exploiting us, oppressing us. We are conscious that our struggle is still at the beginning.



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the women's press

## WOMEN IN THE SPANISH REVOLUTION

A solidarity pamphlet by Liz Willis. Price 10p available from 123 Latham Road, London, E.6.

### Women's Struggles in Spain

1939 13 young women between the ages of 15 and 18 were shot, having been charged with 'illegal organisation' in the trial known as that of the '13 roses'.

1949 Working women of the textile industry were at the root of strikes in Barcelona.

1971 In Erandio, in the Basque country, women fought against pollution, cutting off roads and railways and organising mass demonstrations.

In Carmona, women sparked off a popular movement against a land owner who had a monopoly over the village water. (During these two demonstrations the police shot into the crowd causing several deaths.)

In Santa Coloma de Gramanet in Catalonia, demonstrations were organised demanding a dispensary, schools and a proper drainage system. 1974 (October) In Baracaldo a group of women occupied an oil depot and carried off all the merchandise, in protest against price speculation which was keeping this vital product off the market.

(November) In Barcelona a group of women workers at Telefonica locked themselves in and demanded a nursery; they were immediately joined by their families. After a week, during which the local population and organizers of the local nursery gave their support, Telefonica agreed to release the necessary funds. They celebrated their victory in the streets of Barcelona.

Reprinted from Red Rag, England.

### PRESS GANG continued from page 16

One of the problems of that attitude toward collectivity is that you tend to sink to the lowest common denominator which is one thing you can do with collectives. You can use the collective process to increase your learning and the quality of what you are doing. Being painfully collective means that no one ever excels because that is uncollective.

We used to be much more decentralized. Everybody did everything all the time and now we tend to concentrate much more on one thing although sometimes that changes. The information is pretty much shared because we work together. We've reached a level of skill where that's necessary. We have a cameraperson and a printing department. It takes a long time to learn to do any of those things to the level of quality that we've gotten to now. Instead of hauling somebody out of the office to have them print because they know a little about it and did it four years ago on the principle of rotating jobs, it works better to do a certain amount of specialization. We have to make sure that discussion happens so that people don't get totally separated into their little category. There is also the question of leadership. In a collective everyone is theoretically equal.

One of the neatest things about this collective is that you'll see the cameraperson who really knows a lot about it very seriously talking to another person who did it three years ago about how they think it should be done. Or having her explain to someone who doesn't know how it's done. Other people see things that you might not. The idea of a collective is not to pull everybody down but have a few extra thoughts on any one subject. A collective can be more conservative than any one of its members. People have to be able to trust everybody else to change. Collectivity is supposed to mean no disagreements because it is more important than the function of the group. That's not what collectives should be about. It's a mistaken approach to collectivity. It should be the best possible method for all individuals within it to expand whatever it is that they are doing because they are getting information from other members of the collective.

## LES EDITIONS continued from page 17

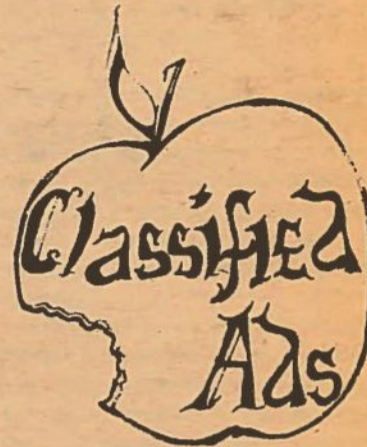
formation plus spécialisée. Or nous voulons essayer de travailler différemment, nous voulons faire un travail commun, un travail de groupe, que chacune des membres du collectif enseigne aux autres sa spécialité pour que chacune ait sa part de job platte et de job le fun. Nous voulons ainsi continuer à apprendre et que le résultat s'enrichisse des idées et de la collaboration de chacune. Au niveau financier également, la maison d'édition, représente un gros travail. C'est une entreprise commerciale puisqu'elle vend des livres (elle est distribuée dans le commerce par les messageries Prologue) mais ce ne sont pas des critères de rentabilité qui président au choix des manuscrits. La maison d'édition est d'ailleurs sans but lucratif, elle ne dépend pour vivre que la vente des livres et des dons. D'autre part, si les éditions du Remue Ménage veulent contribuer à bâtir une organisation politique des femmes, elles doivent tenir compte dans leurs choix de publications des intérêts, de l'orientation du mouvement féministe québécois et en particulier du travail de certains groupes dont la maison d'édition se sent plus proche comme le Comité de Lutte pour l'avortement libre et gratuit, La Clinique des femmes du quartier Plateau Mont-Royal.

Donc beaucoup de difficultés, d'embûches, un gros travail mais le jeu en vaut la chandelle: "Nous aimons toutes l'édition, faire un livre est une chose passionnante, il faudra que nous vous en parlions un jour plus en détails!"

