



Photo by Michaelin McDermott

This month's Manitoba Women's Newspaper highlights Winnipeg artist Esther Warkov . . . p. 4

CWL has no proof

By Heather Frayne

Bernadette Russell, Manitoba president of the Catholic Women's League, says she simply doesn't remember.

Did she tell a Halifax reporter the Health Sciences Centre is currently conducting research on live aborted fetuses?

"I may well have said it; I may well not have said it," she said in an interview in Winnipeg. "I don't know."

The reporter says she did, and wrote as much in a Canadian Press report earlier this month. The report snatched headlines across the country, tossing grizzly ammunition into the hands of the anti-abortion lobby.

Regardless of what Miss Russell told the Halifax reporter, she and others in the Manitoba delegation to the league's national annual meeting in Halifax presented a resolution which clearly implies such experimentation is taking place.

It reads, in part: "the National Council of The Catholic Women's League of Canada, in 60th Annual Convention assembled, urge the Government of Canada to ban all experimentation on live aborted babies." The resolution was passed.

Miss Russell admits that she has "no evidence" such experiments are being conducted.

"I'm only Catholic Women's League president on a volunteer basis," she said. "I don't have time to go and do all the research."

She added if experimentation on live aborted fetuses "is going on and if it isn't going on, we want it stopped."

Allegations that experiments on live fetuses were conducted at the Health Sciences Centre between 1973 and 1975 were made last year by Winnipeg-based anti-abortion groups, Right-to-Life and Physicians for Life. Basing their charges on articles in the fairly obscure Journal

of Clinical Endocrinology and Metabolism, they said researchers could not have extracted enough blood for their experiments on hormone levels in sexual development once the hearts had ceased to beat.

Up to eight cubic centimetres of blood was obtained from the fetuses; some or all of which were aborted by caesarian section. With very few exceptions, hysterotomies, along with other methods of second-trimestre abortion, are no longer done in Manitoba.

The Health Sciences Centre, and the provincial and federal governments launched investigations into the allegations shortly after they were made.

After a four-month probe ending last March, Manitoba Attorney-General Gerry Mercier said that 200 fetuses aborted at the hospital between 1973 and 1975 were not killed by experiments in which they were used.

David Crobie, former federal minister of health, commissioned a separate study by a consultant to the Medical Research Council of Canada. That study concluded that the fetus dies rapidly after an abortion by hysterotomy, and that there was no evidence the fetuses had been alive at the time of the experiments.

A report prepared by the Health Sciences Centre said the experiments were done no sooner than half an hour after an abortion by hysterotomy. None was alive by that time, and none was older than 20 weeks, the centre said.

Miss Russell and her colleagues are unimpressed with these "cover-up jobs" and promised we have not heard the last of the matter.

Heather Frayne is a reporter for the Canadian Press in Winnipeg.

The WECS works

By Heather Marshall

It's a rare person who can get a job with a minimum of trouble. To many of us, choosing a career, writing a resume, or handling an interview is frustrating. But to an older woman returning to the workforce, or to a single woman with a family, this frustration can turn into futility.

There was little opportunity for low-income women to obtain job counselling until the WOMEN'S EMPLOYMENT COUNSELLING SERVICE (WECS) was established in 1977. Located at 301-374 Donald Street, WECS is an outreach project of the Canadian Employment and Immigration Commission. (CEIC)

It now employs six staff who counsel women individually and in groups. Each of the staff has a particular speciality. One member who speaks Spanish and Portuguese spends more time with immigrant

women. Another woman has a strong background in the trades.

"Our service counsels a cross-section of society," says Jean Dunmire, the director of WECS. "Low-income women encompass such a large group. We have women from their late teens to their sixties. Some of them have little education, while others have master's degrees."

What they share is a desire to work and an inability to find a job, often aggravated by a lack of self confidence. WECS can help a woman plan her working future because their services include every aspect of career planning.

What happens when a woman goes to WECS FOR HELP?

"It depends upon how well a woman can define her own interests and skills," says Ms. Dunmire.

cont'd to page 8

We've uncovered:

- SCAD — a women's band . . . p. 3
- Esther Warkov pg. 4 & 5
- menstrual cramps —
destroying the myths pg. 6
- poetry p. 6 & 7
- Maureen Schwartz looking at
'The Male Machine' pg. 8
and more . . .

Nelliegrams

By Bridgette Sutherland

NURSES OF ALBERTA PROVED that solidarity did indeed make them strong. They were tired of being overworked and underpaid, and angry at being exploited by the Alberta Hospital Association and provincial government. This led them into action. Their solidarity, backed by public support for their strike, provided the strength necessary to reject a back-to-work order. This ultimately forced the AHA into negotiating a settlement with the United Nurses of Alberta. The nurses won a 37.2 percent wage increase over two years.

AT A TWO DAY CONFERENCE sponsored by Vancouver's family court, Margo St. James urged that the customers of juvenile prostitutes be put to shame and prosecuted. Speaking as a consultant Ms. St. James, an ex-hooker who started the prostitute union COYOTE, analyzed the dilemmas facing the juveniles who work the streets and suggested ways of coping with the problem. She advocated government programs such as mobile health units to reach kids on the streets, residences set up with non-judgemental adults, and better sex education to alert children to sexual abuse and teach about sexuality. (Statistics show that from 50% to 70% of female prostitutes were victims of sexual abuse during childhood.) She also argues that the focus of legal actions should be

directed at customers. Whereas now it is the juvenile who is labelled criminal, she feels "those customers are bribing kids to be raped".

A VICIOUS RAPE SCENE advertising clothing for the Edmonton Centre store, Le Chateau, was removed from the window display case following public protest. The sex attack was portrayed by three life-sized mannequins under disco lights in the main window. One "Man" held a knife blade against the "Woman's" throat while the other hand clutched her breast. A second "Man" crouched at her side reaching under her dress near her buttocks, fly unzipped. A third male, "madness" on his T-shirt, beer bottle in his hand, loomed over a semi-prone female — an open pair of scissors near their side. This whole scene was entitled "It happens in the alley" and according to the store manager, they were merely following "trends" in window dressing. The city of Edmonton has the highest incidence of rape in Canada. Marie Lange of the Edmonton Rape Crisis Centre criticized the women's clothing store, "the display is a real denial of the seriousness of the problem of rape.

We already suffer from the current mythology that rape is just sex and not violence. Displays like this just reinforce the stereotypes".



wife is not obedient, the husband has the right to beat her and also that the battered wife movement is lesbian propaganda. Hinckle said that he believed Cleaver's views were so strange that they would be laughed at. He stopped laughing, however, when he received a letter from a woman who said her husband used the Cleaver interview as justification for beating her.

