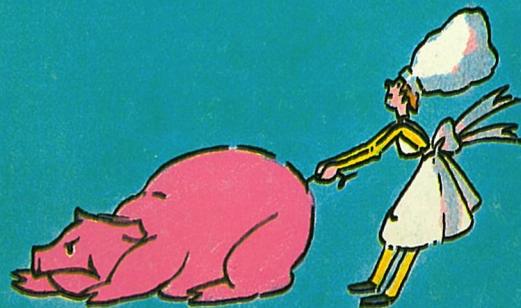
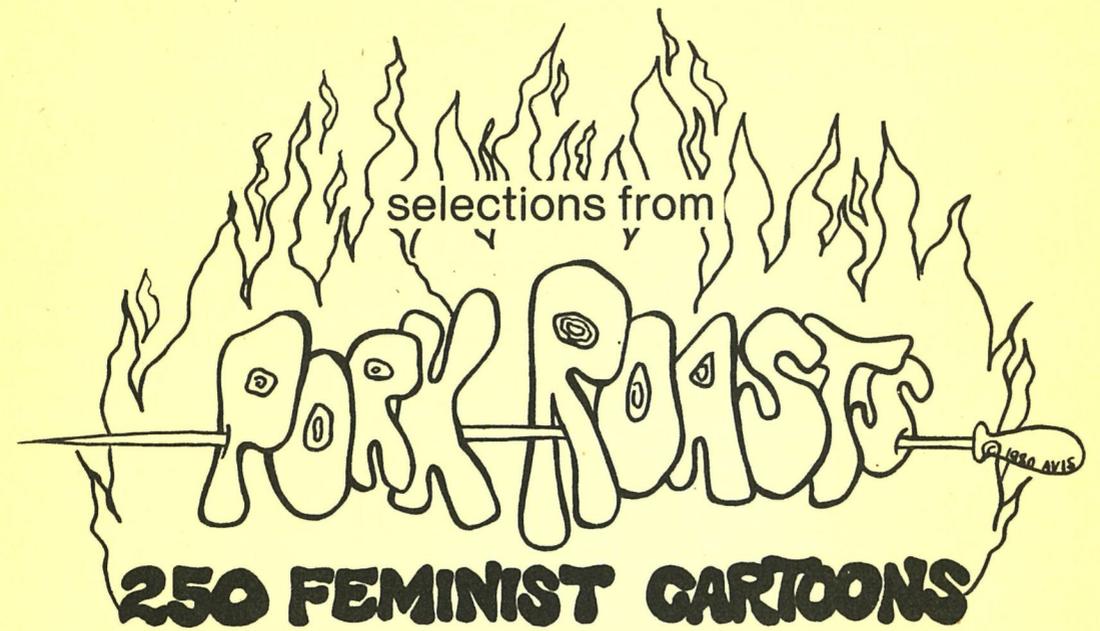


\$2.95



250 FEMINIST CARTOONS

AN EXHIBITION CURATED BY AVIS LANG ROSENBERG



an exhibition curated by
Avis Lang Rosenberg

sponsored by
UBC Fine Arts Gallery
Vancouver, B.C., Canada

APRIL 1981

Many thanks to The Canada Council for its support

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Individual cartoons © the artists

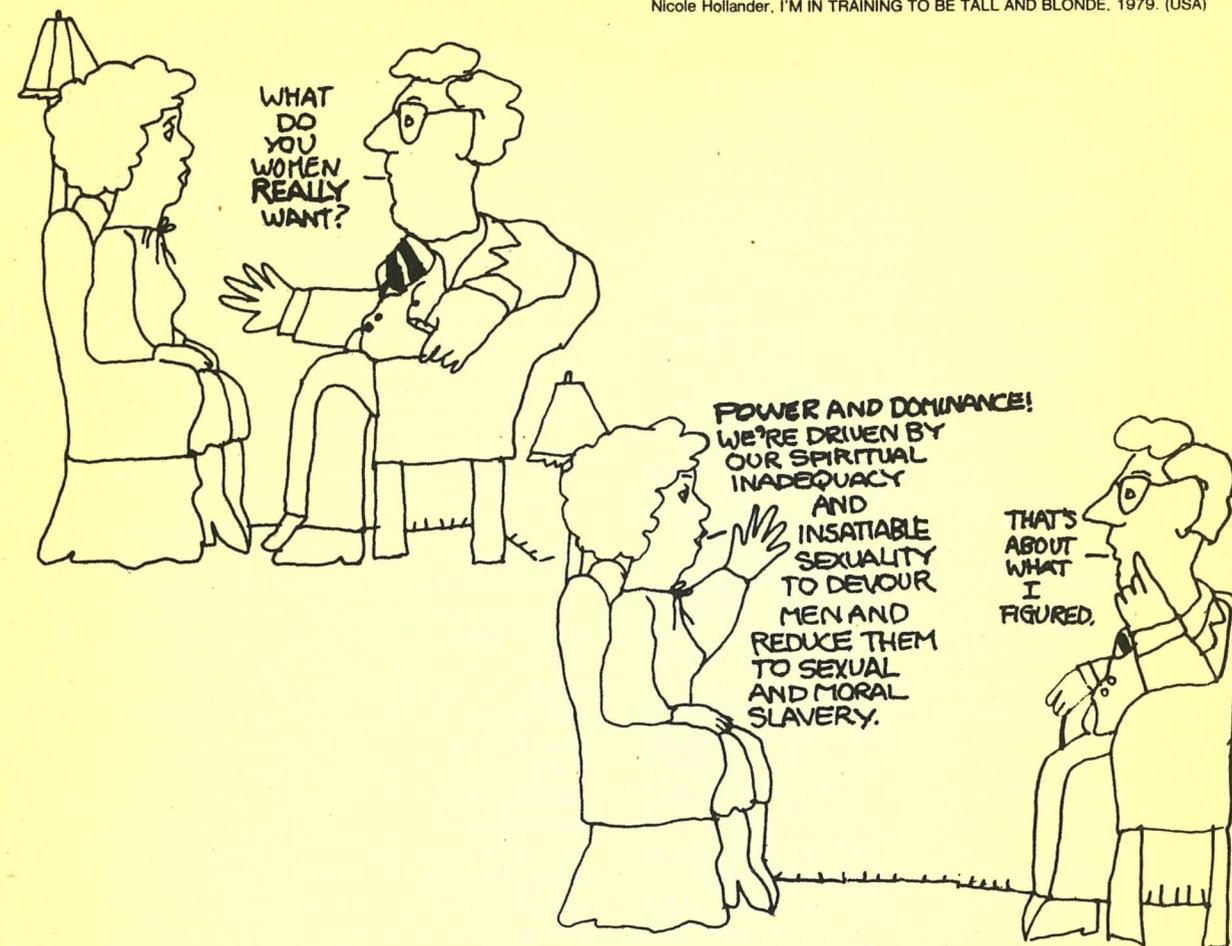
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Nicole Hollander, I'M IN TRAINING TO BE TALL AND BLONDE. 1979. (USA)



Foreword

When I said to my friend Avis, "Anytime you have an idea for an exhibition, entertain me with your fantasies," little did I know that she would do precisely that. But while the result is entertaining, it may not be quite clear how much of her devotion, energy, enthusiasm, sheer drudgery, and plain old laughter got channeled into it. I certainly didn't expect that she would turn out to be an absolute paradigm as a guest curator, since this is the first show she's ever assembled, having been mostly an art historian and art critic before this. In the space of a year and a half, she ran the complete gamut from research through paste-up.

Contact was attempted with about 150 artists, magazines, syndicates, and other sources. Almost all the cartoons have been published previously, but it has been the case with certain feminist publications and publications of the left generally that many are short-lived and the artists sometimes uncredited, and thus contact has occasionally been unsuccessful. In a few cases, the cartoons were of such merit that we could not but include them, documenting them as fully as possible. We nevertheless acknowledge the valuable contribution of these sources.

There is nothing more tedious than a long foreword. It's like a too-long toast before the barbecue. Pork roasts, so . . . *bon appetit*.

Glenn Allison, Curator

Introduction

Lately, the question I'm asked most is, "How did you find all these feminist cartoons?" The answer is that I just went looking, that I found these and many more besides, and that there are still a great many more I haven't even seen yet. So many exist, it wasn't difficult finding them.

To have looked only in the kinds of North American magazines and newspapers which have huge print runs, a heavy dependency on advertisements, and primarily male management, would have brought limited results. But they're better than might be expected. Syndicated strips which feature children who ask pointed questions and make wise observations are one mainstream source. There's a *Peanuts* (Charles Schulz) strip in which Charlie Brown is haranguing his listener about men's infinite superiority over women, and when asked for the source of his statistics, unapologetically informs her, "I just now made them up." There's one *Dennis the Menace* (Hank Ketcham) strip about retirement in which Mr. Wilson is defending his right to loaf by saying he earned it through working hard for years, and Dennis wants to know why Mrs. Wilson doesn't retire from her work of always cooking and washing and sewing. The answer: "That's different. She's a housewife." There's a *Miss Peach* (Mell Lazarus) strip involving a little boy delivering a heavy dose of the doctrine that "women do women things, men do men things," resulting in a little girl being driven to the conclusion that "the true status of women in our society" is to be "the ladies' auxiliary of the human race." Both adults and children periodically articulate feminist thoughts in Garry Trudeau's *Doonesbury*, as do the weary, worn-down adults in Jules Feiffer's monologues and alienated dialogues. Several of the more chilling indictments of the connections among

law, a woman's finances, justice, and barely-sanitary/back-alley abortions have been editorial cartoons by men, printed in U.S. daily newspapers. Indeed, some male editorial cartoonists—Mike Peters of the *Dayton Daily News* for one—are prolific, scathing, and effective on behalf of women's concerns.

Feminist cartoons and comics by women are not completely absent from the North American dailies. There are syndicated strips by Nicole Hollander, Cathy Guisewite, and Lynn Johnston—Nicole Hollander's *Sylvia* being the most politically incisive (and the least widely carried)—and also the occasional editorial cartoon, such as those by Etta Hulme of the *Fort Worth Star-Telegram*.

Nor have feminist cartoons been produced only in the last decade. Emily Carr, Canada's best-known woman painter of the past and a person emphatically anti-traditional in her habits, published several such cartoons in the Vancouver-based *Western Woman's Weekly* during the early months of 1918 (see illustration). A 1979 M.A. thesis by Janine Baer, *Women's Liberation Themes in Cartoons and Comics by Women in the United States from the 1970s*, includes a section on twenty women cartoonists active before 1970 and refers to the sensibility of some of their work as feminist. One image singled out is by Doris Matthews; in it, an expensively furred young woman, accompanied by a grumpy but obviously wealthy older man, asks at a perfume counter, "Do you have something that will make ME like HIM?" In another, dated 1956 and drawn by Muriel Jacobs, the aproned wife of a creative genius, attempting to deal with the dishes piled up by the sink as her mate sits busily at his typewriter, answers the phone saying, "This is his muse speaking." *Life with the Boss*, *Office Daze*, and *Mama, the Unsung Hero* are titles that ex-secretary Dorothy Bond gave to several of her cartoon collections from the 1940s.

As for earlier work by men, there is for

instance Ted Key's assertive and imaginative maid Hazel (see illustration) who made her first appearance in the *Saturday Evening Post* in 1943; there are Ronald Searle's "The Male Approach" and "Three Ways of Defending Yourself in a Taxi" from his 1954 book, *The Female Approach*, and also his spectacularly devilish little English schoolgirls, the *Belles of St. Trinian's*; and of course there is *Wonder*

Woman from the 1940s, by a psychologist who renamed himself Charles Moulton for this purpose. In addition, some sympathetic suffrage and temperance cartoons appeared during the days when those were major women's issues.

But for this project, it seemed to make the most sense (in terms of efficiency, range, abundance, graphic punch, and conceptual bite) to look for feminist cartoons in recent feminist printed matter—produced by, for, and about people who want to cut the Patriarchy off at the pass—plus comic books and anthologies by women-only, a few women's magazines, and some of the illustrated publications of the Left. In these contexts, the cartoonists are not having to fight or scheme about how to get "OUR viewpoint into one of 'THEIR' magazines," as Betty Swords—a professional cartoonist for major & middle American markets since 1955—described a 1972 feminist achievement.

Realisations like hers that "I, too, had done the dumb dame, dumb bride jokes (Do you like the steak? I boiled it myself!)," and that it used to be all too true that "women don't make the jokes because they ARE the joke," give a clear picture of why an alternate press exists. So, that is primarily where I looked.

This included leafing through everything from the now-defunct English newsletter, *Women's Report*, to the graphics files of LNS (Liberation News Service) in New York, to the women's underground comix distributed by Southern California's Nanny Goat Productions, to West Berlin's *Courage: Aktuelle Frauenzeitung*, to the last page of each issue of the Toronto-based venue for intelligent political and cultural essays, *This Magazine*. Good places to look around, but it took many people's help to get directed to them. There are cartoon books by individual women from Karlsruhe, Köln, Manchester, Chicago, Seattle, Paris, New York, several cities in the state of California, and elsewhere as well. The glossy consumerist monthly, *New Woman*, came out in 1979 with a collection of over 700 of its cartoons from five years of publishing, and in the fall of 1980, Indiana University Press published a fine anthology with a lot of writing and 109 cartoons, *Pulling Our Own Strings: Feminist Humor & Satire*, edited by Gloria Kaufman and Mary Kay Blakely. There are history, health, law, and other informational pamphlets put out in the form of comic books; there are postcards; there are appointment books and calendars in several languages, full of feminist funnies. Two people who live in

Avis Lang Rosenberg

(drawing by Jean Kamins)



A BOMB (INABLE) ATTACK

Emily Carr, WESTERN WOMEN'S WEEKLY, Feb. 7, 1918. (Canada)



Vancouver put out an anarchist/feminist issue of their cartoon sheet, *Rumbles! (For political lefties and other abnormal people)*. And this leads us to the fact that so many of these things have memorable names: *Heavy Periods* (Tribble), *I'm in Training To Be Tall and Blonde* and *Ma, can I be a feminist and still like men?* (Hollander), *Sourcream* (Mackie, Nesbitt, Roche, & Ruda), "all she needs . . ." (Levine), *Sugar Daddy Is A Sticky Myth* (Bülbül), *Wet Satin, Tits & Clits*, and *Manhunt* (a long list of U.S. cartoonists), *She Named It Canada Because That's What It Was Called* (The Corrective Collective), *Broadsheet*, *Spare Rib*, *The Further Fattening Adventures of Pudge*, *Girl Blimp* (Lee Marrs).

The result of my style of exploration and discovery was a huge pile of work on every topic from salary differentials to fellatio, from which I have made what should simply be regarded as a collection of cartoons, since it is not an unassailable or methodical survey of them. It's impossible to have looked everywhere, but everywhere I looked I found things worth finding, hundreds and many hundreds of them. The figure '250' reflects the limitations of the gallery's exhibition budget and wall space, my time, possibilities of contacting holders of copyrights, problems of communication in general, and viewer stamina.

The actual selection of these 250 cartoons was a far less objective matter; other people would have chosen differently, even if they too were working almost entirely with what was already published and out in the world. I wanted to be as flexible as possible, rather than proceeding like an "enforcer among us," as Andrea Dworkin has put it. The need for a flexible, open approach is demonstrated in the following remarks by Bülbül, a California cartoonist whose work is widely seen in the alternate press and who locates herself "in the '50s generation":

[Something] we're going to have to work with in the next years is *how* to support each other, how to support and yet question more deeply . . . [Somebody] will say, "Well, that isn't radical enough; therefore I don't have to do anything about it," and therefore nothing gets done. And a woman will sit and say, "Well, that's *too* radical . . . I want what they want, but I don't like their tactics." So *she's* off the hook: she doesn't have to do anything either . . . I think that we have to on the one hand, build a female culture, but we also have to build a culture that's not separatist . . .

(from *Plexus*, September 1978)

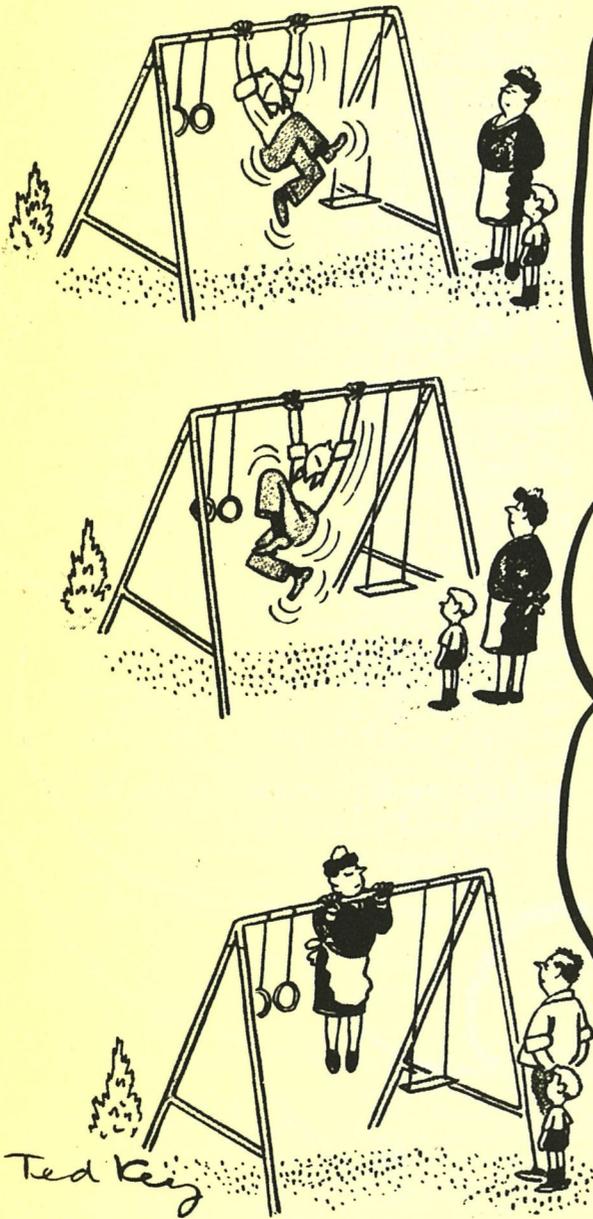
I know I have to answer the question, "What does it mean to call a cartoon 'feminist'?" But first I have to say that there are at least two pieces of writing already in existence that answer it much better than I could ever manage because they answer much bigger questions, and they're hilarious, fierce, and true, while I'm just going to try to be brief but accurate. They are: "Why We Aren't Laughing Any More" by Naomi Weisstein, in the November 1973 issue of *Ms.*, and the "Dear Gloria" letter by Mary Kay Blakely that opens *Pulling Our Own Strings*. So with Blakely's comment that "There's nothing like a good, pedantic send-off on your way into a book of humor" in mind, let me just offer a one-sentence answer to my own (and your) question, and move on from there. Calling a cartoon 'feminist' means that it seems to begin from an understanding of women's circumstances as *women*, that the situation depicted is largely shaped by the gender of the characters, and that either some basic women's truths get exposure, or male-female norms are thrown up for grabs, or women get a noticeably better deal than usual, or the rawness of the deal we so often get is made very clear.

One cartoonist involved with women's underground comics since the early 1970s—Joyce Farmer of Nanny Goat Productions—has written about the touchy issue of being judged according to feminist criteria of "correctness" and being found

unacceptable. She mentions "all those delicious early 'revenge' stories which were our collective catharsis" and goes on to say:

[It seemed that many people missed] the humor and the risk that we were all taking by saying a lot of things that hadn't been said before, or taking taboo subjects like menstrual blood and trying to bring them out in the open. We had no role-models except male cartoonists, and we made lots of mistakes, and still do. But . . . [many people] are very quick to criticise without understanding that we were trying to break down barriers from within ourselves and not especially the barriers that the feminist theorists said were there . . . We write our own work from the gut.

You don't have to be a card-carrying female to produce a feminist cartoon, nor does the fact that a cartoon was done by a woman constitute a guarantee that it speaks well or fairly on our behalf, or indeed that it speaks of us at all. Women can and have done plenty of cartoons on other topics—political leaders, science fiction, nuclear terror, party conversation, and so on. Few past characterisations of well-to-do women, for example, dismiss their human worth more thoroughly than Helen Hokinson's idiotic, oblivious, and parasitic "ladies," who waddled through *The New Yorker* during the '30s and '40s (and whose utterances, it should be noted, were often devised by someone else, James Reid Parker). And we've already heard Betty Swords' comments on her own pre-1970s jokes. It is just not the case that only or all women are working and have always worked for a world where a woman can walk down the street without an excuse or a



Doberman, nor that only or all men are putting in time keeping Phallocracy alive and well.

Of the 250 cartoons included in this exhibition, about one-eighth are by men. Canada and England have each contributed about a fifth of the cartoons, slightly more than two-fifths are from the U.S., and the remainder includes work from Germany, Italy, New Zealand, India, and other countries as well. The relative arbitrariness and partial randomness of this distribution should be seen as an indication of how much more there must be, and how much has had to be left out. But of course, there are also things that have been excluded not by my own choice, but rather because a few of the magazines, syndicates, and cartoonists who hold copyright to the works have refused to grant us permission for their reproduction. Among these regrettable omissions are the Joanie Caucus cartoons of Garry Trudeau and numerous amusing cartoons from *New Woman*, many of which are based on gender substitutions, reversals, and fantasies of corporate one-upswomanship.

As for what is IN the show, it ranges from the drawbacks of breast-feeding to a revised scenario for Rapunzel's long hair, from the bitter to the wry to the witty to the offensive. I constructed a series of categories to provide a bit of order: "Life in the Phallocracy," "Motherhood and HomeWork," "Workout in the Work World," "Picturing the Situation," "Body/Beauty/Womanhood," "Coupling (In Bed or Thereabouts)," "Changing the Script," and as a post-script, "We're Not Perfect Yet."

There could have been a small additional section called "Sisterhood Has Its Limits," which would have included such things as anti-Margaret Thatcher cartoons ("I can do a lot for women at the top"); women-against-ERA cartoons (a dolled-up creature warning an audience that "women will be compelled to

wear tiny spit curls on their chests!")); class division cartoons (a rich elderly Lady bends down to ask the woman scrubbing the floor, "And what do YOU do with your spare time, my dear?"). In any exhibition, however, space is limited. Furthermore, there are few effective cartoons about the limits of sisterhood—our blind spots, dead ends, conflicts, and avoidances—and the women who have done most of the ones I've seen are either already heavily represented in the show with cartoons on other topics, or were unreachable and/or anonymous.

But serious disagreements about feminism do exist, of course, and in the process of seeking permission from all the artists to include their work in this exhibition, I received one letter from a Canadian woman who saw the very title of the show as representing a faction she had little desire to be associated with:

Dear Avis Lang Rosenberg,

I do very much want to be in a feminist cartoon show. I don't want to be in a show entitled "Pork Roasts" . . . I've been trying to decide whether it's more important to support a woman's show or to protest the sort of sexist feminism which the title represents. I know you must have thought about it but really I think the title isn't funny or 'politically correct' for feminists in 1981. It suggests 'men are all pigs' which may have been a necessary philosophy in the beginning but now is too limiting and narrow-minded . . .

She has misconstrued the title, among other things. What is being roasted in this show is NOT all men, although one rubber-stamp cartoon by Chocolate Waters gets close (a repulsive, burly little gargoyle is favouring a lithe young woman with his unasked-for verdict, "Nice legs baby!" while she looks to us with the question, "If they can put one man on the moon—why can't they put them all



there?"). What IS being roasted are the habits, expectations, demands, and beliefs which are borne of presumptions of male dominance, male privilege, male power, and a male version of humanity. Certainly there is revenge, hate, and fury in some of these cartoons; to have omitted that dimension would have been a falsification of the evidence. But taken as a whole, the exhibition puts the skewer through societal values, postures, and institutions, NOT individuals. It becomes a critique of patriarchal patterns rather than an accusation of male persons.

Some years have passed since November 1973 when *Ms.* ran a cartoon cover by Marie Severin showing a male "expert" asking a



woman if she knows the women's movement has no sense of humour, to which she answers, "No . . . but hum a few bars and I'll fake it!" *9 to 5* is playing in the theatres. CBC Radio's "Morningside" woke me up the other day with a ten-minute comedy called "Superwife" ("It's a bird . . . it's a plane . . . it's somebody's wife!"). *Pulling Our Own Strings* is available in a lot of bookstores. Allan Fotheringham began his column in the February 23, 1981 *Maclean's* by saying: "If you really wish to know the state of the House of Commons in relation to the real world, MP Pat Carney is the only mother west of the Lakehead." The Patriarchy is getting to be almost as good a target as women have been. 250 feminist cartoons may seem like a banquet, but it's only *hors d'oeuvres*.

. . . et pour les gens qui parlent français (au Canada, on est bilingue, n'est-ce pas?) . . .



FAIRE UN BÉBÉ OU UNE BÉDÉ?

ET SI ON FAISAIT LES DEUX?