Des projets... les éditions du Remue Ménage en ont! Un livre d'histoire Sorcières, Sages femmes et infirmières, paraîtra fin août puis un livre pour enfants d'une centaine de pages (qui n'a pas encore de titre) qui traite du travail des femmes, puis les mémoires de la vie

d'une femme avec un alcoolique (livre que nous avons mentionné plus haut). Enfin une traduction de l'anglais, une anthologie de textes du mouvement Wages for Housework (Salaire au travail ménager)... Du pain sur la planche...

G.C. pour Remue Ménage



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# POLITICS OF CONTRACEPTION

## IN CANADA AND THE THIRD WORLD

On September 17th, just before our issue went to press, an important conference was held called the Politics of Contraception at OISE (Ontario Institute for Studies in Education). The conference, attended by 146 agencies and individuals from across Ontario, was considered very successful. It was sponsored by the Abortion and Contraceptive Committee of Toronto (ACCT) which wanted to stimulate discussion and more aggressive action around the whole topic of contraception. The focus of the conference was on new developments in birth control and strategies for change; including workshops on research by drug companies, various aspects of contraceptive counselling and the myth of population control.

### Research Workshop

The workshop on New Research was done by three male doctors, two of them from Ontario universities and one from the World Health Organization. Dr. Gerald Bain talked about the male pill, Dr. Henry Benoit covered natural methods of contraception and Dr. Al Tuzpe informed us of research on the morning after pill. We were told of the problems that research companies encounter in terms of money expenditure and that, of course, we pay for this in the cost of medicine.

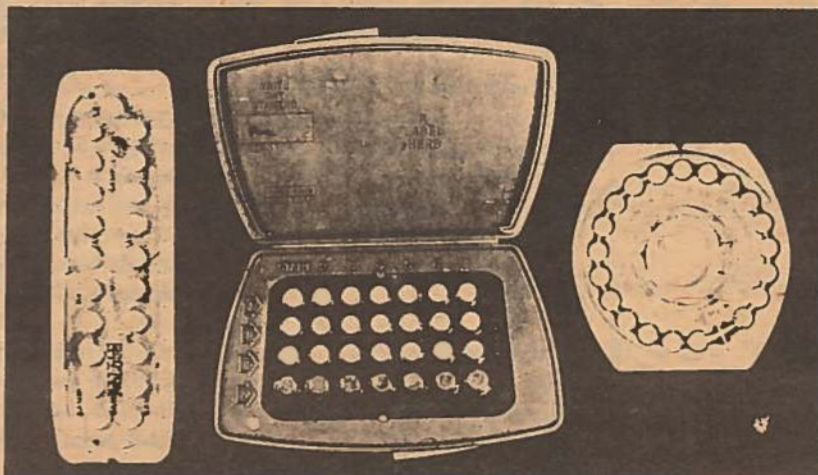
Four companies producing birth control pills have approximately 92.2 per cent of total sales and the two largest firms, Ortho and Wyatt, have approximately 70 per cent of the sales. Between 55 and 65 per cent of our population uses contraception and about 25 to 35 per cent of the fertile population uses oral contraceptives so that there is a constant and high demand. These firms have an almost complete pricing discretionary policy. The price does not reflect the cost. We have to learn to control these industries.

### The Myth of Population Control Workshop

This workshop was led by Janice Acton from Canadian Women's Educational Press, Louise Casselman from Latin American Working Group and Judy Ramirez from the Immigrant Women's Centre. Janice and Louise focussed on population control in the third world, and what that really means.

Janice Acton outlined the origins of some of the primary interests in birth control. She says that, around 1941, the interests behind birth control changed and it became a family planning organization, one which was not concerned at all with the emancipation of women. The primary concern was to stabilize the middle class family and to project onto society that the quality of life could be improved by everyone limiting their families. The U.S. was also concerned about the loss of raw materials from Europe and the third world. Any number of organizations were virtually stacked with very powerful men whose primary concern was Asia's overpopulation. It was under their programmes that the combination of private and government organizations got a foothold in the third world. In passing the 1975 Foreign Assistance Act, the U.S. declared that 67 per cent of all health allocations were to be earmarked for family planning.

Louise Casselman addressed herself more specifically to the myth of over-



*Our Bodies Our Selves*

population or population control which says that there is an overpopulation problem in the third world; there are too many mouths to feed and a shortage of food. A lot of money is poured into media campaigns by private foundations, government agencies and UN groups. This kind of material is sometimes referred to as third world pornography. Posters present third world people as victims on one hand and, on the other hand, as a danger to our way of life.

A great deal of Latin America is unoccupied and most people live in cities and along the coast. During the time when the agricultural development was extremely labour intensive, people were living on the land itself and, even though conditions were harsh, there were jobs from the large landowners. Today, the kind of economic development going on in Latin America is extremely capital intensive, not only in the industrial sector but also in the agricultural sector, i.e., instead of 10 people plowing a field, they now have a tractor.