WELCOME TO THE LAND OF opportunity, Cuban women. According to a recent news story, seven refugee women were expected by their sponsor to dance nude in a night club or were told they could make \$25 a night as prostitutes. When all the women refused they were set to work in a Florida orange grove where they were to make 65 cents per box picked, but none received any money. Chritina Matulevidius, coordinator of Central Florida Refugee Assistance, blames the International Rescue Committee for not screening sponsors properly and says "I imagine it's going on all over the country".

SAN FRANCISCO COLUMNIST Warren Hinckle has admitted that a recent interview with former Black Panther, now born-again minister, Eldridge Cleaver, may result in backlash against women. Hinckle quoted Cleaver as saying that if a

GEORGE PAPPAJOHN HAS lost his final appeal and will have to serve his three year prison sentence. The Supreme Court of Canada ruled recently that there was no evidence of an "honest mistake" in the Pappajohn case. Pappajohn, a Vancouver businessman, was convicted of raping a real estate agent who had come to sell his house. He claimed he believed the woman, whom he bound and gagged, had consented to intercourse.

THE CANADIAN HUMAN Rights Commission has found that about 3,000 low-paid civil servants, most of them women, are victims of a violation of the federal equal pay for work of equal value law. The commission is expected to order remedial measures which will cost the federal government millions of dollars in back pay and future wage increases. The investigation was instigated due to a complaint laid by the Public Service Alliance of Canada.

Bulletins Bulletins Bulletins Bulletins Bulletins Bulletins

By Bridgette Sutherland




The Manitoba Action Committee on the Status of Women is hosting a national conference on women's involvement in the process of constitutional reform. This conference will be held at the University of Winnipeg, October 11-19, 1980. Issues to be addressed include: Family Law, Economics, Entrenchment of Rights, Politics, Social Services, Criminal Law/Justice, and Communications. All interested persons are invited to participate. Watch for further information or telephone 943-0381 or 942-5595. Contact: Maureen Schwartz, National Conference Committee.

The Manitoba Women In Trades Association will be hosting the first National Conference of Women in Trades in Winnipeg, September 26, 27 and 28th, 1980. The intent of the conference is to share information, to develop effective strategies for increasing the opportunities for women entering the trades and to create an on-going communications network. Registration will be accepted until the date of conference and forms are available from Dawna Pritchard, Labour Canada, 400-303 Main Street, Winnipeg (949-6340). Some subsidy arrangements can be made for transportation costs for out-of-province delegates.

Festival '81: A Celebration of the Arts by, for and About Women. Plans are underway for the first major Canadian conference for women in the arts. The conference will be held in London, Ontario on June 19-21, 1981. This is the first Canadian conference to include panels, workshops, plays and con-

certs focusing on women in the arts. One objective of the conference is to develop a network of communication for women artists across the country. Categories are: Theatre, Visual Arts, Literature, Culinary Arts, Music, Video, Dance. Those interested in receiving further information on this event should send name, address, phone number and discipline as soon as possible to: Sharron Corne, 23-221 McDermot Avenue, Winnipeg, F3B 0S2.

The Winnipeg Women's Cultural & Education Centre is presenting a concert "Women Make Sweet Music Together" at The Art Gallery Auditorium on Sunday, September 28th at 8:00 p.m. In concert will be Heather Bishop, Connie Kaldor and SCAD, an all woman band. Tickets \$5.00 in advance, \$6.00 at the door — Tickets available by calling 783-7889.



**SERVICE EMPLOYEE'S INTERNATIONAL
UNION LOCALS 308 & 600 CLC-AFL-CIO**

**IF YOU WORK - JOINING A TRADE UNION
IS A GOOD IDEA**

Join with others in your workplace to affect improvements in your working conditions, wages and benefit. Have a strong say about the conditions you work under.

Call: Pam Atnikov — 7754833 (mornings) 118 Sherbrook St., Winnipeg, Manitoba
Anne Klassen 1-482-3527 (collect) Box 213, Selkirk, Manitoba

The aim of this newspaper is to provide an alternative means of communications with a feminist perspective in order to stimulate, to inform, to effect change and to unify women's strengths. It also serves as a public forum of discussion for the women of Manitoba.

UNION LABEL 3
PRINTED IN CANADA

The Manitoba Women's Newspaper is currently operating out of 447 Webb Place, Winnipeg, Manitoba, R3B 2P2. For further information call Debbie Holmberg at 772-8190. Views expressed in this publication are those of the writer and does not necessarily reflect The Manitoba Women's Newspaper policy. Submissions are welcome. Editing rights are reserved and busmission does not guarantee publication. A self-addressed stamped envelope will ensure that submissions will be returned to the writer. We have applied for a 2nd class mailing permit. Published ten times a year. Price: \$5.00 per year, 60 cents per issue.

Coming this fall...

THE EFFECTIVE WOMAN

at the

UNIVERSITY of WINNIPEG

PHONE 786-7811, ext.468 for a brochure

The Myth of Lilith Leather

By Margaret Ullrich

What is the definition of art? Some say the measure of true art is whether it elicits a response. Wendy Cory, a freelance leather artist, is proud to note that her work always gets a response.

Wendy is a self-taught worker with all types of leather — deerskin, cowhide, moosehide and rabbit skin. She began studying her craft eleven years ago. While her earlier efforts were along traditional lines, she has developed her art to include leather braiding, batik, carving and many other "forgotten" old-time skills.

While she was a student of English and Music at the University of Winnipeg, she also wrote poetry and played the guitar and the banjo. However, she found leather art offered her the most personal means of artistic expression. Wendy has created unique guitar straps, belts, bags, briefcases, sandals, picture frames, book covers, binders and custom leather work orders. She also does calligraphy on leather, from poetry to birth certificates, as well as drawings.

Wendy has made her living on leather, which she notes, is difficult since she is not willing to compromise ideals and mass-produce her work. She refuses also to compromise her vision of feminist images, mixing function and meaning, utility with originality.

"A worthy pair of sandals meant that they were well-made and long-lasting and, at the same time, the drawing on the straps would have some kind of feminist slogan, feminist meaning."

Merchants were willing to accept her pieces which they felt would

have a broader market appeal, sans feminist slogans.