PAR
MIRA FALARDEAU





INTERMÈDE no 2

GENRE DE QUESTIONS QUE LES BÉDÉSSINATRICES ADORENT SE FAIRE POSER:



- * Alessia (Italy)
- * Sharon Alston (New Zealand)
- * Anonymous (Australia, USA)
- * Peg Averill (USA)
- * Cathy Bearfield (England)
- * Franziska Becker (West Germany)
- * Karen Berkan (USA)
- * Claire Bretécher (France)
- * Nancy Brigham (USA)
- * Andrée Brochu (Canada)
- * Bülbül (USA)
- * Orlando Busino (USA)
- * Lucy Byatt (England)
- G. Byrd (see under Gail Geltner)

- * Martha Campbell (USA)
- * Cecilia Capuana (Italy)
- * Hector Cattolica (Argentina)
- CAZ (England)
- Lyn Chevli (USA)
- * Claudius (USA)
- The Corrective Collective (Canada)

- * Pen Dalton (England)
- * Pat Davitt (Canada)
- * Don Dougherty (USA)
- * Lillian Dudkiewicz (USA)
- * Krystyna Edmondson (USA)
- * Kirsten Emmott, M.D. (Canada)
- * Mira Falardeau (Canada)
- * Joyce Farmer (USA)
- * Jules Feiffer (USA)
- * Jacky Fleming (England)
- * Carlos Freire (Canada)
- * Colette French (Canada)

- Melinda Gebbie (USA)
- * Gail Geltner/G. Byrd (Canada)
- * Janis Goodman (England)
- Jenia Graman (England)
- Roberta Gregory (USA)
- Judith Hanson (USA—b. Canada)
- Dave Hereth (USA)
- * Nicole Hollander (USA)
- Donna Hoyle (New Zealand)
- * Etta Hulme (USA)
- * Sarah Jackson (Canada)
- * Ruth Jaeggi (West Germany)
- * Lynn Johnston (Canada)
- * Jean Kamins (Canada)
- Steve Karian (USA)
- * Petra Kaster (West Germany)
- Aline Kominsky (USA)
- * Jay Kinney (USA)

LIST OF ARTISTS

- Mischa Richter (USA)
- * Trina Robbins (USA)
- * Christine Roche (England)
- Joan Lucas Rothenberg (USA)
- * Lesley Ruda (England)

- * Steve Sack (USA)
- * Ben Sargent (USA)
- William Sakren (USA)
- Mary Schendlinger (Canada)
- R.S. Scott (England)
- Michael Scurato (USA)
- Susanna Shannon-Smith (England)
- Amy Sillman (USA)
- * Christraud Simeon (West Germany)
- Mike Smith (Canada)
- * Dan Spock (USA)
- Jill Swan (England)
- * Betty Swords (USA)

- Madeleine Leduc (Canada)
- * Dave Lester (Canada)
- * Ellen Levine (USA)
- * Liebe (USA)
- LNS Women's Graphics (USA)
- Ginette Loranger (Canada)
- Lee Lorenz (USA)
- * Marian Lydbrooke (Canada)
- * Debra McGee (USA)
- * Liz Mackie (England)
- Sally Hollis McLeod (New Zealand)
- * Marie Marcks (West Germany)
- Marlette (USA)
- * Lee Marrs (USA)
- Joe Marthen/Stuart Hample (USA)
- Bharati Mirchandani (India)
- Mona (Lebanon)

- * Bernard Tanguay (Canada)
- * Fanny Tribble (England)
- Uliz (West Germany)
- Borin van Loon (England)
- * Suzy Varty (England)
- Julia Wakefield (England)
- * Kate Walker (England)
- * Jude Waples (Canada)
- Chocolate Waters (USA)
- Minna Weber-Russo (West Germany)
- Bea Weidner (USA)
- Women's Report Collective (England)
- Michele Brand Wrightson (USA)

- J.N. (USA)
- * Naranjo (Mexico)
- * Jo Nesbitt (England)
- * Mike Peters (USA)
- Posy (England)
- Chris Powers (USA)
- * Purnima (India)

* Asterisks indicate that cartoons by these artists are included in this anthology.

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COMIC BOOKS AND A CALENDAR

(*asterisk indicates distribution by Nanny Goat Productions, Laguna Beach, Calif.)

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Fanny Tribble, SPARE RIB, Dec. 1980. (England.)

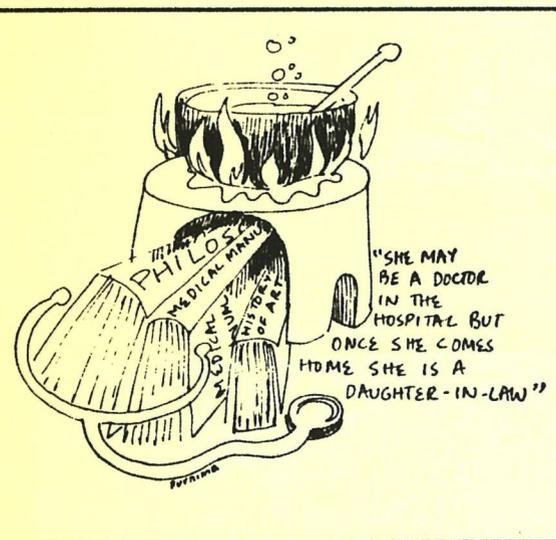
LIFE in the PHALLOCRACY



Peg Avenill LIBERATION NEWS SERVICE

Now there's even going to be a commission on equality!

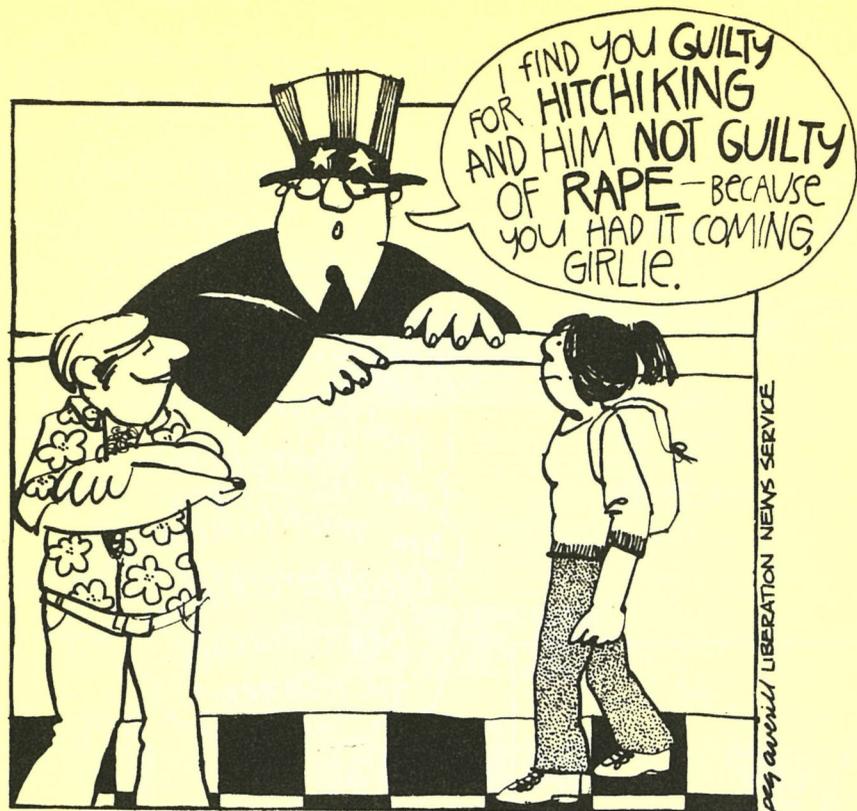
Yeah well, I don't really know, but a woman just doesn't have the necessary overview to deal with real equality.



Purnima, MANUSHI, May-June 1980. (India)



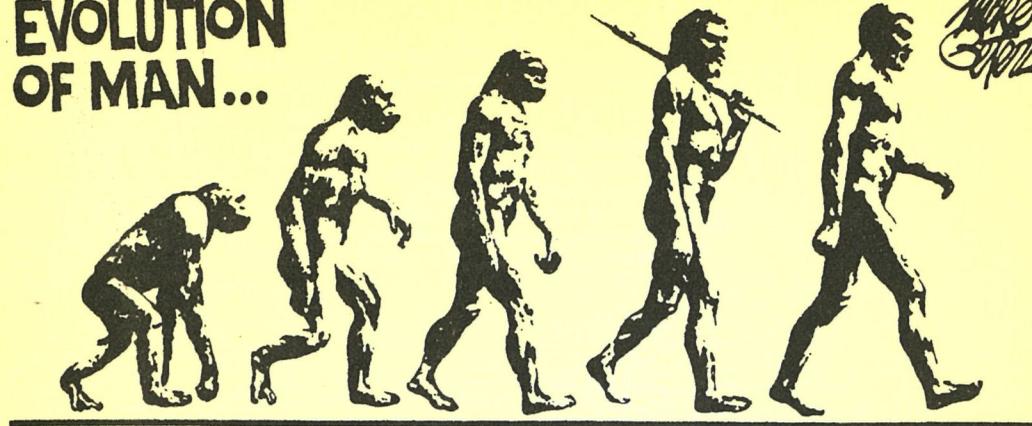
Marie Marcks (West Germany). COURAGE, April 1980.



Peg Averill, LIBERATION NEWS SERVICE

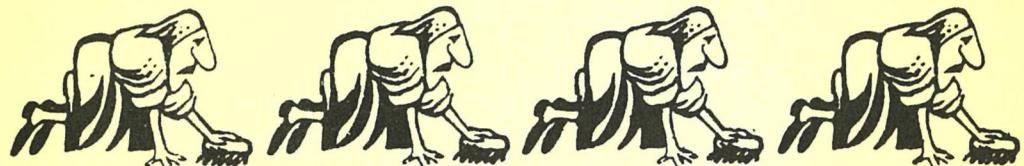
Peg Averill, LMS NEWS SERVICE, 1977. (USA)

EVOLUTION OF MAN...



© 1980 DAYTON DAILY NEWS
Mike Peters

and woman.



Mike Peters, DAYTON DAILY NEWS, 1980. (USA)

Steve Sack, THE MILITANT. (USA)

QUESTIONS A POOR WOMAN MUST ANSWER TO GET AN ABORTION:

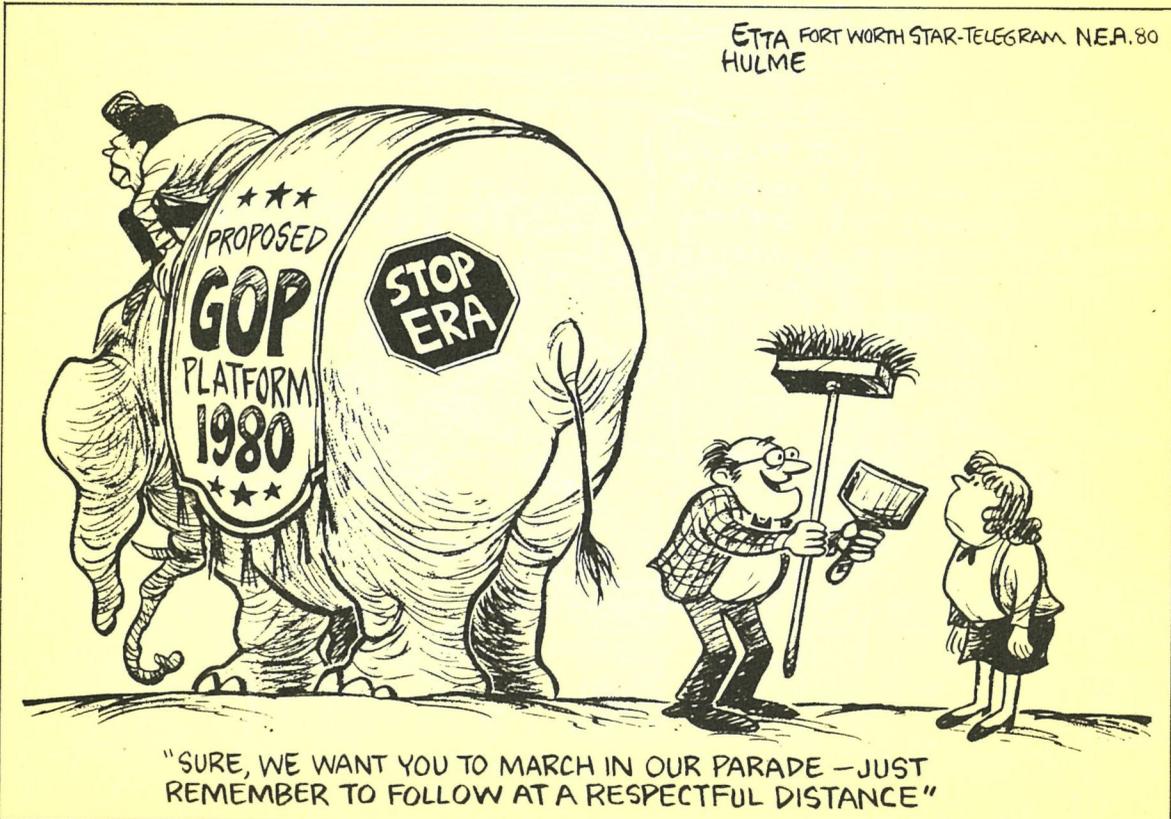
QUESTIONS A RICH WOMAN MUST ANSWER TO GET AN ABORTION:

WERE YOU RAPED?
VICTIM OF INCEST?
DID YOU REPORT THE INCIDENT WITHIN 60 DAYS?
FILL OUT THE REPORTS? HAVE YOU GONE THROUGH COUNSELING?
WOULD YOU SUFFER SEVERE PSYCHICAL DAMAGE WITHOUT ONE? PARENTAL CONSENT? OVER 16?
ETC. ETC. ETC.

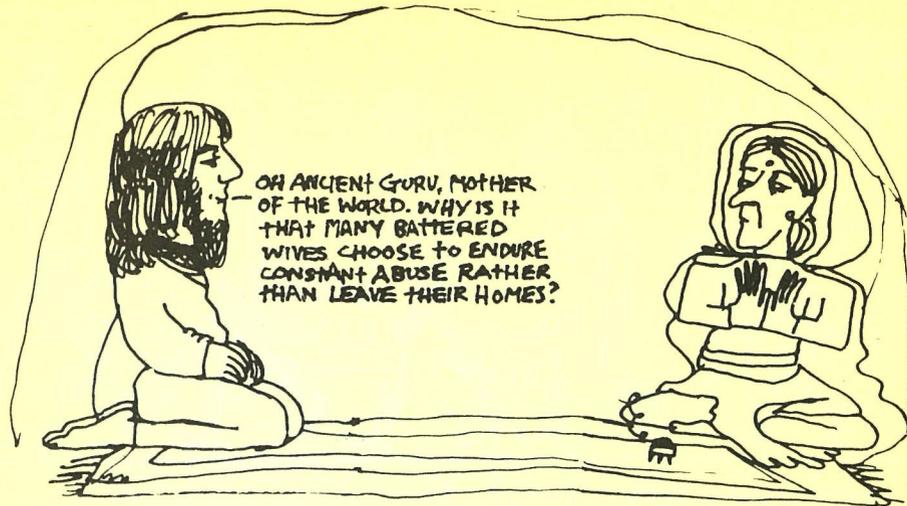
CASH OR CHARGE?



ETTA FORT WORTH STAR-TELEGRAM. N.E.A. 80
HULME



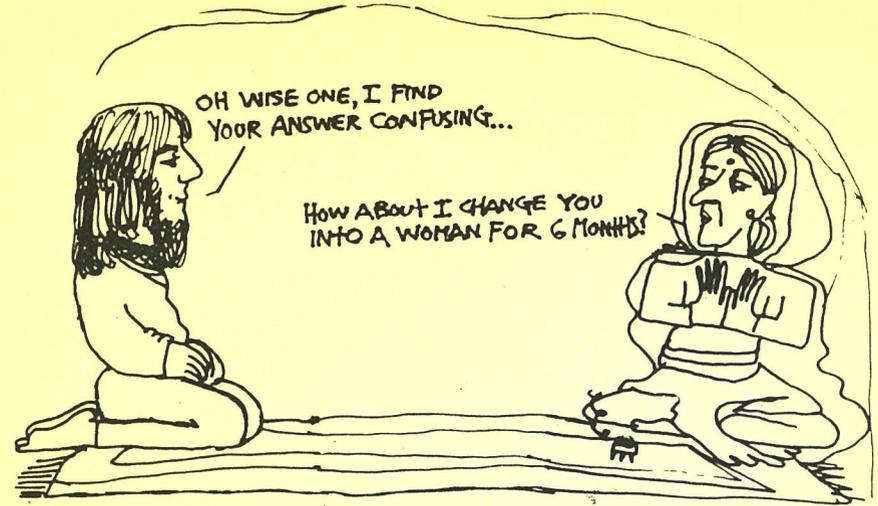
Etta Hulme, 1980. (USA)



OH ANCIENT GURU, MOTHER OF THE WORLD. WHY IS IT THAT MANY BATTERED WIVES CHOOSE TO ENDURE CONSTANT ABUSE RATHER THAN LEAVE THEIR HOMES?

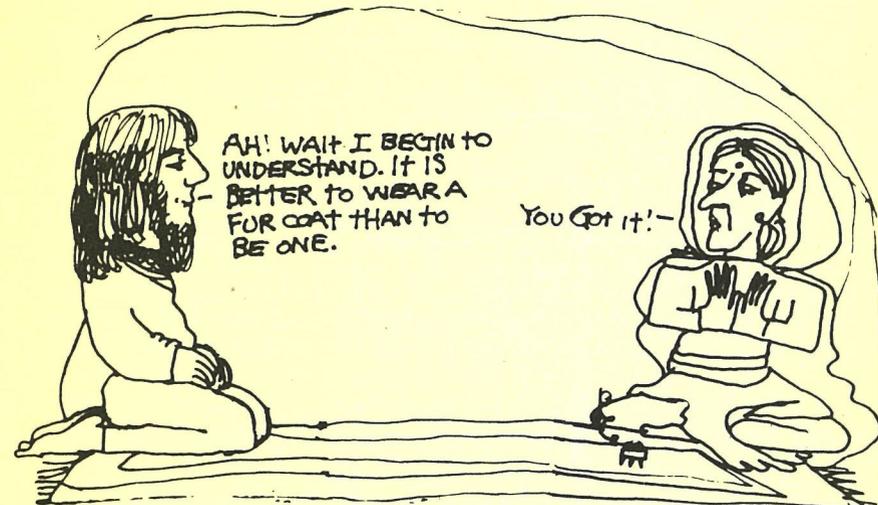


AH! WHY IS IT HARD TO DANCE WHEN YOUR TOE SHOES ARE NAILED TO THE FLOOR?



OH WISE ONE, I FIND YOUR ANSWER CONFUSING...

HOW ABOUT I CHANGE YOU INTO A WOMAN FOR 6 MONTHS?

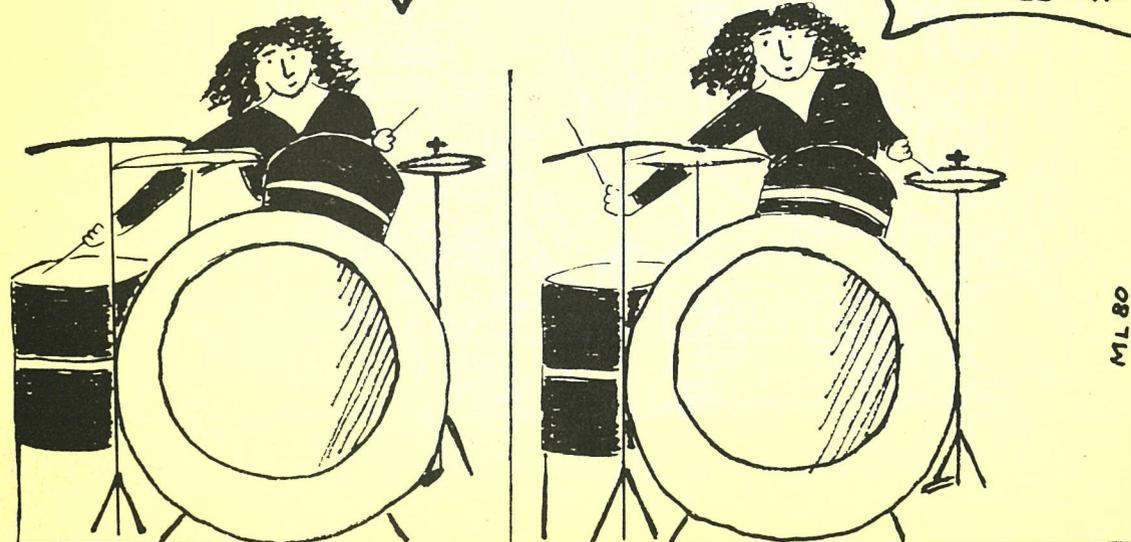


AH! WAIT I BEGIN TO UNDERSTAND. IT IS BETTER TO WEAR A FUR COAT THAN TO BE ONE.

YOU GOT IT!

Just when I get round to doing what I want, after years of being someone else's stereotype...

...They tell me World War 3 is coming...



ML 80

Marian Lydbrooke (Canada). RUMBLES Issue 2, 1982.

The March Of Men



Eric I don't believe it, you're doing child-care.

Sure anybody can handle one of these brats, plus it keeps the feminists off my back.

Are you sure that's how you hold a child?

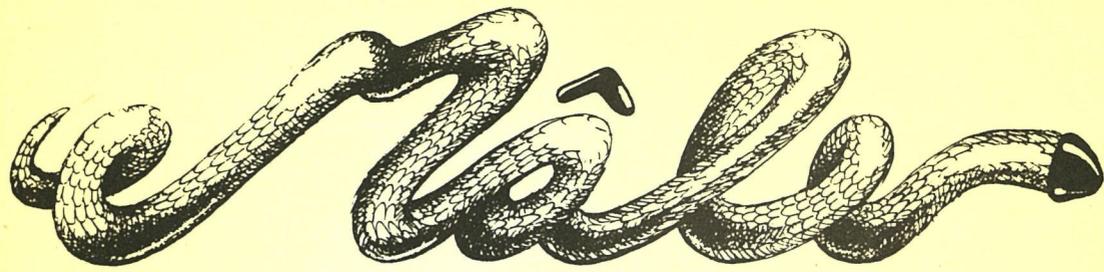
It must be the kid's nose has stopped running.

I can't get over how you've changed about men doing child-care.

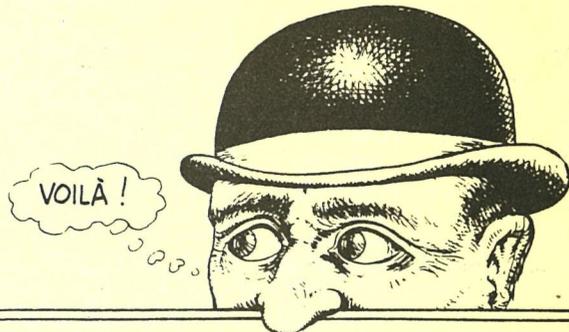
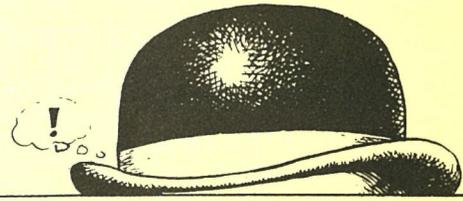
I haven't changed I'm just thinking more strategically.

Dave Lester, RUMBLES, Issue 1, 1980. (Canada)

Nicole Hollander, I'M IN TRAINING TO BE TALL AND BLONDE, 1979. (USA)



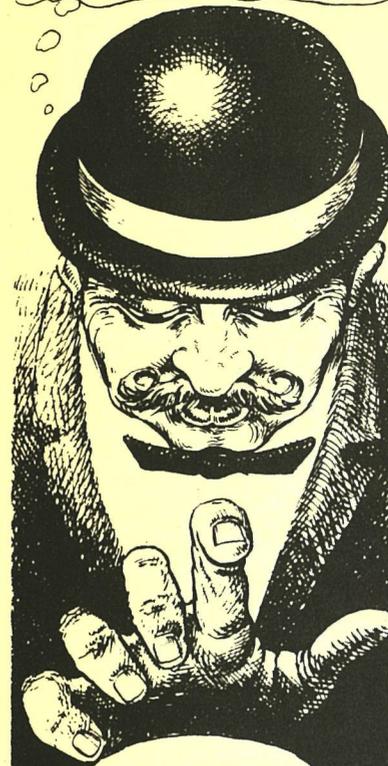
par Cecilia Capuana 77



LE RECYCLAGE ÉTERNEL SE PERPÉTUE. MON SANG NE MOURRA PAS.



PAGE BLANCHE NÉE DE MA SEMENCE ! J'ÉCRIRAI SUR TON ÂME L'ŒUVRE LAISSÉE INACHEVÉE PAR LES GÉNÉRATIONS DE NOS ANCÊTRES ...



LE SIGNE DU COMMANDEMENT QUE TU PORTES ACCROCHÉ T'UNIT CHAIR ET VOLONTÉ À DES MILLÉNAIRES DE GLOIRE ET DE CONQUÊTES. TON COEUR PETIT MAIS ESSENTIEL BAT DÉJÀ À L'UNISSON AVEC LE MIEN DÉSORMAIS FATIGUÉ.



ENCHAÎNÉE À NOS SYMBOLES L'HISTOIRE A ÉTÉ NOTRE PROSTITUÉE ...



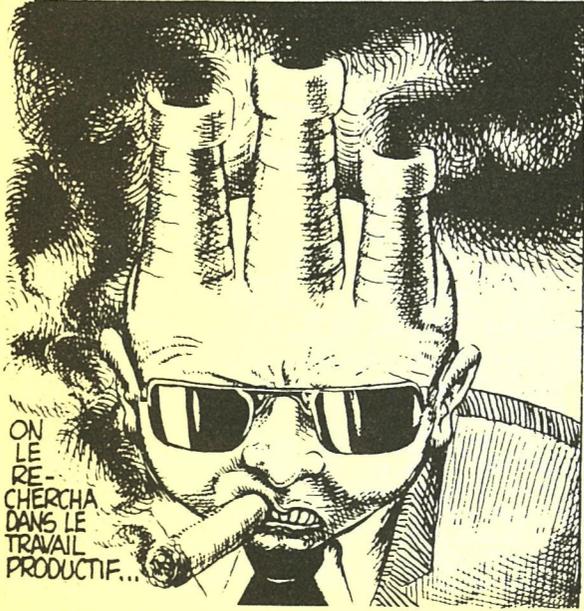
POUR LUI
DES ROIS
GUERRIERS
ONT D'UN GESTE
RETOURNÉ
LE COURS
DU MONDE ...



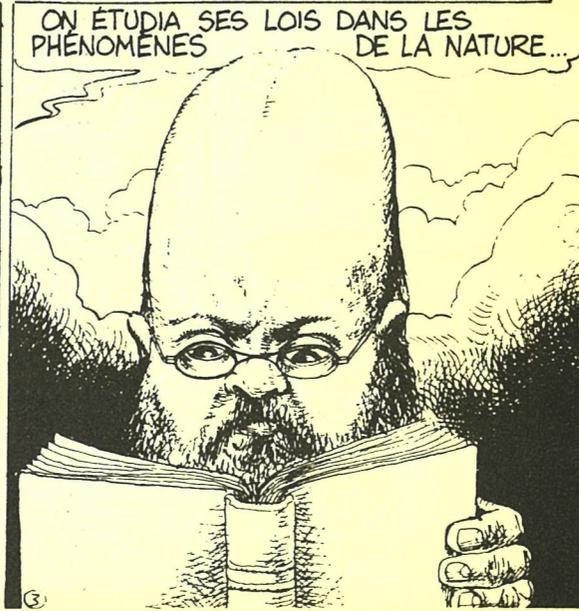
À SA GLOIRE
ON ÉRIGEA DES
COLONNES
ET DES
DÔMES
DE PRIÈRES...