*"In Latin America it is cleaner and more efficient to kill the guerrillas in the womb than in the mountains or the streets."*

'Latin America aid nullified by population explosion' What is aid that goes to Latin America? It is sent to governments and corporations to help them import into Latin America agricultural technology which does not employ people. Population has been displaced from the rural areas and moved to cities. When they come to the cities, there is no housing so people live in little shacks. The possibility for these people to participate in the economy does not exist.

The peasantry have fought against large landowners for basic land reforms. In Colombia, the population control programmes have penetrated the rural zones. It is concentrating on the countryside where people have organized unions against landowners. For the peasantry, extra mouths in the family are not just extra mouths to feed but people who work. The more children you have, the more productive you are and the more income for your family. People will continue to reject birth control in the third world because their interests lie in having more children. Children are their source of security in their old age so that they have something to fall back on. The state doesn't have any kind of social security programme.

Puerto Rico was the first country that had population control and, by 1968, a third of the child-bearing women had been sterilized and it is increasing. At one point, it was worthwhile for them to have a large labour force. The big sugar

companies on the island were interested in cheap labour. It is no longer an important agricultural sector. It is sent to other countries. That light industry has been removed by heavy industry — the big, polluting chemical industries which all kinds of groups in the States have said that they wanted to get rid of, have been sent to Puerto Rico. There is no need for a land population. All the masses of labour that they once wanted is no longer an economic development in their interests. Therefore, they have to remove it. And one of the effective ways of removing it is to do sterilization. Sterilization has been used quite extensively in Latin America.

Peasant women in Latin America have no individual choices. We have to look at the pattern of resource exploitation and industrial development before we can address ourselves to the fundamental problem. People struggling against population control in Latin America want information from us on research being done in North America. They lack resources and can't do their own research. In Mexico, people don't take their inoculations for any kind of disease. They think immediately that this is some kind of sterilant. It's not because they are stupid but that they have a real basis for fear.

### Women's Self Help Workshop

This was a smaller, more informal group of women which enabled us to come up with many ideas and questions. Some expressed skepticism and others were enthusiastic. The presence of women from the Detroit Feminist Health Centre helped to lay a practical basis for the discussion.

There was general agreement that women have to gain knowledge of our bodies and to stop the mystification that is part of the medical profession. It is in the doctor's interest to keep patients (the very word patient implies passivity) in the dark. The state of ignorance and passivity has to be changed so that women can take greater control. We are dependent on men as they are usually the ones who make the choice of what kind of birth control we are going to use. One doctor has said that he doesn't tell women about the side effects of the pill because "if you tell all that to women they'll go and develop all the symptoms". A WHO reproduction specialist has questioned the validity of studies showing the link between the pill and depression because "women get depressed anyway whether they take the pill or not."

We have to make the real medical facts available to all women and we

should be challenging doctors (male and female) on their attitudes and methods. People agreed that the ideas of self-help have to be carried into our struggle with the established system. We can't forget that there is a larger system that we have to work to change. Pressure should be put where it will have an effect so we can have the kind of services that women want. Our role is integrated into the community as a whole.

The Detroit Feminist Health Centre started doing research and found that nobody had studied healthy women throughout a complete menstrual cycle. It was either unknown or had been kept from women. They believe we have to educate ourselves before we educate the doctors. Their radical feminist perspective says that: *"Self help is the most important thing to happen to feminism in our lifetimes. If we have control over our bodies, then we've got it. Self help through the speculum is a revolutionary tool for social change because that's taking power out of men's hands into our own. It's time to change that around and we can do that with the self help movement. The government knows that women in self help are a threat."*

Response to their ideas was mixed. Some drew their attention to the fact that the situation in Ontario is different because of our health care plan. This brought up the whole question of money. Fund raising consumes so much of our energy that we don't provide an adequate service to women, whatever our project might be. Important questions about money in political terms have to be dealt with. How do we get funding without getting it from the very people we are trying to fight against? And what happens when the government decides to cut off our funds? Why should we struggle amongst ourselves to try and keep our heads above water? Why should we have to go off in corners running our little clinics? What about the whole population, women with families?

One woman raised another question that comes up again and again that we have not yet properly dealt with and that is government co-option. We have to define what is self help. Simply providing clinics to patch up women is opening the door for being totally co-opted. In Canada, we have a history of a government that can very effectively cut off movements at the knees by putting a little bit of money into it. Very radical things can be bought off. If you only define yourself as a clinic providing a very specific kind of service that, in itself, does not pose a threat to male and capitalist hegemony.

### Conclusion

Finally, there was a 'strategies for change' session which was to formulate those changes necessary to allow the delivery of safe contraception and full health services to all women. The issue of birth control was felt to be vital to everyone and, as the organizing committee said, there was good reason to call the conference the 'politics of contraception'.

Ongoing pressure will be created through various committees of ACCT. Arising from the conference, committees have been formed around research and funding, hospital monitoring, adverse drug reaction cards and media monitoring. If you are interested in any of these areas, call 789-4541.



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