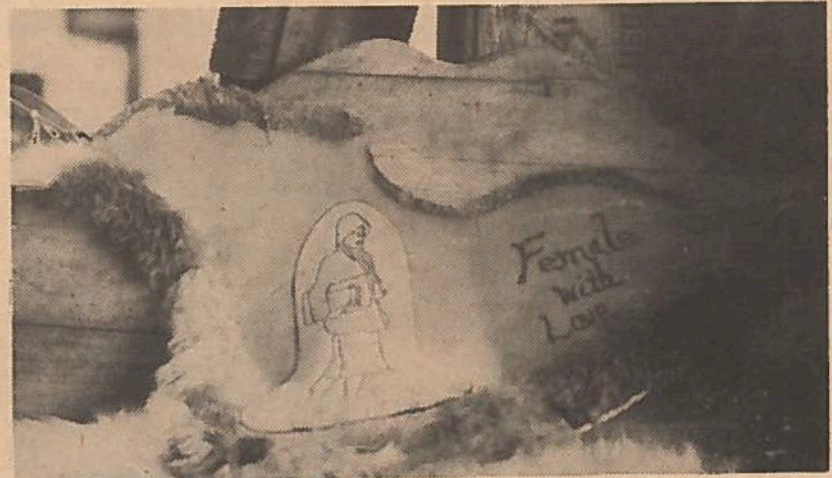
Wendy loves experimenting with leather's flexible nature; it can be molded, baked, stretched and appliqued. She uses birchbark and other artifacts to embellish the naturalness of leather. She also combines different types of skins.

Wendy's early works suited the lifestyle of the day and were readily accepted. Her hats and vests had drawings of beautiful birds and butterflies on them. Nature was her main theme. By the mid '70's consumers were no longer as open to raw, life-filled handicrafts. Wendy laments, "middle-class complacency was setting in all over society... sterility."

Wendy was asked by the first Interlake Festival Gallery to show her work. The following year her work didn't fit in with the style the new co-ordinator wanted and it was not displayed.

When Creative Connections first opened on Broadway the owners asked for her work but none of her pieces were shown. The matter was resolved and her work was soon well displayed. However, when Wendy's work was overlooked in an article in the *Tribune* she decided it would be better appreciated elsewhere. The Frog and Nightgown accepted Wendy's utilitarian items but refused to carry her "message" drawings.

Wendy set up an elaborate "feminist" display at Red River Community College (as well as U. of M). Her work received a very good response among the college crowd. She was disappointed that the feminist nature of her work



Wendy Cory: The world "will open up again to include something other than concreteness."

eluded the student reporter and that only one picture - that of a small table which Wendy had set up for general leather work - was featured.

Wendy has entered a few art shows; a more recent one was the Selkirk Art Show. Wendy felt her work had been poorly displayed. She is uncomfortable with the two-week consignment method of having her work displayed in stores and has decided to show her artwork in her own studio.

Throughout these problems encountered by a freelance artist who is trying to portray a particular theme and philosophy, Wendy has maintained her positive outlook. She has faith that the world "will open up again to include something other than concreteness."

Others say that art is the fulfillment of a need. This is the problem of every artist. For her work to be

shown to appreciators, it must satisfy the needs consumers present to the merchandisers. Wendy's style is the development of an art form which reached its zenith in the early 70's but which has been declining since the popularization of disco bags and fine tailored clothing demanded by business people today.

Two popular leather outlet managers concurred that consumers now expect a standardized finished leather article; the public tends to come in and browse for an item to complete an outfit and they don't ask for a particular artist's work.

Wendy looks forward to receiving unusual orders and enjoys learning from each new job. Her studio is called THE MYTH OF LILITH LEATHER and can be reached in Clondeboye at 1-738-2462 or in Winnipeg at 888-7481.

Women singing for survival

By Yvette Parr

On a secluded farm house near St. Pierre, Manitoba, live two members of the women's rock band Scad. Dawn Belanger, a drummer and vocalist in the group, owns the farm, which provides a retreat from the pressures of life on the road.

Of the three members in the band, two hold down full time jobs while one, Dawn, supplements her income from the odd sale of eggs. (Though at approximately \$3.50 a week it'll never make her rich!)

All three women are adamant that women's bands are not the novelty that is commonly thought. There are many women's bands scattered across the country, but they often play country music. It's harder for women to make it as a rock band, as rock is considered to be a male field.

Sandy D'arost, originally from Thunder Bay, Ontario, is lead guitarist and lead vocalist. She's been in the business since she was fifteen and started off in an all women's band. Eleven years and miles later, she's still plugging away at it. Music is 'in the blood', she says. She recently came to Manitoba after three years of touring Canada.

Dawn joined her approximately a year ago. Dawn has been in the

business quite a time too - eight years. She's been with other bands, including women's bands. She appears to be a natural spokeswoman for the group and the one determined to dispel the myth of female bands being an oddity.

Scad, for example, has no trouble getting bookings if they wish to travel. It's harder in the city, especially in Winnipeg, to make a living.

On bass and vocals is Roseanne Johnson, and she also is no stranger to the music business. She started in duos and solos but she 'wants to be a rock star.'

Although all belong to the musicians' union, it doesn't count for much. They still have some trouble with bar managers and contracts are written in the managers' favour. Sometimes they can work for a week but not be guaranteed their wage at the end. "If the customers don't drink enough we're in trouble," Sandy says, though it's not always the managers' fault.

Sometimes their agent will book them into a bar frequented by country music enthusiasts, where 'rock' doesn't go over very well.

The group members feel no

regrets over their decision to make music their profession, but they do have some beefs. They're making the same money they would have three years ago. Not only do they have to pay higher costs 'on the road' for gas, accomodation, and equipment, they also have to look and dress the part. As an all-women band part of the business is to sell themselves, and men do come to look them over.

On the subject of feminism, Dawn states that the other part of being a musician is being a diplomat. As women musicians they are supposed to be extra good. Male musicians are always giving them 'advice.' Such wisdom tends to come from men who are not particularly good artists themselves. Most good musicians, however, will acknowledge women's work. Male customers tend to look more closely and critically at female than at male performers. Some men sit and stare in amazement. They can't seem to believe that there are all women on stage who know what they are doing.

The reactions of women in the audiences seem to vary. Some seem to think female performers are out

to get their man, while others think it's great to see women up there.

The group is striving to better itself, and plans for the future are to develop a show band and take it 'on the road'. It's not easy but they are giving it all they've got and developing other skills along the way. Dawn is to study auto body, and Sandy auto-mechanics. Roseanne has skills as a carpenter. Music will always play a big role in their lives but other means will provide 'bread and butter', since it seems any rock band's time is limited. The woman drummer in Jefferson Aeroplane, for example, is under pressure today because she is in her forties. People are asking if she is 'somebody's mother'. Although the woman is good, 'rock' is supposed to be a young person's profession. So, with foresight, the band is developing other marketable skills.

And so it goes in the music game. It takes guts, determination and discipline. On asking what words of wisdom that they had for budding young stars of the future, Dawn voiced the unanimous answer.

'Know what you're doing and keep at it. Don't give up. Try to work with musicians that are better than you.'

Esther Warkov . . .