LUI!
C'EST
MOI!

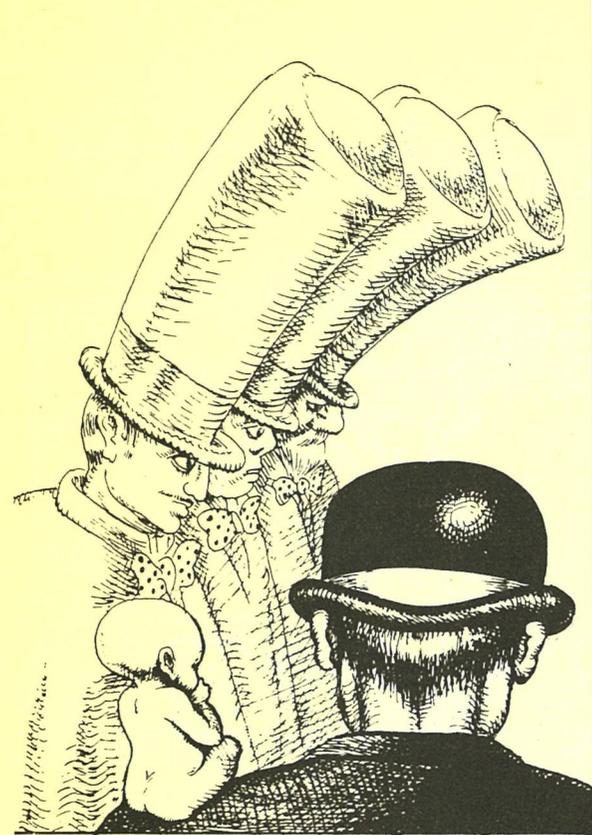
ON ÉTUDIA SES LOIS DANS LES
PHÉNOMÈNES DE LA NATURE...



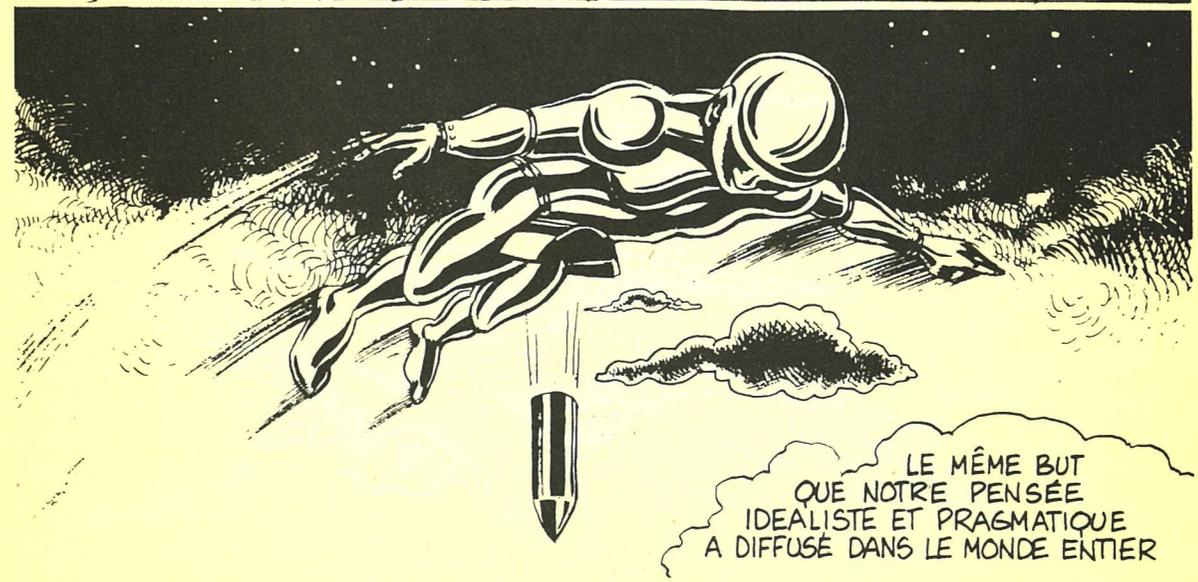
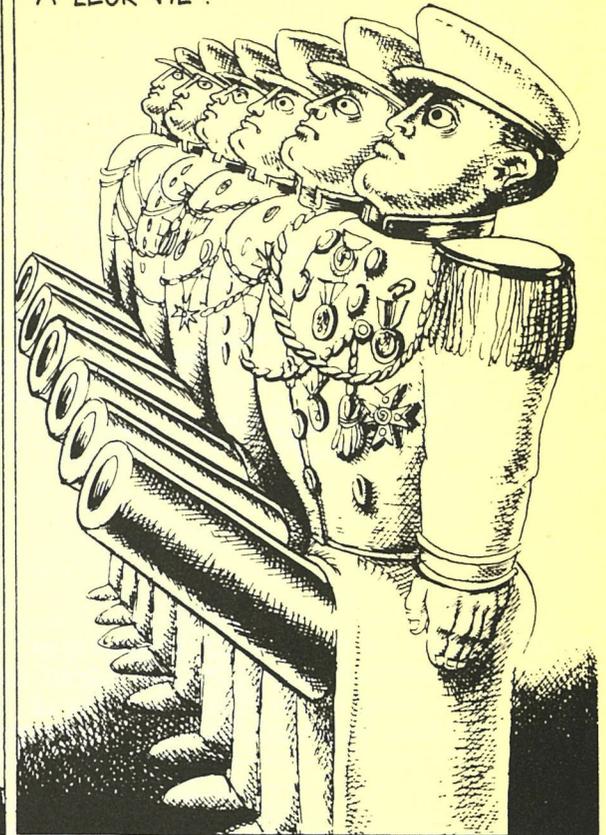
ON
LE
RE-
CHERCHA
DANS LE
TRAVAIL
PRODUCTIF...



À TRAVERS LES MILLÉNAIRES, ON S'EST
EFFORCÉ DE RESSEMBLER À SON IMAGE.



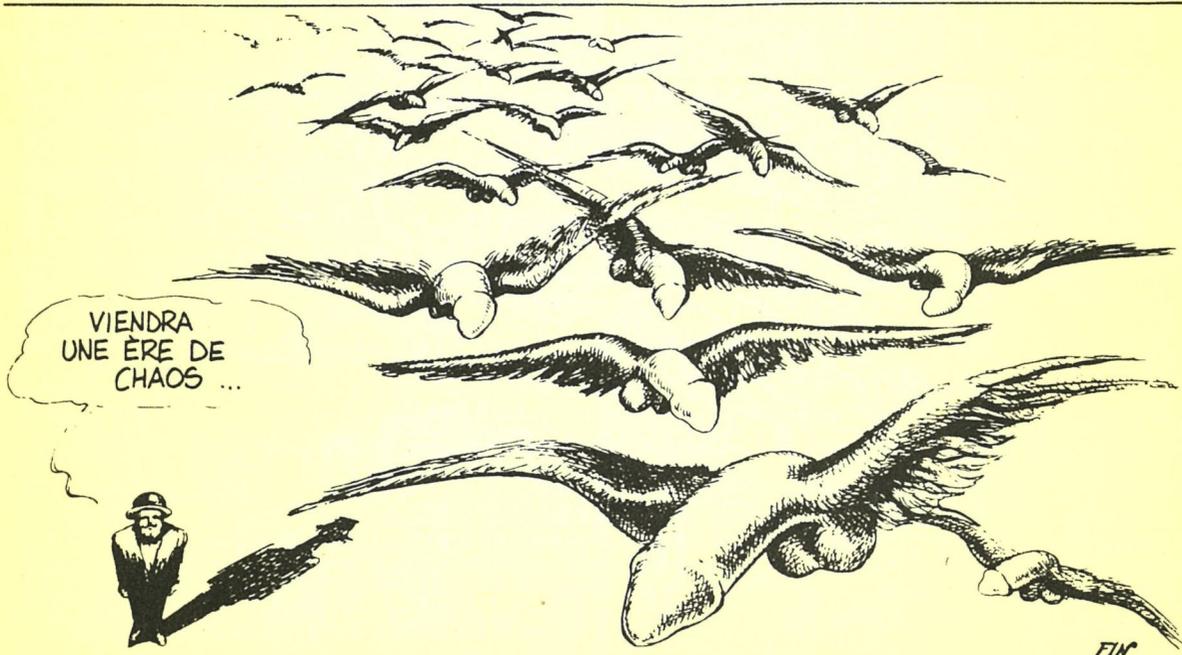
ON A DONNÉ AUX MASSES INFORMES
LA CIVILISATION, LE SAVOIR ET UN BUT
À LEUR VIE.



LE MÊME BUT
QUE NOTRE PENSÉE
IDEALISTE ET PRAGMATIQUE
A DIFFUSÉ DANS LE MONDE ENTIER

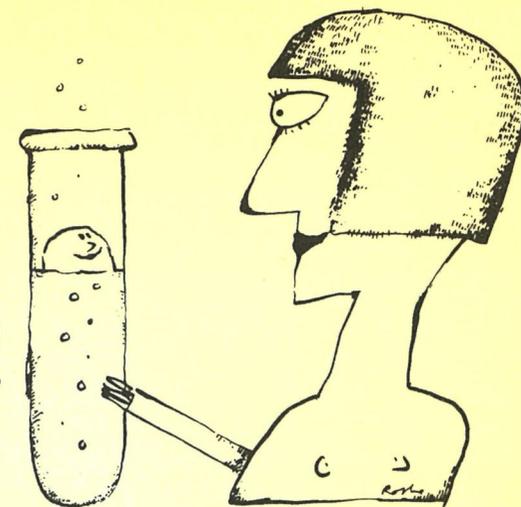


LA PROPHÉTIE DU JUIF BLOND ! VOICI LES PREMIERS SIGNES DE LA MALÉDICTION. ILS RETOURNERONT LA CROÛTE TERRESTRE ET EN FERONT SORTIR LE MAGMA INFERNAL. ALORS VIENDRA UNE ÈRE D'HORREUR



FIN

Motherhood and HomeWork

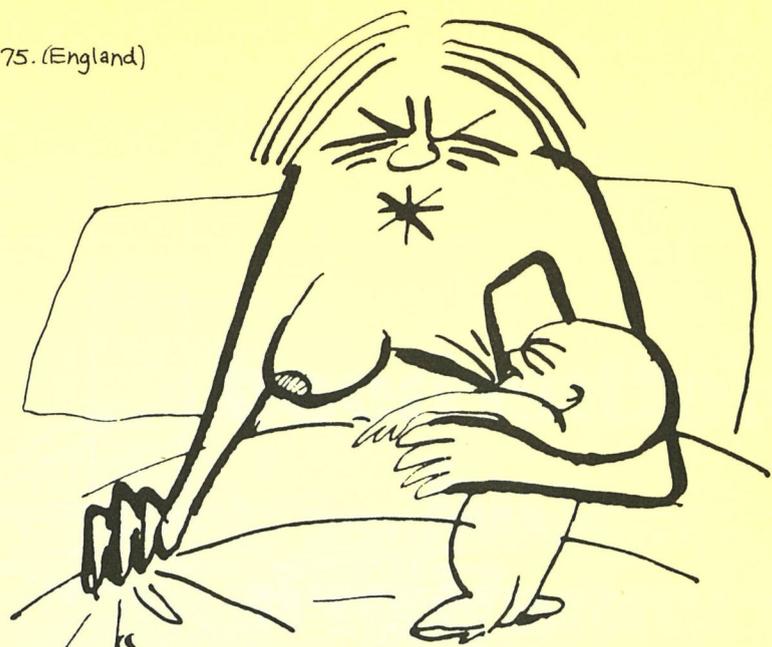


Christine Roche, SOURCREAM, 1979/1980. (England)

Why is it that after nine months, 14 hours labor, an episiotomy and hemorrhoids... I still find it hard to believe you're really here!



Lynn Johnston, HI MOM! HI DAD!, 1977. (Canada)



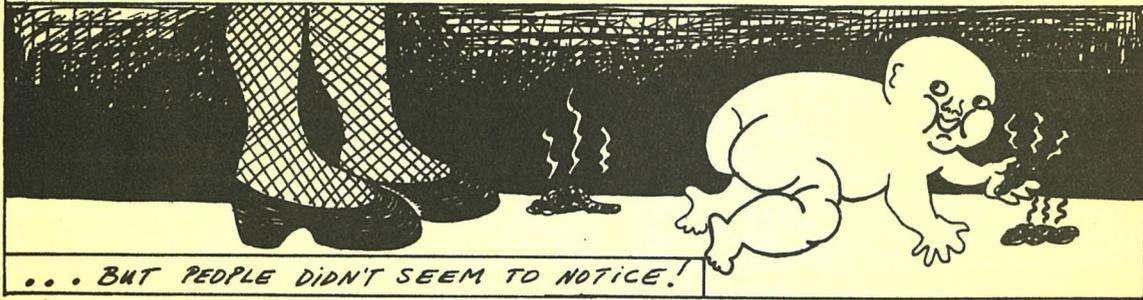
"breast feeding gives the mothers a fierce joy"



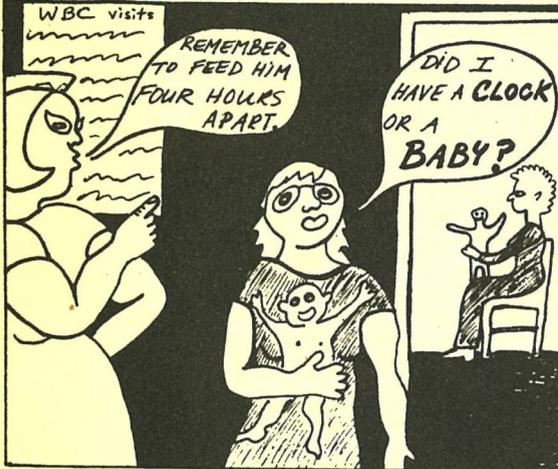
"of course, I have time for my art."

Jean Kamins, ROOM OF ONES OWN, Vol. 5 - No 4, 1980. (Canada)

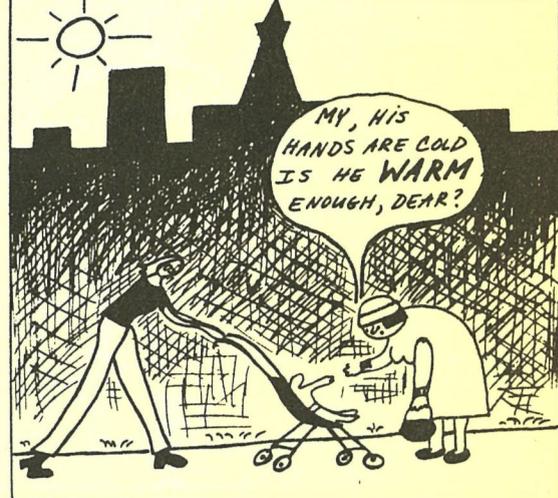
WHEN OUR BABY WAS BORN, IT WAS ONE OF THE HAPPIEST, MOST EXHAUSTING DAZE THAT MY MATE & I EVER HAD. LITTLE DID WE KNOW OF THE CONFUSION & FRUSTRATION TO FOLLOW IN THE MONTHS AHEAD! AT FIRST I TRIED SO HARD TO BE...
the "PERFECT MOTHER"



THE VERY FIRST INCIDENT TO MAKE ME DOUBT MY SKILLS OF MOTHERING HAPPENED AT THE WELL BABY CLINIC:



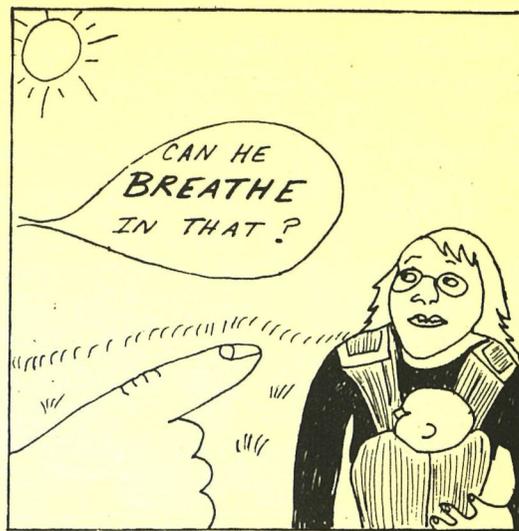
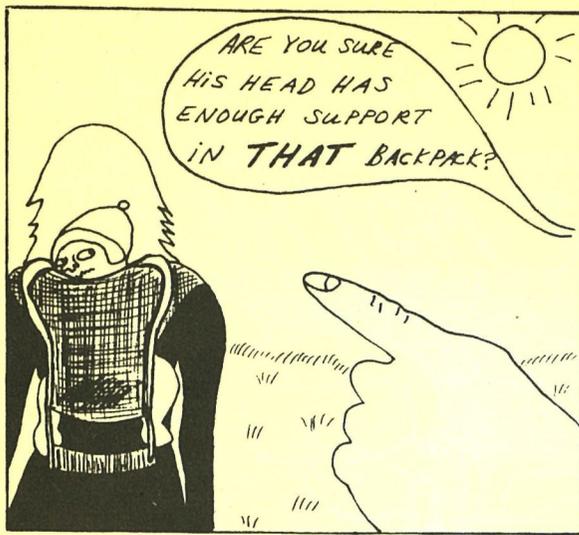
THEN, THERE WERE NICE LONG WALKS ON HOT SUMMER DAYS...



... AND THERE WERE WALKS ON COLD, WINDY DAYS ...



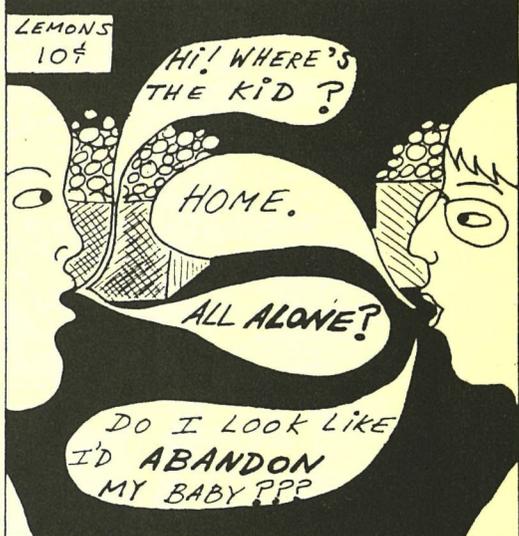
Debra McGee, MAMA! DRAMAS, 1978. (USA)



AT THE BANK I INTRODUCED MY BABY TO THE RITUAL OF LONG, LONG LINES:



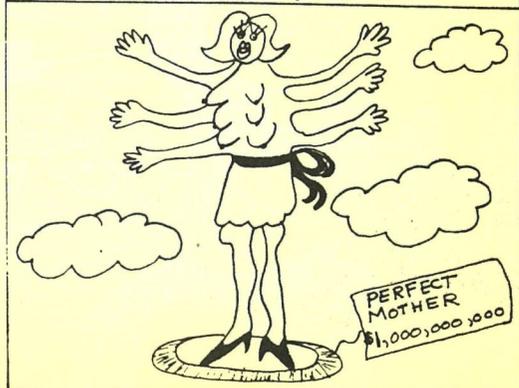
OTHER DAYS, HE'D STAY WITH DAD...



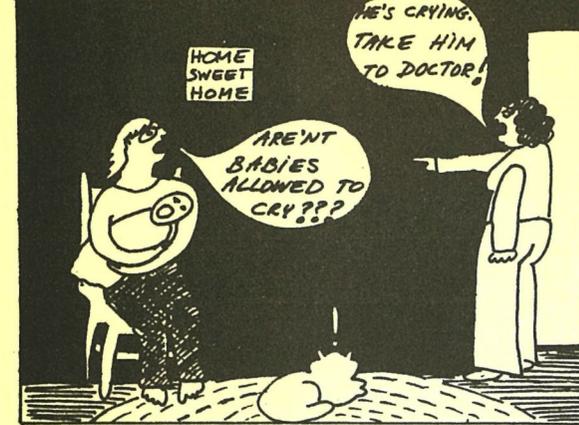
I MUST'VE LOOKED PRETTY DUMB, EVEN MY CHILDLESS FRIENDS WERE FULL OF ADVICE...



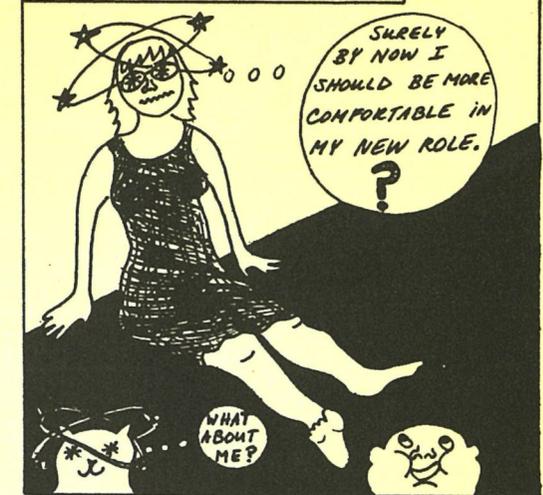
ALL THIS FLACK THAT I WAS GETTING FROM PEOPLE WORRIED ME. WAS THE PERFECT MOTHER UNOBTAINABLE???



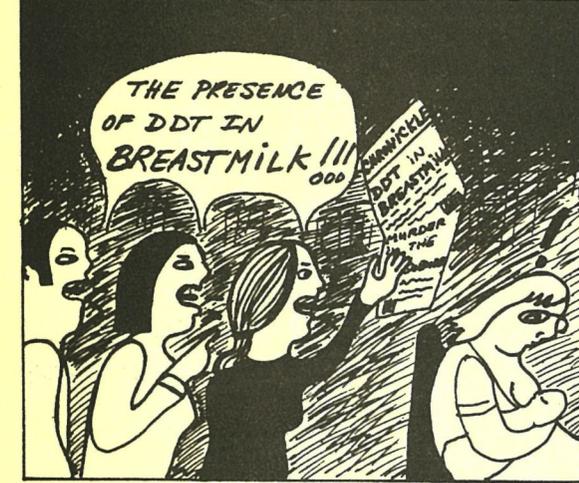
EVEN IN MY OWN HOME THERE WAS NO RESPIRE... THE LANDLADY WOULD BARGE IN...



THE DAYS FLEW BY...



WHILE NURSING, I TRIED TO MAINTAIN MY COOL... WHILE FRIENDS WOULD CONSTANTLY YAP ABOUT...



OTHERS WERE MORE "SUPPORTIVE"...



MALE FRIENDS WOULD PREACH TO ME ON THE "JOYS" OF BREASTFEEDING:



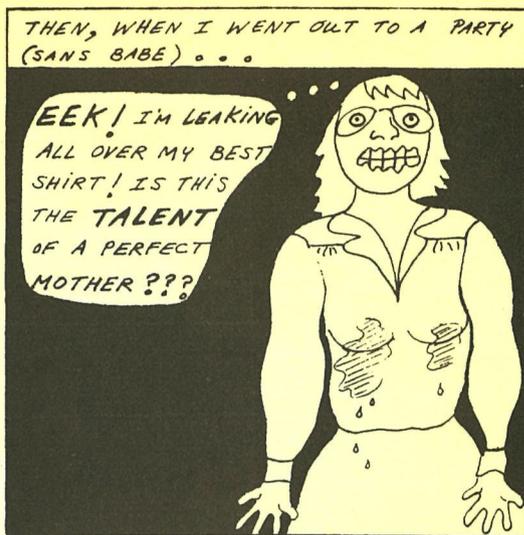
TO SOME, NURSING A BABY IS LIKE TAKING A PEE OR CHANGING A TAMPAX.





IT WAS HARD TO RELAX...

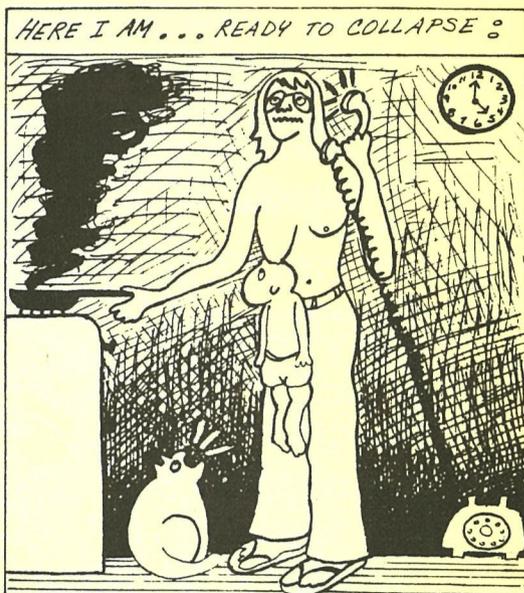
OH-OH. THE LA LECHEOUS LEAGUE!



THEN, WHEN I WENT OUT TO A PARTY (SANS BABE)...

EEEK! I'M LEAKING ALL OVER MY BEST SHIRT! IS THIS THE TALENT OF A PERFECT MOTHER???

TO MAKE THINGS WORSE, I WAS CONSTANTLY HEARING OF NEW MOMS WHO WORKED IN OFFICES WHILE SIMULTANEOUSLY DOING HOUSEWORK, COOKING THE MEALS, NURSING THEIR BABES, GOING TO NIGHT-SCHOOL... ALL THE WHILE LOOKING GORGEOUS AND SUPPOSEDLY MAINTAINING AN "ACTIVE" SEX LIFE. COULD THEY BE MALE-ORDER ZOMBIES FROM LADIES HOME JOURNAL?



HERE I AM... READY TO COLLAPSE!

IT TURNED OUT THAT NO MATTER HOW HARD I TRIED... I COULDN'T BE THE "PERFECT MOM". IN FACT, I NEVER DID MEET HER. BUT THAT'S O.K. MY BABY ISN'T "PERFECT" EITHER. REALIZING THIS MADE ME RELAX MORE. SOMETIMES PEOPLE OR SITUATIONS PISS ME OFF, BUT IT DOESN'T MATTER SO MUCH BECAUSE WE ARE A PERFECT COUPLE ★



★ WELL, ALMOST!

© 1978 Debra McGee

YOU LAUGHED AT YOUR MOM WHEN SHE SAID THE TOASTER WAS CRANKY? TODAY IT CAN BE TOLD: THOSE WOMEN WITH "FEELINGS" ABOUT MACHINES WERE NO LADIES... THEY WERE...

CYBERFENETICS

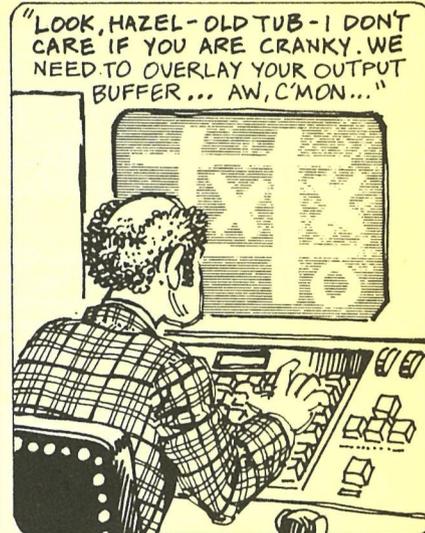
AT FIRST, AUTHORITIES SAID THAT PEOPLE "PERSONALIZED" MACHINES IN ORDER TO BETTER HANDLE THEIR PRESENCE PSYCHOLOGICALLY. THEY SCOFFED: HA! MERE SENTIMENTALITY!!



"GOOD MORNING, GLORIA. YOU GREAT, BIG, BEAUTIFUL..."



"WHAZZA MATTER? ISN'T MY LIL' SWEETIE TRIGGER WARM ENOUGH?"

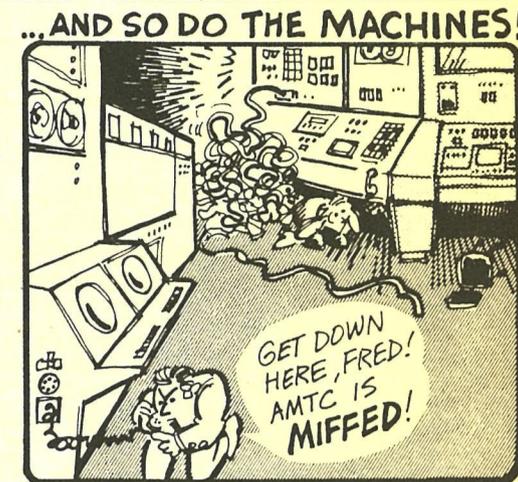


"LOOK, HAZEL-OLD TUB-I DON'T CARE IF YOU ARE CRANKY. WE NEED TO OVERLAY YOUR OUTPUT BUFFER... AW, C'MON..."

AS SCIENCE RATTLES ON... ANOTHER REALIZATION IS GROWING: ALL SORTS OF "OBJECTS" DO HAVE PERSONALITY—MOODS, SENSITIVITY, CHARACTER.



"...SO I SEZ TO ETHEL: IF YA WANNA VISIT YA MUDDA'S, YA KIN..."



GET DOWN HERE, FRED! AMTC IS MIFFED!

WHERE ARE THE PEOPLE CAPABLE OF HANDLING THIS REVOLUTIONARY BREAKTHROUGH IN COSMIC CONSCIOUSNESS? FROM WHAT SOURCE CAN EXPERIENCED PERSONNEL BE TAKEN TO LEAD MANKIND INTO A WHOLE NEW WORLD—IN TRUE SYMBIOSIS WITH THE MACHINE?



FROM THE EGG-SPATTERED KITCHENS OF FRANCE... FROM THE DANK WASHROOMS OF AMERICA... FROM THE LAUNDROMATS OF SINGAPORE—SHE COMES! SHE IS...

THE EVERYDAY HOUSEWIFE!

WHO? ME?

© 1974 LEE MARRS

ALONE, UNPROTECTED, SHE HAS FACED - IN LOVE/HATE - THE HORRORS OF THE EVOLVING MACHINE !!!



THIS INSTINCTIVE COMPREHENSION HAS BEEN RIDICULED BY MEN, WHO TREAT THIS SENSITIVITY WITH UTTER SARCASM AND DISBELIEF. BLEECH, SUCH ABUSE! CONCERNING EVERYTHING MECHANICAL...

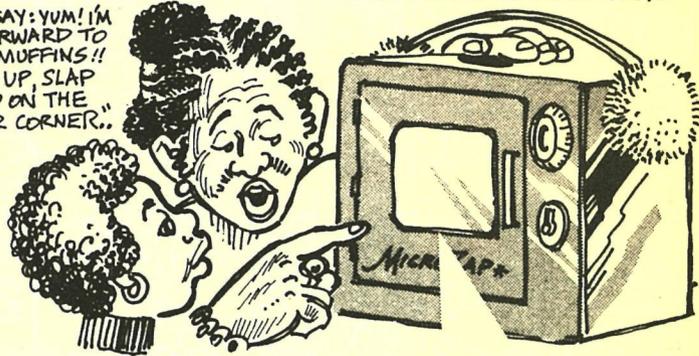


"AW, REALLY? AND WHEN DID YOU FIRST HEAR THIS KA-CHINK KA-CHINK PLINK IN YOUR TRUNK?"

REGARDLESS, WOMEN HAVE COME TO TERMS WITH THEIR APPLIANCED ENVIRONMENT.



"THEN YOU SAY: YUM! I'M LOOKIN' FORWARD TO TOASTED MUFFINS!! YOU EASE UP, SLAP HIM HARD ON THE LEFT REAR CORNER.."



YES, THE LONG-NEGLECTED WIFE AND MOTHER IS ACTUALLY THE FORERUNNER OF TOMORROW'S HUMANS PERSONS LIVING IN TANDEM WITH THE MIGHTY MACHINE.

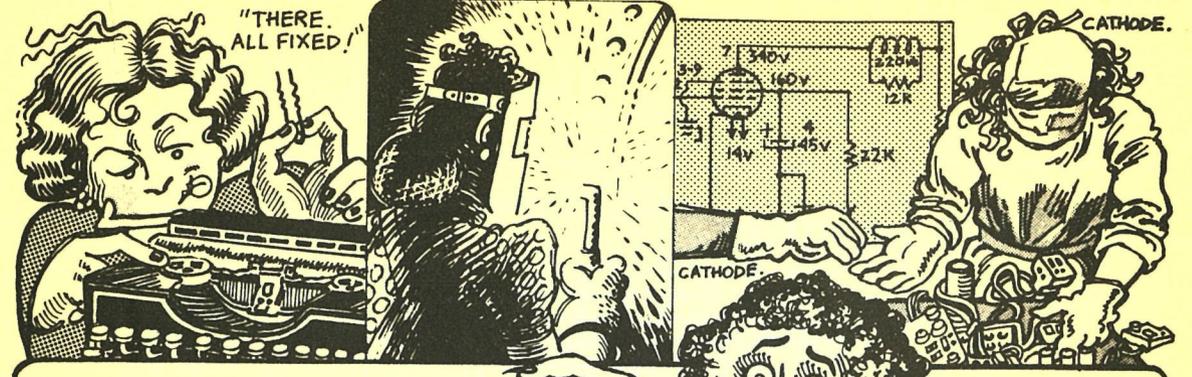


WOMEN HAVE MANAGED TO PERCEIVE, UNDERSTAND, THE TRUE CHARACTER OF MACHINES FOR SEVERAL GENERATIONS.

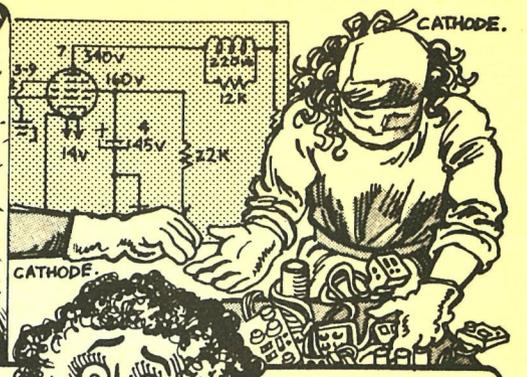


WHILE MAN WORSHIPPED "PROGRESS" - SHE ALREADY KNEW THE DANGERS...

IN THE LAST CENTURY, THIS SKILL HAS EXPANDED FROM THE HOME FRONT INTO THE WHOLE WIDE WORLD



OF COURSE, WITH TRADITIONAL SEXIST ROLE LIMITATIONS, HEDGING THIS EXPERTISE WAS A NECESSITY...



"AH'M JIST NOT AT ALL MECHANICALLY INCLINED..."

BUT SOON WE WILL EMERGE - OUR SECRET SKILLS NO LONGER UNDER WRAPS, IGNORED...



GODDAM, PLASTIC

"SAM... YOU JUST HAVE TO FACE IT NORTH. THEN..."

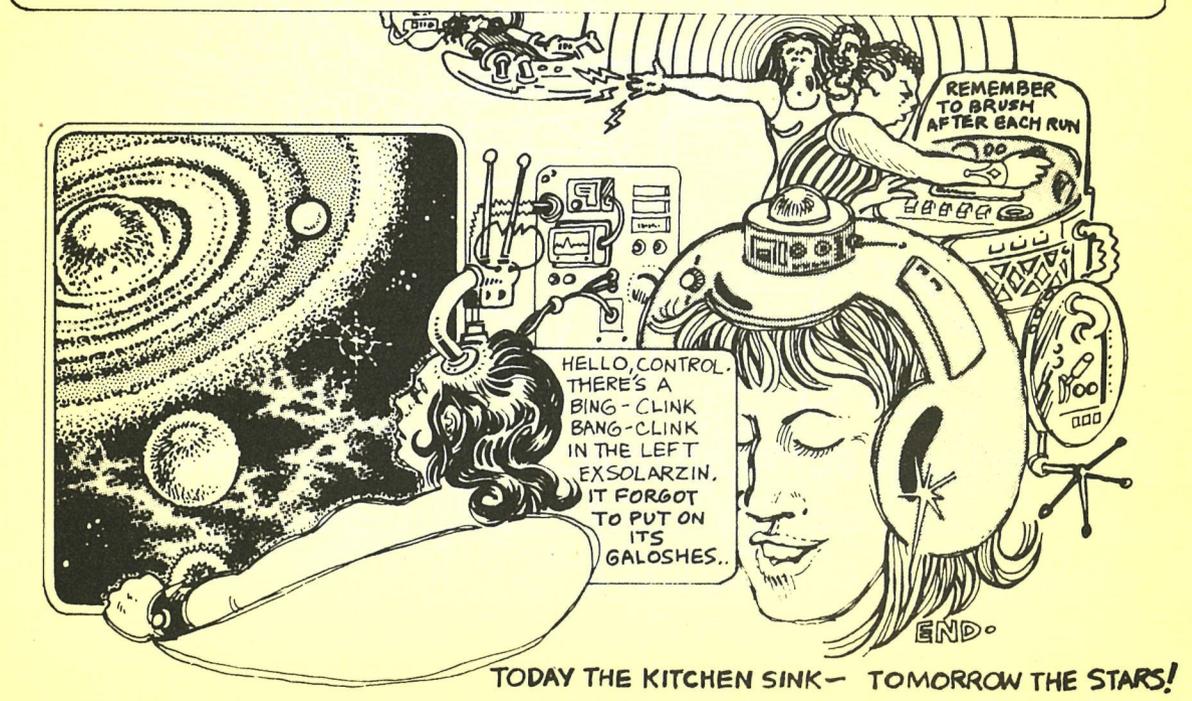


WE WON'T CALL THE CHINESE TODAY. THEIR COMSET COMPLEX IS TIRED ON THURSDAYS.

"VERY GOOD, MADAME PRESIDENT."

"YOU'RE JUST BEING SILLY!"

LIL' DOES MANKIND KNOW THAT THIS "BEING SILLY" WILL PROVE TO BE THE REAL KEY TO THE FUTURE! NOW-FREED BY FEMINISM, APPLIANCES THEMSELVES, AND STUBBORNNESS, WOMEN CAN TAKE THEIR TRUE PLACE IN THE UNIVERSE - AT THE HELM OF THE GALAXIES !!!



HELLO, CONTROL. THERE'S A BING-CLINK BANG-CLINK IN THE LEFT EXSOLARZIN. IT FORGOT TO PUT ON ITS GALOSHES..

REMEMBER TO BRUSH AFTER EACH RUN

END.

TODAY THE KITCHEN SINK - TOMORROW THE STARS!

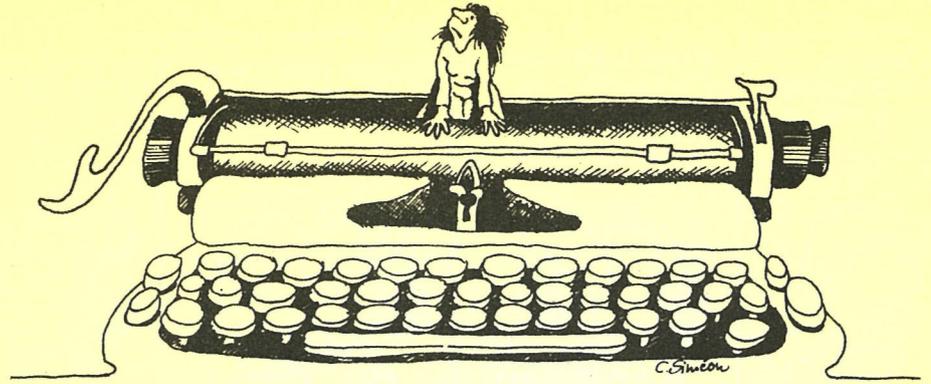
Lee Marns, THE FURTHER FATTENING ADVENTURES OF PUDGE, GIRL BUMP, 1974/1978 (USA)

The Breadwinner



Betty Swords

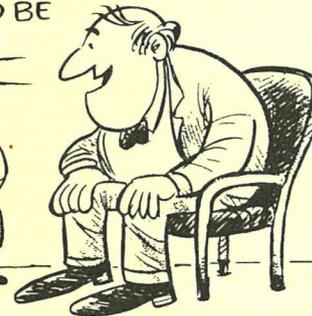
"WELL, I'VE GOT TO GO TO WORK, EVEN IF YOU DON'T."



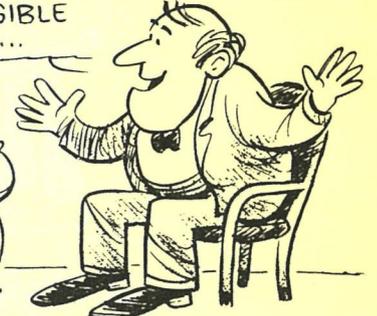
Christraud Simeon, COURAGE, Nov. 1978. (West Germany)

Workout in the Work World

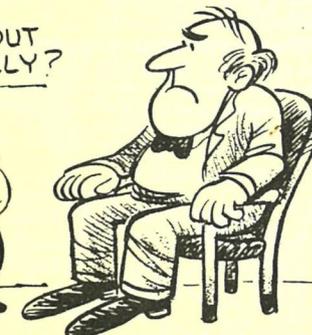
WHAT DO YOU WANT TO BE WHEN YOU GROW UP? GIRLS CAN BE ANYTHING THEY WANT TO BE THESE DAYS...



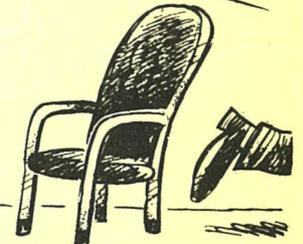
...BRAIN SURGEON... COLLEGE PROFESSOR ... PRESIDENT... YOU SHOULD DREAM THE IMPOSSIBLE DREAM...



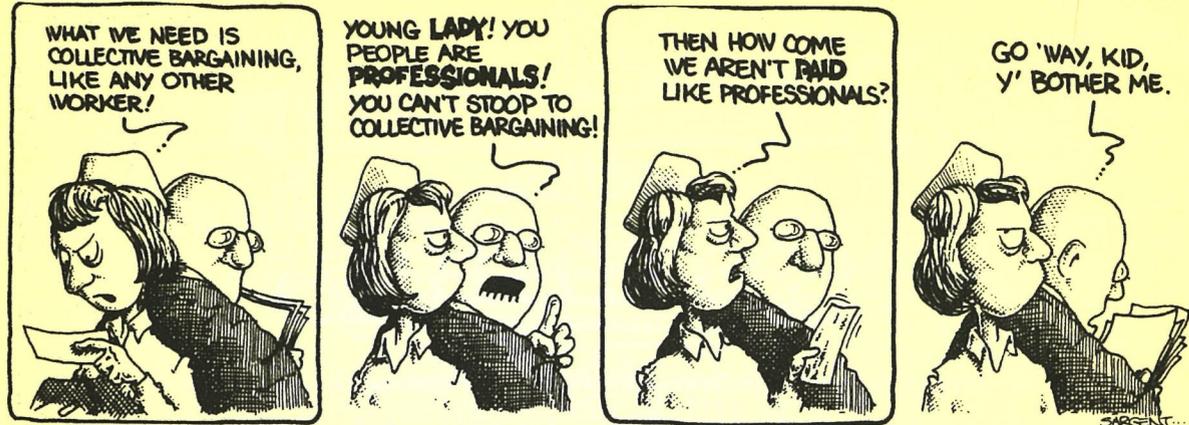
HOW ABOUT PAID EQUALLY?



YOU'VE GOTTA BE REALISTIC...



ETTA HULME FORT WORTH STAR-TELEGRAM N.E.P. 79



Ben Sargent, TEXAS NURSING, Aug. 1976. (USA)



Gentlemen, recession has its good points. We can hire the women for 30% less and call it affirmative action.

Bülbül, SUGAR DADDY'S A STICKY MYTH!, 1976. (USA)



Bülbül, LNS NEWS SERVICE, 1978. (USA)



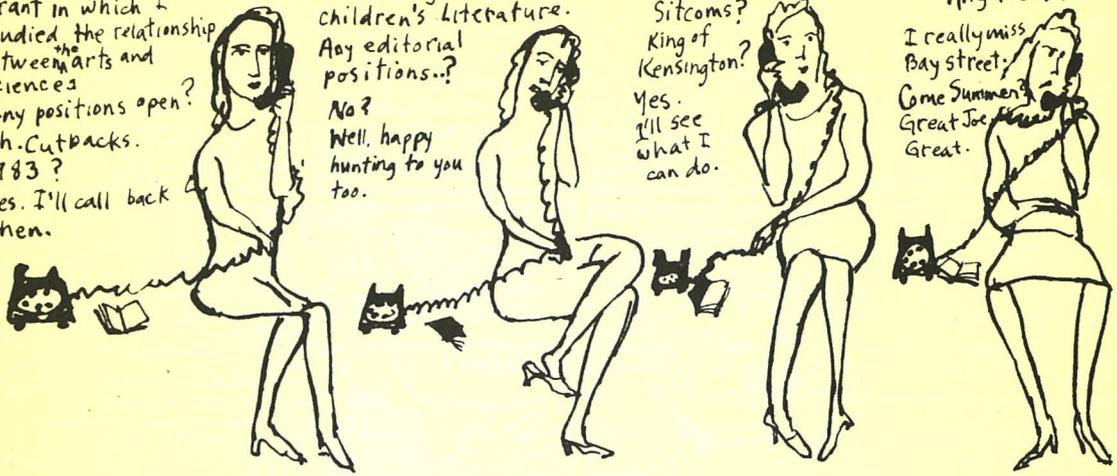
Sharon Alston, BROADSHEET, Nov. 1977. (New Zealand)

Dean Wilson, I have a degree in English and a Doctorate in Physics; 2 years with C.U.S.O and a Canada Council Grant in which I studied the relationship between the arts and sciences. Any positions open? Oh. Cutbacks. 1983? Yes. I'll call back then.

M+S publishing. Senior editor, please. I have a masters degree in English and a Consuming interest in children's literature. Any editorial positions..? No? Well, happy hunting to you too.

CBE programing. I am presently working on a script based on my research into the relationship between... Sitcoms? King of Kensington? Yes. I'll see what I can do.

Hey Joe, it's the little cookie with the long brown hair. Remember me? Any roses to vend Joe? I really miss Bay street. Come Summer. Great Joe. Great.



Looks like I'll be free for the next few months.



G. Byrd (Canada). THIS MAGAZINE, Vol. 12 No. 2, 1978

THAT ENDS OUR REPORT ON THE IMMINENT THIRD WORLD WAR. I'LL HAVE MORE DETAILS ON THOSE ASSASSINATIONS LATER. BUT NOW ... HERE'S ANN WITH HER UPDATE FOR TODAY!

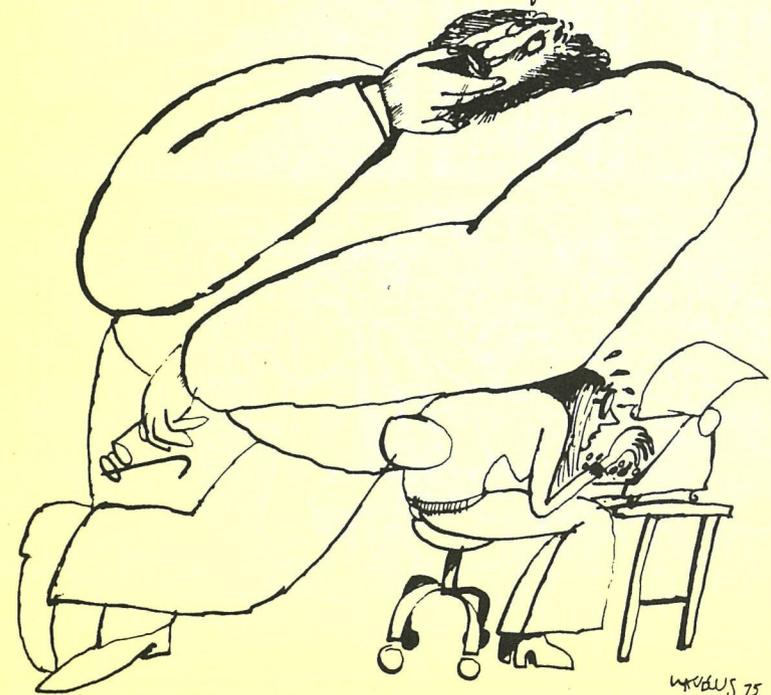
WHOLE WHEAT BREAD IS LIKELY TO GO UP. TRUDEAU'S NEW SUIT WAS MADE BY THE SAME TAILOR THAT DRESSES JOE CLARK.



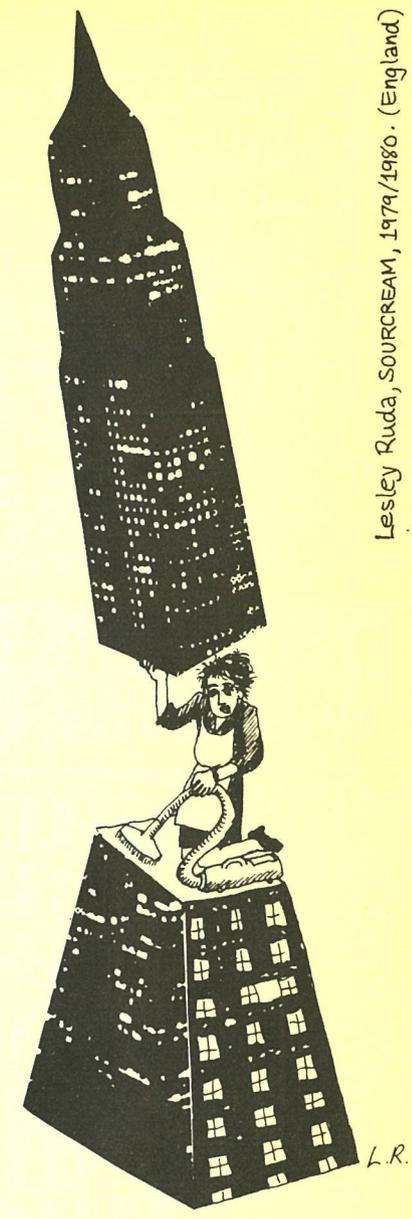
"NOW NEWS"

Jude Waples (Canada). STATUS OF WOMEN NEWS, Vol. 6 No. 2, 1980.

... and "the injustices and" comma "the exploitation in the Third World" full stop...



Claudius (USA). CCPD NETWORK LETTER/LNS #813, 1976.



Lesley Ruda, SOURCREAM, 1979/1980. (England)

L.R.



...SO MY GRANDMOTHER WAS REAL FREAKED OUT OVER ME DATING A CATHOLIC. HOW DOES YOUR GRANDMOTHER FEEL ABOUT THOSE THINGS?

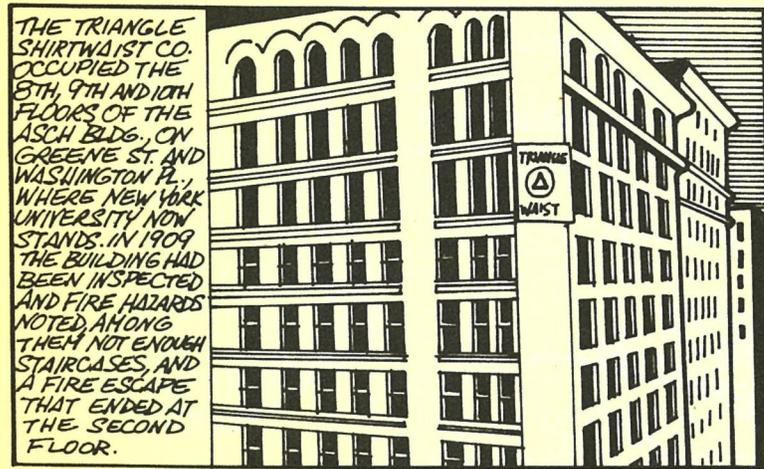
MY GRANDMOTHER BURNED TO DEATH WHEN MOM WAS A BABY.



OH... HITLER'S OVENS?

NO... RIGHT AROUND THE CORNER.

the TRIANGLE FIRE



THE TRIANGLE SHIRTWAIST CO. OCCUPIED THE 8TH, 9TH AND 10TH FLOORS OF THE ASCH BLDG., ON GREENE ST. AND WASHINGTON PL., WHERE NEW YORK UNIVERSITY NOW STANDS. IN 1909 THE BUILDING HAD BEEN INSPECTED AND FIRE HAZARDS NOTED, AMONG THEM NOT ENOUGH STAIRCASES, AND A FIRE ESCAPE THAT ENDED AT THE SECOND FLOOR.