By Sharon Reilly

Many readers who are unfamiliar with the Canadian art scene may be surprised to learn that one of Canada's best known women artists resides here in Winnipeg. A member of the prestigious Royal Canadian Academy of Arts, Esther Warkov has exhibited extensively throughout Canada and in parts of the United States.

Her work is represented in the major public galleries of almost every province, and federal institutions like The National Gallery of Canada, The Canada Council, and The Department of External Affairs have also purchased her paintings.

Born in 1941, Ester Warkov grew up in Winnipeg's north end and has lived in her present Matheson Street home since the age of nine.

Unlike many early Jewish immigrants in Winnipeg, Warkov's family did not face a struggle to survive in the face of poverty or illiteracy. Both her maternal and paternal grandparents were well educated and wealthy Russian Jews who brought their savings with them when they emigrated to Canada. Her father was a successful businessman.

Yet Warkov felt she had few choices as a teenager. Her parents' ambition for her was to see her marry "some rich, handsome Jewish man". But as the artist recalls, "there weren't many of those knocking on the door." She knew she "didn't want to be a typist", yet had little interest in highschool, and whatever possibilities that offered for a more interesting career.

Oddly enough, Warkov's interest in art was first sparked by her grade 11 math tutor because he also happened to make jewelry.

After observing her teacher at work, she abandoned high school to enroll in The University of Manitoba's Winnipeg School of Art.

Although Warkov attended classes here for almost three years, most of her knowledge of art came from simply studying the great artists of the past. She spent a great deal of time sketching and painting, copying the work of the masters. "I had no natural talent whatsoever" she says. "I had to teach myself everything I know".

In 1961 the young artist moved her paints, brushes and other equipment into her father's newly constructed garage, where she has worked virtually every day since.

Over the years Warkov has developed a style of painting that is immediately recognizable and is uniquely her own. The first thing that strikes the viewer about Warkov's paintings is their unusual shape.

The artist has rejected the traditional square or rectangular canvas and instead uses a number of diversely shaped canvasses that are hinged together. Sometimes a small circular painting hangs nearby to complete the composition. A typical work might stand six feet tall and stretch eight feet across.

This practise of hinging several small canvasses together serves two purposes.

Firstly, for an artist who is only 5'2" tall, it is simply an easier method than trying to reach to the top of a six or seven foot canvas.

*"A lot of people say my work is very literary. They think it's symbolic. They say, what does this mean, and I say, that's a flower." **

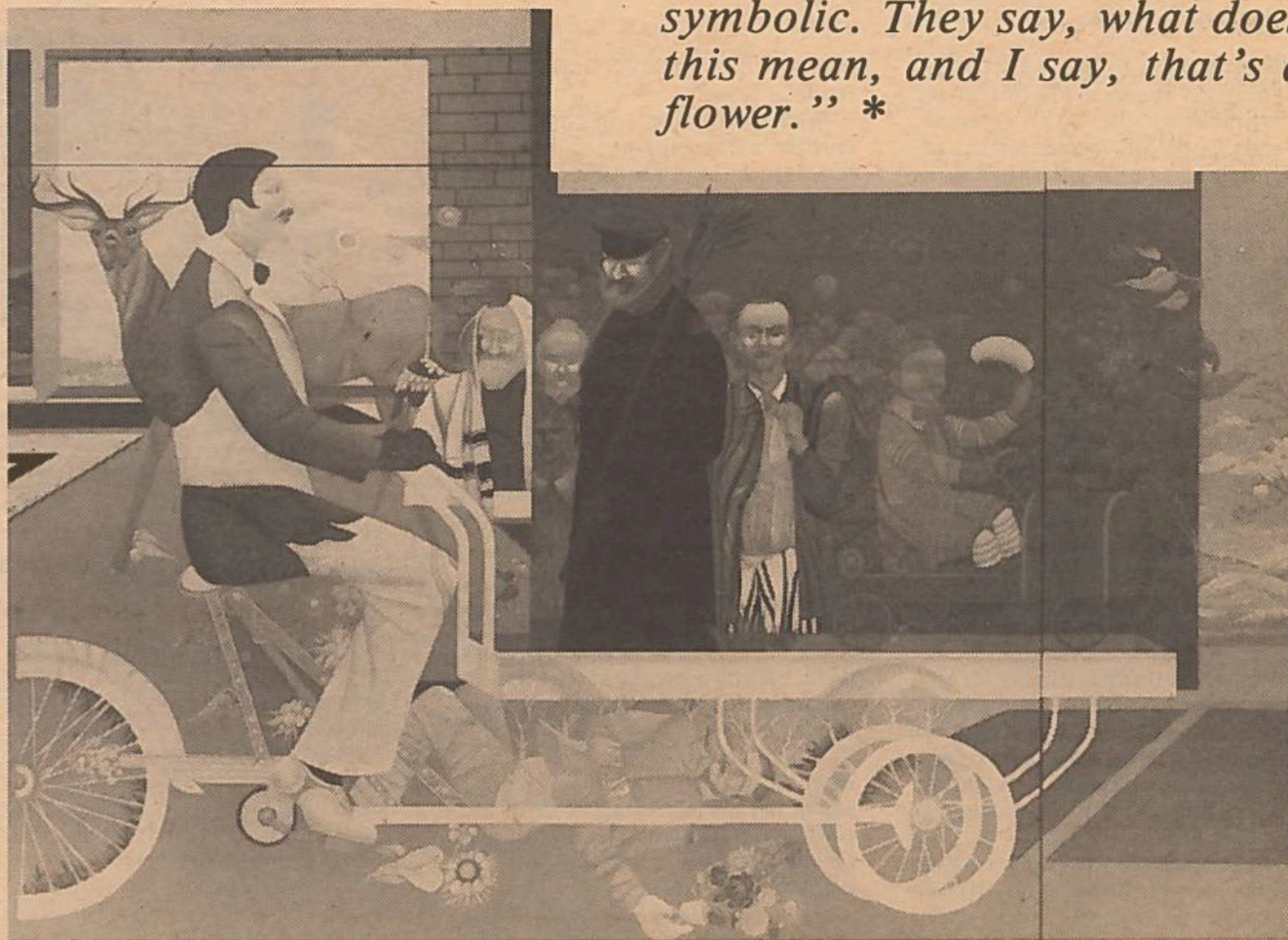


Photo by Ernest Mayer

Rolling Home to Moses (1979-80) 110 x 84" oil on linen

I found an ad for Smirnoff Vodka on the back of a magazine. The waiter driving the cart became a very proper Victorian. The three-wheeled cart was extended and the summery looking drinks were removed from it. In their place are a group of people: a rabbi, an old matriarch, a street sweeper from Volynk in the Ukraine, a survivor from Buchenwald, a small girl possessed by the devil, and a boy in a toy car waving his hat at the prospect of freedom. Freedom from the flames, gas chambers, and pogroms of the Jewish people's past. The deer growing out of the Victorian man's back, symbolic of freedom, is going in the opposite direction.