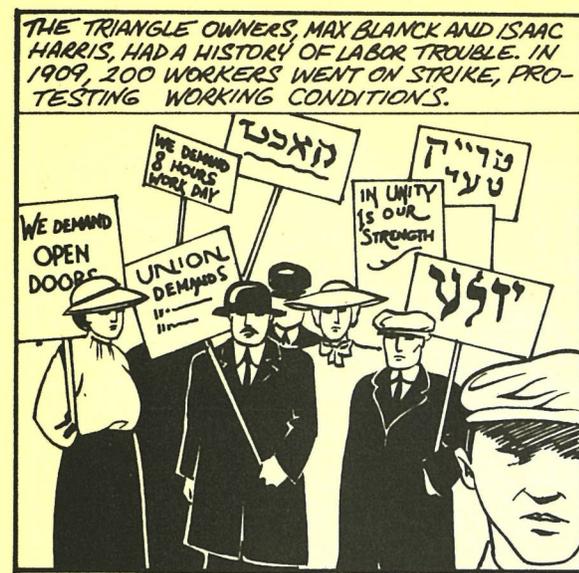


NO CHANGES WERE MADE. A YEAR LATER, THE FIRE DEPARTMENT INSPECTED THE BUILDING AND FOUND IT IN GOOD CONDITION. IT WAS DECLARED FIREPROOF.

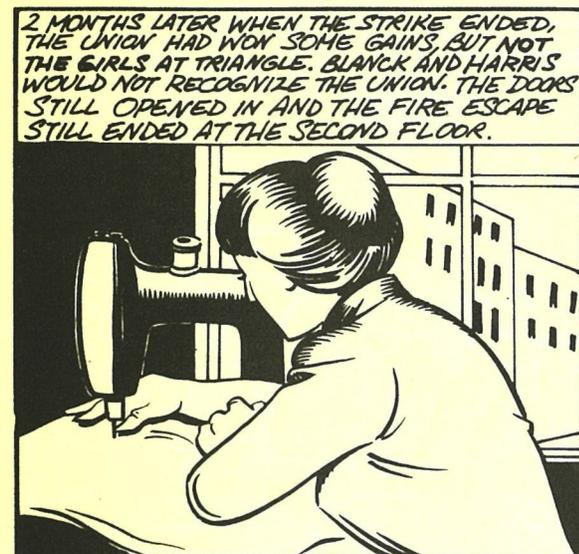


INSIDE ALL THE DOORS OPENED IN, AND THEY WERE LOCKED DURING THE WORKDAY TO KEEP THE EMPLOYEES FROM LEAVING EARLY, AND TO PREVENT THEFT. TO COMPLAIN WAS TO BE FIRED.

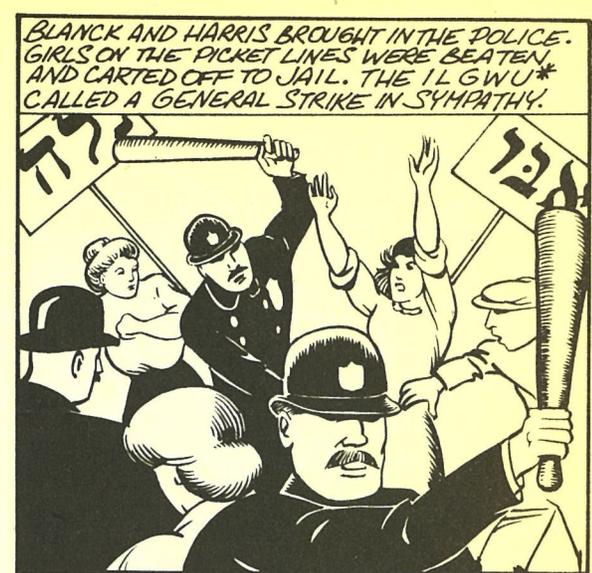
FOR MY FATHER, WHO TOLD ME THIS STORY WHEN I WAS YOUNG.



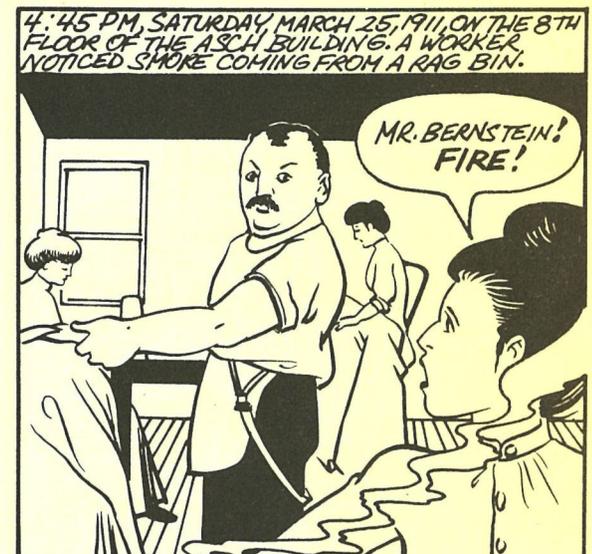
THE TRIANGLE OWNERS, MAX BLANCK AND ISAAC HARRIS, HAD A HISTORY OF LABOR TROUBLE. IN 1909, 200 WORKERS WENT ON STRIKE, PROTESTING WORKING CONDITIONS.



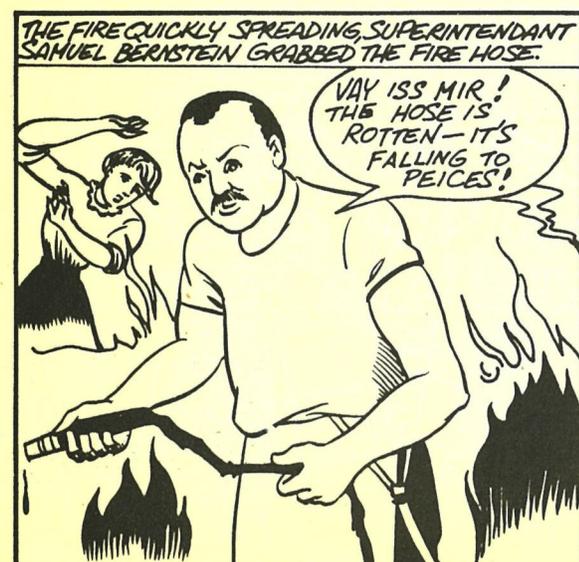
2 MONTHS LATER WHEN THE STRIKE ENDED, THE UNION HAD WON SOME GAINS, BUT NOT THE GIRLS AT TRIANGLE. BLANCK AND HARRIS WOULD NOT RECOGNIZE THE UNION. THE DOORS STILL OPENED IN AND THE FIRE ESCAPE STILL ENDED AT THE SECOND FLOOR.



BLANCK AND HARRIS BROUGHT IN THE POLICE. GIRLS ON THE PICKET LINES WERE BEATEN, AND CARTED OFF TO JAIL. THE I.L.G.W.U.* CALLED A GENERAL STRIKE IN SYMPATHY.



4:45 PM, SATURDAY MARCH 25, 1911, ON THE 8TH FLOOR OF THE ASCH BUILDING. A WORKER NOTICED SMOKE COMING FROM A RAG BIN.



THE FIRE QUICKLY SPREADING, SUPERINTENDANT SAMUEL BERNSTEIN GRABBED THE FIRE HOSE.

VAY ISS MIR! THE HOSE IS ROTTEN - IT'S FALLING TO PEICES!



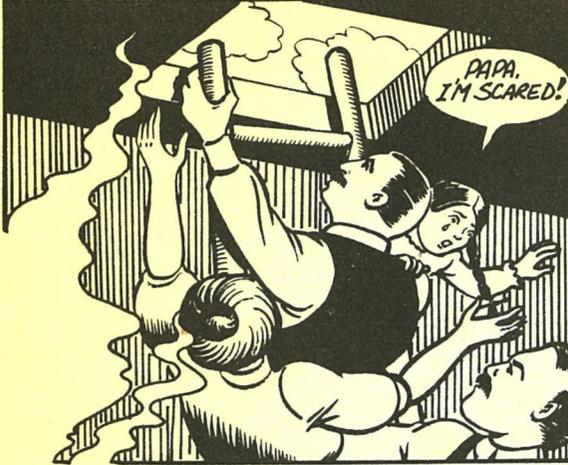
THE DOOR WAS LOCKED. AFTER MUCH SCREAMING, SOMEONE GOT IT OPEN - INWARDLY - AND IN PANIC AND CONFUSION THE WORKERS STUMBLED DOWNSTAIRS TO SAFETY.

COUGH AIR!

HELP! IT'S AN INFERNO INSIDE!

*INTERNATIONAL LADIES GARMENT WORKERS UNION

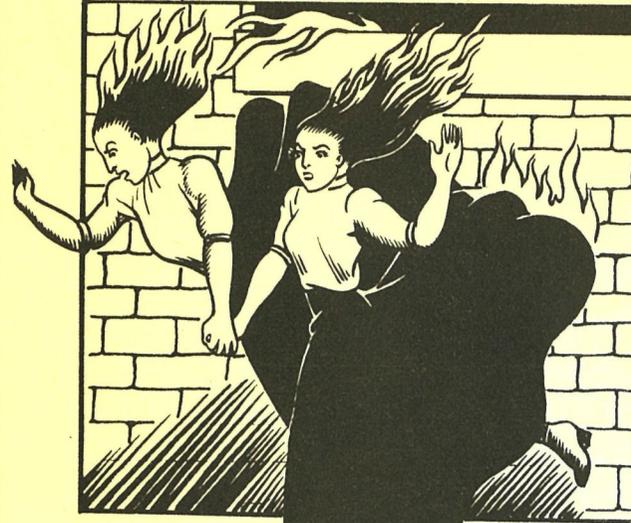
THE TO OCCUPANTS OF THE TRIANGLE 10TH FLOOR OFFICES, INCLUDING BLANCK AND HARRIS, AND BLANCK'S TWO DAUGHTERS, AGED 5 AND 12, ESCAPED TO THE ROOF.



LAW STUDENTS FROM ADJOINING N.Y.U. PUSHED LADDERS ACROSS THE ROOFTOPS AND GUIDED THE VICTIMS TO SAFETY AS THE SMOKE AND FLAMES LEAPT ABOUT THEM.



HAND IN HAND THEY JUMPED, THEIR CLOTHING, ABLAZE, THEIR HAIR STREAMING UP IN FLAMES.



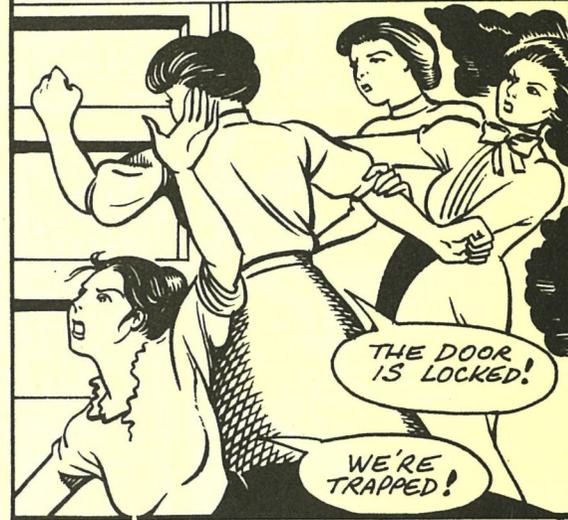
THEIR COMBINED WEIGHT TORE THROUGH THE FIRE DEPARTMENT NETS. WITHIN MINUTES THE STREET WAS COVERED WITH BODIES.



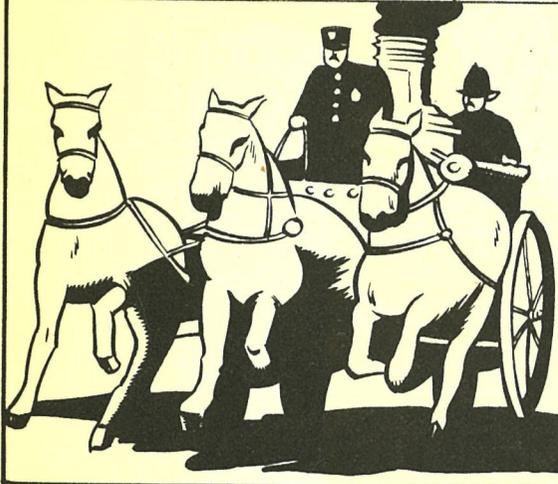
THE OCCUPANTS OF THE 9TH FLOOR WERE NOT AS LUCKY. THEY DIDN'T KNOW A FIRE HAD STARTED TILL THEY SAW THE FLAMES LEAPING IN THE WINDOWS.



BY THIS TIME IT WAS ALMOST TOO LATE.



HOOK AND LADDER COMPANY TWENTY ARRIVED WITH THE TALLEST LADDER IN THE FIRE DEPT. IT ONLY REACHED TO THE 6TH FLOOR.



RELATIVES OF THE VICTIMS GATHERED AT THE BURNING BUILDING. BY 7 P.M. THERE WERE 20,000 PEOPLE WATCHING IN HORRIFIED SILENCE AS BODY AFTER BODY WAS TAKEN AWAY.



OTHERS TRIED THE FIRE ESCAPE. LOADED WITH PEOPLE, IT PULLED FROM THE WALL AND COLLAPSED, SPILLING BODIES INTO THE COURTYARD BELOW.



FOR THE REST OF THE PEOPLE ON THE 9TH FLOOR, THERE WAS ONLY ONE WAY TO ESCAPE THE FLAMES.



THE SEARCH AMONG THE BODIES FOR MISSING RELATIVES BEGAN. ALL IN ALL, 146 WORKERS HAD DIED, MOST OF THEM YOUNG JEWISH IMMIGRANT WOMEN. 7 BODIES, NEVER IDENTIFIED, WERE BURIED BY THE CITY.



THE ILGWU AND THE WOMEN'S TRADE UNION LEAGUE HELD A MEMORIAL PARADE. OVER 100,000 MARCHED AS HEAVY RAIN POURED DOWN.

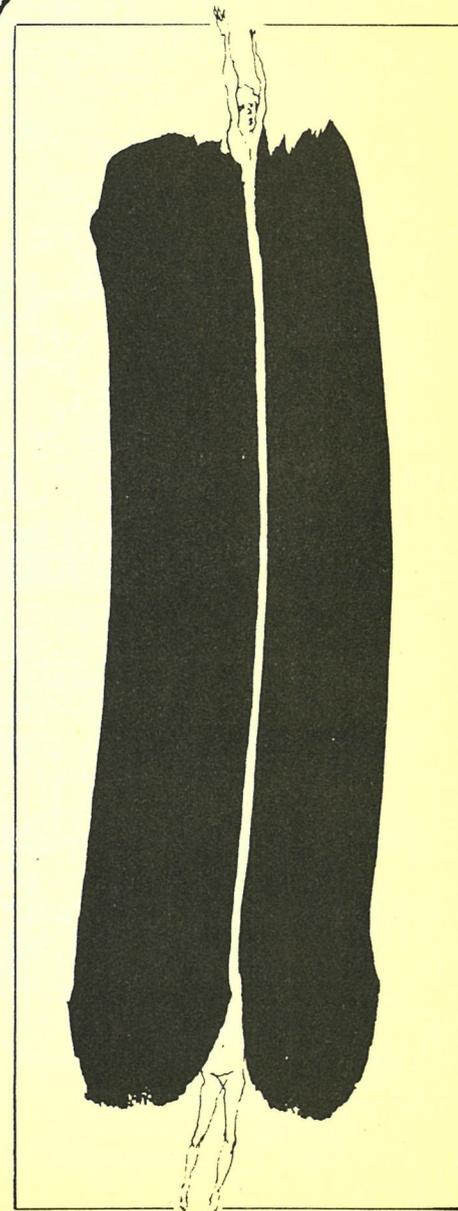


LESS THAN A MONTH AFTER THE FIRE BLANCK AND HARRIS WERE INDICTED FOR MANSLAUGHTER. AFTER A TRIAL THAT LASTED 3 WEEKS, THE JURY TOOK LESS THAN 2 HOURS TO FIND THEM NOT GUILTY.

PICTURING

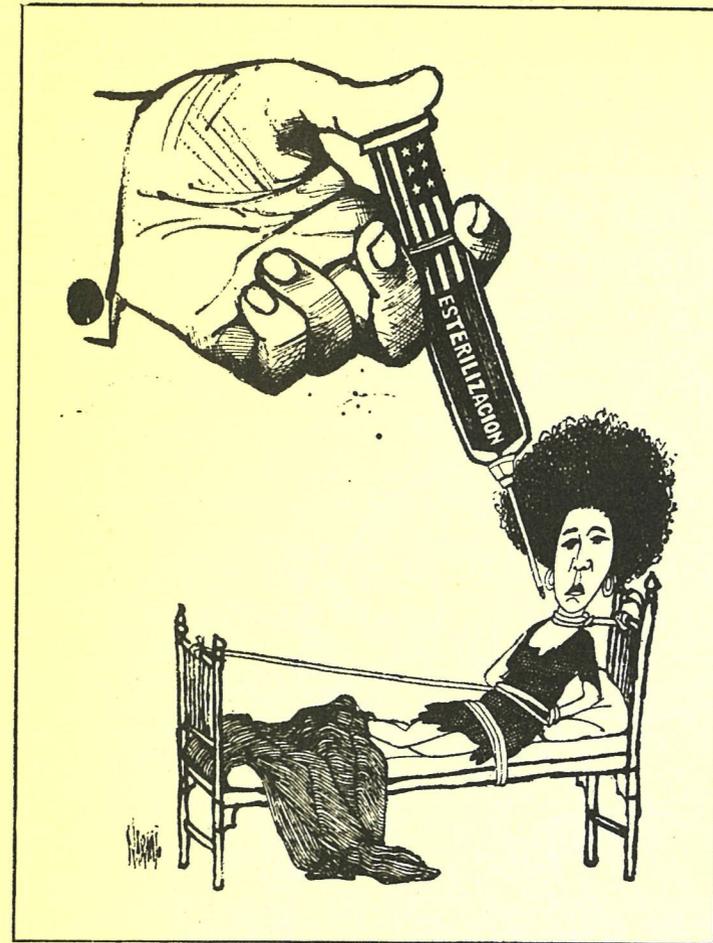


Hector Cattolica (Argentina).
STATE OF THE WORLD'S WOMEN: Report, 1980.

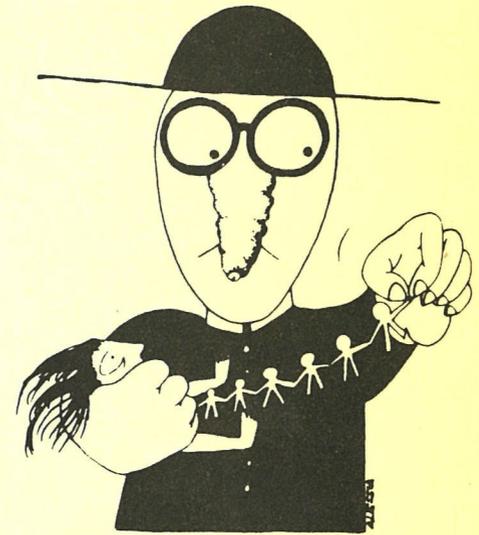


Gail Geltner (Canada).
CANADIAN WOMEN'S STUDIES, Vol. 2 No. 2, 1980.

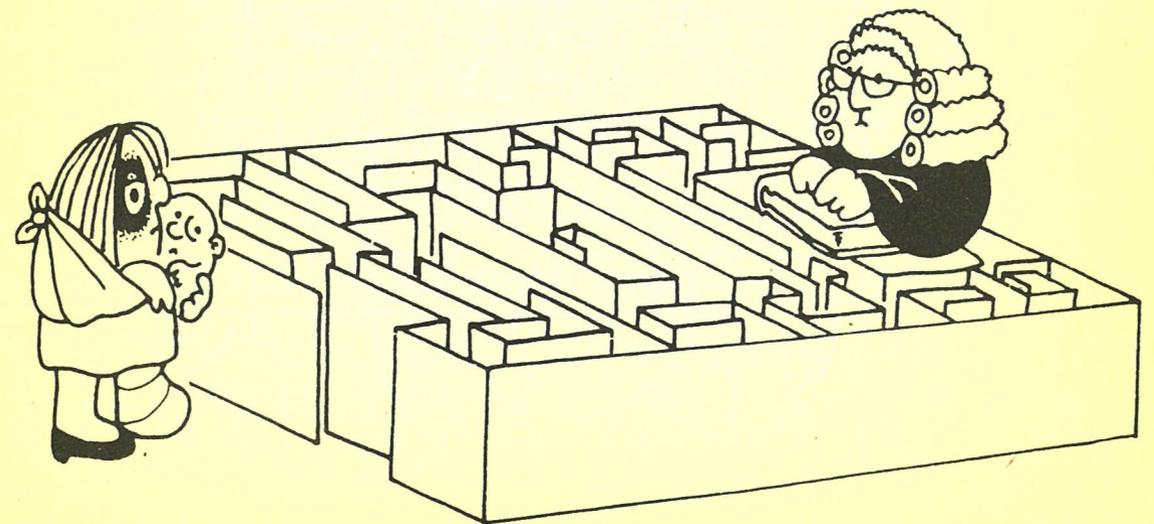
THE SITUATION



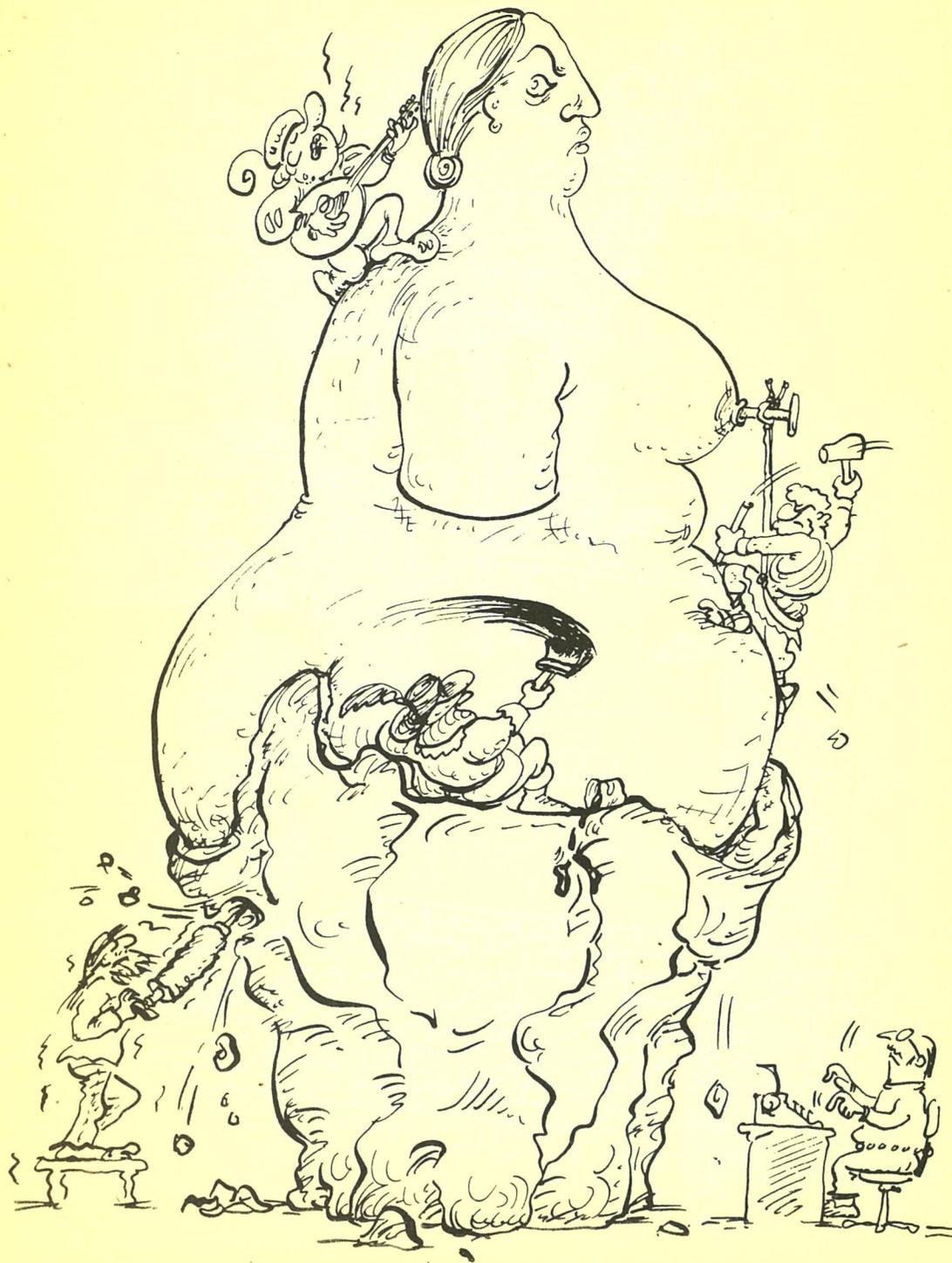
Naranjo, EXCELSIOR. (Mexico)



Alessia, EFFE. (Italy)



Liz Mackie, SPARE RIB, June 1975. (England)



Body Beauty Womanhood

for that un-natural
natural odor...