More important, however, is that the remarkable size of these canvasses facilitates Warkov's basic goal in painting; which is to create a mood that will dominate the whole of the room the work is placed within.

Warkov is not particularly interested in technique and is known for her very flat, enamel-like surfaces. Recently she has begun to include more brush work and to add more layers of colour and glazing to her paintings to achieve a richer effect.

Basically, however, her style remains two-dimensional. This effect is heightened by a strong sense of balance in each work, which is achieved by the artists careful, often symmetrical, placement of images on the canvas.

Most fascinating about Warkov's paintings are her images. Christian icons such as crucifixes and angels' wings occur frequently. Other images convey sexuality, loneliness and suffering. Flowers, birds and small animals also appear in her work.

While some of Warkov's images may be a part of a personal heritage (tiny emaciated figures, for example, are drawn from newsreels of the Nazi death camps), they are not intended to be taken as a narrative. "When most people look at my paintings they want to know what the symbolism is behind it. I don't have any. I just have images."

"What I'm trying to do is create a fantasy world of human emotions, which is something a lot of the surrealists did . . . but a more gentle, human sort of thing".²



Untitled (1979-80) 26 x 20" oil on linen

Photo by Ernest Mayer

The . . . image of the artist as a parasite on the rest of society is . . . untrue and unfair.

Philip Fry, former curator at The Winnipeg Art Gallery, once suggested that "what viewers will find in Esther's work depends . . . on their attentiveness to the problems of the contemporary world. Her combination of images reveals the contradictions that make up . . . our daily experience; the struggle between birth and death, love and hate, past and present."

Certainly paintings such as "A Rose Covered Cannon is Still a Cannon" make a clear social comment. Warkov says she strives to create a world that can be believed and entered into, one that will allow her to pose a series of questions, not answers.

The greatest source of inspiration for Warkov's work comes from the people and the things around her. She regrets that she does not have the rich cultural heritage of an artist like Chagall to draw upon. Suburban life, she notes, is very dull by comparison — at least visually. Perhaps to compensate, she reads three or four newspapers daily to keep informed and to get ideas.

While Warkov has friends among those in the local art community, and names Winnipeg artists Joan Eyre and Don Proch as being "among the best artists working today", she does not look to these colleagues for stimulation in her own work.

Artistic influences are more likely to come from reading art history books and journals as she did in her student days. Ontario figurative painter Jack Chambers has perhaps had more impact on Warkov's painting than any other single artist. The surrealist paintings of Salvador Dali, Max Ernst and others also have been important.

Although Warkov is anxious to have her art respected, and to carve her name into the pages of art history, she emphasises that she does not feel a particular need for male approval. Nor does she feel particularly oppressed as a woman. She does, however, recognize the general oppression of women in society and applauds the feminist movement's efforts to effect progressive change.

enough people." Although the artist's work commands a high price — a recent painting was listed at \$6,000 — a major composition might take up to three months to complete. Smaller canvasses and drawings take less time, but only a few works are sold each year. Art dealers commonly receive 40% of the retail price of each painting, with only 60% going to the artist. From this money numerous studio costs must be met, as well as the ordinary living expenses. With few exceptions, Warkov points out, the artist's earnings go right back into the economic system. The prevailing image of the artist as a parasite on the rest of society is therefore untrue and unfair.

Even if a potential buyer could afford one of Warkov's paintings, however, chances are they would not be able to fit it into their home. For years Warkov's Toronto dealer, the Mira Goddard Gallery, has urged her to paint on a smaller scale. After too many frugal years, this has been Warkov's one concession to the demands of her critics, for she is currently producing a number of smaller paintings.

Esther Warkov's work was most recently shown at The Royal Canadian Academy of Art Exhibition held last winter at The Win-



Photo by Ernest Mayer
Memoirs of St. Petersburg (Bird Lady)
(1978) 40 x 60" oil on linen

Editors' Note:

At the time of printing the Manitoba Women's Newspaper learned that Esther Warkov has just been awarded a Canada Council Senior Artist's Award of \$20,000. The Manitoba Women's Newspaper would like to offer its congratulations to Esther and wish her continued success in her work.



Photo by Ernest Mayer

While an element of suburbia does exist in some of her paintings, she has no desire to paint her neighbours' houses, or even to look at them. That, she explains, is why she keeps a huge chicken wire and bamboo birdcage, complete with corn husks and feathers from its long since deceased occupant, in front of her livingroom picture window. She would much rather write about the lives that go on within these houses, and regrets that she does not have the skills of an author like Margaret Atwood.

While supporting women artists, however, she finds much of what is labelled "feminist" art ridiculous. The work of American feminist artist Judy Chicago, for example, pains her. "If I see one more flowering vulva," she warned, "I think I'll throw up." The message of such art, says Warkov, is regressive. It states, "Anatomy is destiny — a myth that other feminists have been combating for years."

When asked who buys her paintings, Warkov quickly replied, "Not

nipeg Art Gallery. The artist notes that Karyn Allen, organizer of the exhibit, has been an appreciated supporter of her work.

Some small paintings by Warkov can currently be seen at The Brian Melnychenko Gallery on Bell Street. This gallery also will present an exhibit of Warkov's work next spring. Meanwhile the artist is preparing for an exhibition at Montreal's Don Stewart Gallery, to be held in the fall of 1981.

- *Melinda McCraker, "Painting for God and Wall Street; Esther Warkov's Lonely Passion" *Weekend Magazine*, April 26, 1975
- 1. See "The R.C.A. Exhibition: Royal Canadian Academy of Arts 1880-1980", *The Winnipeg Art Gallery*, February 1st - March 16, 1980.
- 2. Esther Warkov: Drawings Norman Mackenzie Gallery, *University of Regina*, Regina, Sask., 1976.
- 3. Esther Warkov: The Recent Years, *The Winnipeg Art Gallery*, 1972.

Medical

(Something to smile about . . .)

Menstrual Pain — Banished

By Sue Wood, M.D.

There is a new drug treatment available for severe menstrual cramps which is undoubtedly the best therapy thus far developed. In my experience with it over the last few months, it has nearly eliminated the agonizing cyclic pains that some women experience on a monthly basis.

The drug is mefenamic acid (retailed here under the name Ponstan). To understand how and why it works you have to understand what causes menstrual cramps in the first place. At one time, largely because medical science had no explanation for menstrual cramps, it was insinuated that there was a large psychosomatic component to the pain — that is, the pain was really in your head even though you felt it in your pelvis. Some physicians still believe this despite the fact that recent research has demonstrated that during menstruation the uterus can undergo contractions as strong or stronger than those occurring during labour.