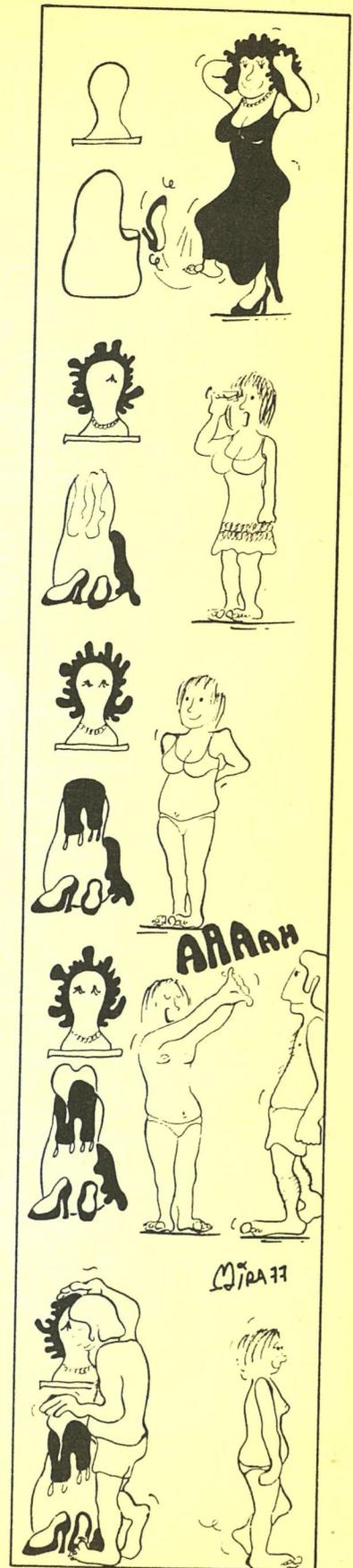
THE 'gentle' IRRITANT

Don't Be Ashamed To Be In Public.
IT'S THE 'NOW' SOLUTION TO OUR IN-
ADEQUATE PROFIT MARGINS!

(ALSO EFFECTIVE AS AN INDUSTRIAL STRENGTH CLEANER.)

Dan Spock, LNS 855, 1977. (USA)

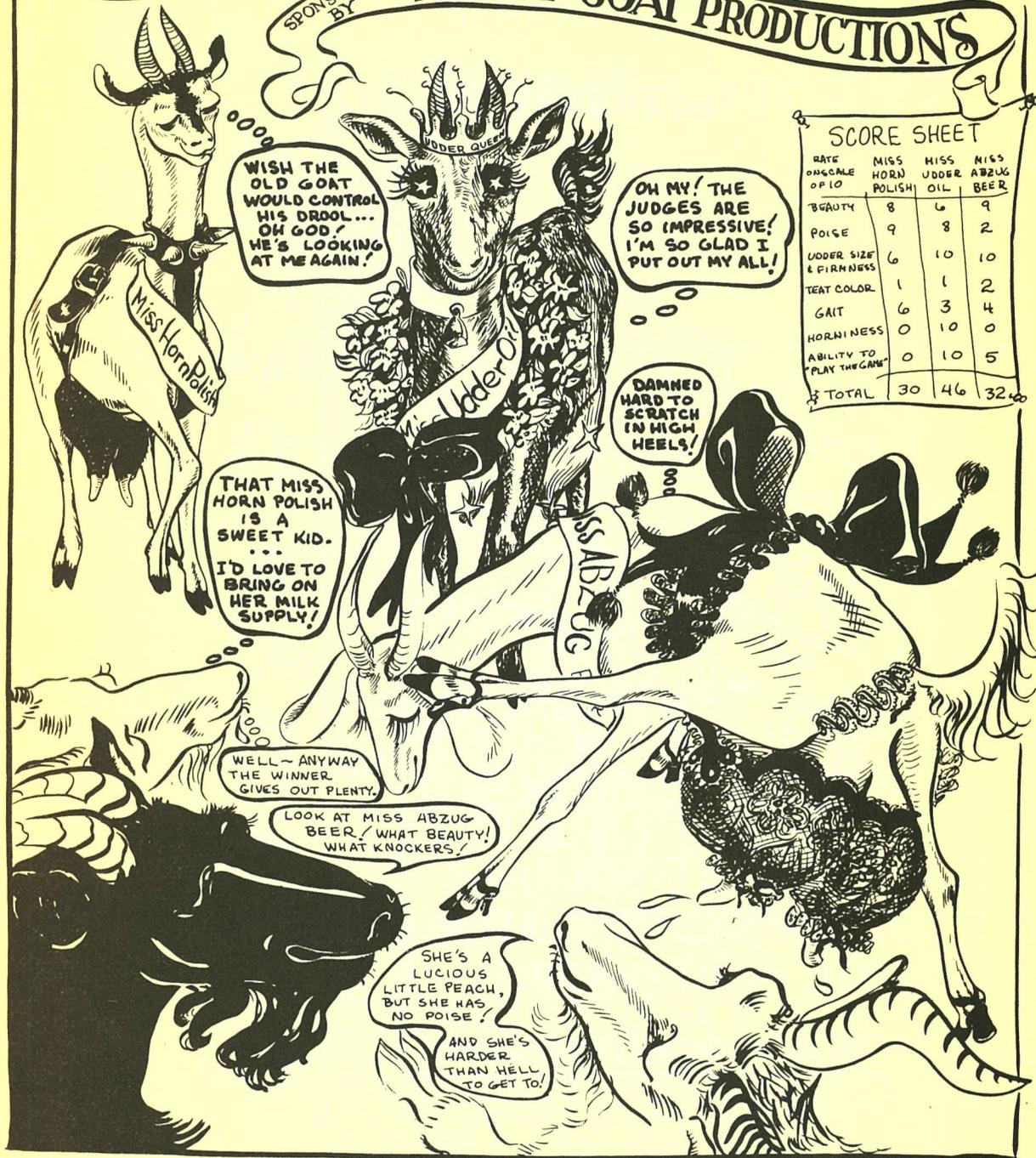
Mira Falardeau (Canada).
4^{ème} Festival International de la Bande Dessinée de Montréal, 1978.



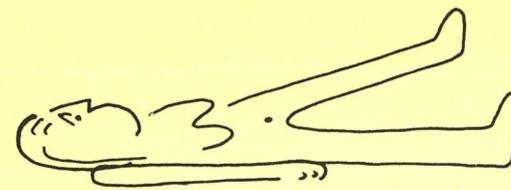
THE MISS UNIVERSAL UDDER CONTEST

SPONSORED BY

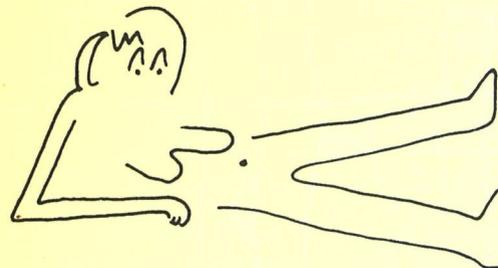
NANNY GOAT PRODUCTIONS



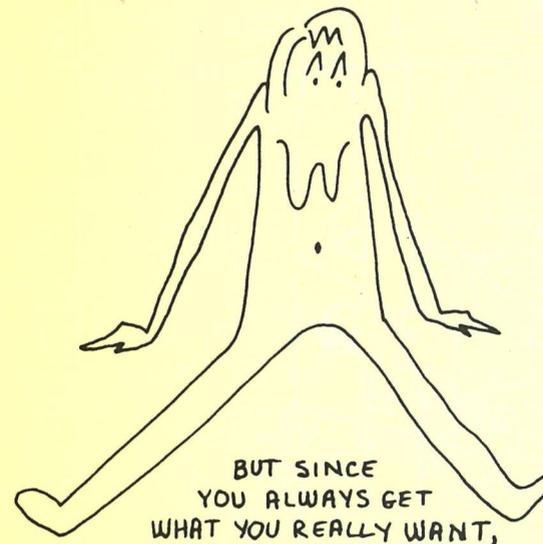
Joyce Farmer, TITS & CLITS, No. 2, 1972. (USA)



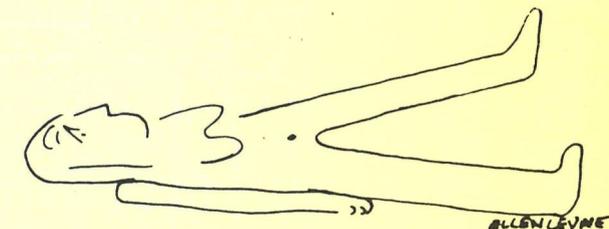
IF ALL WOMEN SECRETLY WANT TO BE RAPED,



YOU'RE NOT A REAL WOMAN IF YOU DON'T WANT TO BE RAPED.



BUT SINCE YOU ALWAYS GET WHAT YOU REALLY WANT,



I'VE GOT TO FIND A SHRINK TO HELP ME GET RAPED.



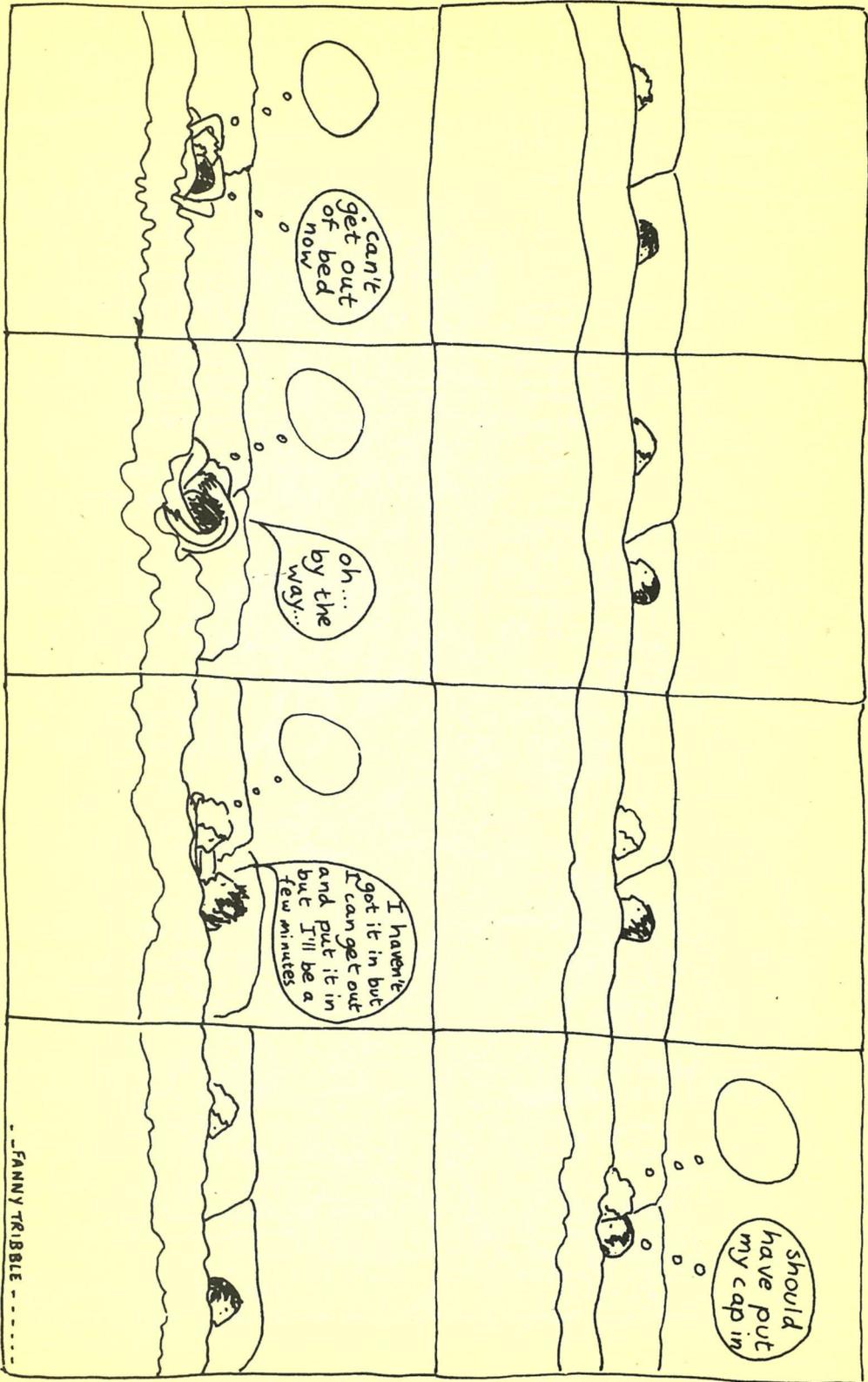
IF I HAVEN'T BEEN RAPED,



MAYBE I SECRETLY DON'T WANT TO BE A WOMAN.

Ellen Levine, "ALL SHE NEEDS...", 1973. (USA)

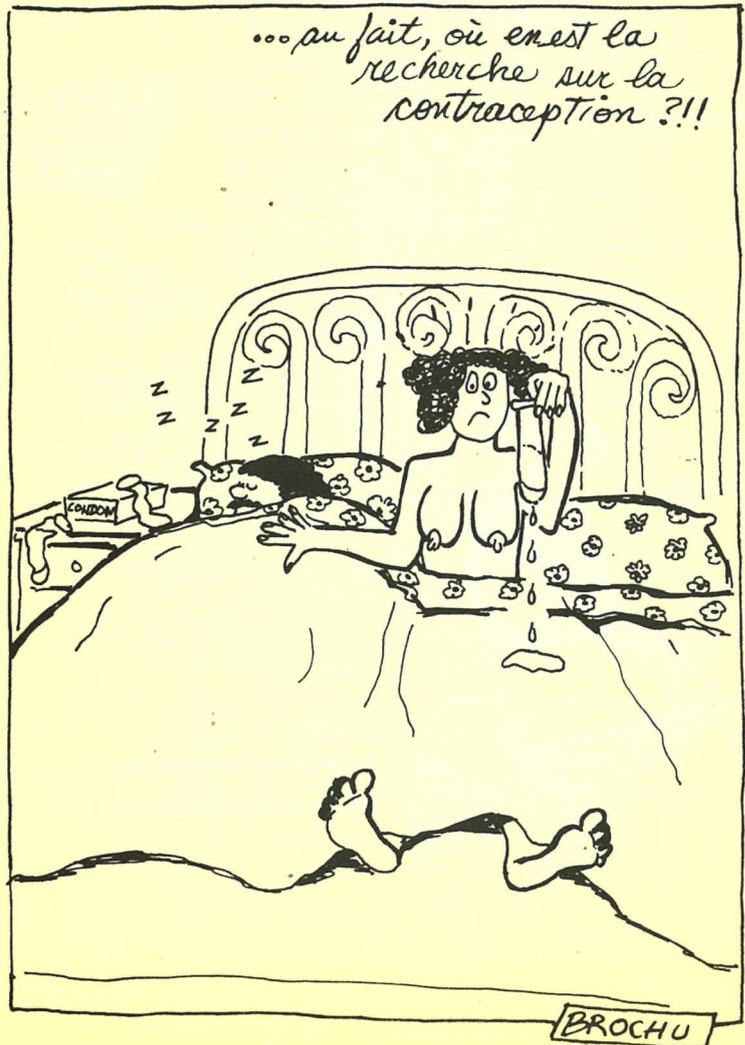
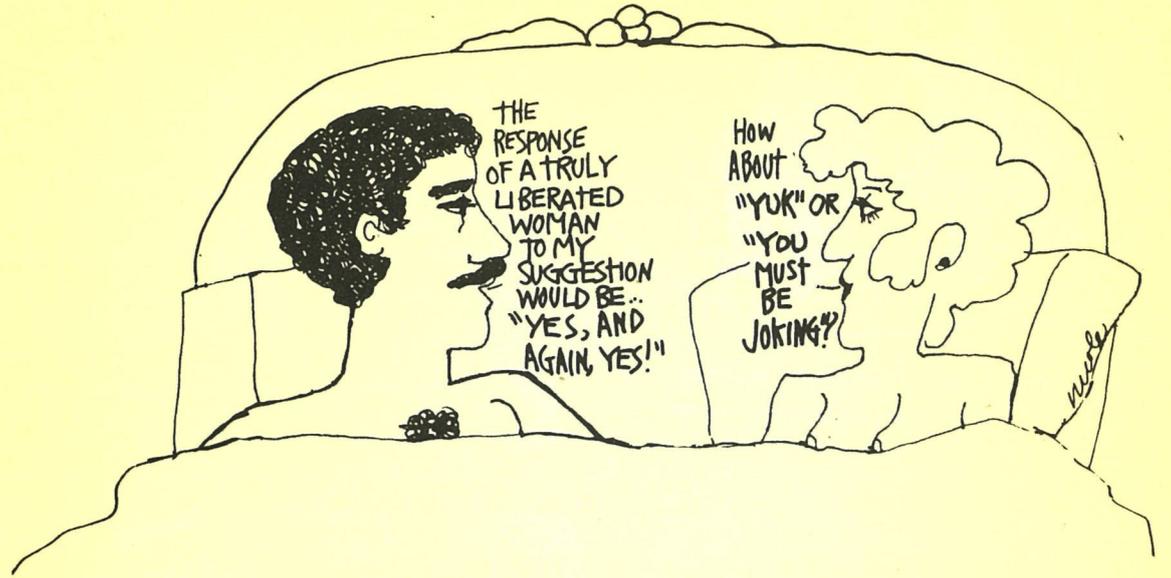
COUPLING (in bed or thereabouts)



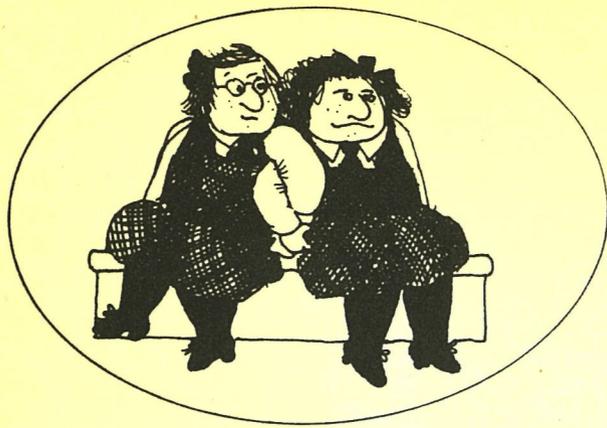
Fanny Tribble, HEAVY PERIODS. (England)

Effective as a Contraceptive

Nicole Hollander, I'M IN TRAINING TO BE TALL AND BLONDE, 1979. (USA)



Andrée Brochu (Canada).
EXPOSITION - "LAVAGE DU SAMEDI SOIR" NO. 2, 1981.



The Causes of Lesbianism:

a simple guide in pictures.....
by Jo Nesbitt

biologically determined?



Unpleasant experience with male
at an impressionable age



pleasant experience with female
at an impressionable age



Is it a Good Thing? and is it on the increase?

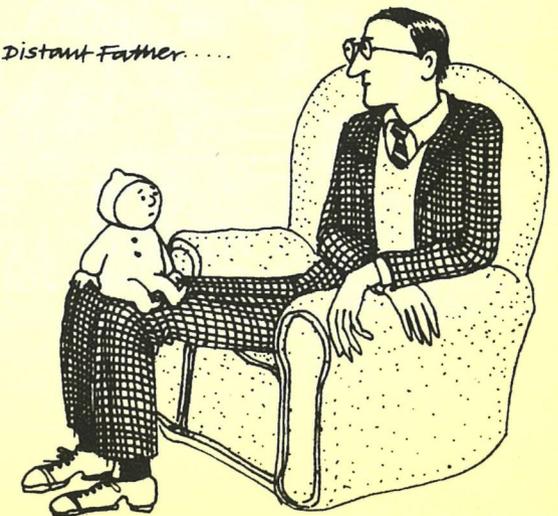


Disappointed wife transfers affections
to Daughter.....

mother's fault

The Distant Father.....

father's fault



HERMIT CRAB MAN



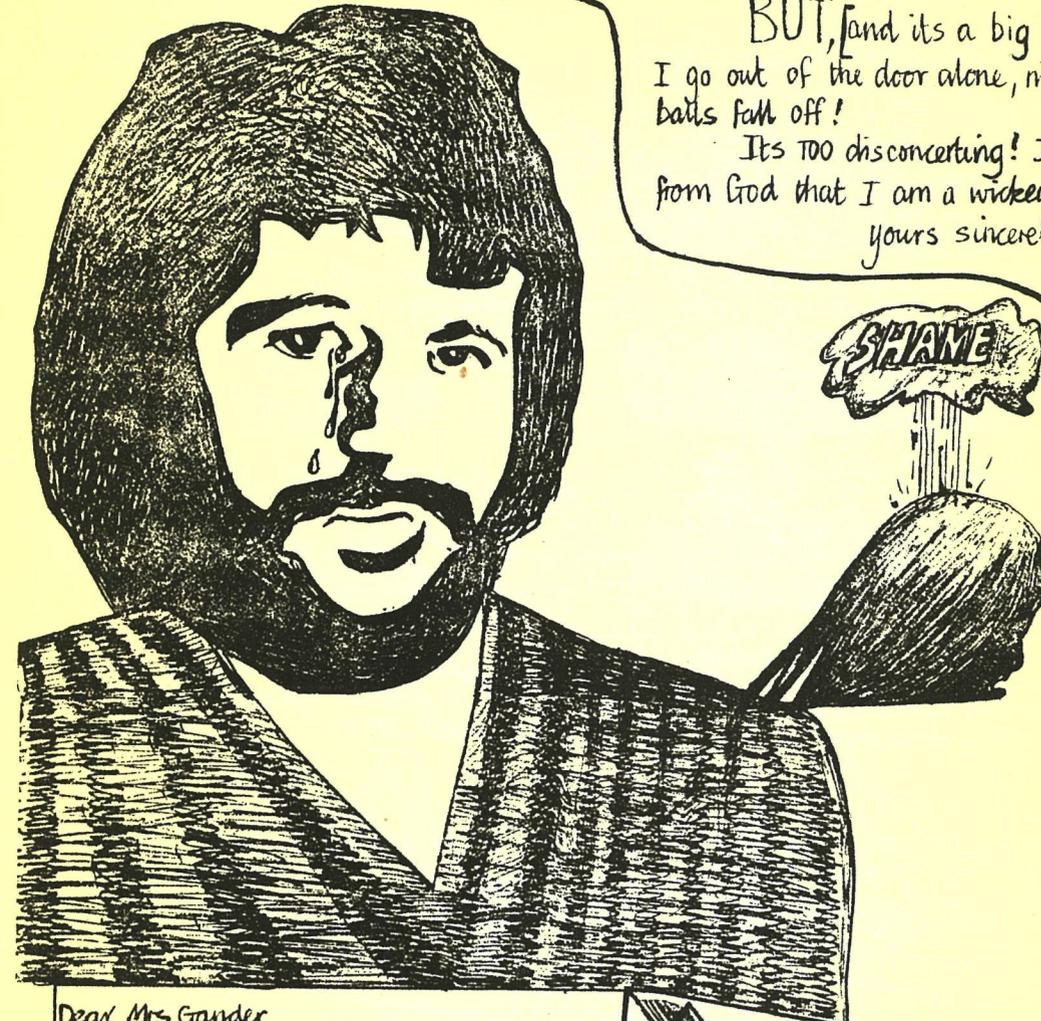
Janis Goodman, 1981. (England)

Dear Aunt Shrew, I never write to magazines, but I happen to have a problem that I can't discuss with my husband. I have a beautiful home and hubby, a beautiful bonny baby and a beautiful Habitat sofa.

BUT, [and its a big BUT] every time I go out of the door alone, my husbands balls fall off!

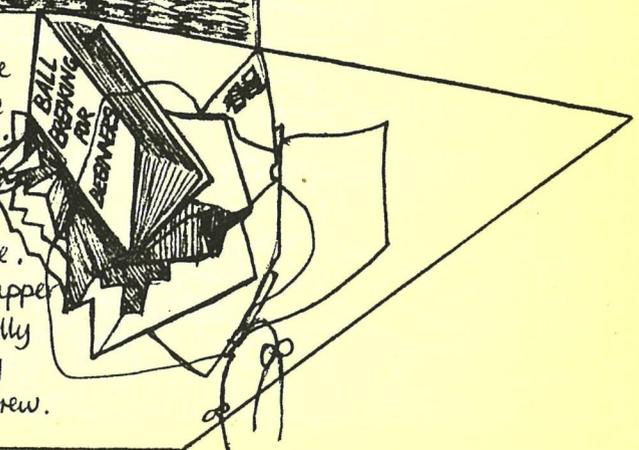
Its TOO disconcerting! Is this a sign from God that I am a wicked woman?

yours sincerely
Mrs Gander



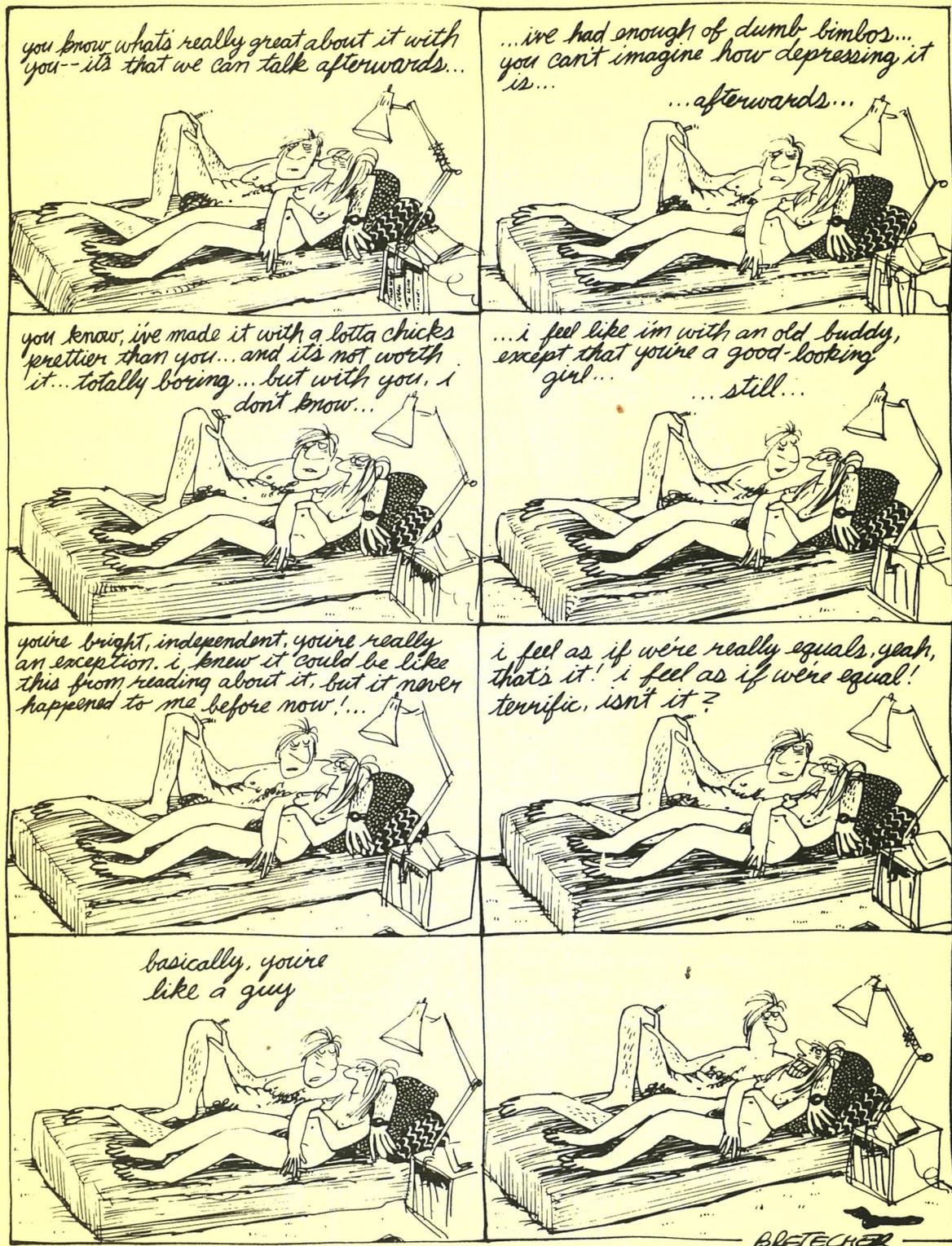
Dear Mrs Gander,
WHAT SAUCE! If you must live with a tin god you are bound to acquire a reputation. (This letter wins our prize of £10 and a dozen teatowels for the most typical letter of the week)

Do write again in confidence. Meanwhile I enclose in a plain wrapper an intimate little booklet. Read carefully
yours very truly
Kate Shrew.