Some of the earlier experiments involved placing a small catheter which measures pressure directly into the uterine cavity. A strong labour contraction may produce pressures of 90 to 100 mm/Hg. Some women with severe menstrual pains will have pressure of 300 to 400 mm/Hg.

These contractions are thought to be due to a substance called prostaglandins which are found naturally in many parts of the body. During the menstrual cycle high concentrations of the hormones estrogen and progesterone build up the lining of the uterus — the endometrium. As the endometrial cells develop, they manufacture prostaglandins. When the estrogen/progesterone levels drop off just before the period is due, the endometrial cells break down producing the menstrual flow. But as these cells break down the prostaglandins escape. Their effect is to cause the uterine muscles to contract in spasms.

Some women are especially sensitive to prostaglandins. In these women the pressure inside the uterus can build up to the point where the blood flow to the uterine muscle is restricted. This compounds the problem — not only because any tissue which is short of oxygen is painful (as example the heart during a heart attack or angina) but also because the method by which the prostaglandins are cleared from the uterus is through the blood stream. With reduced blood flow the prostaglandin level keeps on climbing producing more and more severe contractions.

These discoveries lead to the logical conclusion that drugs which constrict prostaglandin activity, or those which interfere with its synthesis could help alleviate menstrual pain. Aspirin has mild anti-prostaglandin activity. A few drugs commonly used for arthritis — Motrin, Naprosyn, and Indocid among others — have a bit more and clinically have been shown to work. Mefenamic acid however is probably the best.

It acts by reducing prostaglandin synthesis and by occupying the sites of the uterus muscle on which the prostaglandins act. Recent experiments done by researchers in Illinois and reported at this year's meeting of the American College of Obstetricians and Gynecologists, used the pressure recordings within the uterus to demonstrate the mefenamic acid actually does work.

They had previously run double blind studies using mefenamic acid on women with a history of severe cramps and 75% had reported "marked beneficial results". In order to show that this was not purely placebo effect (women are so suggestible) they then gave mefenamic acid or placebo to women with the pressure recorders in place.

Regardless of original pressures the women on the mefenamic acid all showed a sharp reduction in uterine pressure within 90 minutes of taking the drug which correlated well with subjective relief of pain. At six hours the pressures started to climb again and the pain returned. There was no significant reduction in uterine pressures with the placebo although 30% of the women on placebo reported some degree of pain relief, a response rate typical of placebo treatment for any kind of pain.

The essential point is that there is no doubt that there is a physiological cause of menstrual pain, and no doubt that anti-prostaglandin therapy does work for most women.

From my experience mefenamic acid also works, though not quite as well; for women who have a lot of cramps due to an IUD and there is some evidence that it can reduce blood flow in some women who have very heavy periods due to an IUD.

The doses of Ponstan usually used are 250 mg every 4-6 hours as needed. It works best if started the day before a period is due and carried on for as long as you usually have cramps. At doses of up to 1500 mg a day the side effects are relatively mild and infrequent. Occasionally women have reported drowsiness, nausea and diarrhea but in general it is considered a safe drug.

Mefenamic acid or any of the other anti-prostaglandins are available only with a prescription and it's important that your doctor check out that your cramps are not due to any abnormalities of the uterus before using it, but if you're the kind of woman who has been putting up with a day or several days of incapacitating pain every month — the kind of pain that aspirin, Midol, 222's or all the other common over-the-counter remedies don't even touch, then mefenamic acid is definitely worth a try and you should ask your doctor for a trial of it.

Sue Wood is a General Practitioner at the Klinik in Winnipeg.

Poetry

The Game

You start the game at sixteen,
Though I know some girls start
younger

Try to play at mixing,
Learn to be a better lover.

By eighteen you feel confused,
Ponder, is that all there is?

Many times I've been abused,
Left vacuous with this —

Cynical at twenty,
I'm finished with the game.

Women keep playing,
I laugh dryly, what a shame.

What am I to do now?
What step do I take next?

A woman strong, alone and young
seems all too complex.

What happens then at thirty,
Can life remain the same?

Still young enough to give in
and enter in the game.

Older then at Forty,

If I'm still alone,

Do I have a chance of surviving
as a woman on her own?

Though some see this as quite
a shame,

They'll never understand

A woman strong and on her own
has got the upper-hand-

Still, Cynical at twenty,
Finished with game.

Confused by those still playing,
As their lives remain the same.

But inner strength can hold me

As a woman with self-rule

Ready for the years ahead, not upset
by ridicule.

Janice Ristock

Bypassed

I will not be bound
by your imagination to create
I will not be a substance
to be molded to your needs
I am not waiting to be made
or made a fool of
I have no doors of mystery
to fling open
I have no subversive independencies
to hide.

I managed twenty years without
knowing what feminine wile was
I mangled the next ten
discovering I didn't have any.

The mistress of the castle
gives birth and fondly gazes
upon the face of this
her newest warden
oblivious
to the closing
of the castle gate
or the rising drawbridge
denying passage o'er
the surrounding moat

Joyce Brazer

I Don't Want Your Money,
I Want Your Love

I need love
Nothing but love
I don't want your money
I want your love
Everythings run away
Everythings down the drain

Every since you ran away
My love has gone down the drain
You write here to me
I write there to you
I need love
Like my mother
Everybody love each other.

Maura Sauerberei
Aged 8

Wanted

Volunteers for The Manitoba Women's Newspaper

We still need writers and contacts from areas in Northern Manitoba, Brandon, rural Manitoba and Winnipeg. Input from these areas will establish us as a true Manitoba voice on feminist issues.

Also needed are volunteers interested in fund-raising, advertising, distribution, photography and production.

For more information please contact:

Debbie Holmberg at 772-8170

Pregnancy Information Service

Is a free, non-judgemental and
confidential counselling service.

We offer counselling and information around birth control and pregnancy alternatives such as pregnancy keeping, adoption and abortion.

If you are interested in becoming a volunteer counsellor, Pregnancy Information Service provides training to suitable persons.

For further information call:

For further information contact:

Diane Fisher
at 786-6943

Pregnancy Information Service
at 786-6978

Poetry

Ballad of Because

Loner Lilith loved a dog named Sigh
Sigh was more human than Sam
That jealous man, the dog content
With Sigh she felt — "I am."

So Lilith took her dog and fled
A transient person she was
And when asked why she did leave
She simply said — "Because."

Wendy Cory

Giggling Girls

Oh those giggling girls
that tumble out of
financed cars into
rented rooms
do they find love?
in the arms
of the men
with the wives and children
and yellowed teeth
that puff smoke smoke into
beer filled glasses.

Oh those giggling girls
with mouths too big
and breasts too small
that paint their faces
and laugh too often
at jokes that degrade them.

Oh you giggling girls,
is it kissing the men
who leave you lonely
that makes your self hatred
stay.

Debbie Holmberg

Portrait

I drew a picture of
you in my mind
and you were portrayed
in pastels, with
eyes as deep as wells
that emptied into
your soul.

Inside I painted
a rainbow that flowed
into your mouth
and when you spoke
the world awoke
with colour
for that is how I see you.

Debbie Holmberg

Underground; Over Done

You fall into love
like a manhole
on a breezy whistling day
deep dark wide open suddenness
a hole to be rescued from
a fall like that
could hurt a person
but I notice
you keep your bandages handy
cause you know
you'll keep falling
keep whistling
keep walking
keep crawling back up
to the light.

Laura Anne Holden

Artist At Work

Someone tries my
Portrait,

His eyes nearly closed,
I sense his problem.

He cannot draw me,
Just as,
He cannot see me.

He leaves.

I stare at an empty
book of matches
With a few lines
Scrawled.

The lines are me.

Wendy Cory

The Wedding

By Gail Marchessault

"The Wedding" was a very festive evening. Weddings usually are. This wedding was quite unlike any other wedding that I have attended as it was an art show to exhibit the work of Grace Horosko and Leesa Streifler (University of Manitoba graduates), Donna Jones (a fourth year student), and S. Lee (a graduate from Southern Alberta College of Art).

The presentation was done in three-dimensional mixed media and in a sense the show itself was a part of the theme.

An invitation to attend "The Wedding" was printed in the local newspapers, and some guests dressed for the occasion. Refreshments were served to the guests, including a bottle of champagne, and music was chosen to complement the wedding theme.

These were the traditional aspects of "The Wedding". The work itself expressed less traditional viewpoints.

I had the opportunity to interview Donna Jones. She explained that "The Wedding" started with a wedding dress made of tin and lace. This juxtaposition of opposite materials carried with it the artist's ambivalent feelings about marriage.

"There is always a fascination with the rituals. The wedding ceremony is your one chance to be Cinderella; the center of attention at

an elegant affair, the dream to be a princess," said Ms. Jones, adding that the opposite feelings, the negative feelings, are there as well.

Donna Jones said that she was thinking a lot about women's art

and her own ideas about womanhood when she was taken with the symbolism of wedding dresses. It is a symbolism that is difficult to escape.

Generally speaking, a young woman is bombarded by pressure to get married. The implication is that through the wedding ceremony a girl becomes a woman.

Ms. Jones, said, "Male friends make her angry with comments such as, 'How could you be happy as a single girl?' because it implied that you can't become a real person without that ring."

She was searching these feelings and thought, "Why don't I make a tin wedding dress?" The dressmaker's mold for this project became "Useless Wedding Dress I". It was made of white paper and sharp tacks.

"Useless Wedding Dress II" was of galvanized tin and lace.

"Useless Wedding Dress III" had the traditional train composed of not-so-traditional cheese cloth stretched over wire.

The ensemble was completed with to Bridesmaid's Dresses. The titles of these works made a statement on several levels. It is a theoretical comment about wedding dresses in general, because frilliness is put together with sharp tacks.

And on a more practical level, the dresses just couldn't be worn. They were completely inflexible.

S. Lee suggested that the concept be enlarged to include other facets of a wedding, and the show became "The Wedding".

Ms. Lee's work seemed to emphasize roles and relationships bet-

ween man and woman. "Doug's Trousseau", for example, was a role-reversal. In wedding rituals, most of the attention is focused on the woman with showers, gowns and the trousseau. The man is almost incidental.

"Doug's Trousseau" gave the man an opportunity to indulge in luxury. The clothing was flashy, colourful and sexy. The trousseau included a going-away outfit including fur briefs, books on sex, and a love note.

Her paintings were also done in mixed media. One piece portrayed a naked man and a naked woman in various postures on the wedding night. It was interesting that it was quilted, a format which is associated with beds.

Another drawing concerned the wedding party. Each individual's thoughts were written along the border of her dress.

The most militant comment came from Leesa Streifler's "The Wedding Fence," a net stretched with "feminine" things: feathers, lace and silver leaves. Fences can serve a lot of functions. Some of these that come to mind are entrapment and concealment, and restrictions. These ideas are perhaps the origin of the term "wedlock."

Is the wedding a psychological fence serving all these functions invisibly and ever-so-subtly?


Grace Horosko showed a set of three wedding rings. These rings were built out of completely unexpected materials. The basic form was made by spraying an inner tube from a car tire with gold paint. The engagement ring was adorned with a

PHONE (204) 338-1387
24 HOURS

*Letter
Perfect*

SECRETARIAL SERVICES

A DIVISION OF MAURY ENTERPRISES LTD.
1202 - 1630 HENDERSON HIGHWAY
WINNIPEG, MANITOBA R2G 2B9



GAYLE AHO
PRESIDENT

1000 - 444 St. Mary Ave.
Winnipeg, Manitoba
R3C 3T1
Bus. 947-0306
Res. 956-1475

JANICE R. FOLEY, B.Comm., FLMI

Great-West Life
ASSURANCE COMPANY



large white lamp (the diamond), whisks and plastic serving spoons filled with children's play beads. The material used in the composition of the engagement ring seemed to point out a strong link between the wedding and the kitchen.

It was really a fun show. The work presented was interesting and thought-provoking and certainly relevant to women's issues. I recommend that you try to attend future shows by these artists.

Review ... The Male Machine

By Marc Feigen Fasteau
McGraw-Hill, New York, N.Y.,
1974.
Review by Maureen Schwartz

This book is a personal account of one of man's encounter with feminism through his initial experience with his wife, a feminist. He then applies his understanding and awareness to his experiences in the male dominated culture of North American society.

Rather than addressing the political and economic arena, in which the issues of power and control are both essential and central to the real problem and solution of women's equality and status issues, Fasteau focuses on the debilitating effects that the ethics of competitiveness, individualism, and progress at any cost, and differences based on sex, has on both men and women. His book is not unlike a social psychology text in that the subject matter deals with sex-role polarization and its implications for our society.

It is refreshing and encouraging to encounter a man sensitive to the facts of living in a male-oriented society, and who is willing to delve into the male psyche and write about it from an undefensive and sympathetic viewpoint.

The author instructs us that although the male is the embodiment of power in our society, his world is not necessarily a satisfying nor comfortable place to

be. The truth of the matter is that restrictive, astringent, and often weird and crazy sex roles are imposed on boy and girl children and sustained by a set code of values, attitudes and beliefs. In our competitive and restraining society, men and women grow further apart and are further divided from their common humanity.