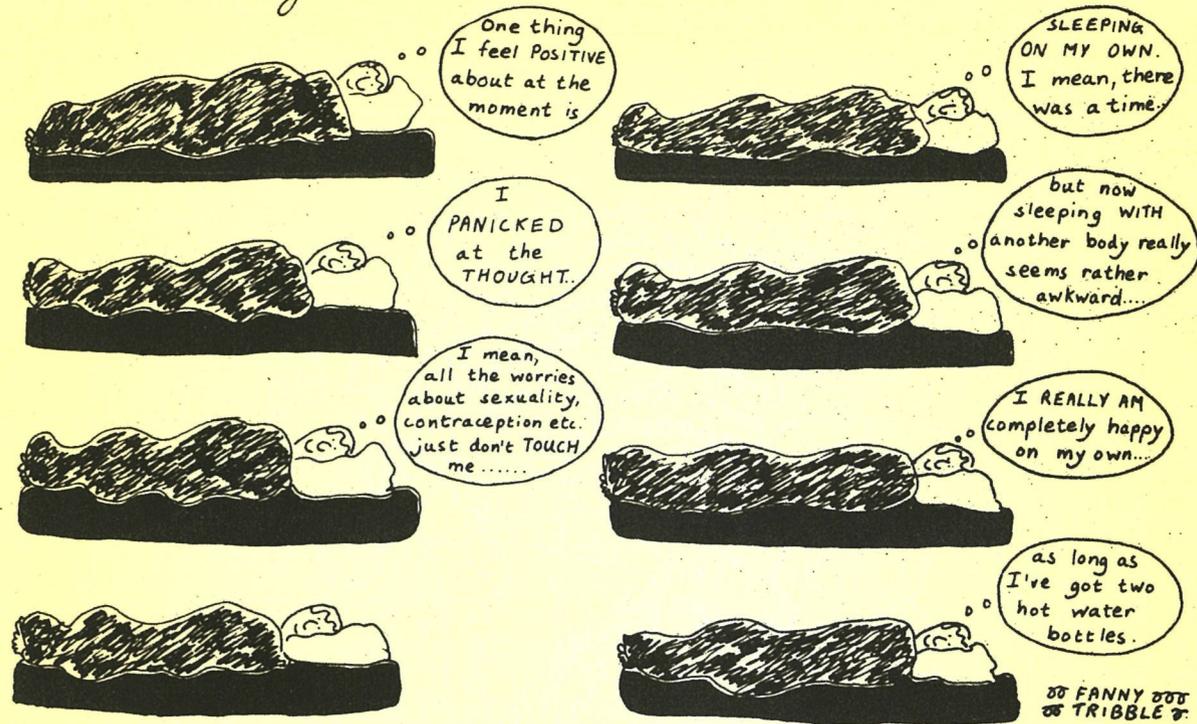
Kate Walker, "THE PLIGHT OF THE ARTISTE" Series, 1978. (England)

A FAIRY STORY

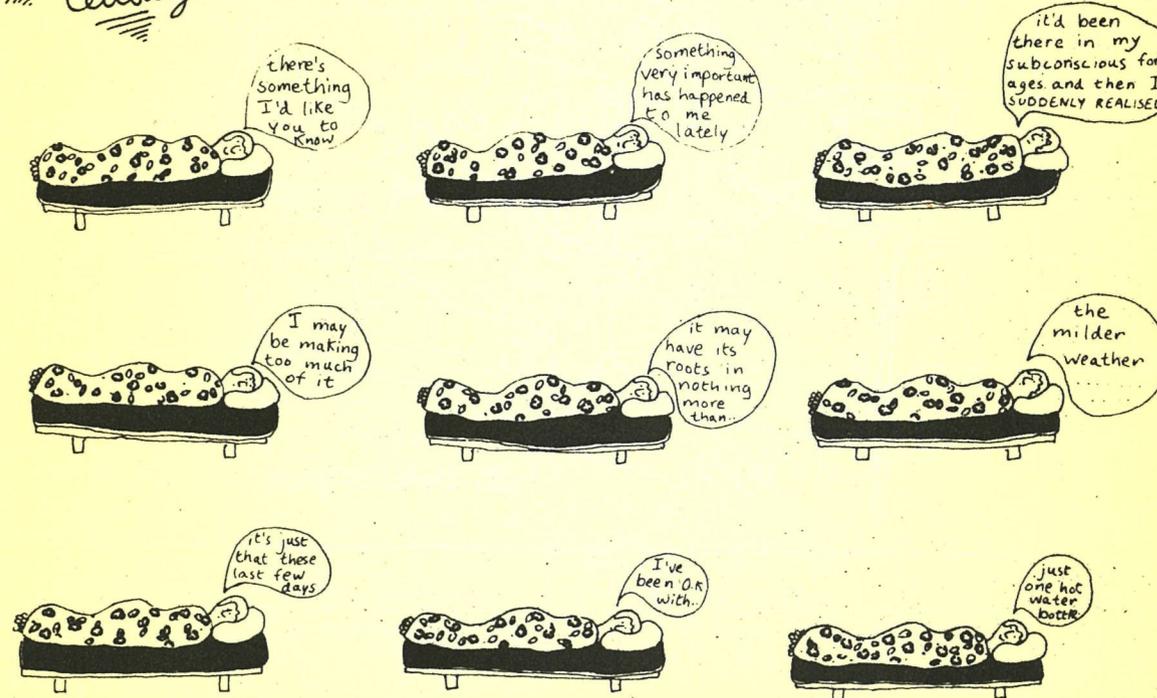


Claire Bretécher (France).
NATIONAL LAMPOON PRESENTS CLAIRE BRETECHER, 1978. (USA)

celibacy



celibacy 2

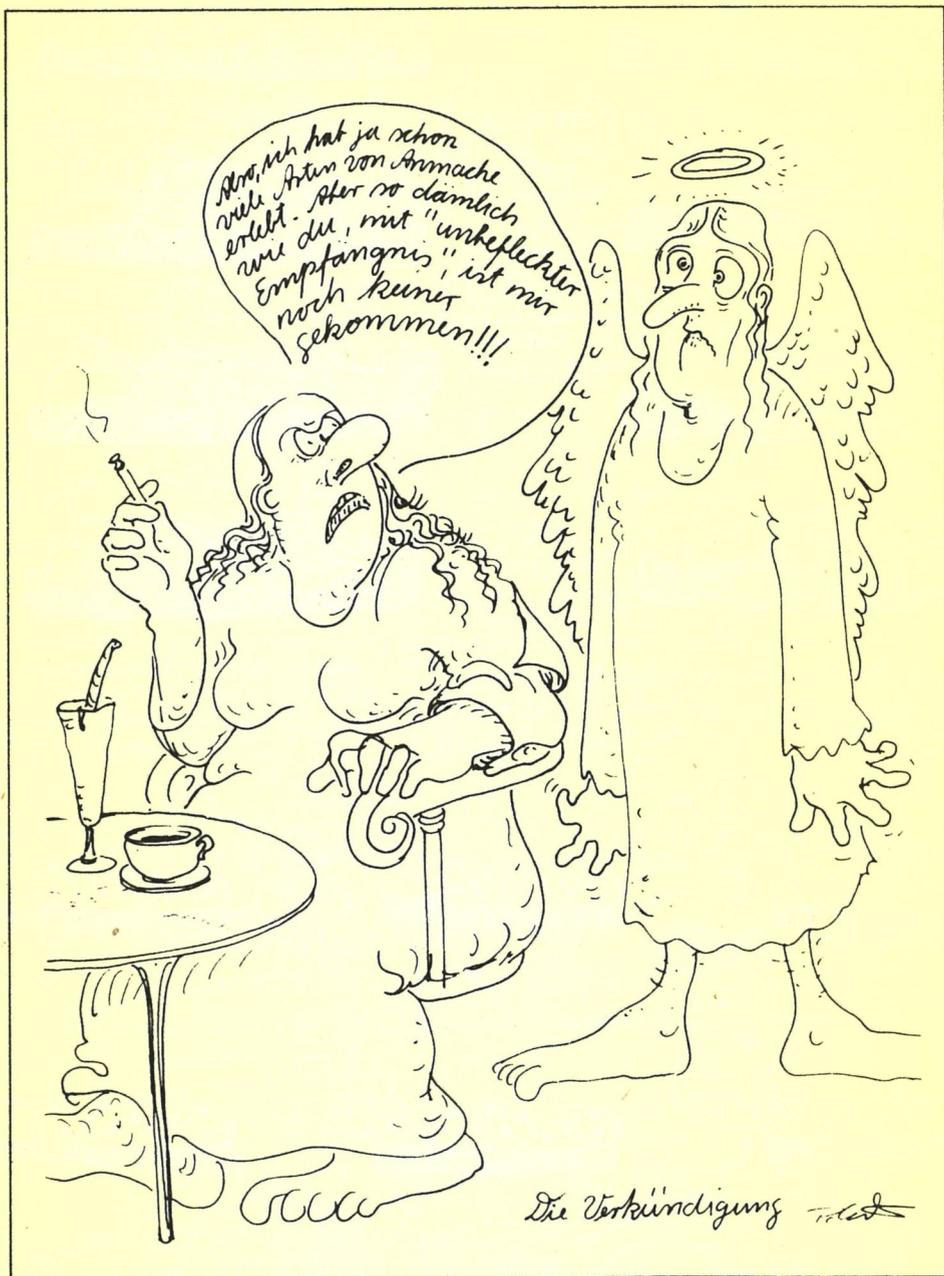


Fanny Tribble, HEAVY PERIODS. (England)

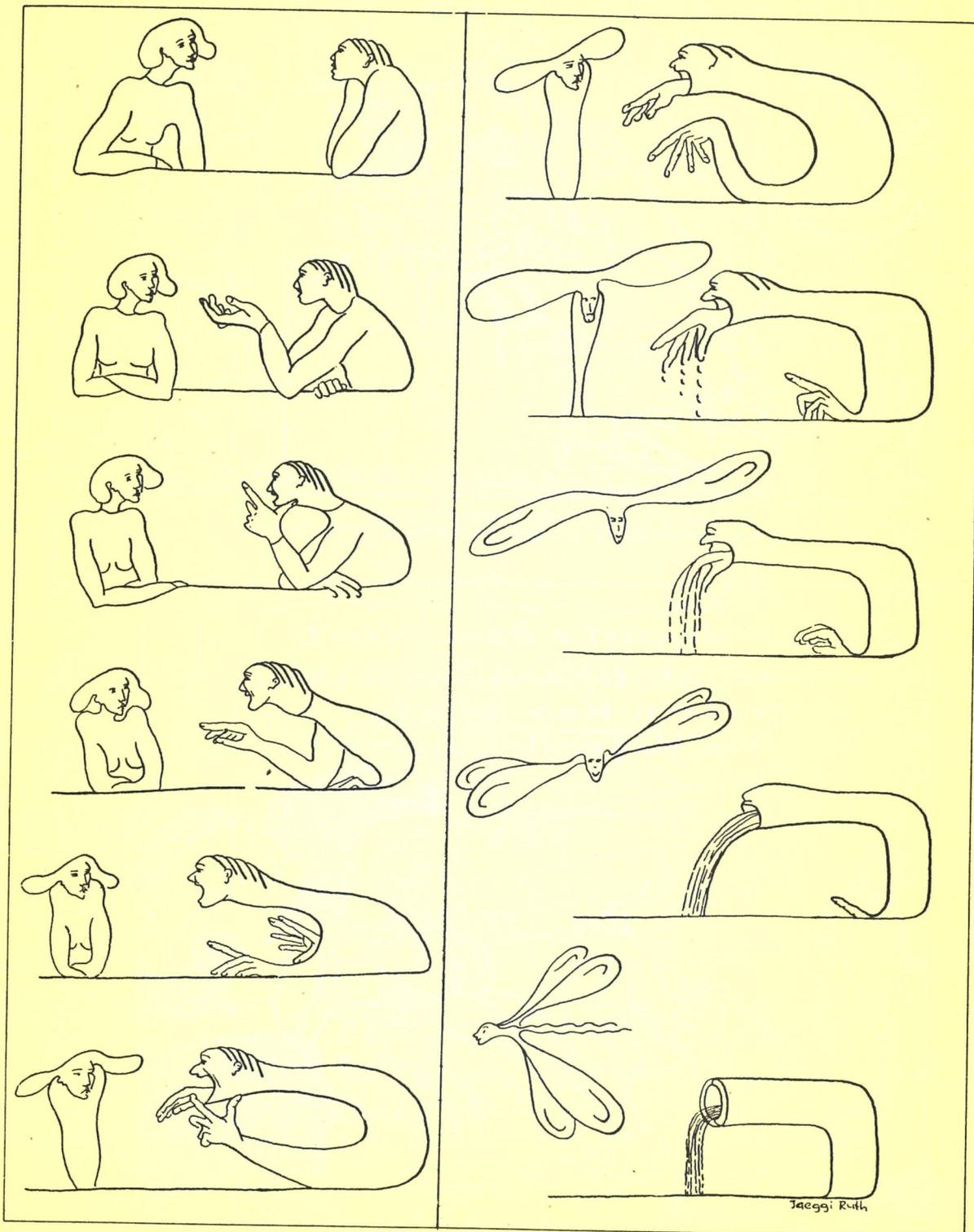
~~DOXA~~ CHANGING THE

SCRIPT ~~CHICK BROAD~~

Petra Kaster, POSTKARTENSERIE "MARIAS LEBEN," 1979. (West Germany)



The Annunciation -
I've had all kinds of propositions, but no one's been so stupid as to come to me talking about "immaculate conception."



Ruth Jaeggi, COURAGE, March 1977. (West Germany)

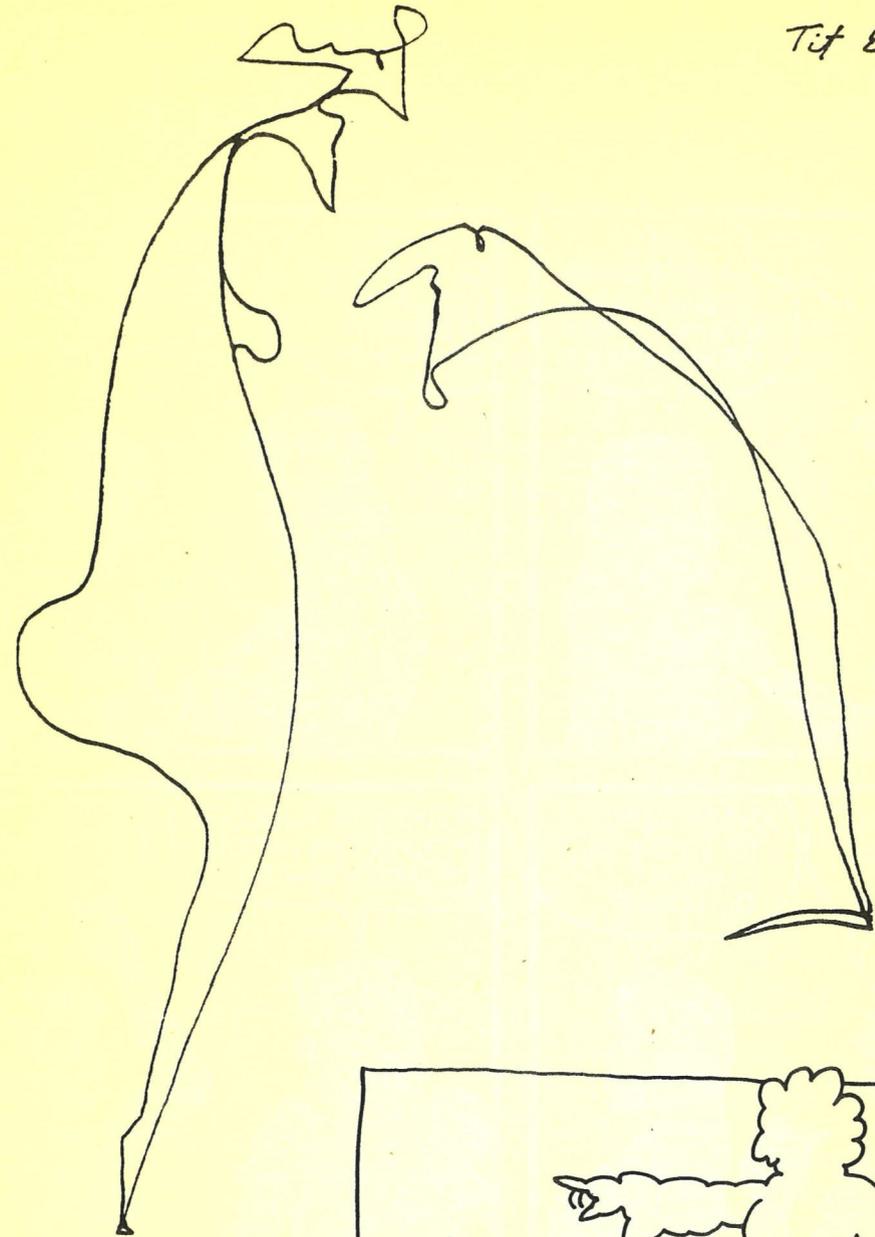


By Isis, this Prince Cheops is as dull as a mummy, but what all mustn't a woman do to produce an heiress to the throne!



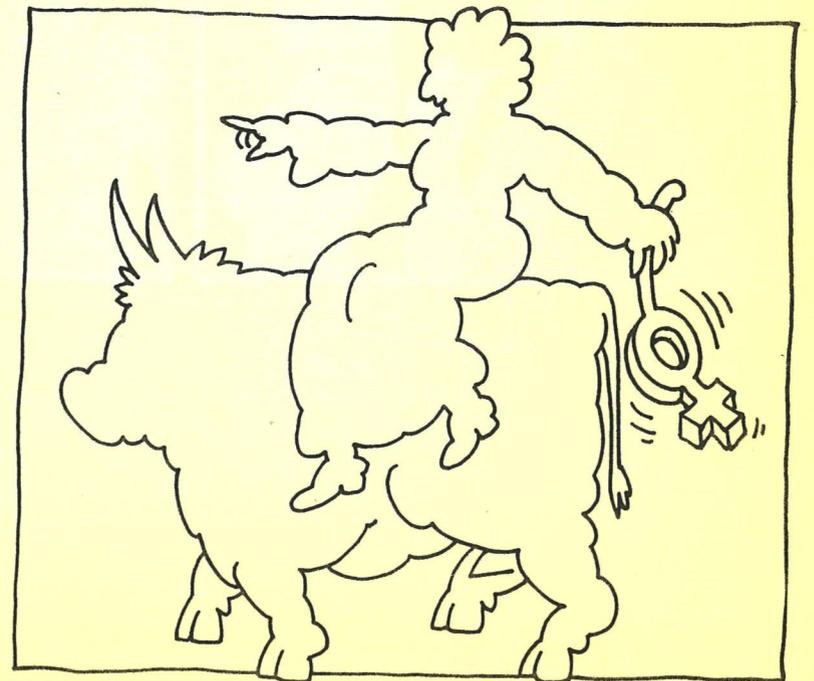
That cretin Zeus, he thinks I never recognize him! The day before yesterday he came as a June bug!!

Excerpts from "Annodunnemal" ("Once upon a time, the year of the lord?")
 Franziska Becker, MEIN FEMINISTISCHER ALLTAG, 1980. (West Germany)



Tit Every

Christraud Simeon, (West Germany),
 COURAGE, June 1979.



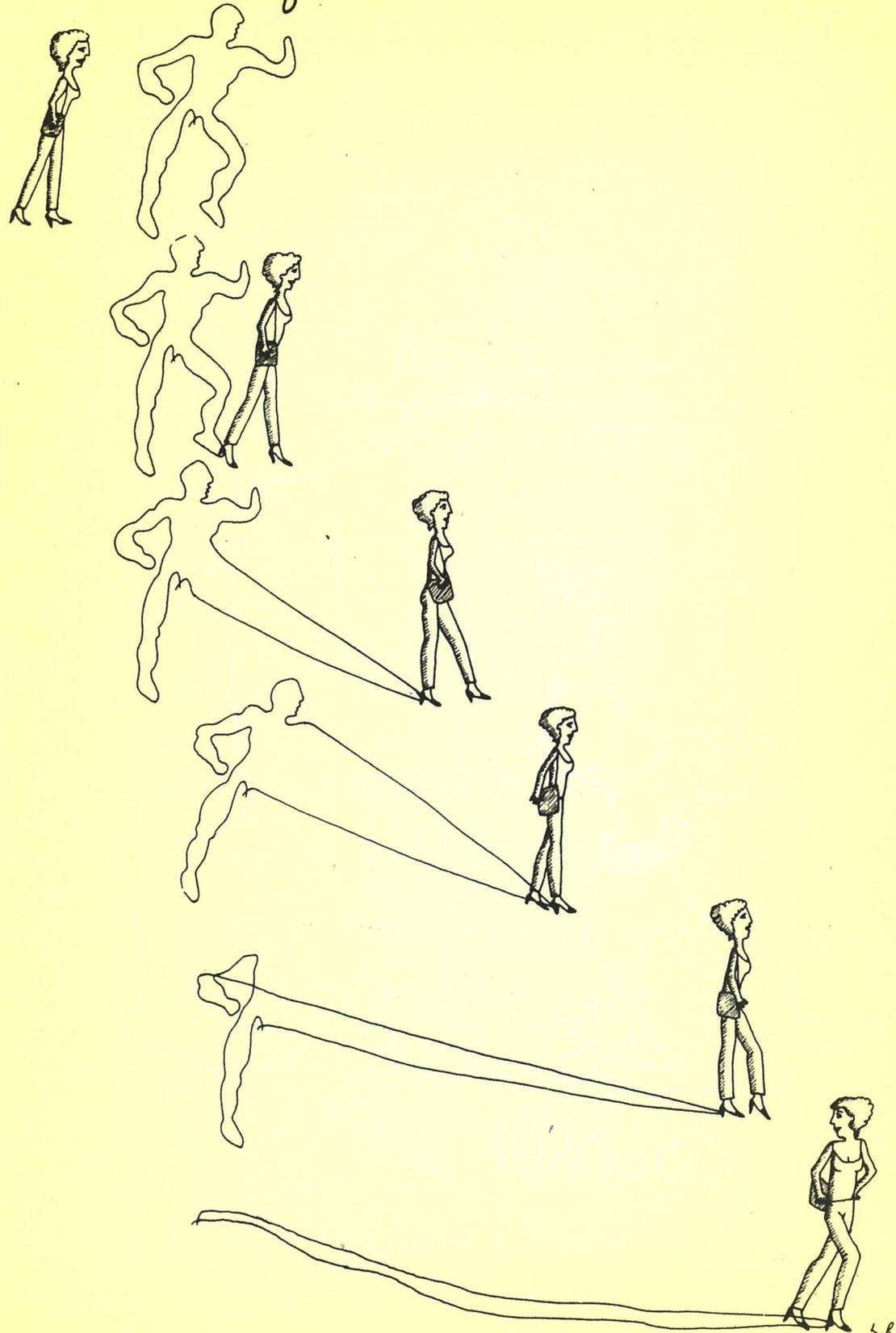
Sarah Jackson (Canada).
 I'M FLEXIBLE... I DON'T MIND FRIENDLY CRITICISM, 1989.