Like Fasteau, Gloria Steinem, who introduces this book, states that the male and female stereotype, the sexual cast system, is destructive. Both agree that one of the goals of the feminist revolution is the humanization of both male and female roles. Steinem refers to Fasteau, whom she knows personally, as a "trustworthy feminist ally", who is supportive of feminist criticisms of current social, political, and economic injustices.

Let's not lose sight of the fact that the author is a male human being examining the masculine stereotype and how this has both affected him and limited him. The book is worthwhile reading as men and women tend not to understand each other's sexuality - women being viewed traditionally as mysterious, weak and emotional, while men are traditionally strong, aloof, unapproachable and rational.

It is useful reading for women in-

terested in understanding the male psyche, the male condition, especially in terms of personal relationships, and useful for men in comprehending the effect that our male inclined society and its code has on women and themselves.

The term male machine is a cybernetic term applied to men as inanimate objects designed mainly for work and programmed for competition, success and conquest. Implicit in this, is the disassociation of men from sensitivity, feelings, and being vulnerable or dependent.

Fasteau reminds us that the conditioning for the masculine stereotype, exuding the qualities of toughness, objectivity, competition, ability to control and dominate, strength, and success motivation, begins in early childhood. The male machinery goes into action in the areas of sex and conquest with women, in sports, in work, in marriage and raising a family.

In short it is pervasive in all areas of a man's existence and he is impelled to react from the very male mold he is impeded and limited by.

Fasteau talks of men's tragic loss of the full capacity for intimacy and spontaneity, and the dilemma men face in relating women, where the

predicament is that of simultaneously sharing and feeling, and yet maintaining control and dominance. This is explored as well as other factors that are part of the hostility towards women in our culture. The author explores the wide range of tactics and mechanisms employed by men to dominate, put down and exclude women in business, work, and the social arena.

The Male Machine is about the way the world is; it stirs up anger on every page and yet Fasteau leaves us with an appealing, optimistic premise about the future. He has a hopeful vision of a humanized, androgynous society in which there is a movement towards depolarization of sex roles, and where women and men practise equality and respect for each other. As women move into positions of status equal to that of men, a shift in the balance of power will occur and men's preoccupation with superiority, dominance, control, and their fear of feeling and inner life, will dissipate.

I highly recommend this book as it is easy, interesting reading, and a good primer for men and women interested in expanding their awareness and knowledge about the effect on our society of the male machine.

Staff Box

Coordinator — Debbie Holmberg

Content — Wendy Cory, Heather Frayne, Heather Marshall, Yvette Parr, Sharon Reilly, Maureen Schwartz, Bridgette Sutherland, Gerry Thorstinson, Margaret Ullrich, Sue Wood.

Production — Barb Bettazzoni, Barb Dennett, Shelley Kowalchuk, Ron Schwartz

Finance — Linda Gouriluk

Typesetting — Alan Genik

Get your Manitoba Women's Newspaper in Winnipeg at:

Brigit's Books-Women's Bldg., Crazy Ox-RRCC, Dominion News, Harvest Food Co-op, I.D.E.A. Centre, Liberation Books, Manitoba Action Committee on the Status of Women Office-Y.W.C.A., Mary Scorer Books, Red River Bookstore, The Folklore Center, Union Centre-CUPE Office, University of Manitoba-U. of M. bookstore, The Info Desk, Medusa Hairstylists, Women's Resource Center-Y.W.C.A., The Other Bookstore, and drugstores in Winnipeg and Brandon.

In Thompson at The Northlander, in Traverse Bay at Traverse Bay Corner; in Steinbach at Son Lite Book Mart; in Beausejour at Western Drug Mart and in other areas across the province.

If you would like to distribute the paper or know someone who would be willing to distribute the paper, especially in Brandon, the north, or rural Manitoba, please contact us by writing to Box 551, Winnipeg, Manitoba, R3C 2J3.

the Manitoba Women's newspaper

The Manitoba Women's Newspaper
Box 551
Winnipeg, Manitoba
R3C 2J3

Subscribe
Today!

(1 yr) 10 issues at \$5.00.

Please enclose cheque or money order.

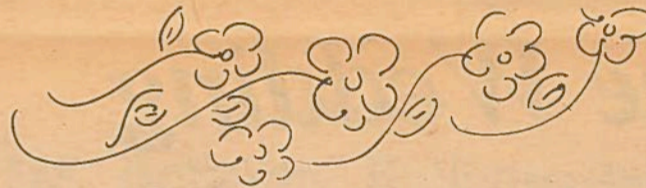
Name _____

Address _____

City/Town _____

Postal Code _____

Phone _____



cont'd from page 1

"Some women who only want information may see a counsellor only once to learn resume-writing techniques, or to take part in a mock interview. Other women, who may not know where their interests lie, take part in more comprehensive sessions."

These women may choose to join a group which meets several times a week. In some cases interest testing, called Life Career Planning, is done. When the women have chosen a particular job as a goal, they are encouraged to pinpoint their own skills and abilities.

In some cases the women would discuss job training programs offered by the Adult Educational Centre or Red River Community College. Finally they would learn interviewing techniques. WECS then aids the women in contacting potential employers.

"Once a woman is hired, WECS does a follow-up after several weeks to see how she is doing. Her relationship with her employer and her working conditions are evaluated. So far this follow-up has been very successful," says Ms. Dunmire.

The staff at WECS realize that many women need more than just job counselling. Often legal advice is needed. Other women's working futures depend upon finding daycare facilities for their children.

Because of the various needs of their clients, WECS keeps in close contact with other community services and organizations. Often women are referred to them by Family Service or Federal and

Provincial Welfare offices.

Another function of WECS is to act as a consultant service for other community organizations. They attend meetings and train other people in employment services. One group for which they have provided counselling training is the Native Women's Transition Services.

One of the major concerns of the Women's Employment Counselling Service is getting more women to enter the trades.

"There is still a mystique about trades in many women's minds," says Ms. Dunmire. "But trades are really related to everyday activities.

If a woman has ever wallpapered a room or fixed a leaking faucet, she should consider the trades."

To encourage more women to seek out the trades, WECS promotes the twelve-week Pre-trades Training course at Red River Community College. In this program, women examine the various trades and their own suitability to them.

"This course is booming. It's running year round now," said Ms. Dunmire.

WECS is also involved in the more intensive WOMEN IN Apprenticeship Trades Program which runs for six months. The aim of this program is to place women into actual on-the-job training with potential employers.

Women interested in either of these programs can contact the Women's Employment Service (WECS) ph. 943-0473 or Women in Trades Assoc. (WIT) ph. 783-8501.