© Jay Kinney 79

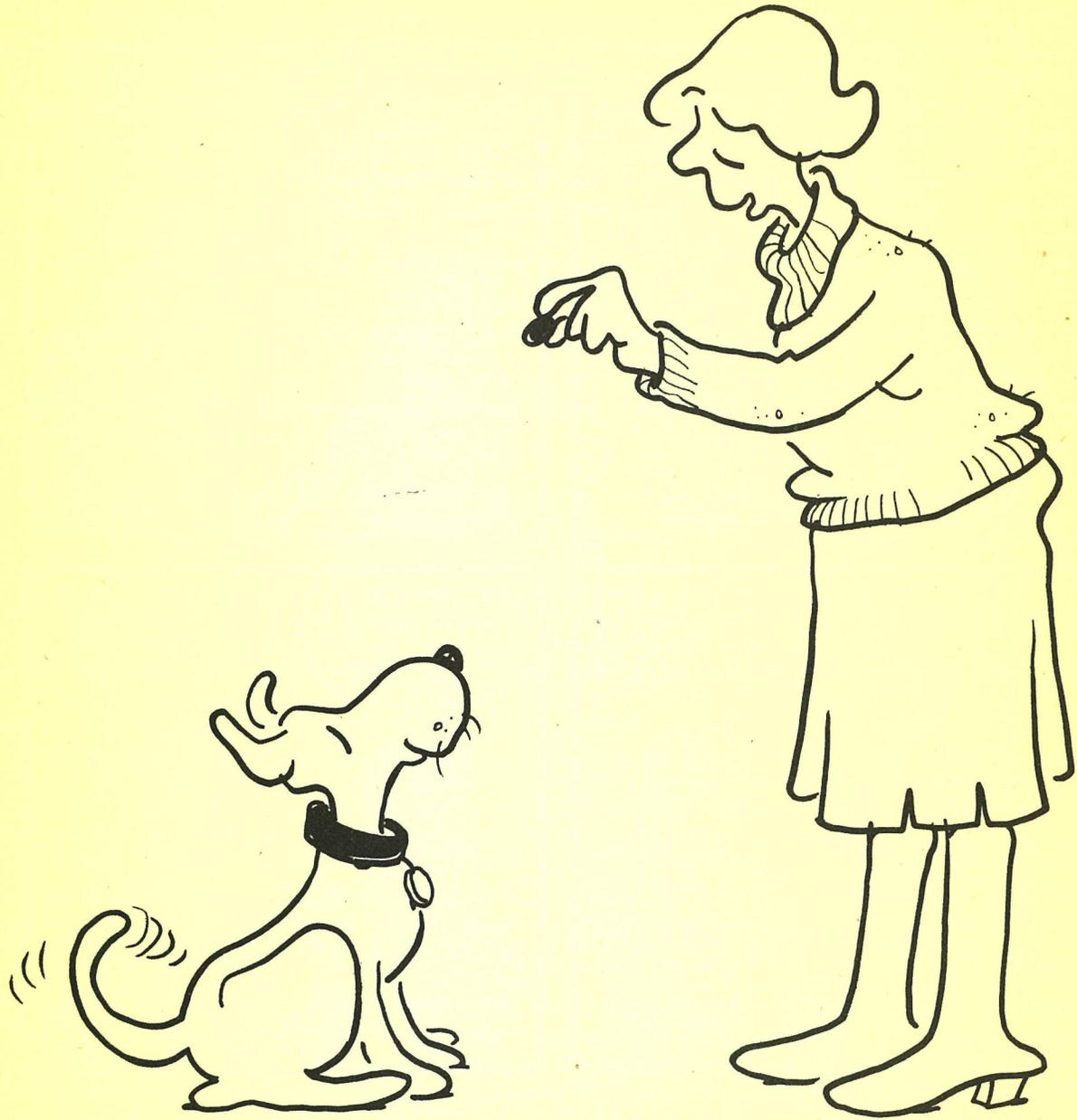
Jay Kinney, CULTURAL CORRESPONDENCE, No. 9, Spring 1979. (USA)

man-maid fibre



L.R.

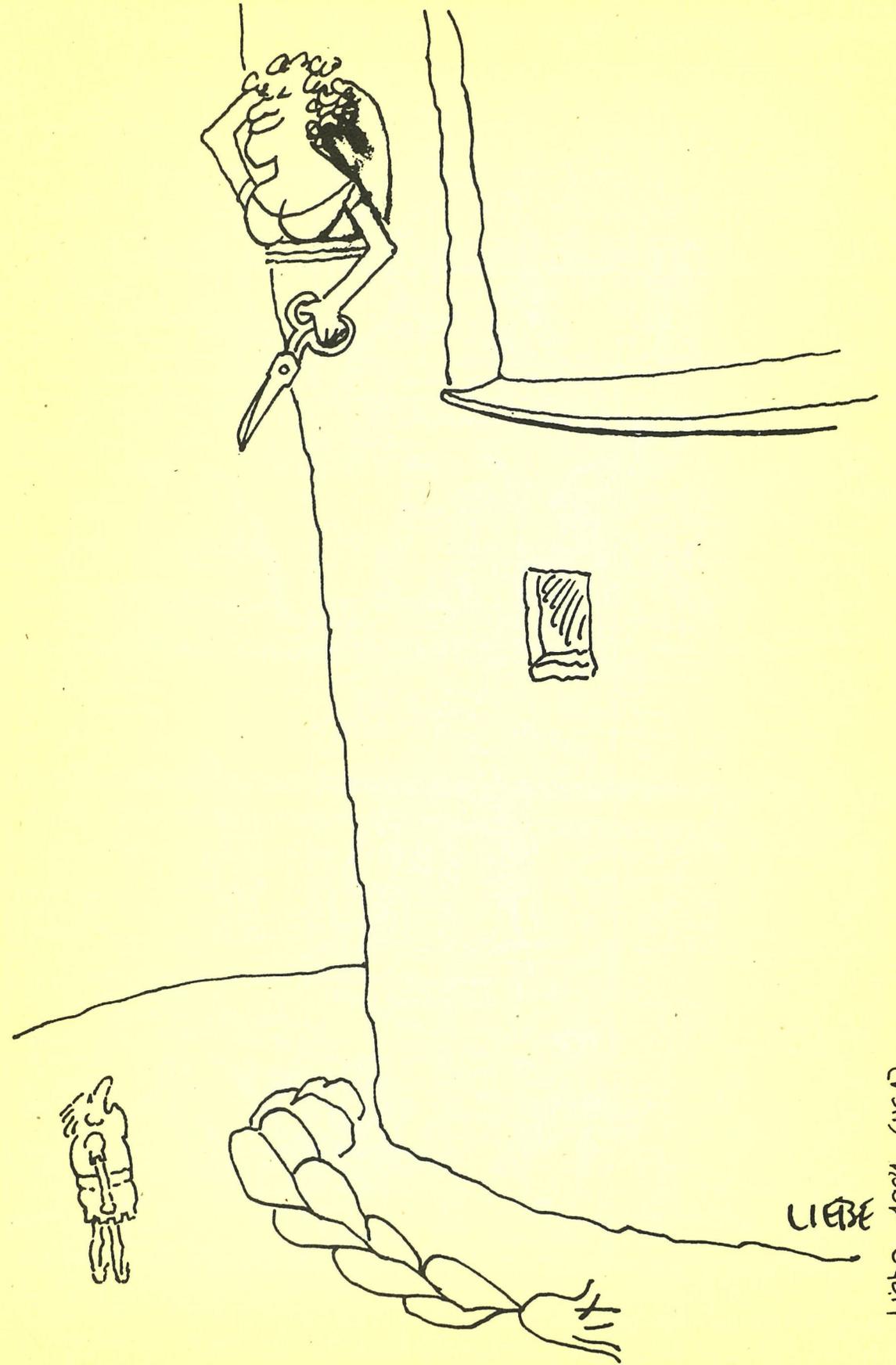
Lesley Ruda, SOURCREAM, 1979/1980. (England)



Campbell.

"Don't beg, Charlotte."

Martha Campbell, 1981. (USA)



Liebe, 1981. (USA)

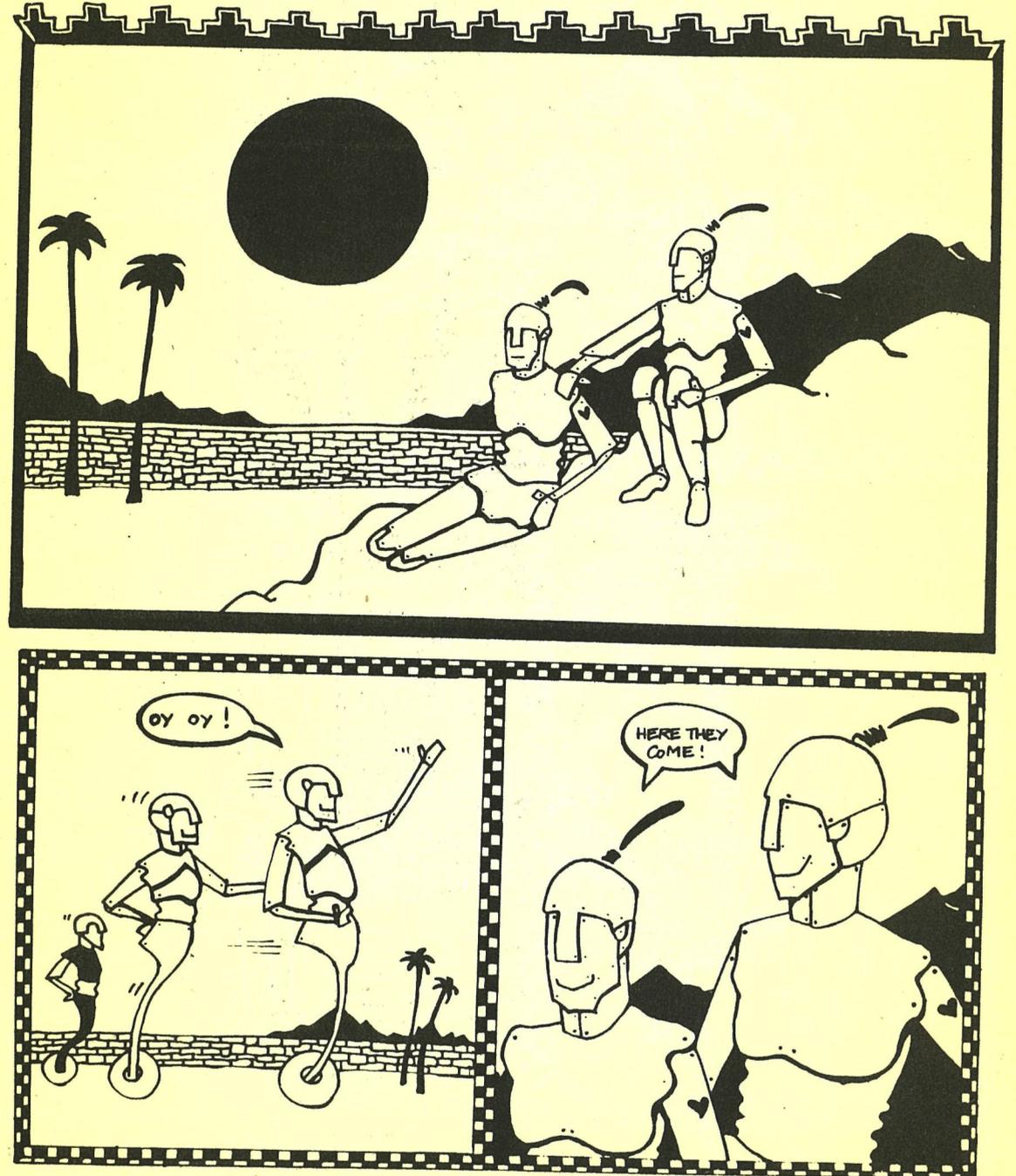
NOSTALGIA



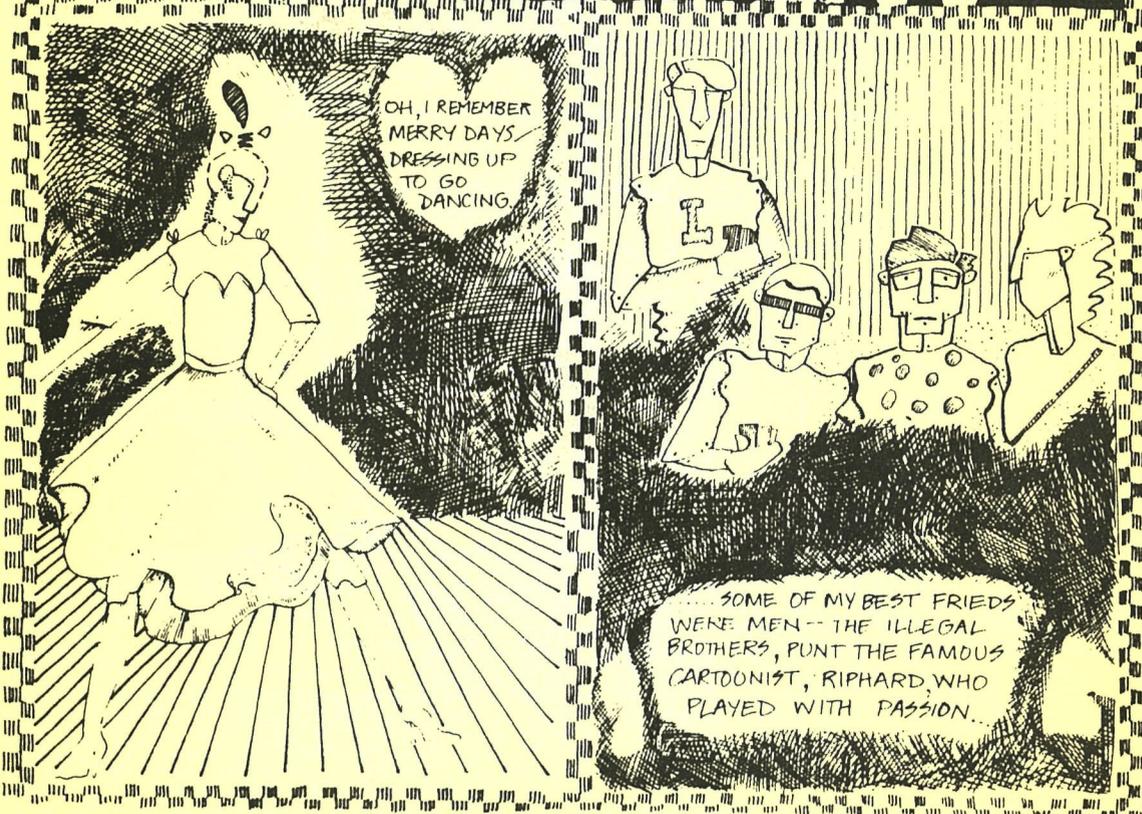
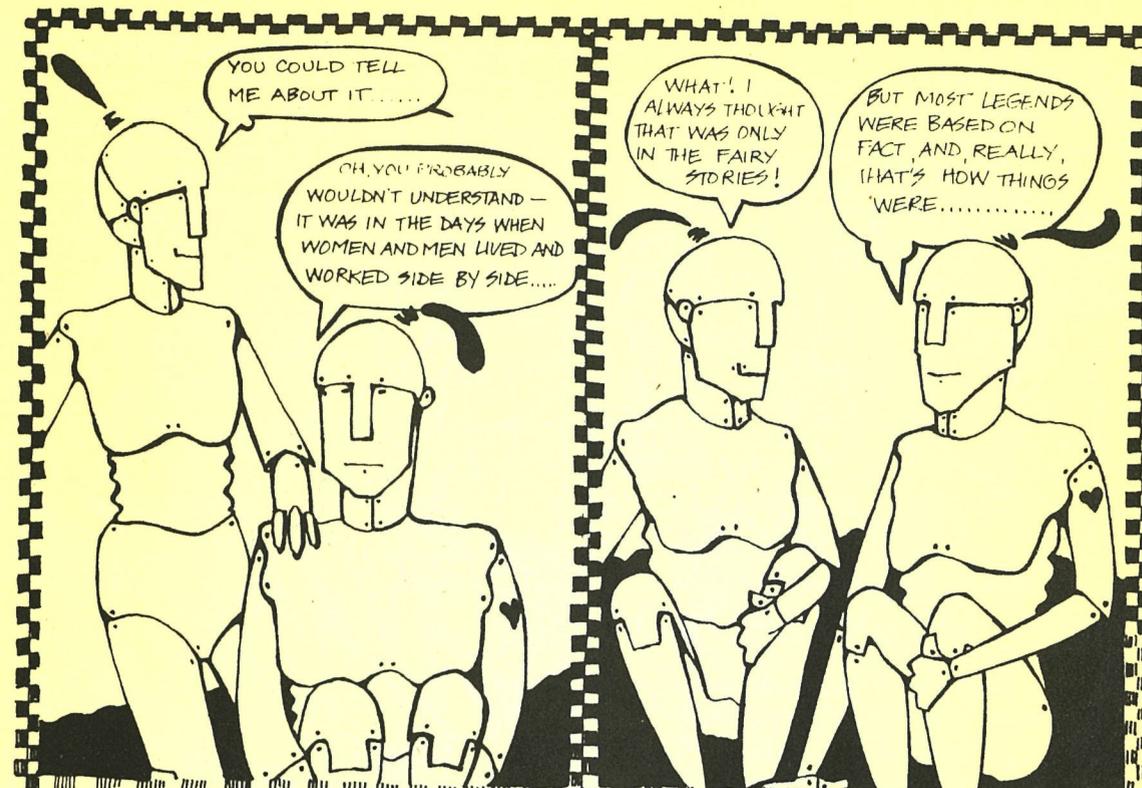
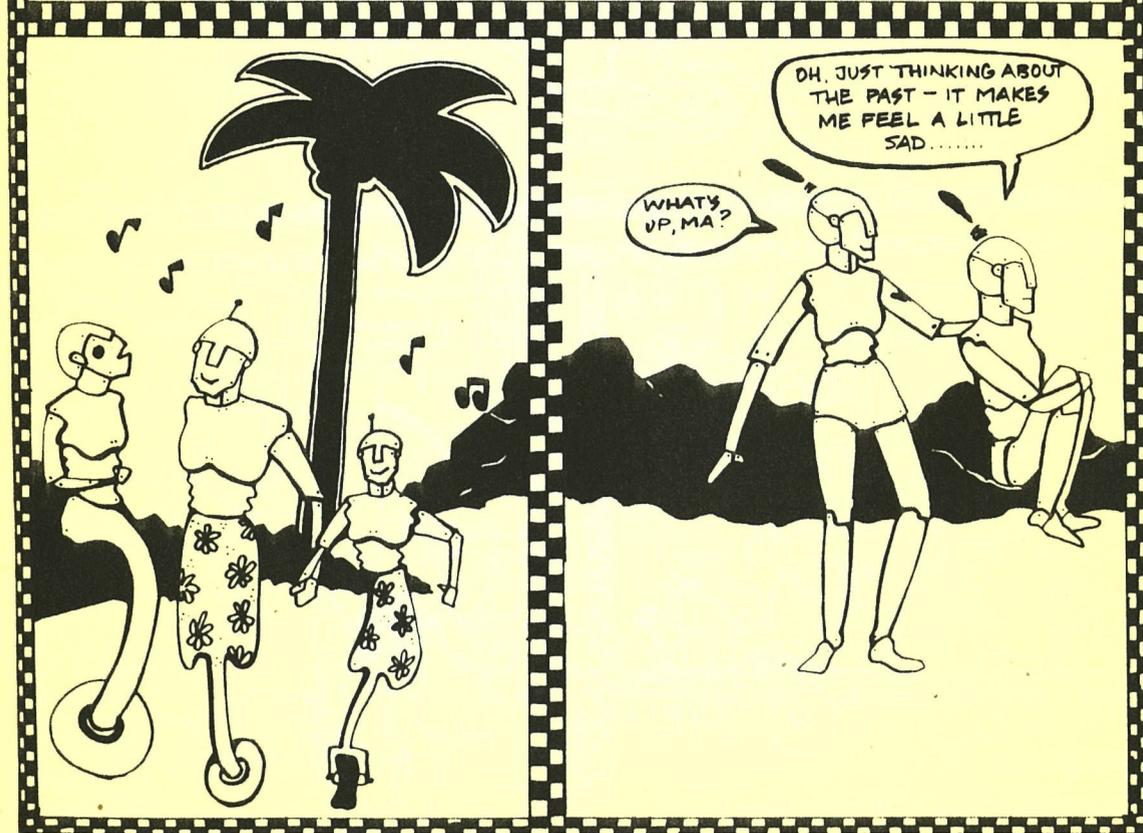
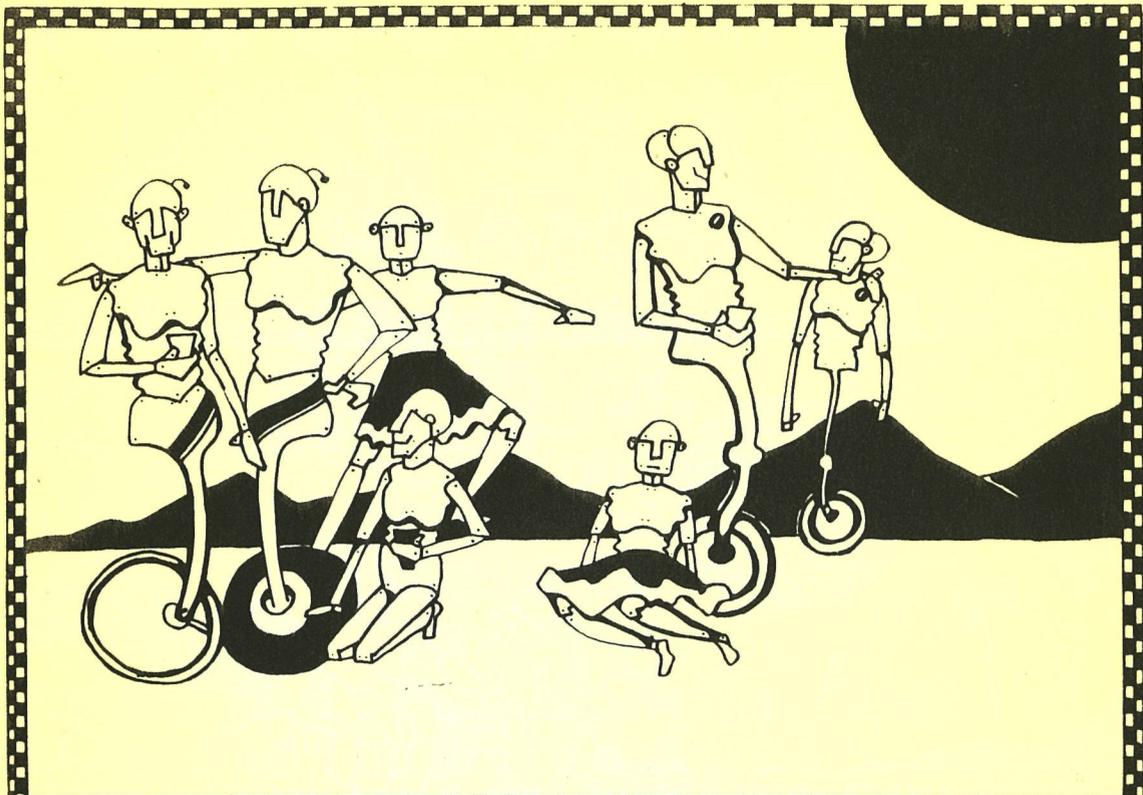
Claire Bretécher (France)
NATIONAL LAMPOON PRESENTS CLAIRE BRETÉCHER, 1978. (USA)

CLONE

SUZU VARTY 1978



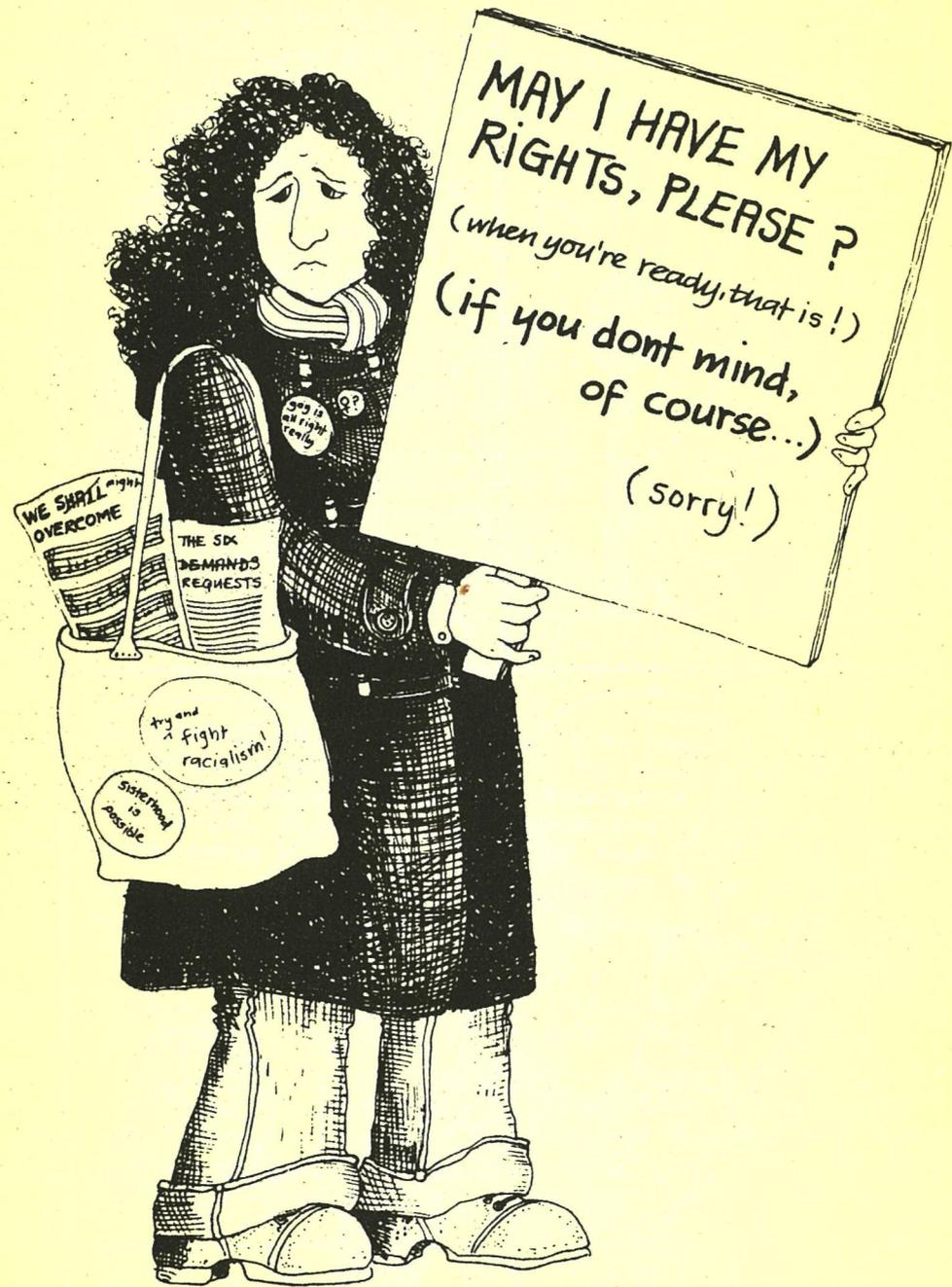
Suzu Varty, STREET COMIX, No. 6. (England)



We're Not Perfect Yet



Jo Nesbitt, WOMEN'S REPORT, May-June 1977. (England)



WOMEN'S MODERATION MOVEMENT?

feminist joke



©TRINA '78

Trina Robbins, THE COEVOLUTION QUARTERLY, Winter 1980. (USA)

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Avis Lang Rosenberg
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